



FULL SHOW RIDER – PLEASE READ CAREFULLY

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LITTLE TEXAS SHOW RIDER - 2024

Congratulations! You have bought a show with one of the easiest, most accommodating touring acts in the nation! Your crowd will be entertained, your sponsors will be happy, and your day will be on cruise control IF you read this document in its entirety. So please do it.

All the following information plus contacts, plots, approved photos, Live HD video, approved music & other show tools can be accessed online at <http://www.littletexasonline.com/production>

1. PAYMENT FOR PERFORMANCE

The remainder of the payment for this show, minus the deposit paid to Artist Agents, will be paid by either Cash, Cashiers Check or Company Check made to **Ad Infinitum, LLC.** after Artist load in and sound check. No personal checks will be accepted.

2. BILLING

ARTIST will receive 100% Star Billing in all paid advertising, including flyers, signs, lobby boards & marquees, unless specified otherwise.

3. ADVERTISING^[L]_[SEP]

BUYER shall only use PHOTOGRAPHS AND AUDIO supplied by ARTIST or ARTIST AGENCY. *Very Important!!* Please do not use photographs found on the Internet (other than the LT site below) or audio from previous albums, Internet^[L]_[SEP] old publicity materials, etc. This applies to websites as well as all other advertising material. High-resolution publicity photos, HD video clips and approved mp3 tracks can be found at <http://www.littletexasonline.com/production>

Show announcement, ticket on-sale dates and the complete layout for any print advertising and digital marketing MUST be submitted to ARTIST representative PRIOR TO announcing the show. Send to ARTIST representative Michelle Goble / michelle@esqartistmgmt.com for approval.

4. APPROVAL OF OTHER ACTS

- a. BUYER agrees that ARTIST'S staging and equipment set-up overrides opening act(s) staging and equipment set-up.^[L]_[SEP]
- b. ARTIST shall have the right to approve the length of the performance of support acts on the program and ARTIST shall have final approval of their use. Boo boo from animal acts MUST be cleaned up before the band takes the stage. NO TRAINED CHICKEN OR GOAT ACTS!! Nasty stuff.

5. SOUVENIRS & CONCESSIONS

LITTLE TEXAS reserves the right to sell souvenirs, books, photographs, compact discs, home made jams and jellies, pancakes, T-shirts and other related souvenirs at no cost to the ARTIST.^[L]_[SEP]

- a. The name, photograph or likeness of LITTLE TEXAS may not be used in or on any^[L]_[SEP] program or souvenir, book, poster, pamphlet, pornography, or any other material or merchandise, unless previously authorized by ARTIST.^[L]_[SEP] *Folks, let's be honest. These kinds of programs, bulletins, flyers and other such things generally wind up^[L]_[SEP] trashed anyway & will absolutely kill merch sales, so let's try and keep them out of the venue if possible. Save your printing budget.*^[L]_[SEP]
- b. BUYER shall provide **Three (3) 6-8 ft. Tables & Four (4) Chairs** for merchandise sales and after-show autograph signing to be placed at sound check, prior to show, at best^[L]_[SEP] location (with Security at all times when doors are open) with good lighting or electrical outlet for light close by.
- c. It is agreed and understood that, if a percentage of sales is negotiated through AGENCY,^[L]_[SEP] the cap shall be no higher than 20% on general merchandise, and 10% on recorded goods.

And we will need **4 stagehands** for load in & load out. More to come on that point.

Lookie lookie lookie at this one y'all. It coming back and it's a real thing.

6. PARKING & TRANSPORTATION

a. BUYER shall provide secured parking space immediately adjacent to the stage door for one forty-five feet long and 13 feet tall tour bus, with one security guard on duty in the immediate^[SEP] area from load-in through load-out.

b. BUYER shall provide a licensed, sober (*very important*) and warrant-free American driver (runner) with a 15-person van or vehicle(s) large enough to seat eight (8) large adults with luggage and/or gear for Artist's use from load-in through load-out at no expense to ARTIST. Best bet is to take the back seat out, if possible.

Both vehicle & driver shall also be available for artist pick-up and drop-off at airport at scheduled flight times if necessary.

7. SECURITY

a. BUYER shall guarantee adequate, preferably uniformed, bathed and sober, security at all times to insure the safety of the general public, artist's personnel, their instruments and personal property, vehicles and artist's production company from stage call through load-out. Security personnel caught imbibing on the job will be sent home right quick.

b. BUYER shall provide a minimum of two security personnel to be present at backstage area at time of doors opening, and remain on duty a minimum of one hour after the show ends at or near the band bus.

c. ARTIST shall supply backstage passes to all personnel & personal guests and have sole control of all backstage areas.

8. TAXES

a. If there is any assessment of tax by a taxing authority on ARTIST for any monies earned in connection with the performance, said tax is to be paid by the BUYER. It is fully understood and agreed that no deductions whatsoever are to be taken from the contracted price or from any percentage earned hereunder.

b. 1099: All 1099 information should be mailed to:

Ad Infinitum, LLC,^[SEP] 509 Averwater Ct.^[SEP] Franklin, TN 37067

9. INSURANCE

a. BUYER warrants and represents that he has a minimum of one million dollars (\$1,000,000.00) of general liability insurance covering the engagement. BUYER agrees to direct his liability insurance carrier to add Ad Infinitum, LLC (dba Little Texas) as an additional name insured on his policy of insurance at no cost to ARTIST. BUYER shall attach a certificate of insurance verifying such coverage of insurance at the time BUYER returns the contract to ARTIST'S AGENT. Hey - we wouldn't want someone to slip in a puddle of his or her own bodily fluids and decide to sue us all, now would we? Don't you laugh. It's happened.

b. While this is not a condition of the contract, if the contracted show is to be held outside, we **STRONGLY** suggest purchasing rain insurance. Just because a stage has a lid on it doesn't mean weather won't stop your show. Go ahead and get it so you don't lose the farm. We'd like to work with you again.

10. PERSONAL APPEARANCES, INTERVIEWS, BROADCASTING, VIDEOTAPING, & SUCH ROT

a. BUYER agrees not to commit ARTIST to any personal appearance, interviews, banquets, weddings or other such promotions without ARTIST'S knowledge. Such requests should be referred to management by email to gotodel@comcast.net. This includes meals, Luncheon, dinner, D.A.R. meetings, county commissioners' meetings, etc. We like people, but not when we have a fork in our mouths.

b. BUYER shall not permit the audio recording, broadcasting, filming, or videotaping of any performance without consent of ARTIST. Such requests should be referred to management by email to publicity@littletexasonline.com. If you should do video for the show you can, but please let us have access to it.

11. LEGAL WARRANTY

BUYER warrants that he/she has the right to enter into this contract and is of legal age. The validity, construction and effect of this contract shall be governed by the laws of Davidson County, Nashville, Tennessee, USA.

12. CONTRACT ALTERATION

It is hereby understood and agreed that BUYER shall not add to, delete from, or make any alterations in the CONTRACT or RIDER.

13. PRE-EMPTION

a. If BUYER fails to comply with any of the terms, conditions, or requirements of this CONTRACT or RIDER, ARTIST shall have the right to refuse to perform and shall be entitled to full compensation under this agreement.^[SEP] (*Special attention: Pg. 7, article 19-b*)

b. In the event this show is not presented because of inclement weather, dangerous circumstances or production issues, **the ARTIST must still be paid in full**, provided the ARTIST is available and ready to perform at the designated time as specified in this CONTRACT. Should agreed-upon production not appear, or not function as promised by the PRODUCTION COMPANY, ARTIST retains the right to either stop the show, or not appear onstage until the rig is fully functional and all gear is in-house. When shopping bids for your production, please make sure the companies you call understand they will be held liable for failure to produce the equipment, which will be negotiated by ARTIST'S production manger during his advance of the show.

14. DRESSING ROOMS

a. Band dressing rooms or trailer shall have restroom facilities, adequate seating, lighting, mirrors, running water, plenty of toilet paper, paper towels and soap.

b. No kidding here - There has GOT to be some kind of toilet in the backstage area. No Joke. When nature calls, there needs to be a clean, private receptacle handy.^[SEP] The alternative is ugly and potentially embarrassing for all involved. (Before YouTube, you could get away with certain things, but no more.)

c. **At time of load in (Lunch)**, the band respectfully requests that the Dressing Room area or our Bus should be stocked with the following. And **due to dietary restrictions**, please see that we need UNCURED lunch meats and gluten-free bread (*read carefully, because this really is cheaper than a deli tray!!!*)

SEALED & UNOPENED packages of:

- 1 lb. UNCURED Turkey Breast (sliced)
- 1 lb. UNCURED Smoked Ham (sliced)
- 1 lb. Roast Beef (sliced)
- 1 pkg. Sliced Cheddar Cheese and 1 pkg. Sliced Smoked Provolone Cheese
- 1 - Loaf gluten-free Wheat sandwich bread & 1- Loaf Sourdough sandwich bread
- 1- Salad Tray with lettuce, tomatoes, no onions.
- 1 – Small bottle of fat-free Ranch Dressing OR fat-free Italian dressing
- 1 - Small bottle of Balsamic Vinegar OR Blue Cheese dressing
- 1 – Small jar of sliced dill pickles
- 1 - Small Jar Creamy Peanut Butter
- 1 – Small squeeze bottle of Strawberry or Grape Jelly.
- Condiments (small mayo, mustard, in sealed, unopened containers)
- Tostitos Scoops Tortilla Chips & 1 jar Salsa & 1 jar white cheese dip
- 1 Pkg. plastic Solo cups, any color

14 continued. KEEP READING! Don't go to sleep!

1 case (24) of Bottled Water

1 half case (12) of good ol' regular Coca Cola, like good Americans drink

1 half case (12) of Dr. Pepper Zero, Strawberries & Cream flavor if you can find it. Otherwise, DP Zero

4 - Bottles of Gatorade, assorted flavors

3 – Bananas (mainly for hot shows in the summer)

1 Case (24) of Natural Light or Miller Lite beer (both if you're feeling generous - we'll share after the show!)

1 box of Keurig K Cups – plain old, run of the mill caffeinated coffee, not flavored with coffee cups, sweeteners, creamer and a little Bear of Honey if you can get it. If band is flying please have a coffee maker handy.

1 - "Big Bag" of ice. Like the 20 lb or something close

2 - Rolls of Paper Towels^{[L][SEP]}

1 – 12 or 16 pack of Duracell or Energizer AA alkaline batteries. – **Very important! Our stuff runs on these!**

1- Duracell or Energizer 9-volt battery (and you'll see this battery stuff again, like the 4 Stage Hands)

8 - Clean, real bath towels (to be returned). Not bar towels, washrags, Wet Naps or anything nasty with mystery groad caked in it. Nay nay. Just good, clean bath towels that will absorb moisture.

1 - Framed photograph of Little Richard, LuLu Roman, Victoria Hallman, Freddy Fender, Barbi Benton, Charles Elmer Doolin, Salma Hayek (with or without Adam Sandler) or a Redd Foxx on a Harley . Your choice.

15. DINNER CATERING

The band respectfully requests the BUYER to provide at no cost to the ARTIST, a hot dinner meal for NINE (9) persons at a mutually agreeable time, per advance, and available in carry out boxes if requested.

Our guys and crew all eat at different times, so PLEASE have to-go boxes available for the dinner meals.

a: Hot entree (local/regional cuisine is always welcome), but PLEASE no BBQ!! Yes, we're from Tejas, but 33 years of BBQ at 80% of shows gets kinda like Groundhog Day.

b. Tossed, green salad with assorted dressings^{[L][SEP]}(the same dressings from lunch will be fine)

c. Two (2) vegetables^{[L][SEP]}

d. Assorted breads

e. Coffee, iced tea and assorted soft drinks (regular and diet)

16. AFTER-SHOW/BUS CATERING

If it makes your life easier, we'll just do 5 large pizzas – otherwise, ask Tour Manager

2 -all the meats, 2 -Hawaiian, 1 -hamburger & mushroom

1 – small jar marinara sauce (for pizza dipping)

1 -12 pack of Diet Coke^{[L][SEP]}

1 -12 pack of Regular, Red Coke

1 -12 pack of Natural Light or Miller Lite

1 Case (24) of Bottled Water^{[L][SEP]}

2 - 10 lb. Bags of Ice or 1 "Big Bag"

We do this because we really shouldn't eat after a show and the pizzas are for our crew guys. But PLEASE don't mess with our Lunch rider. We can get ornery if there ain't no groceries at load in. Dogs gotta eat.

17. COMPLIMENTARY TICKETS

BUYER must provide ARTIST with twenty (20) complimentary tickets within the first ten rows, unused portion of which may be placed on sale the day of the performance with the permission of ARTIST. If place of performance is other than a theater, arena or outdoor show, such as a cabaret or nightclub, a reserved booth and/or tables comprising of a mini-cabaret of 20 seats must be available for each performance. If not to be used at said performance, ARTIST'S tour manager will release the extras for walk-up sale.

And that does it for this part of the rider - now on to Production!!

"I believe virtually everything I read, and I think that is what makes me more of a selective human than someone who doesn't believe anything." – David St. Hubbins

BUYERS - PLEASE READ THIS REGARDING PRODUCTION:

BUYER is responsible for hiring and providing adequate sound production to accommodate the Rider, and size of the show. This part is no joke, and for your sake and ours, this part must be handled correctly.

PLEASE give this Rider and Plot/Input List to your production people when looking for bids and ask them if they can handle it. Check up on them. If they can't provide it, call around until you find someone who can.

Our Production Manager will advance our show and create a list of the gear that has been agreed upon between the production company and Little Texas and can email it to you soon after negotiations, upon request. Make sure they understand that failure on the part of Production Company to supply said list on day of show could result in forfeiture of the show. We will also supply you with a copy of the agreed-upon list of gear should things not work correctly, because you should not have to pay for anything that is sub-par or non-existent at a show. It's not fair to you, or us.

When we get to the venue at our agreed-upon load in time, we will expect:

4 stage hands to unload the bus. (*Sound familiar? Yep, we're serious about that.*) **4 stage hands, or more.**

A covered stage.

1 - 12 or 16 pack of Duracell or Energizer AA alkaline batteries. – **Very important!** (*Ya'll saw this before.*)

1 - Duracell or Energizer 9-volt battery

We will expect all PA/lighting gear to be fully placed and in working order at time of Artist load-in.

We will expect all lines run, checked and ready for show once the stage gear is unloaded and placed. If all this means that the production company has to load in at 2 AM, that's what has to happen. If the previously agreed-upon list of gear doesn't appear, is not set up, or does not work at the time of band's load in, the band will simply shut down and head to the hotel until the agreed-upon gear appears and/or works.

When flying, we will expect all backline equipment to be set up and ready, per Input List/Stage Plot, at time of load in.

When flying, we will expect the front of house console to be fully functional, zeroed out, and ready to go per our Input List with all lines checked and functional. All house PA and Monitor gear must be working, checked and ready at time of sound check.

Mira Esto!! - If you're doing an outdoor show and you know the temperatures will drop below 57 degrees, please have a couple of propane flamethrower heaters onstage and some kind of heater at the mixing position. For some reason digital sound equipment doesn't like to be freezing cold and neither does the band!

If you don't understand how all the wires, speakers and microphones work, don't worry. We do. And if we both stand on the heads of the Production people and hold them to our requests and your expectations, we will have a wonderful show.

PRODUCTION

Production companies will be required to provide a full list of equipment promised, via email, to ARTIST'S Production Manager upon advancement of show. Should agreed-upon equipment not appear at the venue, on time, in working order and in place at time of ARTIST sound check, the PRODUCTION COMPANY shall be held responsible for late shows and/or forfeitures. Read this in its entirety before bidding on this show.

18. THE STAGE

- a. The stage is to be level, of solid construction and free of any holes, cracks, standing water, splintered wood, staples, nails, broken glass, angry Arabs, vomit, ABC gum, voids or movement. Rugs/carpeting on the deck are quite welcome! Bass player is generally bare footed, so this is a real thing.
- b. Minimum clear space size - 24' wide, 32' deep, 5' high with two sound wings if necessary.
- c. Nobody catches the previous dimensions. If you didn't, you're really not reading.
- d. Drum Riser - 8' X 8' X 12"-18" high, **with appropriate carpet covering**.
- e. Sound wings should be stage height and separated from the main stage by a minimum of 1". to prevent acoustic coupling. THIS ESPECIALLY APPLIES TO BASS CABS! If at all possible, sub cabinets should be set on the ground.
- f. If stage is of temporary construction, two sets of stairs shall be provided. One staircase is positioned at the upstage corner nearest the dressing room access; the other shall be positioned the morning of the show by Artist's Production Manager to point in the direction of Pine Bluff, AR, Kenai, AK, St. John, AT, the nearest Whataburger or any direction the Lord might lead that given day. We should really be pointed to a church.

19. OUTDOOR SHOWS - see above for specs on stage requirements

- a. All staging and platforms shall be constructed on firm and level ground with adequate footing to prevent the stage from sinking or being carried off by mutant fire ants, feral cattle and/or teenage zombies.
- b. **WATERPROOF COVERING** to protect and fully cover stage, sound wings, lighting, and mixing platform, regardless of the weather forecast. **THIS IS NON-NEGOTIABLE! Seriously.** If your top doesn't cover the **whole** stage from the front edge to back, side to side, don't hire us. Let someone else get electrocuted. If we show up at your venue and there's not a lid on it, don't be surprised if we take your check and go home. Aloha with a steel guitar.

Sun tops and tarps are NOT acceptable. This is a safety requirement to avoid damage/injury/death to Artists, staff and equipment. Failure to provide proper stage covering will result in forfeiture of show and possible damage/injury/death liability. And it looks really, really tacky. Nobody wants to be electrocuted under a tarp.

- c. **WEATHER:** While Little Texas will do everything possible to ensure that the show will go on, certain weather issues can cause hazards to the safety of the band, crew and patrons even when a stage is covered. Thus, **Artist's Tour Manager will consult with the production crew and have sole responsibility for calling off the show due to acts of God, i.e., bad weather or resulting safety issues.**

- d. Adequate and safe equipment to rig and support above, pursuant to state laws.
- e. Mixing platform is to be set up approximately 75' from stage. This platform should be a minimum 36" high and positioned center stage, and size to sound company specs. An appropriate tent or covering should be kept close at hand in case of rain.

The following is generally for flying shows, but those who don't plan for the worst usually have a problem. This is an insurance policy for you in case our stuff decides to die, which can happen after being whacked around on a bus for a long time. So, ears up and Turn The Page (*Bob Seeger*):

20. MONITOR REQUIREMENTS

BUYER shall provide ARTIST at BUYER'S expense a high-quality monitor system including the technical personnel to set up and operate such systems. We do not accept monitors mixed from the house console.

- a. The Monitor Console shall be a Behringer X32 (preferred) or comparable Midas console, with WiFi connection and able to produce 4 separate stereo mixes, as well as 1 drum sub mix.
- b. The band will require four (4) professional, stereo wireless in-ear transmitter/receiver systems at the monitor position. Shure PSM 300 are preferred, or Sennheiser G2 or better units are acceptable. All receivers need to be stereo with Limiters off. An antenna combiner is not only necessary, but necessary too.
- c. A powered sub cabinet will be required behind the drum position at ALL shows.

43. MAIN MIX

a. BUYER shall provide ARTIST at BUYER'S expense a professional touring P.A. system including the technical personnel to set-up and operate such systems. It is specifically agreed and understood that a representative of the ARTIST shall have sole and absolute authority in mixing and controlling all sound equipment while the ARTIST is performing. A 6 ft. table will be needed at FOH for LT consoles.

b. The main mixing board shall consist of Midas XL series or Heritage (preferred if we have to go analog), LV1 is the preferred desk.

Behringer X32, Soundcraft Series 5, Yamaha PM 4000, PM5D Avid Profile/S6L can work.

MAINS

c. No less than 8 Crown VZ Series (or equivalent) power amps^[SEP]

d. Cabinets (2 way or 3 way in stereo) should be professional hi-quality components^[SEP] V-Dosc, JBL Vertec (preferred) or equal line-array system, EAW 850's or better, with each cabinet having its own power amp.

e. Subs should be sufficient for the rig, located on the ground, centered, to prevent the spread of disease to the other cabinets. Otherwise, on stage split L & R, or centered (preferred)

f. PA must have ability to provide clear, undistorted sound @120 db @ 110 feet from stage^[SEP]

g. Limiters will be used at the ARTIST'S discretion^[SEP]

44. MICROPHONE REQUIREMENTS

See attached Input List & STAGE PLOT.

- a. We'll need 6 Tall boom stands, 3 on the front line for vocals with SM58 style mic clips, and 2 short, tiny boom stands for drum stuff. And the gremlins that seem to follow us can also holler into those short stands.
- b. We will also need 20 XLR cables, in working condition, and spares for when they don't work.

45. LIGHTING

BUYER shall provide ARTIST at BUYER'S sole expense a professional touring lighting system and an experienced Lighting Director to operate lighting and call spotlights (when available). If possible, please give our FOH engineer a com for calling spots. He knows the show and it would be quite efficient.

Gone are the days of 120k par 64 lighting cans. Now the world is full of LED's and we are ready for them. Here is a good general idea of what we would love to see (or be seen under.) We have a lighting plot attached that you can situate your lights in. If you have something close already, it's probably just fine.

- a. 9x spot - Maverick MK2
- b. 24x Wash - Martin Aura
- c. 4x Blinder - Elation WW4
- d. 4x Beam - Clay Paky Sharpy^[SEP]

e. Spots can really enhance the show and make it much more enjoyable visually, so if you can get one or two it would be very nice. If it's possible, please situate them up and at an angle to the stage – not head-on. Our eyes will thank you. And again, if possible, please give our FOH engineer a com for calling spots.

All feeder cable should be neatly dressed and covered with rubber mats, coats & ties, so they may dine in the finer establishments and/or keep people from tripping over them.

46. STAGEHANDS, LOAD-IN'S, SOUNDCHECKS, ETC.

a. BUYER agrees to provide at his/her sole cost and expense an Electrician and a minimum of **four (4)** large, strapping, preferably male stagehands (no offense), capable of lifting at least 120 lbs. to be ready at agreed load in time, and also available & ready immediately after show for load out and bus packing. Sobriety is mandatory.^[SEP]

Some people call them loaders, some people call them stagehands. We call them the key to a successful show.

DO NOT send out little girls in flip flops, scrawny teenagers, crack-fueled crackheads, protesters, 10-year-old soccer teams, Keith Richards, or anything else too old, too young or otherwise infirm that could get hurt lifting. It's happened. Otherwise we wouldn't specialize on this. This crap is heavy, y'all.

No Kidding: It is extremely important to have four (4) crew members to load in **and** out. Now see 46b.

46b. STAGEHANDS, LOAD-IN'S, SOUNDCHECKS, ETC., IF YOU'VE IGNORED THE PREVIOUS GAZILLION MENTIONS ABOUT STAGEHANDS and how we need and expect STAGEHANDS

Yeah, we know we skipped from #20 to #43. Just wanted to make sure you're paying attention for this:

In the event our two production guys are left high and dry to load in or out, BUYER agrees to pay a cash fee of \$100 per man (\$200) per load. In other words, you stand the chance of forking over a minimum of \$400 cash. It's a lot cheaper to call in some guys ahead of time and be prepared. Just get some dang stagehands.

b. BUYER agrees that at his sole expense, upon day of performance, the concert facility shall be made available for technical crew set-up and rehearsal at least six (6) hours prior to the opening of the house; i.e. doors open at 7:00 PM, then stage call is at 1:00 PM. We like 1:00 load in whenever possible, just so ya know.

c. Artist's tour manager shall have absolute control over management and access to stage.

d. BUYER will not allow audience to enter house until such time as all technical set-up has been completed and Production Manager is satisfied. Artist will make every effort to complete all set-up at least one (1) hour prior to show time. Odds are, we'll be out of your hair right quick and fast-like as long as everything's working when we get there. **HEY! This is gonna be easy and fun!!**

ACCEPTED AND AGREED TO:

_____ Purchaser

_____ Date

ACCEPTED AND AGREED TO:

_____ Artist representative

_____ Date

LITTLE TEXAS CONTACT LIST

Management & Show Advances: [L] [SEP] Del Gray (615) 485-2008

E-mail: gotodel@comcast.net

Production Manager: David Jaycox (701) 526-6283

E-mail: djaycox1@gmail.com

Social Media & Publicity Director: Michelle Goble

Email: michelle@esqartistmgmt.com

Agent: Jeff Howard, Reliant Talent Agency (615) 406-4444

[L] [SEP] E-Mail: jhoward@relianttalent.com

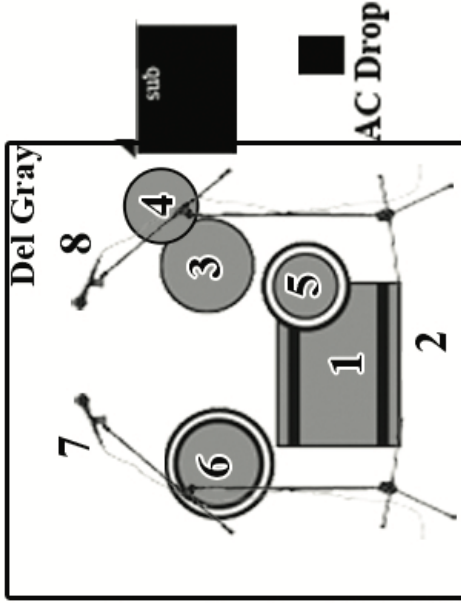
Production Link, Video, Photos & Full Contact List

<http://www.littletexasonline.com/production>

**Hey, no BS here. Go here before you do anything else on your publicity. You'll find EVERYTHING!!
Except... Jimmy Hoffa's body. Even we don't know where he is.**



LITTLE TEXAS

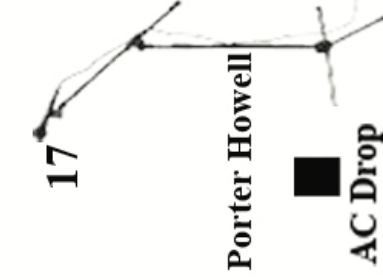
 AC Drop
 Porter Guitars
 DI - 14
 15



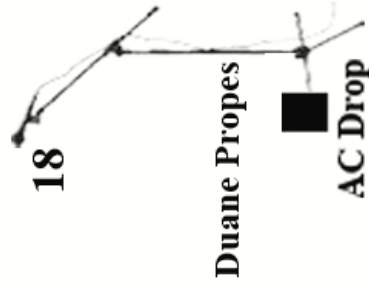
Drum Riser: 8' x 8' x 12" - 18"

 AC Drop
 Bass
 DI - 9
 10
 11

16
 AC Drop
 O'Brien Guitars
 DI - 12
 13
 AC Drop
 Dwayne O'Brien



17
Porter Howell
AC Drop



18
Duane Propes
AC Drop

Analog Snake Input	FOH Input	Monitor Input	Instrument	Stand	Analog Snake Input	FOH Input	Monitor Input	Instrument	Stand	Monitor Console Inputs	IEM/Drum Sub
1	1	1	Kick Outside		12	12	7	O'Brien Electric		1	Porter L
2	2	X	Kick Inside	Short Boom	13	13	8	O'Brien Acoustic		2	Porter R
3	3	2	Snare Top	Short Boom	14	14	9	Porter Electric L		3	O'Brien L
4	4	3	Hat	Straight	15	15	10	Porter Electric R		4	O'Brien R
5	5	4	Rack Tom 1	Claw	16	16	11	O'Brien Vocal	Tall Boom, Tripod Base	5	Propes L
6	6	5	Floor Tom 2	Claw	17	17	12	Porter Vocal	Tall Boom, Tripod Base	6	Propes R
7	7	X	OH Stage R	Tall Boom	18	18	13	Propes Vocal	Tall Boom, Tripod Base	7	Del L (wired, to riser)
8	8	X	OH Stage L	Tall Boom	19	19		Tom 3		8	Del R (wired, to riser)
9	9	6	Bass Direct		20	20				9	Drum Sub
10	10	X	Bass w/Preamp		21	21					
11	11	X	Bass w/FX		22	22		Porter Acoustic		15	Porter Acoustic

Key



9 x Spot
Mavrick MK2



24 x Wash
Martin Aura



4 x Blinder
Elation WW4



4 x Beam
Clay Paky Sharpy

Notes:

Downstage Spots:
Can be replaced with washes
Mid/Upstage Spots:
Can be replaced with Beams

Wash:

Downstage Movers:
Can be replaced with static
Must provide full stage coverage

Quantity subject to change
based on availability

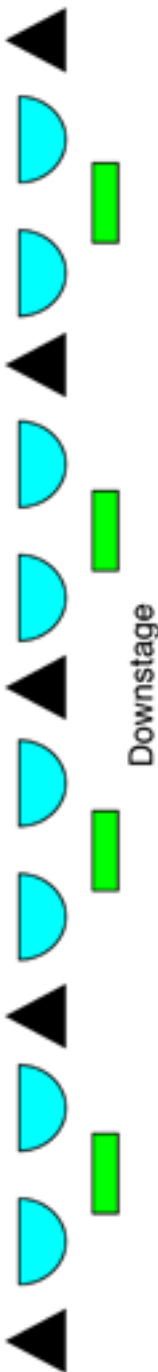
A



B



C



Downstage

Lighting Director Notes : No blackout between songs, it's ok to leave front wash up for entire performance.
No flash and trash, the show doesn't require any kind of strobing. Haze is preferred.
Drummer may be sensitive to lights, please inquire before show.



Backline Rental List/and Requirements

IN-EAR MONITORS:

4 - professional, stereo wireless in-ear transmitter/receiver systems at the monitor position. Shure PSM 300 or better, or Sennheiser G2 or better with limiters off and all on an antenna combiner.

1 - Behringer X32 console with Wi-Fi router, 2.5g with 5g capable.

DRUMS: 1st Choice: Gretsch

2nd Choice: DW

3rd Choice: Yamaha Artist Series

COLOR: Natural or White, if available

SPECS: Kick - 22"

Snare - 14" x 5 1/2" metal

Tom 1 - 12" Mounted

Floor Tom - 14" x 14" (with legs)

2 - 13" or 14" hi-hat cymbals, Sabian or Zildjian

3 - Crash cymbals: 16", 17" and 18" Sabian or Zildjian

1 - Ride cymbal: 20" Sabian or Zildjian

2 - Boom cymbal stands

2 - Straight cymbal stands

1 - Hi-hat stand, with clutch

1 - Kick pedal

1 - **HEAVY DUTY** screw-type, ROUND drum throne

1 - Extra set of new, coated Emperor heads for toms and kick and Remo Controlled Sound CS for snare

SEE THIS: Rug or Carpet underneath covering entire 8' X 8' drum riser!!

No exceptions. Must be in place at load-in time.

PLEASE SUPPLY ALL EXTRA PARTS, WHICH ARE SUBJECT TO BREAKAGE

BASS: 1 Active DI box, and Boss TU-3 tuner

1st Choice: 4-string Fender Jazz Bass w/Active EQ (EMG preferable)

2nd Choice: 4-string Lakland USA 44-AJ

3rd Choice: 4-string Ernie Ball StingRay

Any choice loaded with D'Addario ProSteel XL EPS165 strings or comparable NEW, **round-wound** 45-105 gauge strings, set up for heavy play with no buzz.

GUITAR: 1st Choice: 1 Fender Hod Rod Deluxe

2nd Choice: 1 Fender Hot Rod DeVille w/ 2 12" speakers (no 4x10's)

GUITAR STANDS: 3 electric guitar stands and 1 TALL bass stand, hanging style.

Backups are encouraged.

For Production advances and backline call

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For questions concerning contract call

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