

MOSBY GROUP MUSIC

Technical Rider

PURPOSE

- The purpose of the contract rider is to present the optimal requirements anticipated for this performance.

LOAD-IN & SOUND CHECK

- All sound reinforcement and lighting systems shall be in place, in good working order with room EQ'd, 1 hour prior to Artist's arrival for sound check. Artist requires a two (2) hour setup and sound check period. Artist shall complete setup and sound check one (1) hour prior to performance time provided that all equipment is in good working order and hall was accessible at the times indicated above. Purchaser shall not permit the doors to open to audience until all technical and sound checks have been completed to Artist's satisfaction. Purchaser, technical crew and Artist agree to make every effort to start the performance on time and will provide 2 persons to help with load-in. Purchaser shall pay Artist 10% penalty for starting the performance later than 30 minutes past the contracted start time due to the fault of the Purchaser. Any additional expenses, like union overtime charges shall be the sole responsibility of the Purchaser when the expense occurs due to a late start. Purchaser to provide professional sound and lighting personnel to run lights and sound during full sound check and during the show.

SOUND REINFORCEMENT SYSTEM

- *Personnel:* Sound is very important to this production. It is essential that a professional sound engineer be available to set up and run the technical equipment specified in this Technical Rider for this performance. If technical personnel are provided other than from a professional sound company, Artist must be notified. If you have any questions or concerns please contact MMG @ 314-997-0533, mosby@mosbymusicgroup.com.
- One high quality sound console with at least 24 inputs and two separate monitoring busses. Sound board must be located in the house in a position which allows operator full ability to monitor sound levels and with clear line of sight to performers on stage. P.A. system should of highest quality and capable of providing clean, undistorted sound to all seats in the house. The performance has a wide dynamic range so hum or buzz must be minimal to nonexistent.
- Purchaser agrees to provide a professional sound system in good to excellent working condition appropriately sized to cover the entire room. The system shall minimally consist of the following:

House System

- *House Console:* 24 Input channels, 4-Band EQ on each channel, Preferred brands: Mackie
- *House Rack (Outboard Gear):* Digital Reverb, Digital Delay, Outboard Compressors, 1/3 Octave Equalizer for stereo setup, CD player
- *House Speakers:* Stereo 3- or 4-way system shall adequately provide coverage for venue Artist prefers system to be flown whenever possible. Speakers should be angled for adequate balcony coverage when not flown
- *House Mix Position:* Stage Right Center or Stage Left Center
Unacceptable Mix positions: behind walls, under balconies, in balcony

Stage Monitor System

- *Stage Console:* 16 Channel console, 4-Band Sweepable EQ on each input
Preferred brands: Mackie
- *Processing:* 1/3-Octave EQ's, Reverb, Delay
- 5 Identical Monitor Wedges
- 2 Separate Monitor Mixes-minimum
- 1 Monitor Mix Engineer
- *Monitor Mix Position:* On Stage (left or right): Engineer must have full view of stage with no obstructions.

On Stage Equipment:

- 10 Microphones
- 3 Electric Quad Boxes 2 stage R, 1 Stage L
- 2 power strips – 1 stage R, 1 stage L
- 3 Active Direct Boxes – Stage R (1 bass, 2 pno)
- 6 stands w/t boom (drums)
- 1 Mic stand w/t boom(talk back)
- 2 Desk Mount Stands w/t boom (guitar)
- 4 Music Stands w/t lights
- 3 Guitar Stands (1 bass, 2 guitar)
- 1 Drum Riser: 2' high, 4' feet wide by 4' feet deep

Specific Back-line Equipment (supplied as per contract agreement)

- Electric Guitar: Amps - 1 Mesa Boogie DC 5 dry amp, 1 Mesa Boogie Lone Star Special wet Amp. Amps sometimes tilted.
Processors - One (1) Lexicon MX 200 stereo processor rack mount or one (1) Fulltone tape delay, 1 Korg rack mount tuner, 1 pedal board 36"x48".
Guitars: 2 electric guitars, 1 acoustic guitar w/t open back stands. Contingent on repertoire.
- Bass: one walter woods head w/t separate cabinet
- Drums: Full set w/t 4 toms & 2 cymbals, hihat, kick, snare
- Keys: Fender Rhodes or Roland JV series.
- All technical questions regarding equipment and Artist's requirements must be directed to Artist Representative: Todd Ferris Mosby - Phone: 314-997-0533, 314-973-2882, E-mail: mosby@mosbymusicgroup.com.

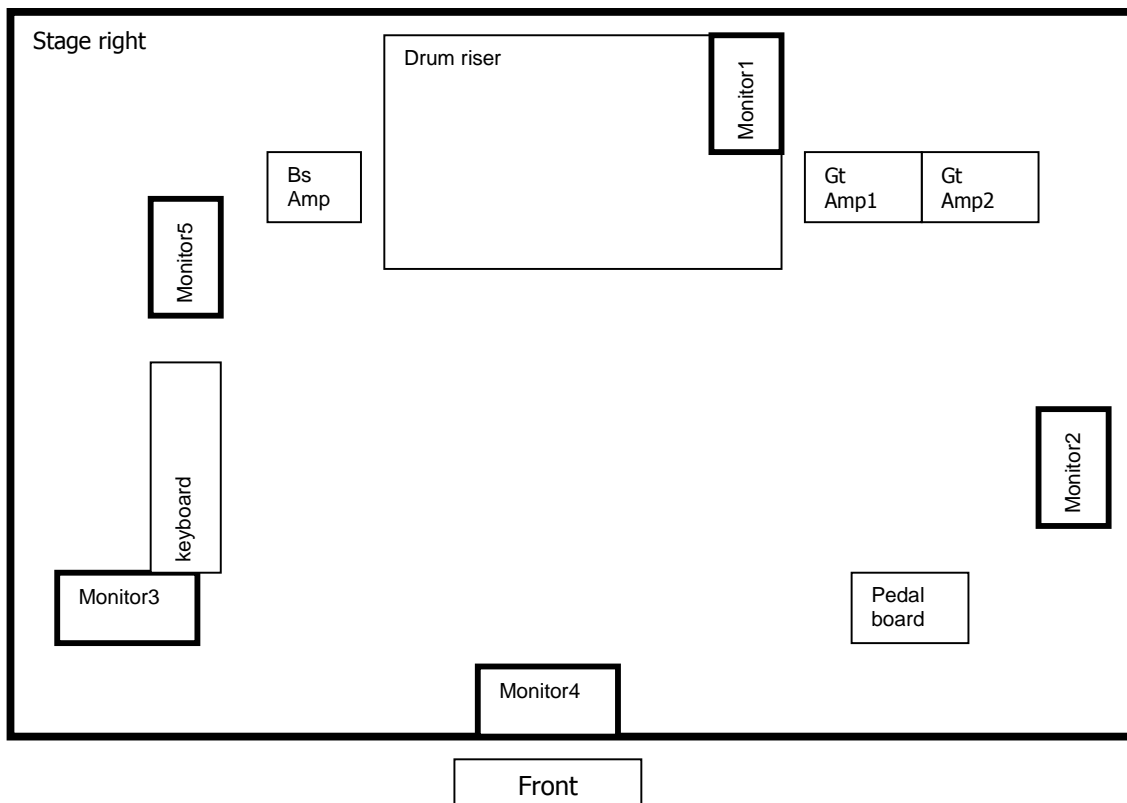
SHOW DATE: _____

INPUT LIST

INPUT	SOURCE	MIC	STAND
1	Kick	Large diaphragm mic	Desk Mount
2	Snare	AE 3000 or comparable	Stand w/t Boom
3	High Hat	Small dia. Condenser	Stand w/t Boom
4	OH L	SM 81 or comparable	Stand w/t Boom
5	OH R	SM 81 or comparable	Stand w/t Boom
6	Tom 1	AE 3000 or comparable	Boom or tom mount
7	Tom 2	AE 3000 or comparable	Boom or tom mount
8	Bass		Direct Out
9	GT Amp 1	AT 4050 or comparable	Desk Mount w/t Boom
10	GT Amp 2	AT 4050 or comparable	Desk Mount w/t Boom
11	Keys L		Direct Out L
12	Keys R		Direct Out R
13	Talkback	Beta 58	Stand w/t Boom
14	CD	Play Back	Direct

STAGE PLOT

See detailed set up plot sent w/t contract



SHOW DATE: _____

LIGHTING

- Purchaser shall provide a professional lighting system with adequate personnel to operate the house system and any follow spots. When Artist provides a lighting design and plot, Purchaser's designated lighting technician shall contact Artist or Artist's representative at least two (2) weeks prior to engagement.

Lighting requirements when a light plot is not provided should be simple and enhance the performance. Lighting should frame artists directly. Avoid light spills into the audience or unnecessarily lighting unused portions of the stage.

Operator must be present during sound check to position and final-focus lights:

- _____ Follow Spots with Operator
- _____ Leko's placed and focused one on each player position to highlight solos
- _____ Par64's for front, rear and side fills to provide general wash with colored gels

Acceptable Flesh Tone Gels: pale lavender, pale pinks and light reds

Acceptable Mood Gels: reds, blues, purples, ambers

_____ Dimmer Board and Operator

Artist shall instruct operator regarding specific light cues or mood changes during sound check. Unless otherwise instructed, lighting and color changes should be kept to a minimum and compliment the performance.

- Purchaser is responsible for providing copies of this Technical Rider to the appropriate personnel not less than two weeks prior to the engagement.

Purchaser's Name and Title

Artist's Name and Title

Authorized Signature Date

Authorized Signature Date