

**WAYNE SHORTER QUARTET**  
**CONTRACT RIDER**  
Current as of 4/2008

Please read this rider carefully. It is part of the attached contract for ARTIST. By signing it, you are agreeing to supply ARTIST with production and proper working conditions essential to performance. Any breach of the terms and conditions of this rider is a breach of the contract and may cause ARTIST to refuse to perform without releasing PURCHASER from his obligation to pay ARTIST. If ARTIST elects to perform notwithstanding a breach of this agreement by PURCHASER, the performance by ARTIST shall not constitute a waiver of any claim ARTIST may have for damages or otherwise.

A. ADVERTISING AND PROMOTION

A1. Billing on all advertising and publicity must appear as follows:

**WAYNE SHORTER QUARTET (100%)**  
**FEATURING BRIAN BLADE, JOHN PATRUCCI, DANILLO BEREZ (75%)**

A2. Artist is to receive 100% star billing on ALL publicity releases and paid advertisements, including without limitation: programs, flyers, signs, newspaper ads, marquees, tickets, radio spots, TV spots, etc. unless otherwise authorized in writing by ARTIST OR HIS REPRESENTATIVE.

A3. Purchaser agrees to use only artwork, ad mats, photos and/or promotional materials provided or approved by artist in all advertisements (which can be found at [www.mnworld.com/wayneshorter](http://www.mnworld.com/wayneshorter)). No product, service, or publication utilizing the name or likeness of Artist may be produced, sold, or distributed without the prior written consent of artist.

A4. Purchaser agrees not to commit artist to any personal appearances, interviews or other promotion or appearance without prior written consent from ARTIST OR HIS REPRESENTATIVE.

A5. Purchaser agrees that there shall be no signs, placards or other advertising materials on or near the stage during the entire performance; nor shall any such advertising appear on tickets, flyers, handbills, or posters without the prior consent of artist; nor shall the artist's appearance be sponsored by, or in any other way tie-in with, any political candidate, commercial product or business.

A6. Artist retains rights and control over corporate concert sponsorship and / or tour sponsorship. In the event a tour sponsorship is added at any time before or after contracting is completed, it is understood that the purchaser will make the best efforts to incorporate the tour sponsor's name, logo, and other requirements to any and all advertising henceforth.

A7. Artist shall have sole and exclusive merchandising rights.

A8. Purchaser will make available thirty (30) complimentary tickets per show to artist for their sole use. Seats must be in preferred locations. Artist will contact the box office no later than one hour prior to the concert in the case of unused tickets.

A9. **Purchaser shall have the right to distribute 30 tickets or 1% of the sellable house (whichever is greater) for use for media, sponsor, and other promotional needs. These tickets do not include tickets set aside for artist requirements. No other complimentary tickets are to be distributed without express written permission of artist.**

B. MISCELLANEOUS

B1. Purchaser shall not allow audience to enter place of performance until technical set-up has been completed. Artist shall complete said setup one hour prior to time of performance. ARTIST REQUIRES A MINIMUM ONE HOUR SOUND CHECK AFTER COMPLETION OF LOAD-IN AND SETUP. FESTIVAL PRODUCERS ARE REQUIRED TO COMPLY WITH THIS POLICY UNLESS OTHERWISE AGREED IN WRITING WITH THE ARTIST'S REPRESENTATIVE.

B2. Purchaser shall not permit and will prevent:

A. The recording, filming, taping, videotaping or any broadcast of the artist's performance or any portion thereof without the artist's written approval.

B. The manufacture, distribution, and/or sale of any and all souvenir items associated with the artist or performance without the artist's written approval.

B3. No discrimination for reasons of race, religion, sex, age or country of national origin shall be permitted or authorized by purchaser in connection with the sale of tickets, admission, seating, or accommodation at the engagement.

C. HOSPITALITY, ACCOMMODATIONS, AND TRAVEL: SEE ATTACHMENT A

D. TECHNICAL REQUIREMENTS: SEE ATTACHMENT B

E. PAYMENT AND LEGAL CONTRACTUAL CLAUSES

E1. All payments shall be made as provided herein. In the event purchaser fails to make any payment at the time stipulated herein or breaches any provision of this agreement, artist shall have the right to withhold performance without prejudice to his rights thereunder.

E2. A representative of the artist, shall have the right to be present in the box office prior to and during the performance and intermission periods and such representative shall be given full access to all box office sales and shall otherwise be permitted to reasonably satisfy himself as to the gross gate receipts, (and expenditures if required) at each performance thereunder.

E3. Insurance:

(a) Purchaser hereby warrants and represents that it has and will maintain in force a comprehensive general liability insurance policy with \_\_\_\_\_ licensed to do business in the State of \_\_\_\_\_, Policy No. \_\_\_\_\_ which policy provides coverage of not less than \$1,000,000 per occurrence/\$2,000,000 aggregate containing all broad form CGL extensions and Non-Owned/Hired Automobile Liability and \$5,000,000 Umbrella Liability insurance.

(b) Purchaser further warrants and represents that said insurance policy shall name Producer, its employees, agents, servants and contractors as additional insured parties for the full period of the Engagement, including any rehearsal period and post production periods, and that same is cancelable only upon six (6) day prior written notice to Producer.

(c) All premiums for such insurance shall be paid timely by Purchaser and Purchaser hereby indemnifies and agrees to defend and hold harmless Producer and its employees, contractors and/or agents from and against any claims, costs (including attorney's fees and court costs), expenses, damages, liabilities, losses or judgments arising out of, or in connection with, any claim, demand or action made by any third party, if such are sustained as a direct or indirect result of the Engagement. Purchaser shall also hold harmless Producer and its employees, contractors, and/or agents from and against any and all loss, damage and/or destruction occurring to its and/or its employees', contractors', or agents' instruments and equipment at the place of the Engagement, including but not limited to, damages, loss or destruction caused by Act of God. The employees of the Purchaser are not the employees of the Producer. The insurance liability of the Producer shall be limited only to claims from its employees and does not apply to the Purchaser's employees.

(d) The Presenter further warrants and represents that it has had and maintains at all times during the terms of this Agreement Workers Compensation Insurance, including Employers Liability Coverage for its employees and others who are involved in the installation, operation and/or maintenance of the equipment provided by Producer, the lighting supplies and sound suppliers.

- E4. Nothing contained in this agreement shall be construed to constitute a partnership or joint venture, and artist shall not be liable, in whole or in part, for any obligation that may be incurred by purchaser in carrying out any of the provisions hereof, or otherwise. Further, purchaser warrants and represents that he/she has the legal capacity to enter into this contract.
- E5. This agreement may not be changed, modified or altered except by an instrument in writing by both parties. This agreement shall be construed in accordance with the laws of The Commonwealth of Massachusetts. Any claim or dispute arising out of or relating to this agreement or the breach thereof shall be settled by arbitration in The Commonwealth of Massachusetts.
- E6. Any proposed additional terms and conditions which may be affixed to this contract by purchaser does not become part of this contract until signed by artist.
- E7. Purchaser at his / her sole expense shall obtain licenses, permits, or other approval required from any union, public authority, performing rights society or other entity having jurisdiction with respect to the engagement, and shall comply with and fulfill all terms and conditions set forth therein.
- E8. If State, Local or Amusement tax is to be withheld for this engagement, Purchaser shall furnish artist with a copy of the tax law dictating this policy. This copy must be returned with the signed contracts for this engagement. Purchaser must also furnish artist with an official State or City tax deduction receipt claiming the amount to be withheld on the night of the performance.
- E9. Artist's obligation to perform thereunder shall be excused if artist, or any of his group or essential crew, is unable to perform as a result: illness or injury; detention resulting from inability to obtain reasonable modes of transportation; riots or other civil strife; strikes or other forms of labor disputes; epidemics; an act or order of any public authority or court; any act of God; or any other cause beyond artist's reasonable control. In such event, artist will not be required to perform and shall return to purchaser any deposits paid, less costs incurred by artist and neither party shall be under any other obligation to each other. In the event this concert is scheduled in a open air venue, inclement weather shall not be considered an act of God.
- E10. Any material breach of this Agreement by purchaser may cause the artist, at the artist's sole option, to terminate the Agreement. If such a breach occurs, purchaser shall be obligated to the artist for the full guaranteed amount of this Agreement and shall forfeit all deposit moneys paid to the artist or his agent as immediate and liquidated damages without prejudices to further legal action by the artist.

This Agreement shall be effective only when signed by PURCHASER and returned to ARTIST'S booking agency. All attachments and addendums are considered a part of this contract rider and are binding.

AGREED AND ACCEPTED

\_\_\_\_\_  
PURCHASER

\_\_\_\_\_  
ARTIST

\_\_\_\_\_  
DATE

\_\_\_\_\_  
DATE

**Wayne Shorter Quartet**  
Travel, Hotel, and Hospitality Requirements  
Current as of 4/2008

**G R O U N D T R A N S P O R T A T I O N**

PURCHASER agrees to provide ARTIST'S REPRESENTATIVE with detailed directions to the place of performance. PURCHASER shall, at his sole cost and expense, provide GROUND TRANSPORTATION for ARTIST and entourage of **SIX (6)** people plus luggage and equipment, etc. between airport, hotel, concert venue, hotel and return to airport upon departure.

**ONE (1) LIMOUSINE / TOWN CAR (MR. SHORTER),**  
**ONE (1) SIX SEAT PASSENGER VANS,**  
**ONE (1) SEPARATE LARGE CARGO VAN** for luggage and equipment..

The group travels with a full size acoustic bass, road cases, instruments, suitcases and additional equipment and **MUST have a LARGE CARGO VAN.**

**H O T E L A C C O M M O D A T I O N S**

If PURCHASER is providing HOTEL ACCOMMODATIONS, Four\*\*\*\* or Five \*\*\*\*\* Star

- **ONE (1) FULL SUITE - 2 ROOM Suite; King Size Bed in BEDROOM and a SEPERATE SITTING ROOM with DOOR THAT CLOSES between the rooms.**
- **FOUR (4) KING SINGLE ROOMS w/King Size Beds, non smoking**
- **If we are driving TO/FROM your City YOU MAY need to provide an additional ONE (1) DBL ROOM (with w/ 2 Beds) FOR OUR DRIVERS .**  
**PLEASE ADVANCE WITH THE TOUR MANAGER**

The rooms shall be available until the day after the performance with the ARTIST to comply with checkout times and hotel rules. The PURCHASER shall not be responsible for any extra charges during the stay of the ARTIST. Please list the name, address and phone of the hotel being provided by the PURCHASER or two (2) recommendations of clean, 4-star hotels if PURCHASER is not providing hotel accommodations.

**Hotel recommendation #1**

Name:  
Address:  
Phone/Fax:  
Rate per room

**Hotel recommendation # 2**

Name:  
Address:  
Phone/Fax:  
Rate per room

**ANY CHANGES MUST BE APPROVED BY THE TOUR MANAGER**

**ROB GRIFFIN TEL. 1-614-326-1818 MOBILE: 1-614.778.2067**

**EMAIL: [rgacoustech@earthlink.net](mailto:rgacoustech@earthlink.net) [robgriffin@tmo.blackberry.net](mailto:robgriffin@tmo.blackberry.net)**

# H O S P I T A L I T Y / D R E S S I N G R O O M S

## **DRESSING ROOMS**

PURCHASER shall provide at least, **TWO (2)** comfortable and private DRESSING ROOMS, adequate for use by SIX (6) people. One Master dressing room (Wayne) and ONE large dressing room for musicians to be provided. These rooms shall be clean, dry, well-lit, heated or air-conditioned, and shall contain the following:

- Steamer and/or Electronic iron and ironing board.
- Ten (10) clean towels
- Three (3) sofas or at least eight (16) chairs
- Three (3) full-length mirrors
- Tables & Chairs

**TOILET FACILITIES:** PURCHASER shall provide a clean private toilet (not available to the public) BACKSTAGE. Wash area with hot and cold running water, clean towels, toilet paper and soap.

PURCHASER shall guarantee adequate SECURITY at all times to insure the safety of the ARTIST'S personal instruments, personal property, and tour vehicles (if applicable) from the beginning of load-in to completion of load-out.

**HOSPITALITY:** In dressing room, PURCHASER shall provide refreshments in quantities sufficient for SIX (6) persons:

### **AT LOAD-IN - LOAD-OUT**

- Fresh brewed hot coffee and dark and herbal teas with honey, sugar, Espresso Machine Greatly appreciated!
- Sugar, sugar substitute (Equal), lemon and real milk or light cream.
- Refrigerator
- Plenty of ice
- One (1) case of iced soft drinks (mix of diet + regular) inc. Diet Coke
- Six (6) cans of Ginger Ale
- Freshly brewed iced tea
- One (1) case of iced premium quality beer
- Ten (10) bottles mineral water (carbonated)
- Twenty (20) small bottles of mineral water (non-carbonated)
- Assorted fruit juices (to include Cranberry + Apple juice.)
- Five (5) bottles of dry red wine, opener and wine glasses
- Soup (Vegetable, Chicken or Tomato) No dairy product soups.
- Raw Vegetable sticks (carrots, celery & other vegetables. etc.)
- Fresh fruit (apples, oranges, grapes strawberries, bananas etc)
- A selection of mixed nuts
- Whole grain crackers and breads
- Appropriate cutlery, glass ware, napkins and dinnerware.
- Two dozen (24) hand towels

**HOT MEAL for (6) SIX: Or, negotiate a buyout w/ tour manager.**

**AT COMPLETION OF ARTIST'S SOUNDCHECK:**

**4 Course Meal Served BACKSTAGE in the Venue**

1. Salad (with Italian or Balsamic dressing on the side)
2. Main course: Chicken or fish with rice (Baked or Broiled)
3. Pastas are always appreciated.
4. Vegetables (**grilled** vegetables, mixed vegetables, spinach etc.)
5. Dessert: to include vanilla and chocolate ice cream and fresh fruit

**WAYNE SHORTER Quartet**  
**TECHNICAL RIDER**  
**Updated and current as of 4/2008**

1. **PURCHASER** shall not allow audience to enter place of performance until technical set-up has been completed. **ARTIST** shall complete said setup three hours prior to time of performance. Artist requires a **Minimum one hour sound check (prefer 1 ½ hrs)** after completion of load-in and setup. The place of performance must be made available to the artist three hours before theater is opened to the public. Festival producers are required to comply with this policy unless otherwise agreed in writing with the artist's representative.
2. **PURCHASER** shall provide a **Minimum of two (2) stage hands** to help **ARTIST's** crew for **LOAD-IN, stage set-up and LOAD OUT**. A qualified electrician must be available at load-in until such time as **ARTIST's** stage manager releases him. If **ARTIST** is arriving and departing by air, **PURCHASER** will arrange for the equipment to be loaded and transported to and from the airport, hotel and the venue in a **CARGO VAN**. When possible, this van will accompany the other vehicles transporting the **ARTIST** to airport.
3. **STAGE:** The stage should be a minimum of 40' wide x 30' deep. The stage must be accessible in a manner other than through the audience.
4. **PURCHASER** shall provide:  
**PIANO TUNER:** (1) qualified Piano tuner to Tune the piano to 440 **BEFORE** groups sound check-load in time. Piano tuning must be **TOUCHED UP at the conclusion sound check** Plus after any other act uses the piano. Or the piano is moved.
5. **BACKLINE:** **PURCHASER** shall provide the following: Backline equipment should be set up and on stage a minimum of two (2) hours before **ARTIST'S** sound check.

**PIANO**

9' YAMAHA , STEINWAY MODEL D or FAZIOLI TUNED A440-442 (Black only)

(1) FULLY ADJUSTABLE CONCERT BENCH

**BASS**

AGUILAR, SWR or EDEN 4 x 10 or 2 x 12" SPEAKER CABINET (NO HARTKE'S)

ONE AC POWER DROP (FOR 120V 50-60HZ) + 1 AC QUAD BOX

**DRUMS**      **GRETSCH (PREFERRED)**

(1) DRUM RUG

(1) 18" BASS DRUM W/ PEDAL

(1) 12" TOM TOM

(1) 14" FLOOR TOM, WITH LEGS (NO ARM ATTACHMENTS)

(1) 5.5" OR 6.5" SNARE DRUM / WOOD

(3) CYMBAL STANDS, DRUM THRONE, SNARE STAND, HI HAT STAND w/PEDAL

- **REMO COATED AMBASSADOR HEADS ON ALL DRUMS, TOPS AND BOTTOMS OF TOMS & FRONT AND BACK OF BASS DRUM (WITH NO HOLE IN THE BASS DRUM HEAD)**

**SAXOPHONE POSITION**      **VERY IMPORTANT**

NICE QUALITY CARPET (6-9' x 9 - 12') (2-3 x 3-4 meters) ORIENTAL style if possible. IT SHOULD BE ATTRACTIVE and of CONSIDERABLE THICKNESS.

## FRONT OF HOUSE SOUND SYSTEM

6. **AMPLIFICATION & SPEAKER SYSTEM**
  - a. High quality professional sound reinforcement system capable of providing clear undistorted sound of at least 120db, 20-16,000Khz with less than 1% total distortion.
  - b. Minimum 3-way tri-amped speaker system. **PREFER LINE ARRAY SYSTEMS!!**
  - c. A high quality sub-woofer system.
  - d. Crossovers available at FOH Mix position.
  - e. System should be configured in stereo with (2) Professional 1/3 Octave EQ's for the mains and one 1/3 Octave EQ for any clusters or balcony fills. (BSS, Klark etc.)
7. **MIXING CONSOLE** (Must be located mid house and not in a booth or under balcony) 32 Input, 8 Sub-master professional console with channel and sub-master inserts. 4 band **FULLY parametric EQ (with Q)** for each channel, 48 volt phantom power and a minimum of 6 aux sends. Preferences: Midas XL4, Yamaha PM 5000, PMD1, DigiCo Live 5, Innovasion
8. **PROCESSING**
  - (2) Two professional stereo digital reverbs. (Lexicon 480, 960, PCM 91, TCM1, TC 6000)
  - (1) Compact disc player
9. **COMMUNICATIONS**
  - a. Headset or handheld communication system with stations at FOH & Monitor desks

## MONITOR SYSTEM

10. **MIXING CONSOLE**
  - (1) One 24 channel mix console with 4 band fully parametric (with Q), capable of (6) six discreet monitor mixes. Preferences: Midas, Yamaha PM 3500, 4000, D1
11. (6) Six 1/3 Octave EQ's. One for each monitor mix. BSS, Klark Technics INSERTED.
12. (6) High quality bi-amped monitor wedges with 1-2 x 12"speakers Prefer Meyer, D&B,,,Martin, ALL MONITORS MUST BE OF THE SAME MAKE + MODEL.
13. **THE GROUP WILL PROVIDE all microphones.**  
**WE NEED THE MIC STANDS BELOW**
  - (3) THREE tall boom microphone stands with Heavy bases
  - (5) FIVE medium boom microphone stands
  - (2) TWO short microphone stands

## LIGHTING / ELECTRICAL

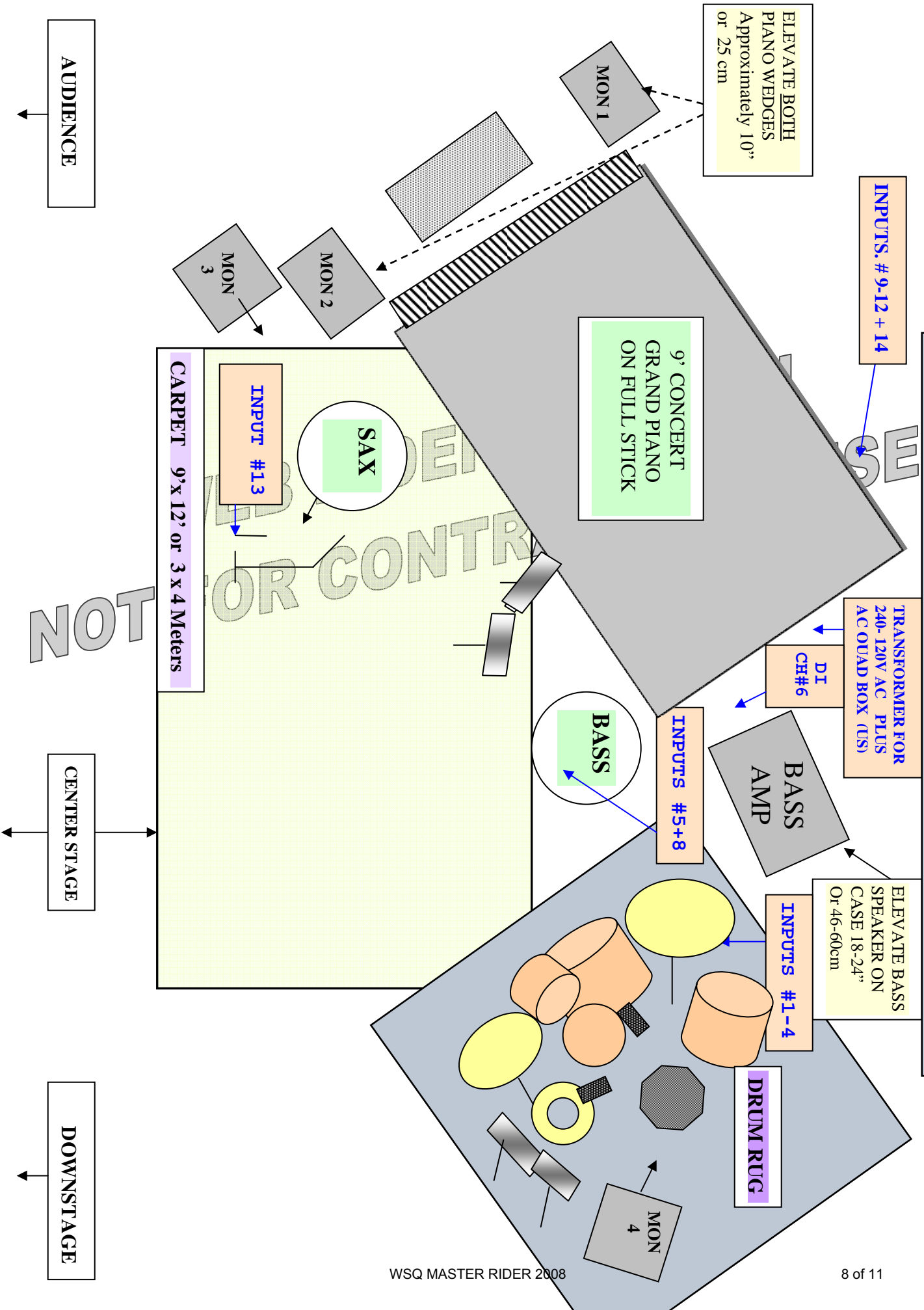
14. ARTIST prefers a two (2)-truss system with a minimum of ninety (90) Par 64 instruments. We will require, no matter what the lamp size and array is: a professional lighting console with programmable memory. **NO FOLLOW SPOTS NEEDED.**
15. Two (2) separate services are required consisting of one (1) 400 amp three phase service for lighting, one (1) 200 amp single phase for sound.

**ANY CHANGES MUST BE APPROVED BY THE TOUR MANAGER**

**ROB GRIFFIN TEL. 1-614-326-1818 MOBILE: 1-614.778.2067**

**EMAIL: [rgacoustech@earthlink.net](mailto:rgacoustech@earthlink.net) [robgriffin@tmo.blackberry.net](mailto:robgriffin@tmo.blackberry.net)**

# WAYNE SHORTER QUARTET 2008



ELEVATE BOTH PIANO WEDGES Approximately 10" or 25 cm

INPUTS #9-12 + 14

TRANSFORMER FOR 240-120V AC PLUS AC QUAD BOX (US)

DI CH#6

BASS AMP

INPUTS #5+8

ELEVATE BASS SPEAKER ON CASE 18-24" Or 46-60cm

INPUTS #1-4

CARPET 9'x 12' or 3 x 4 Meters

# WAYNE SHORTER QUARTET Audio Inputs 2008

CH#	INSTRUMENT	MICROPHONE & DIRECT INPUTS	PHANTOM	STANDS
1	BASS DRUM	ROYER 122 RIBBON	48V	SHORT BOOM
2	SNARE / HI HAT	BEYER M160 HYPERCARDIOID RIBBON	NO	MEDIUM BOOM
3	OVER HEAD LEFT	ROYER 122 RIBBON	48V	HEAVY BOOM
4	OVER HEAD RIGHT	ROYER 122 RIBBON	48V	HEAVY BOOM
5	ACOUSTIC BASS MIC	SCHOEPS MK41 HYPERCARDIOID	48V	SHORT BOOM
6	BASS GAGE PICKUP	RADIAL ACTIVE DI or WOODI DI	NO	NONE
7	BASS ARCO/BOW (SPLIT)	FROM CH. #5 SPLIT/MULT FOR FOH	NO	NONE
8	BASS SCHERTLER	DYNAMIC MOVING COIL / XLR OUT	NO	NONE
9	PIANO LOW	DPA 4021 CARDIOID CONDENSER	48V	NONE
10	PIANO HIGH	DPA 4021 CARDIOID CONDENSER	48V	NONE
11	PNO SCHERTLER LOW	DYNAMIC MOVING COIL / XLR OUT	NO	NONE
12	PNO SCHERTLER HI	DYNAMIC MOVING COIL / XLR OUT	NO	NONE
13	SAX LO/SIDE	BEYER M160 HYPERCARDIOID RIBBON	NO	MEDIUM BOOM
14	SAX TUBE UPPER MIC	SOUNDELUX U99 TUBE CONDENSER	NO	HEAVY BOOM
15	REVERB #1 LEFT			
16	REVERB #1 RIGHT			
17	REVERB #2 LEFT			
18	REVERB #2 RIGHT			
19	FOH TALKBACK to Monitors	SHURE SM58 or similar dynamic		

**THE GROUP BRINGS ALL OF THE INSTRUMENT MICROPHONES, PICKUPS & DI's.**

\* \* **PLEASE PROVIDE (1) SM58 or equivalent @ FOH. CH #19 for Talkback to Stage.**

FOH AUDIO ENGINEER - ROB GRIFFIN    MOBILE TEL. +1-614-778-2067  
[rgacoustech@earthlink.net](mailto:rgacoustech@earthlink.net)  
[robgriffin@tmo.blackberry.net](mailto:robgriffin@tmo.blackberry.net)

# Wayne Shorter Quartet

## ROOMING LIST

**1** SHORTER, Wayne FULL SUITE (no smoking) \_\_\_\_\_  
(Separate Sitting Room and Bedroom with a Door that Closes between)

**2** GRIFFIN, Rob \*\* Single (non smoking) \_\_\_\_\_

**3** BLADE, Brian Single (non smoking) \_\_\_\_\_

**4** PATITUCCI, John Single (non smoking) \_\_\_\_\_

**5** PEREZ, Danilo Single (non smoking) \_\_\_\_\_

**6** TBA (IF NEEDED) Double (2 BEDS) \_\_\_\_\_

Only if the group is providing their own ground transportation w/ drivers.

\*Please have all rooms pre keyed with copies of the rooming list on arrival

\*Please do not assign the rooms in construction or other noisy areas.

\*All room & tax charges on one master folio.

\*Incidentals will be handled individually.

\*\*Questions to Rob Griffin, Tour Manager at + 1 614-778-2067

Thank you for your cooperation.

# INFORMATION LIST

## WAYNE SHORTER

The following information list is to be completed ASAP and sent with the contracts

1) DATE OF PERFORMANCE \_\_\_\_\_ CITY \_\_\_\_\_

a. Name of venue \_\_\_\_\_

b. Address \_\_\_\_\_

c. Production Phone # \_\_\_\_\_

d. Production Fax # \_\_\_\_\_

2) Name and Contact info. for PRODUCTION MGR \_\_\_\_\_

3) Name and Contact info. for TECHNICAL DIR. \_\_\_\_\_

4) Name and Contact info. for SOUND ENGINEER \_\_\_\_\_

5) Name and Contact info. for ELECTRICIAN \_\_\_\_\_

6) Name and Contact info. for ARTIST SERVICES \_\_\_\_\_

7) STAGE DIMENSIONS: Depth \_\_\_\_\_ Width \_\_\_\_\_

Height: Stage to Ceiling \_\_\_\_\_

Height: Stage \_\_\_\_\_

8) Time of Performance \_\_\_\_\_ Time of Soundcheck (if scheduled) \_\_\_\_\_

9) Other bands playing before and after ARTIST \_\_\_\_\_

Their Show and S/C times \_\_\_\_\_

10) Please provide detailed information regarding loading dock / backstage door for arrival of ARTIST on back of information sheet.

**Please send / fax Technical Information and Artist Guide if available. A map of the area is also MOST HELPFUL. THANK YOU IN ADVANCE FOR HELPING TO MAKE THE SHOW A GREAT SUCCESS!**