



Formerly Of Grand Funk Railroad

## ARTIST CONTACT INFORMATION:

Business management: David Spero [dsminc@aol.com](mailto:dsminc@aol.com) 216-381-5544 Office  
TM/Prod. Advance: Craig Blazier [cblazier@gmail.com](mailto:cblazier@gmail.com) 734-604-2687 Mobile  
Backline advance/Stage: Jage Jackson: [jageoffstage@aol.com](mailto:jageoffstage@aol.com) / 216-401-0553 Mobile  
Publicist / Merchandise: Lesia Farner [mfnrgmama@gmail.com](mailto:mfnrgmama@gmail.com) 305-206-1179 Mobile

**\*\* Press photos, bios, and quotes all available at [www.markfarner.com](http://www.markfarner.com)\*\***

All load in and Sound check times will be confirmed in Production advance.

## PERSONNEL:

- 1. Purchaser and/or Purchaser's representative must be at the facility from time of load- in until load-out is finished, and available to artist's technical personnel. Representatives must have authority to make decisions on behalf of Purchaser.
- 2. All stage, lighting, sound & security personnel will, for the duration of this engagement, be under the direction of Artist and Artist's representative.
- 3. At Purchaser's sole cost and expense Purchaser will provide the following personnel who must be present from time of load-in through end of load-out:
  - a) One (1) experienced monitor engineer, familiar with all the equipment on site and specified in this rider, capable of running stage monitors, to be present for entire sound check and performance.
  - b) One (1) experienced FOH engineer, familiar with all the equipment on site and specified in this rider, capable of running FOH audio system, to be present for entire sound check and performance.
  - c) If Union hall and per union regulations, One (1) experienced stagehand familiar with the venue.
  - d) One (1) experienced lighting person / director to gel and focus as necessary before and after sound check, and One (1) experienced lighting director to be available to run lights during the show.
  - e) Two (2) experienced spotlight operators available from opening of doors until end of show.



Formerly Of Grand Funk

## **HOTELS & GROUND TRANSPORTATION 2016**

### **HOTELS**

Purchaser shall provide at his sole expense four (4) hotel rooms for two (2) nights (the day before and the day of the performance) for Artist and Artist personnel. **All room and tax shall be paid prior to Artist arrival.**

**One (1) non smoking King Suite** with a separate bedroom

If unavailable: Two (2) connecting king single hotel rooms

This reservation shall be made under NOSMO KING, aka Mark Farner/Lesia Farner to insure Mr. Farner's Privacy.

**Two (3) non smoking King Singles**

Artist's Tour Manager shall supply a rooming list

#### **Hotel requirements**

Hotel shall be Four Star or of equivalent quality *and should not be under renovation.*

Hotel shall have a restaurant/Lounge and preferably 24-hour room service.

Hotel shall have wireless Internet service

Hotel should be within 10-15 minutes driving time from venue.

Early check in and late check out is required in most cases.

### **LOCAL GROUND TRANSPORTATION**

Purchaser shall provide at his sole expense insured ground transportation upon Artist's arrival between airport or train station and hotel and venue. One local runner is to be assigned exclusively to Artist's personnel for assistance in getting to local merchants as required. All drivers and vehicles should be free of the smell of cigarette smoke

Adequate ground transportation:

One (1) SUV that will hold up to...

\*5 passengers along with

\*4-5 large cases

\*3-4 guitars

\*several small cases

One (1) runner with a four-passenger sedan should be stationed at the venue for immediate local ground transportation needs that may arise for Artist personnel.

Note: All transportation arrangements shall be scheduled in advance with the Artist's Management. If ground transportation is not available within thirty (30) minutes of its scheduled time, Artist will hire all necessary ground transportation at the Purchasers expense.

Ground transportation and Non-smoking driver(s) shall be on call at Artist's discretion for the duration of Artist's stay.

**Advance Contact: Craig Blazier**

**734-7604-2687**

**cblazier@gmail.com**

- *The Stage front, sides & wings should be covered with dark material Purchaser will make provisions to black out any work lights or house lights during shows: exit lights will be dimmed as low as local law allows.*

## **Sound System**

Purchaser to supply a professional sound system adequate for the size of the room for an acoustic show, including:

### **House Sound System**

- Digital Consoles – Midas Pro 1, Digico SM9, Berhinger M32 or Presonus – or -----
- Analog consoles – Midas Venice, Soundcraft GB2R, allen & Heath GL Series (no Mackie or Peavey).

### **If Analog**

- Analog house EQ must be Klark Teknik DN360 equivalent or better, (no Yamaha). --
- Four (4) Compressors – Aphex, dbx, Drawmer.
- Two (2) Reverbs – one vocal (hall), one instrument (plate), Lexicon preferred. (no Alesis).
- FOH position needs to be in the house, no side stage mixing for house.
- Talkback capability to stage and facility for walk-in music required. (CD player, inputcable for iPod, iPad, etc.) --
- FOH speakers will be appropriate for the performance space size and acoustics.

### **Artist will use minimum of 12 input channels at FOH console:**

*6 inputs for guitars, 4 for vocals (spare included), 2 for Keyboards.*

### **Monitor System:**

- A separate professional quality sound system for stage monitoring. The monitor system shall have volume, EQ and effects controls independent from the main system. A minimum of three (3) separate monitor mixes is required. --
- FOUR (4) Monitor wedges, powered (500 watts minimum) or bi-amped. 12” woofer and horn minimum size. Pro brand name, JBL, EAW etc. (no Yamaha, Community or Peavey) All cabling required to connect. --
- THREE (3) EQ for Mixes. If Analog, Klark Teknik DN360 or Equivalent. (no Yamaha) --
- TWO (2) Vocal microphones (Shure Beta SM-58’s) on heavy weight tripod boom stands with attachments in working order. --
- One (1) Wireless vocal microphone (Shure ULX w/beta SM-58 capsule) on heavy weight tripod boom stand with attachments in working order. --
- ONE (1) Wired Shure Beta SM58 Mic. With straight stand for stage announce.

**Monitor System Continued:**

- TWO (2) Instrument microphones (Shure SM81, AKG 452) with boom stands attachments in working order. --
- ONE (1) "Foot tapping" microphone (PCC, PZM) or 1 Shure SM57 on a short boom with attachments in working order. --
- SIX (6) DI boxes. (Radial, BSS or Whirlwind).

**Additional Stage Equipment**

- THREE (3) medium height BLACK bar stools. --
- A low table or wooden-topped piano bench for Mark's harmonicas and guitar picks.-
- FOUR (4) guitar stands. --
- ONE (1) six slot guitar vault. --
- ONE (1) Nord Electro 4D 73 or Nord Electro 5D 73 keyboard with sustain pedal and momentary off/on switch pedal. *(If Nord's are unavailable a Korg 01W-FD may be substituted. Please verify the floppy drive on this unit is operational as we will load software with this drive).* --
- ONE (1) Quicklok QL-746 heavy duty single-tier keyboard stand. --
- TWO (2) volume pedals with tuner output jacks (Boss FV50H preferred). --
- EIGHT (8) ten-foot long ¼" male jack to jack guitar cords. --
- TWO (2) rolls quality gaffers tape: 1 white and 1 black.

**SOUND CHECK:** A sound check will be required on day of performance.

After stage is set and all equipment is in operating order the sound check should last no longer than thirty (30) minutes. Sound check shall be completed to Artist's satisfaction before opening the house.

- AT NO TIME will any equipment, being used by Artist, be touched, moved or be used by anyone else.
- All work on the stage & in house must be suspended during sound check unless authorized by Artist's Tour Manager.
- Doors to loby and/or house will not be opened without specific approval by Artist's Tour Manager until all lighting , sound and staging work has been completed.
- Employer agrees that the equipment of Artist and his accompanist will not be left unattended between sound check and show tie.  
Employer agrees to be solely responsible for any theft or damage that may occur during the time that Artist's equipment is located on Employer premises.



Formerly Of Grand Funk  
**HOSPITALITY RIDER 2016**

**LUNCH – after sound check: ( 5 people)**

A catered, healthy, well-balanced, hot meal including one meat, 2 different steamed vegetables, rice or potato, with beverages to feed ARTIST and his staff. This meal should be served with proper china dishes and silverware. Have half the bottled water at room temp please. This number includes ARTIST'S personnel only – other artists and local crew should be advanced separately with their appropriate person. Meal will to be served directly after sound check. Exact time of the meal will be coordinated with Tour Manager during the advance.

**DINNER- A meal buy-out of \$35/person/5 people**

**Please provide some suggestions for a nice sit down meal**

**DRESSING ROOMS- 2 dressing rooms with bathroom facilities and**

1 FULL LENGTH MIRROR

1 RACK FOR HANGING CLOTHES

**Room #1 Mark Farner**

2 – 16 oz bottles of Gatorade *room temperature* “lemon Lime”

12– 8oz bottles of Dasani water

2 large bath towels (white) for dressing room

Adequate ice for dressing room

Organic assorted teas with Hot water, lemon & Honey

1 Small, Fresh Ripe **organic** Fruit & **Organic** Swiss cheese platter w/ assorted crackers

1 Fresh Assorted **Organic** vegetable tray w/ Ranch dip

1 small bag organic raw almonds

1 small bag organic raw pumpkin seeds

1 whole fresh Organic Ginger root

**Room #2**

2 – 16 oz bottles of Gatorade *room temperature* – “**Original green**”

12- 8oz bottles of Dasani or Poland Springs water

10 hand towels (black) for stage use

2 large bath towels (white) for dressing room

Adequate ice for dressing room

Organic assorted teas with Hot water, lemon & Honey

Fresh hot coffee with organic ½ & ½ & sugar in the raw

1 Small, Fresh Ripe **organic** Fruit & **Organic** Swiss cheese platter w/ assorted crackers

1 Fresh small assorted **Organic** vegetable tray w/ Ranch dip

Assorted granola bars

Organic Raw nut and fruit mix

1-6 pack Smithwick's Irish Ale

**Advance Contact: Craig Blazier**

**734-604-2687**

**cblazier@gmail.com**

# MARK FARNER 2016 THE ACOUSTIC SHOW

## ACOUSTIC SHOW LIGHTING CRITERIA:

Page 1 of 4

**To:** Our promoter, production manager, hall service technicians and the lighting team.

**Questions:** if you have questions about this document, contact Stefan Graf at [sgraf@illuminart.net](mailto:sgraf@illuminart.net)

Here are the lighting criteria for our show, coming soon to a stage near you! Our lighting is important to the success of the show. Please read carefully.

This is a *concept specification*. The technical details and lighting methodology we are leaving to you with the expectations that it will be fantastic, look great and meet these minimum criteria!

**LD:** We require that the lighting plan and its implementation be designed and operated by a qualified Lighting Designer / Director. To us this means someone with a *minimum of 5 years experience* in theater / concert lighting production working on about 30 shows a year. We want a person that is passionate, dedicated, smart, and creative in lighting and...that can follow our basic criteria.

**LD: services required:** Produce a lighting plan that meets the descriptive criteria listed below then implement the plan (direct the focus and cue the lighting) for the show.

**Introduction:** The stage will have 3 primary fixed focus areas; Guitar 1, Guitar 2 and Keyboard location (see plot attached). In addition, Mark Farner will get up and move across the stage during a few songs. Lighting will be needed for the 3 fixed areas plus a general stage wash.

**Optional:** Pattern projection on a rear drop or Cyc.

**Lighting Overview:** Lighting can be provided using approximately 60 (minimum) conventional PARs, ERS Spots in combination with a minimum of 6 Moving lights (more movers are better but budgets may be an issue). If you are using LED the quantity of fixture to provide the color flexibility required will be reduced. We know this is very 'non specific' but, here is where the LD can be creative. Read on.

**LIGHTING CRITERIA CONTINUED:**

**Page 2 of 4**

***Upstage Truss or Pipe:***

1. Provide back lighting from a minimum of 2 upstage angles *for each* of the 3 fixed focus areas. Approximately 45 degree angles and one direct behind each area is desired. If using conventional lighting for the upstage spots, provide a minimum of 5 colors per area plus white. If using automated lighting or LED...the color flexibility needed will be taken care of.
2. Provide back lighting to wash the downstage length (left to right) with a minimum of 3 colors so when Mark uses the stage, he has the backlight needed.
3. Back lighting colors; Primary Red, Medium Blue, Mauve, Amber, White, and your choice.

***Down Stage Truss or Pipe:***

1. Provide front (side) lighting for each of the 3 fixed focus areas with 5 color tints each: White, light pink (bastard amber) lavender, light blue and red using 2 positions 30 to 45 degrees left and right of each area. Lighting from tighter 'overhead' angles is not desired as it creates glare into the performer's eyes.
2. Provide 2 (minimum) audience 'blindners'

***Rear Drop lighting (optional but highly desired):***

1. Budget permitting, provide color washes and pattern projectors (automated lighting) to create color and patterns to an upstage drop.

***Follow Spots:***

Provide a minimum of 2 follow spots with 4 colors each; light pink, light blue, light red, light lavender. Spots are to be in good condition with lamps / light output that is balanced and uniform.

**Lighting Director Instructions:**

- Use the set list provided to pre set / establish different looks (colors and contrast) for each song. Some notes are provided.
- Use your faders; program fades (not bumps) from one scene to the next. Minimum 3 second fades are a good rule of thumb. Avoid flashing, distracting lighting no matter how cool you think it looks. Let the performers create the energy. Keep the

lighting simple.

- Between songs; at the end of each song... fade to dim blue backwash then restore immediately. Backlight with some side light is fine to see the performers. Keep intensity levels lower between songs, up to 50%, so you can build brightness during the next tune.
- Follow spots; if the performers are in the fixed positions, use the follow spots to fill in the front facial features. Dim the follow spot light to be in balance with the stage lighting. Use the downstage lighting positions for your main front light and the follow spots for front fill. When Mark gets up and moves across stage, use both spots with one in a *color* and the other in *white* to provide some contrast. Instruct the spot operators to use their faders when bringing their light up and fading off.
- Building the Show; introduce lighting on the rear drop (if available) after the 2nd song on in the set. Start with color for a few songs then add patterns.
- Audience light; fade up and down audience light before the 1st song, after the last song and when Mark says things to get a response from them. Don't over use the audience lights and ... dimmers work well for them too.
- Strobes; do not use strobes or 'flashing light' effects. This is not that type of show.
- Color note; if you like Green, use it for back light only in combination with blue.

**A SINCERE THANK YOU**; for helping us provide good visual dynamics for our show.

***We appreciate your professional attention to our lighting needs!***



# MARK FARNER 2016 THE ACOUSTIC SHOW

## Set running order / suggestions:

Song	Location / Inputs	Look /Feel	Notes
Opening		Dim Wash from rear	Fade up guitar1 and 2 on entrance cue
Are You Ready	Guitar 1 / Guitar 2	Bright with movement	Go to dim blue wash between songs unless we segue directly to next number
Mr. Limo Driver	Guitar 1 / Guitar 2	Tight and sinister	
Aimless Lady	Guitar 1 / Guitar 2	Bright and tight	
Mr. Pretty Boy	Guitar 1 / Guitar 2	Slow ballad	
Little Johnny Hooker	Guitar 1 / Guitar 2	Up tempo shuffle	X Fade guitar1 with Keys as Mark crosses to key position
Without You	Keys / Guitar 2	Slow Ballad	
Same Old Feeling	Guitar 1 / Guitar 2	Moderate up tempo	X Fade Keys w/ Guitar 1 as Mark returns to CS
Testify	Guitar 1 / Guitar 2	Stronger up tempo	X Fade guitar1 with Keys as Mark crosses to key position
Creeping (or)	Keys / Guitar 2	Down and Dirty	
Mean Miss Treater	Keys / Guitar 2	Down and Dirty	
Bad Time	Guitar 1 / Guitar 2	Up and Lively	
Don't Have To sing The Blues (or)	Guitar 1 / Guitar 2	Up Tempo shuffle	
Just Got to Know	Guitar 1 / Guitar 2	Up Tempo shuffle	
Some Kinda Wonderful	Roaming wireless mike / Guitar 2	Up tempo R&B	Wash the whole front of stage Bright and tight on Guitar 2
Captain	Guitar 1 / Guitar 2	Starts strong / middle pulls back / Big Finish	Red white and blue on back drop
Exit	CS Bows	Bright	Fade to Wash after exit

Possible encore situation:

***X fade exit wash to full bright stage - Fast fade to tight bright Guitar1 / Guitar 2 as music begins. At end of number, full bright stage – fade to opening wash after exit.***

## **Mark Farner Acoustic Backline Requirements 2016**

THREE (3) medium height BLACK bar stools.

A low table or wooden-topped piano bench for Mark to put his harmonicas and guitar picks on during the performance.

FOUR (4) guitar stands.

ONE (1) 6 - slot guitar boat

ONE (1) Nord Electro 4D 73 or Nord Electro 5D 73 keyboard with sustain pedal and momentary off/on switch pedal.

*If Nords are unavailable, a Korg O1W-FD may be substituted.*

*Please verify the floppy drive on this unit is operational, we will load software with this drive.*

ONE (1) Quicklok QL-746 heavy duty single-tier keyboard stand.

TWO (2) volume pedals with tuner output jacks (Boss FV50H preferred).

- EIGHT(8) ten-foot long 1/4" male jack-to-jack guitar cords.

# Mark Farner Acoustic Performance Stage Plot 2015

Dimensions show are +/- 20%  
and provided for lighting to be  
designed by house LD (see lighting  
specification guidelines)

