

PINK DROYD

The North American Theatrical Pink Floyd Concert

Technical Rider

THIS RIDER IS PART AND PARCEL TO THE CONTRACT FACE TO WHICH IT IS ATTACHED FOR THE ENGAGEMENT BETWEEN _____ HEREINAFTER REFERRED TO AS THE “PURCHASER” OF **THE SERVICES OF PINK DROYD** HEREINAFTER REFERRED TO AS THE “ARTIST” AND PRESENTING THE **PINK DROYD** UNDER THE ADDITIONAL TERMS AND CONDITIONS OUTLINED IN

THIS RIDER AS FOLLOWS:

This rider is a tool that provides the complete and total information as required to fulfill the Purchaser’s obligations as outlined in the face contract to which it is attached. This rider is also intended to ensure that each engagement runs as smoothly as possible for the mutual benefit of the Purchaser and the Artist. It sets out the terms and conditions that are additional and binding to the face page(s) of the contract. This rider must be followed exactly. No terms and conditions are permitted to be altered or changed without the prior written approval of the Artist’s representative. Any alterations and deletions will not be considered in effect unless initialed by both parties. In the event of any material breach by the Purchaser of any of the conditions contained herein, Artist may cancel performance without further liability and Purchaser shall be obligated to pay the contract fee in it’s entirety without any deductions whatsoever. Said payment must be made within 72 hours of the notice by Artist to Purchaser of cancellation due to breach of contract.

THE BAND

Mailing address: 809 Shale Run, Fort Wayne, IN 46845

Kevin Quandt – Lead Vocals, Rhythm/Lead Guitar

Daniel Fisher –Keyboards, Backing Vocals

Allen Smith – Lead Guitar

Paul Kobyleski – Bass, Backing Vocals

Jim Sizelove – Drums, Backing Vocals

Matt Baker – Saxophone, Guitar

Brooke Hills – Backing Vocals

Becca Nelson – Backing Vocals, Trumpet

Sophia D’Virgilio – Backing Vocals

PRODUCTION MANAGER

Tyler Torres

Tel: (260) 494- 2705

Direct e-mail: [Tyler Torres <typroductions101@gmail.com>](mailto:Tyler.Torres@typroductions101@gmail.com)

Traveling party is 13 total [9 band (subject to change), 4 production] – subject to change upon event demands

1. Billing

Artist shall be promoted as 'Pink Droyd: The North American Pink Floyd Concert' or simply 'Pink Droyd'.

2. Hotels

Purchaser agrees to provide at his/her sole expense hotel rooms for the band and crew –

- A. Hotel name, address, telephone number, fax number, email address and website address must be provided in advance to Tour Manager for approval before confirming the booking.
- B. Complimentary Internet in each of the rooms must be provided and if not supplied by the hotel will be at the sole expense of the purchaser.
- C. Number of rooms/night(s) required is 10, unless modified by mutual agreement between the parties in advance.
- D. Hotel should be as close to venue as possible. Hotel addresses and phone / fax details are to be provided to Tour/ Production Manager when show is advanced.
- E. Full breakfast should be included for all rooms at Purchaser's expense – vouchers for breakfast if required should be provided at check-in.
- F. Late check-outs will be permitted at no expense to the Artist if any departure from hotel for flights / trains is after the hotel's regular check-out time.
- G. On non-performance days between two or more engagements on the same contract, all meals must be provided by the Purchaser. Alternatively, a Per Diem payment of \$75.00 per day should be provided in cash in local currency by the Purchaser for each member of the traveling party.

3. Meals

Purchaser agrees to provide at his/her sole expense meals rooms for the band and crew –

- A. Food options can be discussed with the Artist.
- B. 2 large pepperoni pizzas for Production Crew only + 1 case of soda (preferably Sprite).
- C. A buyout can be done at \$20/member. (members include crew, band, and supporting staff)

4. Dressing Rooms

- A. Artist requires a minimum of two (2) separate dressing rooms with private bathrooms and toilets. Each room must be large enough to accommodate eight (8) people with adequate seating and table space.
- B. These dressing rooms must be clean, dry, well heated and air conditioned, lockable; keys to be given directly to the Artist's Tour Manager/Production Manager upon the Artists arrival at the venue, for the duration of use.

5. Load-in/Setup/Load-out

- A. Artist shall have a minimum of 6 hours for production setup.
- B. A minimum of 4 dedicated stage hands will be available to assist with production load-in, setup, and load-out.
- C. When the band arrives a minimum of 2 dedicated stage hands will be available to assist with load-in, setup, and load-out.

6. Sound Check

- A. Artist shall have a minimum of one and a half hours sound check prior to the doors opening for the performance.
- B. Artist's Tour/Production Manager shall have final say as to when doors open.

7. Parking

There must be adequate parking for the following Artist vehicles:

- A. 4 additional personal vehicles
- B. One 26' box truck

If parking near the venue is not available a loading and unloading zone must be available before and after the performance. Additionally, secure parking must be provided along with a shuttle to and from the performance.

8. Guest Tickets

- A. The Artist requires Twenty (20) of the top-tiered tickets to be reserved for his exclusive use as Artists Guest Tickets.
- B. Any unused Artists Guest Tickets shall be returned to the Purchaser on day of engagement not less than 1 ½ hours before show time.

9. Merchandising

- A. The Artist shall have the right to sell DVDs, CDs, T-shirts and other merchandise directly pertaining to and bearing the likeness and name of the Artist at the venue and retain 100% (one hundred percent) of the receipts from such sales, less a pre-agreed reasonable house fee or commission.
- B. Terms for any fee or split are to be stated on main contract.
- C. The absence of such information on the main contract will mean that no house fee or commission will be payable.
- D. Purchaser to provide an experienced and **trusted Local Merchandiser and a suitable merchandise stall in a prominent area** at the venue to sell Artist's merchandise for a fee (agreed in advance) to be paid by the Artist out of the proceeds. (Subject to change)
- E. Local Merchandiser shall keep an accurate and legible record of items sold.
- F. The Purchaser shall make every attempt to prevent the sale of unauthorized merchandising in the vicinity of the venue.

10. Production and Content

- A. The Artist shall have sole and exclusive control over all elements of the performance, including staging, lighting, sound, creative, and theatrical material.
- B. Throughout the performance the Artist's Production / Tour Manager is to have full control over all house lighting other than statutory safety and exit lights.
- C. The Artist will close the show and will be permitted to perform their full stage show without interruptions.

11. Support Act and Announcer

- A. There will be **No Support Act** unless specifically agreed otherwise in advance with the Artists' representative.
- B. The Artist plays a complete "Evening With" performance with or without interval as advised by the Artist's Tour/ Production Manager.
- C. There will be **No Master of Ceremony or Announcer of any kind** on stage **at any time** on the day of the performance without prior agreement from the Artist's representative. Artist enters stage unannounced.

12. Advertising and Billing

The Purchaser agrees and confirms that:

- A. All forms of advertising relating to the show shall clearly advertise the Artist in 100% STAR billing.
- B. If the Artist provides artwork, the Purchaser shall use this exclusively and without alterations.
- C. In relation to **Endorsement** and **Promotion**, the Purchaser will not permit or use the name **Pink Droyd** directly or indirectly to endorse, advertise or support any commercial product, service, individual, charity, political party or ideology. The Purchaser shall not commit the Artist to any personal appearance, interview or any other type of promotion without prior written agreement from the Artist's representative.

13. Power

200 amps three phase for lights/lasers and a separate 100 amps three phase for sound, if Artist is supplying the sound system for the event. We prefer Camlocks to tie into but are happy to tie directly into the panel. The Venue shall provide a licensed electrician to handle the tie-in and disconnect. The Electrician needs to be on site upon Artist's lighting techs arrival and again present 15 minutes prior to show end.

14. Production

1. Sound System

The venue's sound system shall be stereo 3-way; capable of 110 DB (at Peaks) measured at the FOH position.

- A. Minimum of 3db of headroom above the aforementioned spec for Subwoofers
- B. Tuned system response from 40HZ (Flat) to 16 KHz in the performance area.
- C. Even coverage throughout the performance area.
- D. FOH mix position must be indicative of the sound in the general event center.

Artist FOH engineer may ask for the systems tuning to be slightly altered. We can to work with the venues techs if it is deemed necessary.

If Artist is supplying a sound system, Artist FOH tech reserves the right to choose the FOH mix position.

2. Consoles/processing required

We are happy to use any fully functioning professional level analog console. Said professional level analog console, at a minimum, will have:

- A. 32 inputs
- B. 8 VCA's
- C. Fully parametric EQ on input channels
- D. 8 auxs
- E. 8 groups
- F. Balanced send and returns on the inserts
- G. 8 assignable compressors and 8 assignable gates, all of professional quality

BSS, Drawmer, higher-end Dbx and the like are acceptable.

3. Effects

- A. 3 FOH effects of professional quality, 2 reverbs and 1 delay minimum.
- B. Yamaha SPX990, TC M-One, TC-Two (for example)
- C. Dual 31 band EQ for Main sound system.

If you are providing a digital console, we can accept a Yamaha M7CL, AVID SC48 or better, Midas Pro series, and yes, we can even use the Behringer X32. No additional outboard processing is needed.

Please don't provide a semi-pro console hoping we will use it the day of the show. If an unusable console is provided, Artist reserves the right to use their console and charge the contracted party for the rental fee for the use of Artist's personal console. The fee will be \$400.00.

If you wish to contact Artist's FOH/system tech to see if your equipment is acceptable or to discuss suitable alternatives, please call Paul Lea.

4. Monitors

Artist tours with their own in-ear monitor system. This system is an Aviom console, which has a breakout split for FOH. Artist will provide an XLR connection interface for each channel split to FOH.

If the Artist's in-ear monitoring is unavailable or unusable as per terms outlined in the contract then wedge monitors must be supplied meeting the following requirements:

- A. Minimum of 15" wedges
- B. At least 1 wedge per performing member (ideally stereo wedges for: lead vocal, lead guitar, keyboards, and bass)

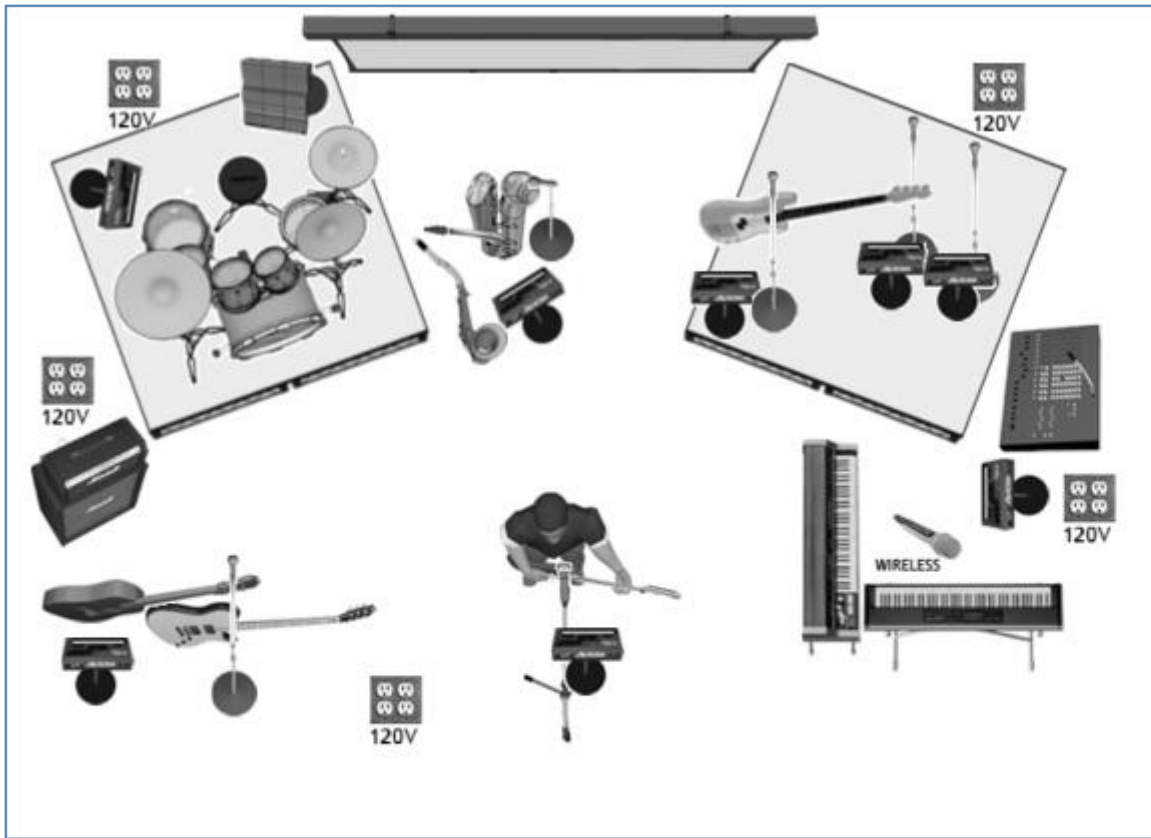
15. Input List

Below is the input list for Artist. Artist travels with an in-ear monitor system (unless otherwise agreed upon). This system supports split to FOH. Split to FOH are passive when split at the *Aviom Console*.

Ch. #	Description	Mic/DI	Stand/Boom	Position
1	Drum Kick	Mic Required		Stage Split
2	Drum Snare	Mic Required		Stage Split
3	Drum Hat	Mic Required		Stage Split
4	Drum Tom 1	Mic Required		Stage Split
5	Drum Tom 2	Mic Required		Stage Split
6	Drum Tom 3	Mic Required		Stage Split
7	Drum Floor Tom	Mic Required		Stage Split
8	Drum Overhead 1	Mic Required		Stage Split
9	Drum Overhead 2	Mic Required		Stage Split
10	N/A			Stage Split
11	N/A			Stage Split
12	Drum effects pad			Stage Split
13	Lead Guitar			Stage Split
14	12-String Guitar			Stage Split
15	Rhythm Guitar			Stage Split
16	Acoustic Guitar			Stage Split
17	Keys – L			Stage Split
18	Keys – R			Stage Split
19	Bass Guitar			Stage Split
20	Saxophone			Stage Split
21	AUX 1			Stage Split
22	AUX 2			Stage Split
23	AUX 3			Stage Split
24	AUX 4			Stage Split
25	Keys Vocal 1	Mic Required		Stage Split
26	Keys Vocal 2	Mic Required		Stage Split
27	Lead Vocal	Mic Required		Stage Split
28	Drum Vocal	Mic Required		Stage Split
29	Bass Vocal	Mic Required		Stage Split
30	Backing Vocal 1	Mic Required		Stage Split

31	Backing Vocal 2	Mic Required		Stage Split
32	Backing Vocal 3	Mic Required		Stage Split

16. Stage Plot



17. Lighting Rig

The main lighting configuration is shown below (referred to as the *Diamond*). This system is 24' wide by 17' tall as a ground supported structure. However, this rig can be flown if flypoints are available. Additional side-fill lighting structures may be setup as space allows. The center, blank, diamond is a screen for video projection.

This comprehensive lighting system can also tie into most house lighting systems/universes. That depends on the house setup and rigging. If no house lighting is available for tie in (for front/downstage lighting) an additional front lighting system may be employed.

