

Technical / Performance Rider

This rider constitutes part of the "General Agreement" with Purchaser. If any part of the following rider cannot be met, please contact Reggie Fecteau (954) 288-7396 or email: bookings@tickettothemoon.biz for technical related issues or Davis Clapp (561) 324-8384 or email: dclapp@discretionentertainment.com for production management related issues. If any items are not provided as requested without prior band approval, we reserve the right to cancel our performance and retain our show deposit, plus demand reimbursement for any losses incurred due to travel expenses and possible lost revenue. A representative of the person or company providing the back-line equipment must be available throughout sound-check and the show to ensure said equipment proper performance.

1. TRANSPORTATION/PARKING:

1.1 Purchaser will ensure that ARTIST'S buses, trucks and any other vehicles used by ARTIST for transportation to venue will have clear access to and from PERFORMANCE venue.

1.2 Parking should be provided as close to Performance Area as possible for one (1) Truck and Trailer. If parking is available only on the street, space must be blocked off prior to arrival for production vehicle and trailer.

1-3 Parking Permits and fees will be arranged and paid for BY Operator for both Venue AND lodging facility (If Applicable). Truck/Trailer combination and Artists vehicles "MUST have approved parking available to them at ALL times"

2. LODGING: Necessary if event is outside 150 miles from Ft Lauderdale

Please review Hospitality Rider

ARTIST EQUIPMENT:

ARTIST reserves the option to use any and all of ARTIST'S own equipment. No assumptions should be made to use ARTIST'S and/or ARTIST'S band's equipment by any other acts. PURCHASER will ensure that the stage area is completely cleaned and cleared of any and all equipment before ARTIST'S arrival, with the exception of sound and lighting equipment directly associated with this PERFORMANCE.

3. Artist Back Line Requirements:

NOTE: Below is the current backline requirements for TTTM. Please call to verify before engagement in case there are adjustments.

The band will bring their own guitars and effects.

3.1 DRUMS

Industry Standard 5-piece kit with Sabian or Zildjian cymbals and DW or Tama

3.2 GUITAR AMP

3 - Fender Twin Reverb with JBL speakers where possible **OR** any American-made, all-tube 'combo' amplifier or 'head' with at least 50 watts of power, built in reverb, and two speakers, either 10" or 12" (preferably JBL) in open back cabinet. NO Marshall heads of any kind

1 - Mark Bass Amp with 4 10" speakers

KEYBOARDS

Keyboard - (2)

Roland FA-08 or
Roland RD-700 SX Single
Keyboard Stand

3- KEYBOARD AMPS ARE REQUIRED

4. STAGE REQUIREMENTS:

Full Theater Screen Show ONLY

40 feet wide x 24 feet deep

One Drum Riser: 8' Wide x 8' Deep (12" to 18" high) Two (2) 4' x
8' risers (6" or 12" high)

NON-Screen Show

24' x 16' requested

1 - 8x8 Drum riser requested

Stage should have access from both sides for artists with step if needed for safety when possible.

ARTIST and/or ARTIST'S Representative will determine the placement of any and all equipment owned by, placed on stage by, or used by any and all other support acts.

5. DRESSING ROOMS:

Dressing rooms / Green Room MUST be available to Artist at all times day of event. Dressing room should be able to accommodate 12 people. Please supply two dressing rooms with an area to hand wardrobe and chairs for Artists.

6. CATERING:

Please review Hospitality Rider

7. OUTDOOR SHOWS:

Roof or Cover must be provided for ALL OUTDOOR Shows unless agreed upon by the ARTIST in advance.

This roof should be larger than the size of stage

PURCHASER shall provide and pay for a secure covering (roof) a minimum of fifteen (15) feet above the stage for protection of the equipment and ARTIST from rain, sun and extreme temperature prior to and during the PERFORMANCE.

Plastic sheeting or tarps to be provided to cover all band gear, lighting, consoles, monitor electronics and all other stage equipment in the event of poor weather.

Removable covers for FOH Mix position and monitor mix position should also be provided in case of in-climate weather. Plastic sheeting or tarps must be provided to cover all band gear, lighting, consoles, monitor electronics and all other stage equipment in the event of in-climate weather.

8. TIMING (Load in/out, soundcheck):

Place of engagement must be ready and available for load-in and sound check six (6) hours pri- or to performance. **Load In Access must be clear of debris and other obstructions.** *Artists Tour/Production Manager will have the right to load in from the closest and clearest point at his discretion.*

Stage Power should be in place and operating correctly by load-in time. It is also understood and agreed that ARTIST may check sound during said period of six (6) hours prior to start of the PERFORMANCE at a time solely determined by ARTIST. Sound check will require a minimum of one (1) hour after set up and line check are complete. Lighting checks can be done during the sound check. This ARTIST'S Tour Manager will set time for sound check.

Once the monitor, lights, stage layout, and house sound are set, none may be changed for any other act without complete prior approval by this. Upon ARTIST'S arrival, through completion of sound check, stage shall remain completely closed to PUBLIC.

9. POWER REQUIREMENTS: - Artists is providing Sound and/or Lighting

Lighting and Sound power needs are ONLY necessary IF the Artist is providing Sound and Light Services.

POWER SOURCE:

A single power service may not be used for lights and sound. Two separate services should be furnished. The venue OR technical crew of the sound and/or lighting companies will furnish the following power requirements.

LIGHTING: (2) 20-amp dedicated circuits **OR** 220 Service to be located within 50' of SOUND: (4) 20-amp dedicated stage circuits **OR** a 220 Service to be located within 50' of stage

STAGE & MONITOR POWER: A minimum (2) 20-amp electrical circuit for monitor and stage power distribution needs.

FOH POWER: There should also be at least one (1) electrical circuits for FOH area

If any of these requirements are an issue, please contact ARTIST'S Production Manager prior to event to discuss options.

10. LOCATION OF EQUIPMENT:

The monitor console must be accessible at side of stage area. The Engineer must have full view of the stage at all times. FOH Engineer position is to be near rear of facility with clear view of stage. The best location would have an aisle behind the console.

11. HOUSE PATCHES AND WIRING:

If TTTM is patching into existing Sound System there must be 2 XLR patch points at stage for FOH feeds. Control of the facility sound system will be under TTTM Production Managers control at all times from sound check to end of performance.

12. EQUIPMENT REQUIRED FROM THE SOUND COMPANY OR VENUE:

Sound system must be capable of delivering full, clean, undistorted sound adequate for the venue.

One (1) 32 Channel (minimum) mixing console with no less than four (4) subgroups, four (4) auxiliary outputs for effects sends.

Microphones and mic stand for vocalists must be CLEAN and in good working condition. Stage power will be delivered to all artist positions as seen in stage plot defines.

Industry Standard equipment is authorized but needs to meet requirements above.

If there is an opening act, an additional house console & room EQ may be necessary for their performance, unless a recall ready console is being used.

ARTIST'S Production Manager is available to to address these situations.

13. HOUSE OUTBOARD GEAR (Minimum)

1- Delay
1 Reverb
1 Stereo EQ on FOH Buss

15 MONITOR REQUIREMENTS:

TTTM requires 10, two-way wedges and **one (1) single 15"/18" sub and top for the Drum position**. All amps, EQ's, crossovers and cabling should accompany these. All monitor equipment must be professionally wired and set-up (including crossover points) by qualified technicians.

A minimum of 7 mixes will be required. Monitors are to be professional grade powered or amplified with EQ's on each Monitor Mix. Console must consist of 32 channels min.

Monitor Console and outboard gear should be well lit and clearly labeled during sound check and performance.

16. EQUIPMENT REQUIRED FROM THE LIGHTING COMPANY

The PURCHASER shall provide, at his sole expense, professional lighting system with the required setup crew and operators. To ensure the safety of the ARTIST, BAND and CREW, all rigging must be done by professional, licensed riggers.

The ARTIST does not provide a Lighting Director; therefore, one will be required from the lighting company or venue. Lighting to be adequate for the stage area. All parts of the stage must be well lit with no dark areas. Bright colored gels are requested. Lighting operator (LD) familiar with the system must be available throughout performance to operate the system. One follow-spot and operator is requested. General directions and spotlight cues will be provided by the ARTIST'S Production Manager before Performance.

17. Creative Control:

*******Without regard to whom supplies Sound and/or Lighting services the Artist's Production Manager will have complete control over all aspects of the performance including, Lighting Color, Scene and Changes during show AND complete control over all aspects of the Audio /Video Systems including Volume, Monitors, Mix of performance.**

18. SUBSTITUTIONS:

IMPORTANT NOTE: The Artist reserves the right to offer competitive production and the total right of approval of Purchaser's production company. Contract rider is equipped with a stage plot, mic input list and complete backline (band gear) equipment list. If more copies or further information is needed, please do not hesitate to contact the Artist's Production Manager at (561) 324-8384 (Davis Clapp).

