

# LOU GRAMM

## THE ORIGINAL VOICE OF FOREIGNER

ONE-OFF, FULL BAND SHOW RIDER Updated: January 5, 2024

BOOKING: PARADISE ARTISTS Howie Silverman,  
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MERCHANDISE / STAGE MANAGER: Bob Golino,  
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Rider To Contract Dated: \_\_\_\_\_ between Midnight Blue, INC. F/S/O Lou Gramm (hereinafter referred to as ARTIST) and \_\_\_\_\_ (hereinafter referred to as PURCHASER) covering the engagement at (venue and address)

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This rider is part of the attached contract for a performance by MIDNIGHT BLUE, INC. F/S/O LOU GRAMM. By signing, PURCHASER agrees to the terms and conditions of this Rider. Any breach of the terms of this Rider is a breach of the contract and may cause ARTIST to refuse to perform without releasing PURCHASER from the obligation to pay contracted fee.

**PERFORMANCE:** ARTIST will perform a **75 to 90 minute** show including: **10 top 10 hits** and up to an additional **7 top 40 hits**. ARTIST is a **Songwriters Hall of Fame (2013)** inductee. ARTIST has sold over **80 million records**.

**SHOW BILLING:** The following, approved billing must be used for all Lou Gramm marketing materials, advertising, displays, etc. associated with this engagement:

- PURCHASER is allowed to bill as LOU GRAMM (100% type) and "THE ORIGINAL VOICE OF FOREIGNER" (separate line and 50% type)
- ARTIST will receive 100% sole exclusive headline billing in any and all advertising and publicity, including marquee
- ARTIST will close the show at each performance during the engagement hereunder (unless otherwise specified).
- On a pre-approved co-headline engagement, LOU GRAMM is to be billed 100% left hand billing or top line if stacked.
- ARTIST reserves the right to approve any and all opening acts.

**ADVERTISING MATERIALS:** PURCHASER shall use ONLY photographs, artwork, audio clips & visual elements furnished by ARTIST'S representative(s). No material, unless specifically furnished by ARTIST hereunder, may be used for or in connection with the ARTIST's performance. ARTIST's management shall have the right to approve in writing in advance all advertising for the ARTIST's concert including, without limitation, all likenesses of and biographical material concerning ARTIST used by PURCHASER for any purpose.

**PURCHASER acknowledges that the name "Foreigner" is a registered trademark, and PURCHASER is NOT AUTHORIZED to use said name in any manner not specifically authorized hereunder!**

**PURCHASER** agrees that it will not use any original "Foreigner" master recordings in any radio, television or Internet commercials or promotions for the engagement. **ARTIST** will furnish **PURCHASER** with 60 second, 30 second and other cut down versions of audio tracks to be used in radio, television and internet commercials and promotions for the engagement. Please contact **ARTIST's Management** and we will work with you to accommodate your needs.

At all times hereunder, **ARTIST** reserves the right of advance approval of all radio, television, newspaper and magazine interviews and autograph sessions made in conjunction with ARTIST's performance.

**PURCHASER shall not arrange any press interviews, autograph sessions or Meet and Greets without the prior consent of ARTIST or ARTIST's representative!**

**AIR TRAVEL (\$7000 Buy-Out):** (U.S. and Canada) PURCHASER is to provide one first class, round trip, plane ticket (for ARTIST) and ten (11 coach tickets for band and crew members.

**\*For international shows an additional 10 coach tickets are required or a Buy-Out TBD.**

**GROUND TRANSPORTATION (\$1250 Buy-Out):** PURCHASER agrees to provide for the sole use by ARTIST; **two (2) drivers with valid driver's license** and two (2) 8-passenger vans / SUVs. Drivers must have complete knowledge of the area. Drivers/vans must be made available throughout ARTIST's engagement. The Tour Manager/Travel contact will advance exact schedule.

**RUNNERS:** PURCHASER to provide for the sole use by ARTIST's production crew, one (1) runner with valid driver's license and knowledge of area **(Can be same as drivers).**

**PARKING (\$350 Buy-Out):** Ample and secure **off-street parking** shall be provided for **ARTIST's vehicles (2)**. Exact amount needs to be advanced with ARTIST'S Stage Manager (**Bob Golino**). Parking area should be located directly adjacent to stage door.

**ACCOMMODATIONS (\$6000 Buy Out):** PURCHASER is to provide hotel accommodations for ARTIST and his staff (11 regular rooms and 1 suite) for two (2) nights. The stay should include breakfast for all. To be advanced with ARTIST'S Tour Manager.

**\*International must supply 3 nights of rooms.**

The hotel must be a first class property to be approved by ARTIST's Tour Manager. The hotel must be a **Marriott, Hilton, Hyatt or equivalent**. The hotel must have:

## **Breakfast included at no cost to Artist and staff.**

- On property restaurant, and room service.
- Be no more than **5 – 7 miles / 20 min.** away from the Venue, shopping, and full-service health club.
- ARTIST has the **right to decline** acceptance of accommodations without default should said accommodations be of lesser than afore mentioned quality.
- Principal ARTIST (LOU GRAMM) shall be provided with a suite consisting of a bedroom with an adjoining sitting room. Suite must be furnished with a **working refrigerator** ready for use upon ARTIST'S arrival. Suite must be furnished with a **minimum of 10 standard pillows**.
- ARTIST'S tour manager will supply PURCHASER with a rooming list to be completed, copied, and accompanied by a key for each person, in advance of ARTIST'S arrival at hotel. Key / List packages must be ready for distribution upon arrival.

**PURCHASER ACCOUNTABILITY:** A representative of the ARTIST shall have the right to be present in the box office prior to and during the performance and intermission periods and such representative shall be given full access to all box office sales and shall otherwise be permitted to reasonably satisfy himself to the gross receipts (and the expenditures, if required) at each

performance hereunder. ARTIST representative(s) may request cash payment of balance on the day of show.

**METHOD OF PAYMENTS:** All payments must be **certified, cashiers**, school, city or state check or **cash only**. Or wire transferred.

**Confidentiality:** Any and all concert grossing figures may not be released without the express written permission of ARTIST's Management. Neither can any contractual information be made public.

**Deposits:** A deposit in the amount as shown on the face page of this contract, made payable to High Mileage Inc. in the form of certified, cashiers, school, city, or state check to be returned with the signed contracts or wire transferred. **The deposit amount will be 50% of the guarantee.**

**Day of Show Payments:** Balance must be made **in cash or certified, cashiers**, city or state government checks made payable to MIDNIGHT BLUE, INC. Payment shall be presented to ARTIST or ARTIST's representative upon demand on the day of performance. Payment form to be advanced by ARTIST's Tour Manager one (1) week prior to date of engagement.

**Percentages / Back End:** Any percentages earned are to be paid to ARTIST or ARTIST's representative(s) no later than forty-five (45) minutes after the closing of the box office.

**Buyouts:** Buyouts on any part of the rider as agreed to must be paid with the balance of guaranteed payment on the day of show.

**MERCHANDISING RIGHTS:** ARTIST shall have the **sole and exclusive right, but not the obligation** to sell souvenir posters, photos, programs, and all other merchandise directly pertaining to and / or bearing the likeness of ARTIST, inclusive of phonograph records, CDs, books, etc. at the performance hereunder **and to retain one hundred percent (100%)** of the receipts there from, subject to only written agreements that PURCHASER may have with the concessionaires for handling and/or sale of said merchandise. All sales taxes required, will be added to the merchandise price. PURCHASER is prohibited from selling any merchandise (i.e.: posters, T- shirts, etc.) bearing the name and/or likeness of ARTIST or any member of ARTIST without the express written authorization of ARTIST or ARTIST's management.

**SOUND RECORDING/RADIO BROADCASTING:** PURCHASER will not permit the recording or broadcast, oral and/or visual of any performance without expressed prior written consent of ARTIST. All requests for recording or radio broadcasting, must be approved in writing by Management at least fourteen (14) days in advance of performance. Arrangements must also be made, in advance, with ARTIST's tour manager. Further, PURCHASER shall not allow the use of flash cameras during the engagement without the prior written consent of ARTIST. All press (i.e.: radio, television, newspapers) must obtain permission from ARTIST Management to do any and all coverage. Purchaser agrees to have ushers and/or security guards hand search the audience and their bags and apparel at all entrances to the hall to ensure that the above prohibitions are strictly enforced.

**COMPLIMENTARY TICKETS:** Unless specifically agreed in writing by ARTIST management, no complimentary tickets are to be issued within the first ten (10) rows of seating. These tickets are to be sold to the general public. Unless specifically agreed to, in writing, by ARTIST'S management, **PURCHASER agrees to distribute no more than fifty (50) official house seats as complimentary**, including tickets distributed to the press, unless specifically approved in writing. Purchaser must supply ARTIST's representative(s) with a detailed statement of complimentary tickets. Each complimentary ticket will be issued only as a fully punched ticket. **Purchaser must provide ARTIST with twenty-five (25) complimentary tickets**, the unused portion of which may be placed on sale the day of the performance with the permission of ARTIST or ARTIST's representative(s). Complimentary tickets issued to the ARTIST **will not be stamped complimentary**.

**TAXES:** Should there be any assessment by a taxing authority on Artist or his/her assignees for the services or for monies earned during this engagement, said taxes shall be made from the fees contained herein or from any percentage monies earned hereunder. Official State Tax Documentation must be presented to Artist(s) representative (14) days prior to engagement.

**LICENSES AND FEES:** PURCHASER shall be responsible for and will obtain (14) days prior to performance, all licenses and pay all fees involved with said performance. In the case of international performances, Purchaser shall provide at no cost to artist, (14) days prior to performance all visas, bonding permits, immigration documentation, union dues etc. that are required or desirable to allow entrance into / exit from, travel and performance within said country. Purchaser shall be responsible for any and all taxes in any sort connected with the performance.

**INSURANCE/PERMITS:** Purchaser agrees to provide public liability insurance coverage and a certificate verifying insurance in **the amount of \$1,000,000** to protect against injuries to person(s) or property and which names ARTIST as additional insured. In addition, it is agreed that PURCHASER shall maintain in effect a policy of **workers compensation insurance covering all PURCHASER's employees** who are involved with the performance. PURCHASER must cover ARTIST and his subcontractors against fire, theft, riot, and any other type of act, which would cause harm or damage to personnel or equipment. PURCHASER shall provide ARTIST with certificate of insurance showing coverage of the above. However, if the certificate is not received prior to the performance, PURCHASER is solely responsible for complete coverage. PURCHASER shall indemnify and hold ARTIST harmless from and against any and all liability claims, demands, costs, expenses, loss and damage (including reasonable attorney fees) arising out of or in connection with any bodily injury, death, or loss or damage to property which occurs in connection with any performance rendered by ARTIST hereunder (unless same is caused by the willful conduct of ARTIST). PURCHASER represents and warrants that it presently carries public liability and property damage insurance with sufficiently high limits to adequately insure against the risks assumed and the obligations undertaken by PURCHASER.

**CANCELLATION:** It is understood and agreed that in the event of any failure by PURCHASER to fulfill any of the terms and conditions provided herein, ARTIST shall have the election to cancel the engagement hereunder, in which event, ARTIST shall be discharged from any further liability hereunder and shall be **entitled to retain any deposits** or other monies theretofore paid to ARTIST by PURCHASER in addition to ARTIST's other legal and equitable remedies.

**BREACH:** In the event of a substantial breach by the promoter of any of the conditions contained herein, Artist may cancel the performance without any further liability and the PURCHASER shall be obligated to pay the full contracted fee to ARTIST forthwith on cancellation.

**FORCE MAJEURE:** Artist's obligation to perform hereunder is subject to detention or prevention by sickness. Bob Golino has the authority to **determine if Lou, as well as any band members are able to perform or not perform due to medical concerns.** By accident, means of transportation, act of God, riots, strikes, labor difficulties, epidemics, and any act or order of any public authority of any cause, similar or dissimilar, beyond artist's control, in which event, ARTIST shall be discharged from any further liability hereunder and **shall be entitled to retain any deposits or other monies theretofore paid to ARTIST by PURCHASER.** In addition to the ARTIST's other legal and equitable remedies, if for any reason (weather, etc.) the performance is **delayed longer than 75 minutes**, the ARTIST has the option to cancel the performance and retain any/all monies collected.

**MISCELLANEOUS PROVISIONS:** Nothing shall require the commission of any act contrary to law, or any other rule or regulation of any union, guild or similar body having jurisdiction over services of Artist or over the performance hereunder, and whenever there is any conflict between any provision hereof and any law, rule or regulation shall prevail and the Contract and this Rider shall be curtailed, modified or limited only to the extent necessary to eliminate such conflict. Neither ARTIST nor ARTIST's management will accept any responsibility for any damage howsoever caused within the confines of the facility before, during or after the performances by any person(s) other than Artist or any employee of Artist.

**PRODUCTION REQUIREMENTS:** PURCHASER agrees to furnish all of the following requirements at PURCHASER's sole expense:

1. **ELECTRICAL REQUIREMENTS:** Contracted sound and lighting companies will specify to purchaser exact needs. If power requirements cannot be met by venue, PURCHASER shall provide generators to meet said requirements.
2. **MINIMUM LABOR REQUIREMENTS:** Please note that all times and numbers are subject to adjustment and that PURCHASER'S Production Manager shall be on site at the first crew call and remain on site until the performance is completed and all ARTIST's equipment is loaded. All essential personnel listed below must speak and understand English and will be at the direction of ARTIST's personnel throughout the engagement. PURCHASER agrees to provide the following personnel:

**Load In Call:** Time TBD by ARTIST'S Tour Manager 2 – Loaders, 4 – Stagehands (may also act as loaders), 1- Drum Tech knowledgeable in setting up and tuning drums (may double as stagehand) 1 – House Electrician, 1 –Lighting Director.

**Show Call:** 1/2 hour before show 2 – Stagehands (must be dressed in black for show) 3 – Follow Spot Operators (must understand standard spotlight commands) 1 - Electrician/ House Lights, 1- Lighting Director.

**Load Out Call:** 1/2 hour prior to end of ARTIST'S performance 2 - Loaders 4 – Stagehands (may also act as loaders) 1 – House Electrician

**TECHNICAL:** FOH sound, monitor, and lighting assistants with expert knowledge of all equipment provided by PURCHASER shall be on site at load in and available to ARTIST's crew throughout the day until load out is completed.

**STAGING:** PURCHASER will provide a stage and sound wings complete with a suitable roof (outdoor shows only) above the stage, all sound, lighting, band, and electrical equipment, and provide for adequate grounding for all instruments to prevent electrical hazards arising from bad weather. Stage shall be clear of obstructions and equipment at scheduled load in.

**SIZE:** PURCHASER will provide a flat, even stage of sturdy construction with no gaps in between the decks of the stage. Stage at least of 48' wide by 40' deep, 5' of height. Stage should have at least a 10' clearance around the back and upstage corners for movement of equipment and people.

**CONSTRUCTION:** Stage should be solidly constructed of scaffolding or modular scaffolding (i.e.: Layher, Stacco) with an even surface capable of withstanding 125 lbs. per sq./ft. Where stage is of temporary construction, two sets of access stairs with handrails and adequate lighting should be provided at each upstage corner of stage running off of the upstage edge.

**PRESENTATION:** The stage should be dressed so as to look presentable. Stage front and the front of the PA wings up to stage height only should be dressed with black drape of good condition or, in case of solid stage front, be black painted.

**ARTIST FOH:** The sound engineer requests that the PA system should not be masked by scrim or gauze as this will affect perceived volume and clarity of the sound system.

**TECH/PA WINGS:** Work wings will contain monitor console and backline area; they will have waterproof covered roof (outdoor shows only). When it is not possible to fly the sound system and where rigging is difficult, Sound Wings at least 16' wide by 8' deep. When outdoor stages require a loading dock; a ramp from the loading dock to the stage is to be built.

#### **HOUSE MIX POSITION:**

- The house sound and light mix position should consist of two levels with the lighting placed behind the sound and placed **Center**, between eighty (80') - one hundred (100') feet from the downstage edges of the stage. Exact placement is at the discretion of ARTIST'S FOH engineer.
- The measurements of the mix positions are as follows:
- Sound - sixteen (16') feet wide by twelve (12') feet deep and NO HIGHER THAN six (6") inches high.
- Lights - eight (8') feet wide by eight (8') feet deep by two (2') feet high.
- One (1) sturdy six-foot long table for lighting console and 1 large trash can.
- **Talkback To Stage From FOH To Monitors Prefer Blazon With Phones**

#### **HOUSE MAINS:**

- One mixing desk console: 1<sup>st</sup>) Midas Pro2 with i/o @ Foh & Monitor world With Digital Snake or Copper Snake 2<sup>nd</sup>) Avid Profile 3<sup>rd</sup>) Avid SC48. Subs/Front Fills must be on an aux send.
- Speakers: L-ACOUSTICS / JBL VerTec (or comparable. to be advanced) MONITOR SYSTEM • One (1) monitor console – Avid Profile SC48/Venue,
- 
- One (1) Double 18" sub cabinet for drums, EV MTL2, EAW, Lacoustic or Clair ML18.
- Adequate Amplifiers for all on stage monitors. All monitor mixes must have suitable crossovers for them, either by pip card or external crossover. Acceptable brands are XTA, BSS Omni Drive, Lake Contour or DBX Drive rack.

#### **SOUND REQUIREMENTS FOH SOUND REINFORCEMENT:**

- The acoustic nature of the venue and the layout of the audience will determine the exact specification of the PA system. The size of the PA system should be adequate to deliver loud, high-quality sound to a capacity audience with definition and uniformity across the whole venue. House systems must be able to cover the audience evenly with a SPL of 120 db at the mix position.
- ARTIST's FOH Engineer will correct any discrepancy from this, even if it requires restacking or modifying the system rigging or setup. The system should have a fairly linear response. ARTIST's FOH engineer must have access to the drive rack to correct any un-linearity.



- The amplifiers must be of good quality and should be oversized and well ventilated to prevent any complication due to heat. In large audiences, we prefer flown systems of Line Array type.
- Sufficient power is to be supplied to produce a clear, distortion free sound on all systems requested.
- All consoles processing, microphones, and other sound equipment, with the exception of amplifiers and cabinetry, are to be for the exclusive use of ARTIST.
- Additional equipment has to be provided to accommodate support acts.

**BARRICADE:** ARTIST requests any barricade is to be advanced with ARTIST Stage Manager.

**STAGE RISERS:** (1) {8'x8'x1'} Keyboards **[NO 2' KEY RISER! (REMOVE LEGS IF 2') (1) {8'x10'x2'} Drums, (1) {8'x8'x1'} or {8'x4'x1'} Sax/Guitar [see stage plot for riser positions] with black skirting in good condition. (3 total risers)**

**MISCELLANEOUS:**

- All necessary cabling, snakes, amplifiers, crossovers, mic stands, microphones and direct boxes to make the system operable.
- Three (3) rolls of gaff tape (two black one white) and One (1) roll of console tape.
- One (1) competent, sober, English speaking monitor tech, with knowledge of all equipment provided. **The ARTISTS monitor engineer will need 7 IEM UNITS to interface with the console.**
- Note: After the ARTIST sound check, prior to making any changes to consoles, patching, microphones, or movement of stage equipment, you must contact the ARTISTS stage manager (Bob Golino).

**MEDICAL:** PURCHASER will have available contact information for qualified medical personnel including a general doctor, a throat specialist, and a dentist.

**STAGE PLOT:** -SEE BELOW - ATTACHED INPUT LIST: -SEE BELOW – ATTACHED.

**Talk Back to Monitors:** (1) Shure 58 microphone Ch48. **(with on/off switch)**

**Power:** Sufficient power to produce clear, distortion free sound at 120 db. at the house console.  
**Communication:** Clearcom or equal from console to monitor and talkback to stage. **(Blazon = 2 phones or 2 squawk boxes).**

**Miscellaneous:** All necessary cabling, snakes, amplifiers, crossovers, mic stands, microphones and direct boxes to make the system operable. **Note:** ARTIST's sound engineer has final approval of the mixing board position, PA placement and performance sound levels.

**Any questions regarding FOH sound should be directed to: Production manager / FOH engineer (Steve “Sonny” Taylor)**

**BACKLINE REQUIREMENTS (\$7,500 Buy-out) -SEE BELOW – ATTACHED**

**LIGHTING REQUIREMENTS:** Artist will not be traveling with a lighting director. A competent house lighting director will be required. Lighting must be sufficient to wash entire performance area with specials to highlight members individually. The size and layout of the venue will determine exact lighting specifications. Intelligent/moving lighting requested whenever available. See attached lighting plot is for a standard 120K show with preferred gel colors and placement.

**SECURITY AND PASSES:** The PURCHASER shall at its own expense employ an adequate number of security guards to guarantee the safety of ARTIST as well as ARTIST's equipment and belongings.

- These guards shall be placed at appropriate places throughout the venue including but not limited to, backstage access areas, dressing room, parking areas, stage, and front of stage.
- Personnel must be on duty from **1 hour before opening of doors to 2 hours after the performance.**
- Security for the bus parking area must be available from arrival to departure. No exceptions.
- There must be at least one (1) security guard positioned backstage in front of the dressing rooms before, during and for up to 2 hours after the show.
- There must also be at least one (1) security guard positioned at the merchandise table before, during and after the show.
- One (1) security guard to accompany Lou Gramm when he is signing autographs after the show.

**If any theft or damage due to inadequate security measures occurs, PURCHASER shall be held liable.** All working personnel and guests shall wear passes to be provided by ARTIST'S Tour Manager. PURCHASER shall specify to ARTIST'S Tour Manager the required number of passes necessary for PURCHASER'S crew and staff.

**VIDEO REQUIREMENTS:**

- Video Screens, Projector, or Hi-Def TV Screens.
- DVD Player or a Flash drive.

## HOSPITALITY / CATERING:

**DRESSING ROOMS:** PURCHASER shall provide **two (2) lockable dressing rooms** for ARTIST and personnel (detailed below) and one room for choir (when needed). Keys must be provided to ARTIST'S Tour manager and will be returned following the performance. Each room must have direct access to the stage. If the facility does not have this amount, then executive office type trailers must be provided at PURCHASER'S sole expense and installed prior to load-in. Each room must have:

- Bathroom facilities including flush toilets (**Porta Johns are specifically not acceptable**), and showers.
- AC power, heat, air conditioning, and a **fan**.
- Comfortable cushioned lounging chairs or couches, tables for hospitality arrangements, trash cans, **full length mirrors and space for hanging clothes**.
- All rooms shall be **completely cleaned and sanitized prior to load-in**. If trailers are used, then curtains must be covering all windows. Dressing rooms shall be assigned by ARTIST'S Tour Manager upon arrival.

**Artist's specific dressing room** needs are as follows:

- **ARTIST: (Lou Gramm):** One (1) heated / air conditioned dressing room.
- The room shall be furnished with comfortable, CLEAN furniture (**full sized couch**) and lighting.
- Room must be completely private. **ABSOLUTELY NO ONE** shall have access to this room but ARTIST'S personnel.
- Please have one (1) security guard outside this dressing room **AT ALL TIMES**.
- Full length mirror
- Electric fan
- Small fruit tray
- Blender and ice
- 12 Bottles of spring water (chilled)

**BAND dressing room:** One (1) heated / air-conditioned dressing room for 8 people with **full length mirror**. This room should be furnished with comfortable CLEAN furniture (**cushioned chairs/full sized couch**) and lighting. This room shall be for ARTIST'S musicians and personnel only.

**CATERING REQUIREMENTS:** This catering rider does not include promoter personnel, support acts, or local personnel. These parties should be considered in addition to the following: PURCHASER agrees to provide and pay for the following hospitality requirements:

1. **REFRESHMENTS:** PURCHASER shall ensure that adequate coffee and non-alcoholic beverages (either refrigerated or on ice), are available to ARTIST'S crew from load-in throughout the day and load-out.

Dressing room refreshments are to be set up 2 hours prior to the show and cleaned up no sooner than 2 hours after the show is over.

- Bottomless Pot of hot coffee
- Bottomless Pot of hot water for tea
- Assorted teas – Honey, White Sugar, Equal
- Lemons, Half & Half, Skim milk, International Delight French Vanilla Coffee creamer (no diet, sugar-free or fat free)
- Tropicana Orange Juice (not from concentrate), Cranberry Juice
- 3 cases (48 bottles) non-carbonated, bottled spring water (**one case on ice**)
- 2 cases of assorted canned soda - both diet and regular.
- 6 bottles of raspberry Snapple or equivalent iced tea (**no diet**).
- 2 bottles of Minute Made Light Lemonade
- 6 G2
- 24 16-oz. Solo plastic cups and foam coffee cups
- 2 cases of beer (12 Stella Artois, 12 Heineken, Local Craft Beers – (IPA is good))
- 2 bottles quality wine (2 red and 2 white) with **wine-key** provided
- 1 Large meat deli tray (**refrigerated or on ice** until 2 hours before the show)
- 1 Assorted cheese tray (**refrigerated or on ice** until 2 hours before the show)
- 1 Large fresh fruit tray (**refrigerated or on ice** until 2 hours before the show)
- 1 bottle of **French's Yellow Mustard** (no Grey Poupon)
- 1 jar of mayonnaise - (**refrigerated or on ice**)
- 6 whole bananas (*not refrigerated*)
- 6 x assorted flavors of fat free yogurt (**NOT GREEK YOGURT**)
- 4 Chobani Greek low fat yogurt fruit on the bottom (**not fat free or diet**)
- 1 loaf whole wheat bread and 1 loaf white bread
- 1 large bag potato chips
- Dill pickles (chips not spears), lettuce, tomato
- Large Chocolate Chip Cookies (not sugar free) and **sugar free cookies**
- Silverware, plates, and napkins.
- 20 clean black / dark colored towels.

**Artist Dressing Room (Lou Gramm):** To be set up 2 hours prior to performance

- 1 FRESH fruit tray (**refrigerated or on ice**).
  - 12 non-carbonated, bottled **spring waters**.
  - Plates, forks, napkins, cold cups, etc.
  - 4 clean black / dark colored towels.
  - 1 lined trash can.
2. **Breakfast:** (If load-in occurs before 10:00 am) - **Hot breakfast for six (6):** time TBD by Tour Manager - Should include: juices, eggs, bacon, sausage, cereals, -Fresh fruit, bagels, donuts, muffins, butter / margarine milk, soft drinks, water. - **MUST BE READY a 1/2 HR PRIOR TO LOAD IN AND REMAIN UP UNTIL 1 HR PRIOR TO SCHEDULED LUNCH.**

3. **Lunch:** PURCHASER shall provide a **hot lunch for twelve (12)**; time TBD by Tour Manager. The following are some suggestions: deli sandwiches, burgers, chicken, potato / macaroni / green salads, local specialties, fruits, soft drinks, water, milk, and coffee.
  
4. **Dinner:(May be a \$600 Buy out)** TBD by the Tour Manager: for band and crew of twelve (12)
  - Dinner Should Be Served on Covered Tables, Using Crockery and Silverware With Individual Place Settings To Include A Glass Of Iced Water.
  - Dinner service to be of three (3) courses as follows: Fresh Tossed Green salad with grated cheese and an assortment of dressings both fat free, regular and Balsamic Vinegar and Olive Oil.
  - A full hot dinner entrée with selections one beef and one poultry... Example: Steak and Chicken, Beef Roast and Turkey, Grilled Fish etc., two kinds of vegetable, potatoes or rice and a bread product.
  - A selection of low-fat dessert items Entourage tries to adhere to a very healthy diet.
  - Please avoid deep fried food and foods with high fat content. Please discuss the menu selections with the Tour Manager during the advance.
  
5. **After Show Food:** BAND & CREW After Show Food & Drinks for Approx. 10 people. Please provide menus from local restaurants that will be open late (please be sure to have a vegetarian menu) should be made available in the production office at load in. Exact choice will be made day of show. One (1) Case of non-carbonated, bottled spring water Plus the remaining assorted beverages from daily catering.

ARTIST requires that **all of the foregoing clauses in this rider be adhered to**, as they are all necessary to present the best possible show.

**Any changes whatsoever must be reported to the ARTIST's Tour Manager (BOB GOLINO) immediately.**

However, it is understood that venues vary and at times some parts of this rider may be difficult to accomplish.

**If such a problem or difficulty should arise, please contact ARTIST's Tour Manager who will work with you to provide a solution.**

ARTIST: MIDNIGHT BLUE, Inc. F/S/O Lou Gramm

PURCHASER: \_\_\_\_\_ Date: \_\_\_\_\_

**Buy-Outs:**

1. **Air Travel (\$7000)** \_\_\_\_\_
2. **Ground Travel (\$1200)** \_\_\_\_\_
3. **Parking (\$350)** \_\_\_\_\_
4. **Accommodations (\$6000)** \_\_\_\_\_
5. **Dinner (\$600)** \_\_\_\_\_
6. **Back-Line (\$7,500)** \_\_\_\_\_

# Lou Gramm

Backline Requirements 2023 (3 pages)

page 1

## Drum Shield (MANDATORY)

2x ClearSonic Drum Shield #A5-5

8-9 Panel-5.5' High

Please provide (5) sand bags to stabilize shield

## Snare Drum

1<sup>st</sup> choice) DW [METAL] 6 ½ x 14 Snare Drum

2<sup>nd</sup> choice) DW Aluminum 6 ½ x 14 Snare Drum

**Drum Heads:** New Remo Emporer X Top Head -AND-  
Remo Clear Ambassador Bottom Head

## Tom Toms

13" DW TOM 9D X 13" HEAD ON FLOOR STAND

16" DW FLOOR TOM 14"D X 16" HEAD ON LEGS

18" DW FLOOR TOM 16"D X 18" HEAD ON LEGS

**Drum Heads:** New Remo Pin Stripe Top Heads -AND-  
Remo Clear Ambassador Bottom Heads

## Bass Drum

24" x 18" Deep Bass Drum DW

**Drum Head:** New Aquarian Superkick II

2 x Remo "Falam Slam" Stick on Pads

**(I will stick them on the Bass Drum Head myself)**

**Cymbals ZILDJIAN**

**HIGH HATS 16" SWEET HI HAT [K]**

**20" CUSTOM RIDE [A]**

**20" CUSTOM DARK CRASH [K]**

**21" ULTRA HAMMERED CHINA [A]**

**22" DARKRIDE MEDIUM [K]**

## Lou Gramm (Continued)

Backline Requirements 2023 (3 pages)

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### Hardware

**(All hardware to be DW)**

2 x DW 9000 Snare Drum Stands

1 x DW 5000 Series Double Bass Drum Pedal

1 x Heavy Duty Drum Throne ROUND ONLY

1 x DW 9000 Hi Hat Stand (2 legged)

**(that accommodates a Double Bass Drum Pedal)**

1 x DW 9000 Double Tom FLOOR Stand

**(that accommodates the brand of Drum to be used)**

5 x DW 9000 Cymbal Stands that have Boom Arms

**(No plain straight stands)**

3 x Clamp on Cymbal Stand Arms for Splash Cymbals

**(to be clamped onto other Cymbal Stands)**

1 x Drum Rug

### Keyboards

1<sup>st</sup> choice) 1 YAMAHA ES-7 KEYBOARD and 1 ES-8 YAMAHA WITH 2 EXPRESSION PEDALS FOR EACH KEYBOARD.

2 2-TIER ULTIMATE KEYBOARDS STANDS

1 HAMMOND B3 ORGAN WITH LESLIE SPEAKER OR EQUIVALENT

(With appropriate Sustain Pedals)

We Have The DI'S For Keys And Bass

### Electric Guitars

1 x Gibson Les Paul (Custom Shop) R8 or R9

With Fresh Ernie Ball Hybrid Slinky 2222, Nickel wound (9-46 gauge Strings)

With Schaller Strap Lock Buttons **(MANDATORY)**

2 X Gibson Les Paul (Standard or Custom shop)

With D'Addario EXL115 (11-49 gauge Strings) -or-

Ernie Ball Power Slinky (11-48 gauge Strings)

(tuned ½ step down from 440 standard tuning)

With Schaller Strap Lock Buttons (Intonated for this gauge strings)

**ONE OF THESE IS NOT BACK UP AND WILL BE PLAYED ON STAGE!**

## **Lou Gramm (Continued)**

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### **Bass Guitar**

1<sup>st</sup> choice) 1 x Gibson Thunderbird Bass

2<sup>nd</sup> choice) 1 x Fender Precision Bass

With Fresh round wound Strings

### **Amps**

#### **SCOTT (SAX/GTR-STAGE LEFT)**

1<sup>st</sup> choice) 2 x Marshall JCM900 Head Model 4100

2<sup>nd</sup> choice) 2 x Marshall JCM900 Head Model 4500

With Foot Switch

#### **(STAGE RIGHT GTR PLAYER)**

1<sup>st</sup> choice) 2 x Marshall JCM800 Heads Model 2205 (50 watts)

2<sup>nd</sup> choice) 2 x Marshall JCM800 Heads Model 2210 (100 watts)

**(MUST BE FRESHLY TUNED AND BIASED)**

4 x Marshall 4x12 1960BV Straight Cabinets **(MUST BE MATCHING)**

With Vintage 30, 70-Watt Celestion Speakers

#### **(BASS STAGE LEFT)**

2 x Ampeg SVT Classic Heads -and-

2 x Ampeg SVT 8x10 Cabinets With Speaker Cable

**(MUST BE MATCHING)**

1 X Marshall DSL 15H PR Fender Blues JR Amp **(FOR DRESSING RM)**

### **Stands**

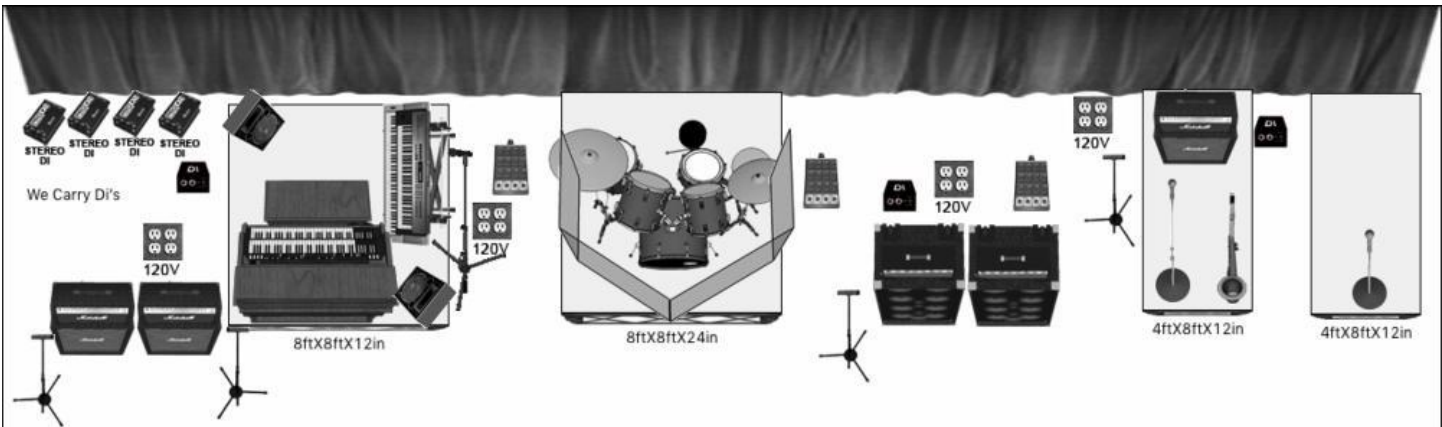
1 x Ultimate Support Apex AX-48 Keyboard Stand

With Long and Short Arms – **(2 TIERS TOTAL)**

5 x Single Guitar stands

1 x 6 or 8 Space Guitar Boat



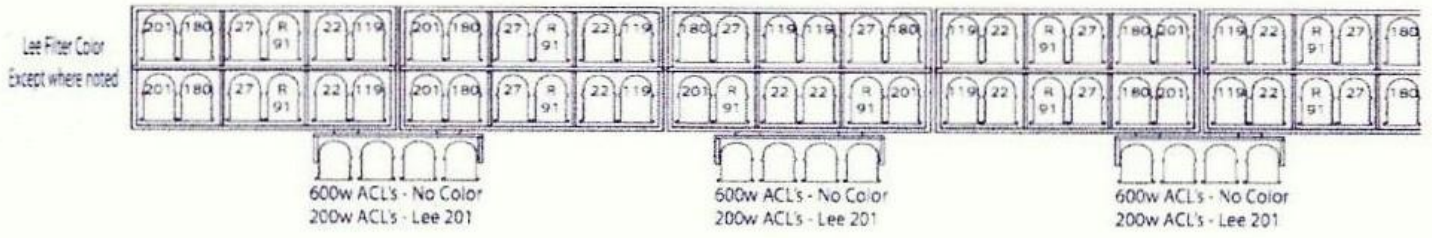


|    |          |      |    |           |      |    |           |     |    |           |      |
|----|----------|------|----|-----------|------|----|-----------|-----|----|-----------|------|
| 1  | Kick In  | B 1  | 11 | OH R      | B 11 | 21 | Top Key R | R 4 | 31 | Vox GTR   | DS 2 |
| 2  | Kick Out | B 2  | 12 | Click     | B 12 | 22 | Trax L    | R 5 | 32 | Vox Lou   | DS 3 |
| 3  | Snare T  | B 3  | 13 | Bass DI   | Y 1  | 23 | Trax R    | R 6 | 33 | Vox Spare | DS 4 |
| 4  | Snare B  | B 4  | 14 | Bass Mic  | Y 2  | 24 | Vox L     | R 7 | 34 | Vox Bass  | DS 5 |
| 5  | Hat      | B 5  | 15 | GTR 1     | R 11 | 25 | Vox R     | R 8 | 35 | Vox Key   | B 10 |
| 6  | Rack 1   | B 6  | 16 | GTR 2     | R 12 | 26 | Key Click | R 9 | 36 | Vox Drums | Y 8  |
| 7  | Floor 1  | B 7  | 17 | GTR SAX   | Y 3  | 27 | Les Lo    | Y 5 | 37 | Vox Sax   | Y 9  |
| 8  | Floor 2  | B 8  | 18 | Bot Key L | R 1  | 28 | Les Hi L  | Y 6 | 38 | Carolyn   | Y 10 |
| 9  | Ride     | B 9  | 19 | Bot Key R | R 2  | 29 | Les Hi R  | Y 7 | 39 | Aud L     | DS 1 |
| 10 | OH L     | B 10 | 20 | Top Key L | R 3  | 30 | Sax       | Y 4 | 40 | Aud R     | DS 6 |

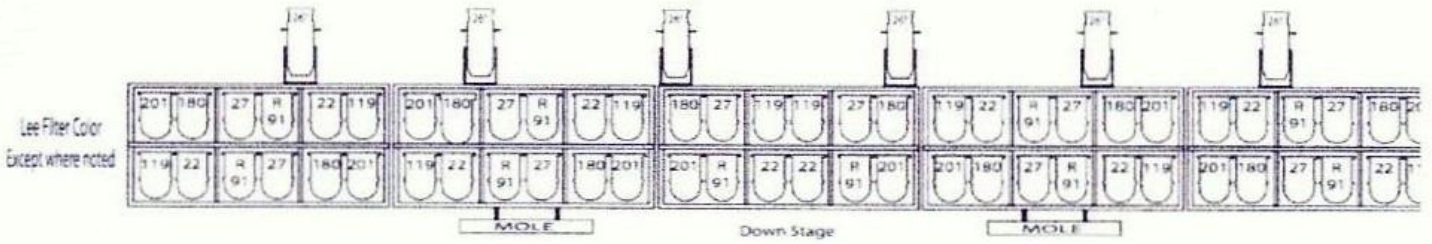
# Lou Gramm

Lighting Plot - 120K Color Chart

Updated: 01/01/2016



**All cans 1K par 64  
Up Stage Truss VNSP  
Down Stage Truss MFL**



**6 Color Wash**

