



groove dragon

TECH/PRODUCTION RIDER 2016

ON2R PRODUCTIONS – groove dragon

The purchaser agrees to provide a representative experienced in both stage management and production to be at the disposal of the Artist from the time of the commencement of the Load-in until the Load-Out is completed. This representative shall be English- speaking and must be duly authorized to act on the Purchaser's behalf in all matters related to the performance.

All existing stage lighting, sound and all other production facilities and equipment at the venue shall be made available for Artist's use during Load-In, Sound Check, all Rehearsals, Performance(s) and Load-Out without cost to Artist. The stage and all lighting and sound as required by Artist shall be installed in performance position prior to the Artist's load-in call (usually 1:00 pm day of show); all stage hands as required below shall be present, and all equipment, including but not limited to lights, chairs, music stands and lights, and any other house equipment or rentals requested by Artist shall be in place on stage prior to such load-in so that Artist's load-in can commence immediately with its musical and/or other equipment.

I. BILLING: ON2R PRODUCTIONS or groove dragon (depending on contract)

II. TECHNICAL REQUIREMENTS. (Provided and paid for by Purchaser)

A. Theaters and Permanent Stages: The stage shall be level, smooth, and free of bumps, holes, loose boards and unevenness. The stage must be capable of holding 5-6 persons and equipment. Artist reserves the right to refuse any stage he/she feels may be unsafe.

B. Temporary Stages (if applicable): The stage shall be level, smooth and free of bumps, holes, loose boards and unevenness. The stage must be capable of holding 5-6 persons and equipment. Artist reserves the right to refuse any stage he/she feels may be unsafe.

C. (in most cases) The stage, excluding sound wings, shall be no less than 32 feet wide, 24 feet deep, and 4 feet high, with two sets of stairs. Sound wings left and right shall be at least 6 feet x 6 feet x 4 feet.

D. (in most cases) There shall be NO drum riser on the stage.

E. Stagehand Calls: Purchaser agrees to furnish, at his sole expense, the following for this engagement:

(1) Qualified and experienced electricians (union or otherwise) to operate electrical board for house and stage lighting.

(2) Qualified and experienced sound engineer (union or otherwise) to aid in setting up, operating and breaking down Producer's and/or House sound equipment.

(3) Qualified house lighting technicians (union or otherwise) to hang, focus, gel or re-gel, and operate the lights and follow-spots during sound check(s), rehearsal(s) and performance(s).

(4) Artist has the unequivocal right to furnish his own sound engineer (s) together with any sound equipment said sound engineer or Artist deems necessary, at Artist's sole cost and expense (except as may be specified on the face of this contract) for the engagement. Artist's sound engineer may, at his sole discretion, use the entire house sound system or portions thereof as he deems necessary in which case Artist will furnish at his sole cost and expense a first class sound system, or the portions thereof designated by the Artist. Complete control of all sound facilities and their operation during all rehearsals and the performances shall remain in the hands of the sound engineer furnished by the Artist. Management will notify purchaser if Artist is bringing his own sound engineer, otherwise Purchaser will provide a qualified sound engineer.

The Union Steward (if any) and the head electrician are not to be included as "working hands" or "loaders". The times of the calls and number of men may be changed, at no cost to Artist, by Artist's Tour Manager or Production manager; however, care will be taken to give adequate notice prior to such changes whenever possible. Load-in will start at 1:00 P.M. for an 8:00 P.M. show - or seven hours prior to performance.

(5) **Power.** There shall be two separate services: one of 400 amps for lights (preferably at Stage Right), and one of 200 amps for sound (preferably at Stage Left). These services shall be separate and each should be 3 phase, 5 wire, with a separate neutral and mechanical ground. There are to be at least four (4) separate 20 amp circuits for each service, with quad boxes and extension cables capable of placement anywhere on the stage, as may be required by Artist. The house electrician shall be present from the beginning of Load-In, and shall be on Call through Load-Out. In the event of power failure or faulty power, Artist shall not be required to perform, and Purchaser shall be liable for the full compensation agreed upon. Under no circumstances can AC power be shut down to the stage or any part of the venue without prior approval of Artist's technical crew.

III. GENERAL REQUIREMENTS. *(Provided and paid for by Purchaser)*

A. Equipment Set-up. Artist shall have the preference over any other artist or act as to location of equipment on, near or above the stage. Artist's equipment shall not be moved or used by anyone other than Artist or his representatives, and shall remain on stage, and overnight in the event of a multi-night engagement. No stage presentation or rehearsal of any kind (except for Artist's rehearsal(s), if any), shall take place between performances by Artist at the venue on consecutive nights.

B. Dressing Room. Two (2) clean, heated and air-conditioned (climate controlled) private dressing rooms, (one of which shall be the venue's prime quiet dressing room) shall be provided for use by Artist. Each shall contain a full-length mirror, a sink with hot and cold running water, private toilet facilities, a steam iron and ironing board and one 20 amp electrical circuit. Rooms must be lockable, with keys provided to Artist designated representative. Should have adequate power plugs, hi-speed internet connection. Purchaser shall station security personnel sufficient to ensure the safety of Artist, Artist's employees, their instruments, clothing, and personal property at doors of dressing rooms from 30 minutes before Artist's arrival until after Artist leaves the building following each performance. Artist's dressing room shall not be available for use by union or other stage crews, or anyone other than Artist.

C. Towels & Showers. Purchaser shall provide six (6) clean, pre- washed, lint-free towels for use by Artist.

D. Secured Parking. Secured parking (commencing with eight hours prior to performance until two hours after performance) is required adjacent to the backstage entrance. Purchaser shall furnish free parking passes, if required.

E. Guests. Artists' representative shall be provided with ten (10) pair of complimentary tickets/seats per show. In the event that the venues uses table seating, Artist shall have the right to reserve table(s) for invited guests or VIPs'. Tickets must be "preferred" seating. Artists' representative will provide a list of guests immediately after sound check, unless otherwise arranged in advance. Purchaser shall not release these tickets until guest list is received, unless otherwise arranged in advance.

F. Local Ground Transportation. When not Local. Purchaser shall provide transportation to and from airport, hotel and venue. A van large enough to transport at least six (6-9) individuals, plus luggage and instruments shall be provided.

G. Hotel. Two (2) nights of hotel for six (6-9) people shall be provided. Please confer with production manager for rooming list.

IV. SECURITY. (Provided and paid for by Purchaser)

A. It is Purchaser's responsibility to provide an experienced, first-class security staff to safeguard Artist, Artist's employees and other personnel, equipment, personal property and vehicles from the time of their arrival at the venue until their final departure from the venue. Deployment of security personnel in the backstage, stage, lighting console, sound console, and other restricted areas will be controlled by Artist's Production or Tour Manager only. Purchaser shall be responsible for and hereby indemnifies Artist and holds Artist harmless from any loss and all damages suffered from the failure to provide adequate security, including without limitation, the inability of Artist to perform because of missing equipment.

B. Purchaser shall not permit any person or entity to record, broadcast, film, photograph or tape, in any manner whatsoever, for any reason whatsoever, any performance, sound check or rehearsal of the engagement, without the express, prior, written consent of Artist's representative, and Purchaser shall use any and all reasonable security measures to prevent any such activity. In some cases a restrictive statement indicating "**All cameras and recording devices are strictly prohibited**" shall be placed prominently on tickets sold for the concerts and on signs at the venues, and notices to that effect shall be prominently displayed wherever tickets are sold. Based on type of event.

C. All press and other forms of access passes are to be distributed solely by Artist's representative.

D. Security personnel on the stage, and in backstage and dressing room areas are to wear matching jackets and I.D. badges. No uniformed security personnel, such as police, are to be in these areas.

E. Load-In and Load-out. There must be one security Person on duty at the loading door when the Load-In call begins (usually 1:00 P.M.). If the building is open to the public, one security person shall be added one hour into the Load-In (usually 2:00 P.M.) to watch the stage area. These positions shall be continuously covered until the end of Load-Out and shall be released only by Artist's Tour Manager or Production Manager.

F. The number and deployment of the security personnel for each performance shall be subject to the approval of Artist's Tour Manager or Production Manager. All security personnel shall be within the concert facility and available for a briefing by Artist's staff thirty (30) minutes before the doors open to the public.

G. Artist shall provide all security passes for the band, traveling crew, and Artist's guests. Artist's passes shall designate appropriate access. Artist's laminated "All Access" passes shall permit access to all areas at all times.

J. For all performances, the backstage area must be separated from public areas by doors, gates, or sufficient means to ensure the safety of Artist, crew, and equipment. These shall be subject to approval of Artist's Tour Manager or Production Manager.

V. LIGHTING SYSTEM

A. Purchaser will provide and pay for a state of the art lighting system for the entire performance in accordance to Artist's requirements hereunder. Purchaser agrees to provide and pay for lighting equipment and instruments and operators to provide ample focused light on the Artist and other onstage performers during the sound check(s), the rehearsal(s), and the performance(s):

Focused on the Artist and Band: Coverage using down and (high-angle) front, rear and/or side light. All lighting instruments are to be gelled per Artist's instructions.

Artist's Tour Manager or Production Manager shall give all lighting cues and shall have final approval on staging. House lighting cues shall be made only by Artist, and house lights shall not be turned on at the end of Artist's performance until cued by Artist's representative. Artist shall determine hang, placement, focus, gels and cues for all lighting.

Purchaser shall provide and pay for at least two (2) follow spot & two (2) trained and competent follow spot operators. Follow-spots shall be high quality Troupier-type instruments, in good working order.

VI. SOUND SYSTEM (which includes Monitor System)

A. Artist has the option but not the obligation to provide a sound system for the entire performance for the fee, if any, indicated on the face of the Contract. This sound system will replace or be used in conjunction with the Purchaser's sound system, solely at the discretion of the Artist.

PURCHASER'S COMPLIANCE WITH THIS PROVISION IS THE ESSENCE OF THIS AGREEMENT.

B. It is specifically understood that Artist shall have sole and absolute control over all sound equipment, its placement and direction, and mixing during all rehearsal(s) and performance.

C. Mixing desk: located in a secure area, reasonably relative to the stage (in a location approved by Artist), with an unobstructed view to the stage. The minimum acceptable requirements for Purchaser provided, and paid for sound equipment shall be as follows:

Venue to supply all mic stands, mic cables, and adequate power and a/c extensions for Artist's performance. All speakers must be in working condition and in phase.

VII. SOUND CHECK

Artist shall be allowed to perform a 2-hour sound check at a time specified by Artist. If Artist is not allowed a sound check through no fault of his own, Artist shall be paid full compensation without the necessity of performing. There shall be no one present during the sound check other than the necessary working personnel or guest of the Artist.

VIII. AUDIO REQUIREMENTS

FRONT OF HOUSE:

Note: The Artist will be touring with their own FOH Engineer yet it is imperative that a qualified FOH systems tech is provided with either the house sound system or the hired sound company.

A. Speaker System and Processing

- Line Array Systems: L' Acoustic V-DOSC, EAW 760, Martin W8L
- Compact Line Array Systems: L' Acoustic DV-DOSC, EAW 730, Martin W8LC
- Conventional Systems: EAW KF850, Turbosound Floodlight/Flashlight, Nexo
- Digital Processing: BSS Omnidrive, XTA DP 224/226, Lake Contour w/Control

B. House Console

- Yamaha, PM5D-RH (NO NON RH) or X32, CL7, Protools SC-48, Profile

STAGE MONITORS:

Note: The Artist will not be touring with their own Monitor Engineer and, it is imperative that a qualified Monitor engineer is provided with either the house sound system or the hired sound company.

A. Monitor Console

- Yamaha PM5D-RH (NO NON RH) or X32, CL7, Protools SC-48, Profile

B. Monitor Wedges

- Six (6-12) x Bi-amped 12"x2" monitor wedges (including cue)
- Clair Brothers 12AM, JBL Array Series, EAW SM Series
- One (1) x Dual 15" or 18" sub for drummer, in-line on mix 8 (refer to stage plot)

C. Mixes and Equalization

- Six (6-12) amplified mixes are required on stage, four (4) wedges, and one (1) drum fill; each mix

IX. BACKLINE:

SUBJECT TO CHANGE. PLEASE ADVANCE WITH PRODUCTION MANAGER.

Bass – Cory De Brake A.K.A. CorBassman

- Two (2) - (Mesa Boogie M6 or M9 head's) or (TC Electronics RH 450 or RH 750 Head's) or (Mark Bass SD800 head's) or (Aguilar Tone Hammer 500 Head's)
- Two (2) - (Mesa Boogie 4x10 cab's) or (SWR 4x10 cab's) or (Tc Electronics 4X10 cab's) or (Orange 4X10 cab's) or (Mark Bass 4X10 cab's) or (Aguilar GS410 cab's)
- If the monitor system is strong enough you can forgo a bass rig.
- **Stereo monitor mix Please**

Guitar – Frank Acosta

- Two (2) (Mesa Boogies - Mk 5's or 3's or F50's or F30's) or (Fender Twin Reverb's) or (Fender Deluxe Reverb's) or equivalent.
- **Stereo monitor mix Please**

Keys – David Dupart

- One (1) Nord Stage 2 EX 88 with sustain Pedal.
- One (1) Nord Electro 3 with sustain Pedal.
- One (1) Double tiered stand for both Nord's.
- One (1) Adjustable, locking Drum Stool with a round seat. Set at sitting height.
- **Stereo monitor mix Please**

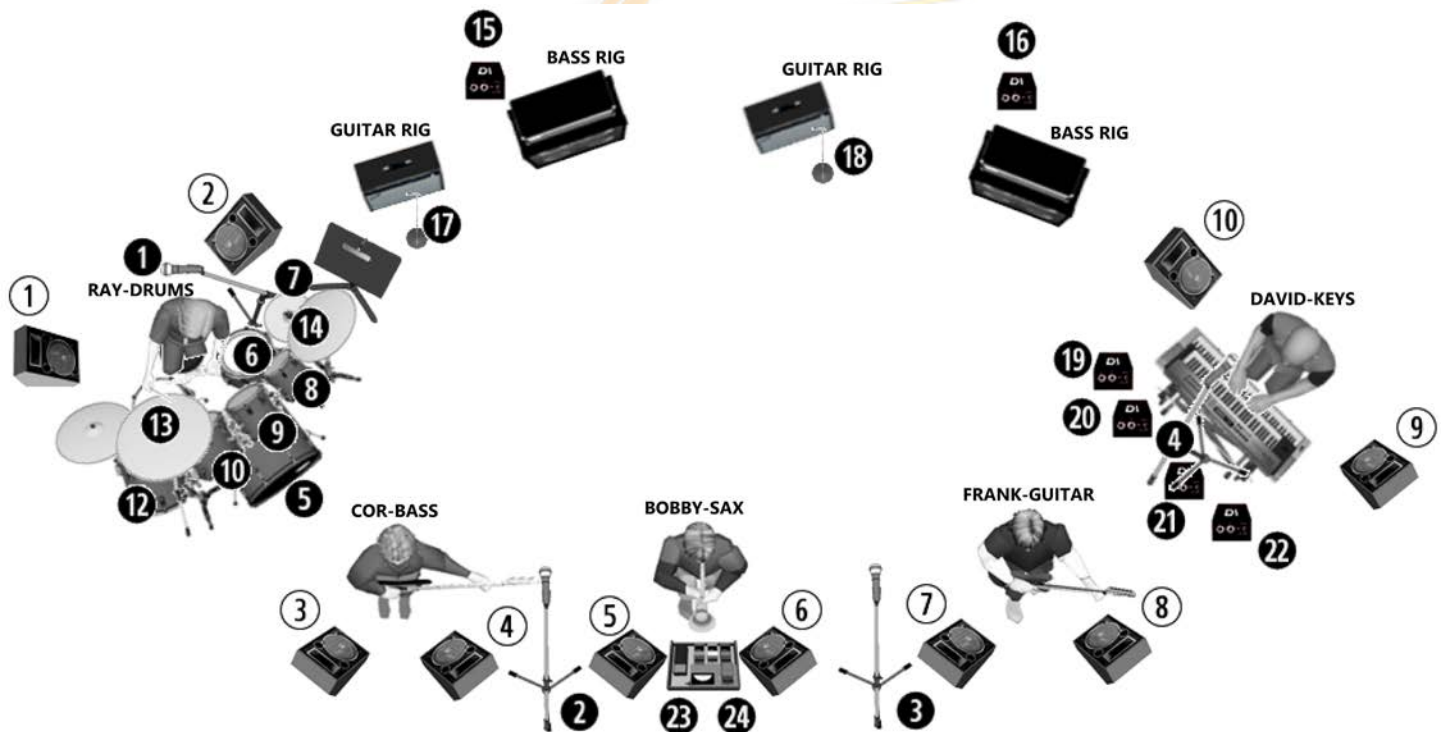
Sax – Bobby Strickland

- Self contained
- **Stereo monitor mix Please**

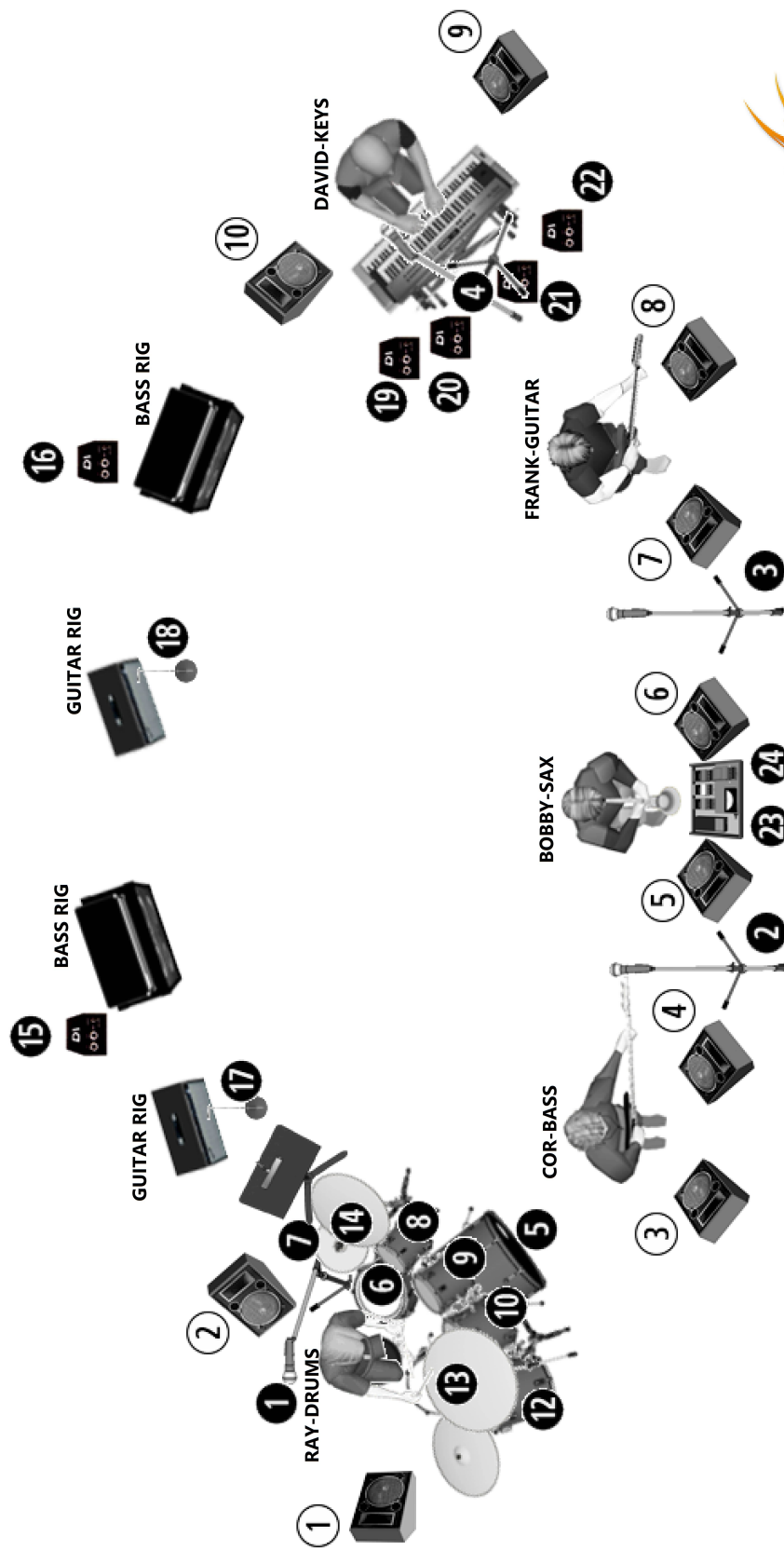
Drums – Ray Merrill

- **Yamaha Recording series or better**
- One (1) each 8", 10", 12", 14" rack toms, 16" floor tom on legs
- One (1) 18", 20" or 22" Kick
- Two (2) 14" snares wood one piccolo ("?)
- Seven (7) boom cymbal stands
- Clear pinstripe - Snare coated emperor
- Hi hat stand two (2) snare stands
- Double Kick with Extension
- Drum Throne
- Music Stand
- Fan
- **Stereo monitor mix Please**

X. groove dragon STAGE PLOT/ INPUT LIST



CHANNEL INPUT LIST		MONITOR MIXES	
1. VOX DRUMS	11. RACK4 P- 11	21. KEY Bottom P-L	1. DRUM RIGHT
2. VOX ST. RIGHT	12. FLOOR P- 9	22. KEY Bottom P-R	2. DRUM LEFT
3. VOX ST. LEFT	13. OH Mic P-L	23. SAX Mic P-L	3. BASS RIGHT
4. VOX KEYS	14. OH Mic P-R	24. SAX Mic P-R	4. BASS LEFT
5. KICK P-C	15. BASS DI P-L		5. SAX RIGHT
6. SNARE P- C	16. BASS DI P-R		6. SAX LEFT
7. HAT P- C	17. GUITAR Mic P-L		7. GUITAR RIGHT
8. RACK1 P-3	18. GUITAR Mic P-R		8. GUITAR LEFT
9. RACK2 P-1	19. KEY TOP P-L		9. KEYS LEFT
10. RACK3 P- C	20. KEY TOP P-R		10. KEYS RIGHT



CHANNEL INPUT LIST	9. RACK2 P-1 10. RACK3 P- C 11. RACK4 P- 11 12. FLOOR P- 9 13. OH Mic P-L 14. OH Mic P-R 15. BASS DI P-L 16. BASS DI P-R 17. GUITAR Mic P-L 18. GUITAR Mic P-R	19. KEY TOP P-L 20. KEY TOP P-R 21. KEY Bottom P-L 22. KEY Bottom P-R 23. SAX Mic P-L 24. SAX Mic P-R	MONITOR MIXES 1. DRUM RIGHT 2. DRUM LEFT 3. BASS RIGHT 4. BASS LEFT 5. SAX RIGHT 6. SAX LEFT 7. GUITAR RIGHT 8. GUITAR LEFT	9. KEYS LEFT 10. KEYS RIGHT
--------------------	---	--	---	--------------------------------