

AMERICAN HARMONY: THE LETTERMEN, THE ASSOCIATION, THE VOGUES

Rider to the agreement between AMERICAN HARMONY: THE LETTERMEN, THE ASSOCIATION, THE VOGUES (hereinafter referred to as "Artist") and

_____ (hereinafter referred to as "Purchaser")

Dated: _____ Show Date: _____

CONTACTS:

Bruce Galloway, Production/Tour/Sound Manager
Cell: 216-496-4749
E-Mail: bruproductions@gmail.com

Any questions regarding this rider should be directed to Bruce Galloway, Production Manager.

GROUND TRANSPORTATION - ACCOMMODATIONS

A) GROUND TRANSPORTATION:

Purchaser agrees to supply and pay for with comfortable Ground Transportation for twenty-two (22) persons and equipment and baggage OR a buyout for ARTIST to cover all ground transportation themselves. This includes trips between closest major airport, hotel, venue and return to airport.

B) ACCOMMODATIONS:

- 1) Purchaser shall provide and pay for accommodations at a first-class hotel, which shall be approved by Artist, to consist of the following:

TWENTY-TWO (22) KING-SIZE NON-SMOKING ROOMS

- 2) Artist MUST approve all hotel choices and locations, (depending on location of venue, ARTIST tends to choose Airport locations due to travel times). Artist will arrive one (1) day prior to the show due to flight schedules, minimum 2 nights hotel required. Hotel must have a 24-hour desk staff, full-service restaurant on property, telephones in each room, heat, and air conditioning.

LOAD IN - STAGE HANDS - SOUND CHECK

A) LOAD IN:

All equipment shall be tested and operating as per contract rider, prior to arrival of Artist's production personnel (time to be determined by artist's representative).

B) STAGE HANDS:

1) Purchaser agrees to make available at his/her sole cost and expense personnel consisting of a minimum of two (2) able persons, who shall assist and aid in the setting up, striking, and loading of Artists equipment from stage to transportation at each engagement.

2) Purchaser agrees that its personnel shall not move or dismantle Artist's equipment for any reason whatsoever unless, and not before Artist has been notified in advance and one of the members of the Artist's group is present at the time such equipment is moved or dismantled.

C) SOUND AND TECHNICAL CHECK:

1) Purchaser agrees that the place of performance shall be clear and available for Artist's use at least six hours prior to commencement of show.

2) Purchaser shall not allow audience to enter place of performance until Artist completes its technical rehearsal of lights and sound, which under normal conditions is completed one (1) hour prior to commencement of show.

TECHNICAL - SOUND - PRODUCTION

A) HOUSE SOUND SPECIFICATIONS:

1) Front of house speaker system shall be capable of 115db, spl at mix position and 110db at the back wall with a +/- 3db level over the entire audience. The system must be stereo flown line array. In situations where only house cluster is available, additional speakers on stage shall be required. Front fill speakers will also be required (JF80) or equivalent.

2) House console must be a minimum of 40 inputs (56 for symphony shows). Acceptable consoles are Avid profile SC48, Midas M32, X32, Yamaha CL5, M7, 5D

3) Outboard Processing (**when digital consoles are not provided**).

(4) High quality noise gates

(8) Compressor limiters (DBX 160, 166, BSS, Klark-Teknik)

(3) Reverb processing units (Yamaha, TC electronics, Lexicon)

4) House mix position shall be centered on main floor of venue, no less than 60' and no more than 100' from front of stage (balcony or booth mix positions are not acceptable). Artist's engineer has complete control over ALL audio aspects of the show including DB level.

5) Clearcom between house console and monitor console shall be provided and shall be on the same channel as lighting director.

6) For International engagements 110volt AC drop boxes are required at each riser position on stage and at monitor and house mix position.

B) MONITOR SYSTEM SPECIFICATION:

1) Monitor console must consist of 40 inputs capable of 12 discreet mixes (3 stereo mixes for singer's in-ear monitors.) Acceptable consoles: Avid Profile SC48, Midas M32, X32, Yamaha CL5, M7, 5D.

2) Six (6) Monitor Speakers (floor-slants) with Six (6) Monitor Mixes

- 3) Three (3) Yamaha reverb units are required (TC M1 or equivalent) **when analog consoles are used.**
- 4) One (1) cue wedge/headphones for monitor engineer.
- 5) Monitor mix position shall be located on the dressing room access side of the stage with unobstructed view of performers.

C) **MICROPHONE SPECIFICATIONS:**

- 1) Four (4) Shure wireless UHR's or ULXP handheld units with Beta 58 capsules. (Batteries to be supplied by audio vendor.)
- 2) Six (6) Shure SM-58 WIRED mics for vocals and One (1) SM-87 spare EFFECTS FOR VOCALS: Use only reverb on vocals.
- 3) Microphone stands need to be Six (6) Boom-type stands for vocals.
- 4) Batteries Needed - please have on-hand — Eight (8) AA's and Three (3) 9 Volt for Artist's Transmitters

D) **BACKLINE:**

1) **Drums:**

- Yamaha (6) piece Maple Custom Kit
 - 22" Kick 10"12" Mounted Toms. 10x8", 12x8, 14x14, 16x14 floor toms with legs (10" & 12" tom depths more crucial than type of kit. The MUST mount on kick drum) (NO POWER TOMS)
 - 2 Snares 5-1/2" Wood and 5" Chrome
 - 1 DW 5000 or 9000 kick pedal / should be spare provided
 - 1 heavy duty double kick pedal, DO NOT USE SPEED KING PEDAL, NO LUDWIG SPEED KING
- HARDWARE**
- 5 boom type cymbal stands, 2 snare stands, 2 hi-hat stands. All hardware must be Yamaha
 - Power Stroke 3 clear head on kick, New Remo Coated Ambassadors on toms & snares or very minimal plays
 - 1 Roc-N-Soc saddle type drum throne (back rest not required)
- CYMBALS**
- 20" A Custom or K Custom Ride
 - 17" K or A Custom Medium Thin Crash
 - 16" K or A Custom Thin Crash
 - 15" K or A Custom Thin Crash (Option/14" Thin Crash)
 - 14" K Quick Beats or New Beats Hi Hat Plates
 - 12" splash
 - All Cymbals MUST be Zildjian
 - 1 Plexiglass Drum Shield in excellent condition (on a per show basis during advance)

2) **Keyboards:**

One (1) Korg M- 1 Keyboard - (Alternative - Triton IN/3.5 Floppy or USB) NO SUBSTITUTIONS
 One (1) Yamaha Motif ES8 with Damper Type Sustain Pedal (plus spare sustain)
 One (1) Kurzweil K2700x
 Three (3) Two-Tier Keyboard Stands - prefer Quik Lok (Kurzweil on bottom level, Korg on top level)
 One (1) Mackie 1402 or 1604 mixer
 Plus all necessary cables
 Four (4) Manhasset type music stands with lights
 Two (2) Quic-Loc adjustable keyboard benches

E) **Amplifiers:**

- One (1) Gallien-Kruger Bass Amplifier (model 800-RB bass amp) or equivalent
- One (1) Hartke Bass Speaker Cabinet with Four (4) x Ten-inch speakers (or equivalent)
- Three (3) Fender Twin Guitar Reverb Amplifiers Guitar Amplifiers (in good repair with operable tremolo)
- One (1) Fender Deville Guitar Amplifier or Fender Blackface Twin
- Four (4) twenty foot guitar cords
- Six (6) guitar stands

F) **STAGE SIZE AND STAGING REQUIREMENTS:**

- 1) Purchaser agrees to supply, at its sole cost and expense, a stage of the following minimum dimensions: Thirty-two (32) feet wide, by twenty-four (24) feet deep, and two (2) feet high (32' x 24' x 2').
- 2) Three (3) black wooden bar stools (not padded).
- 3) Three (3) 8' x 8' x 16" inches high risers with full dress kit as per stage plot (Plot attached)
- 4) Stairs descending from center stage, with an unobstructed path to the audience. Where center stairs, or the equivalent are not available, some form of audience access from the stage is required without going through any outer doorways. Left/Right stairs are acceptable as long as they go off the front of the stage into the house.
- 5) A single color backdrop, if not otherwise a part of a proscenium stage set up.
- 6) The main stage floor shall be clear of all previous spike marks.
- 7) If the exact place of performance has an orchestra pit separating the stage from the audience, it is mandatory that it either be covered completely, or a ramp of safe size and construction be installed over it. The ramp shall be a minimum of twenty (20) feet wide.
- 8) In setups that include a dance floor, the dance floor must not be positioned directly in front of the stage. Artist encourages and prefers the audience seated as **close** to the front of the stage as possible for optimal audience contact during show.

G) **SCREEN, PROJECTOR AND PLAYBACK:**

- 1) Video playback is essential to the presentation of the show
- 2) Video source is House engineer's laptop
- 3) VGA or HDMI connection must be provided at FOH mix position.
- 4) Projection can be on LT/RT screens, drop down screen or cyc..

LIGHTING

A) **STAGE LIGHTING:**

- 1) Lighting crew devoted solely to the setup, focus and operation of system for Artist's performance with knowledge and control of house lighting system. Artist does not routinely travel with lighting designer.

- 2) Sufficient number of instruments to cover the width of the stage as follows:

Downstage ...general washes of:

red.....106 blue.....119 amber.....158 flesh.....111

Upstage gel colors are flexible. Utilize available colors that will make the most possible color combinations.

Upstage ...general washes to complement downstage:

red or magenta
blue, congo, dark lavender
amber, dark salmon, etc. (no yellow or gold)
blue/green (116), etc.

- 3) Seven (7) Lekos to be hung as specials, (5) downstage for the Lettermen positions and (2) upstage for musicians.
- 4) Where available, additional lighting on scrim, cyc (cyclorama) or rear curtain, will be utilized from the floor or overhead.
- 5) Access to site electrician at all times during set up and performance.
- 6) Three (3) matching spotlights, with experienced, English-speaking operators. Matching gels in all three, to include, n/c pink, and flesh pink.
- 7) Clear Com system between front of house audio monitor mix position, lighting director and stage manager station.
- 8) Additional equipment such as pattern holders, gobos, cyc (cyclorama), special effects, slide projectors, fog and scene machines, etc., may be utilized where available.

B) **RECORDING (Audio/Video):**

- 1) No portion of the performance may be recorded, filmed, taped or otherwise reproduced in any form, and Purchaser agrees to prevent any such unauthorized reproduction. (Absolutely no exceptions will be made for any engagements in countries outside the United States.)
- 2) Picture taking by unprofessional "fans" is permitted and encouraged by Artist.

C) **SHIPMENT OF MUSIC:**

Symphony music will be shipped in advance to scheduled symphony. It will be the responsibility of that symphony to forward the music and scores to the next location with appropriate insurance (amount of insurance to be determined with Artist's musical director/conductor). (The same applies to other shows with additional musicians).

DRESSING ROOM – SECURITY - CATERING

A) **DRESSING ROOMS AND SECURITY:**

- 1) Three (3) comfortable and private dressing rooms for 22 members of band, to be clean, dry, well lighted, and heated or air conditioned accordingly. Each dressing room shall have doors which lock and will be within easy access to clean, private lavatories which are to be supplied with hand soap, toilet tissue. Said facilities shall be available to Artist six (6) hours prior to show time.
- 2) Thirty (30) clean cloth hand towels

- 3) One (1) professional stand up clothing steamer for stage wardrobe with clothes hanging rack.
- 4) One (1) ironing board and iron.
- 5) Dressing room and lavatory facilities must be capable of being securely locked, with the proper keys available to Artist's stage manager. If not, a security guard must be stationed in the dressing room area during the entire time the rooms are in use, and while the Artists are on stage. Artist shall have sole control over security guard placement.
- 6) Dressing rooms must also have available, two (2), three prong grounded outlets, and ground lifts. For international engagements, a 220v to 110v power converter must be supplied and made available to the Artist for the entire day of the engagement. The power converter shall be located in the Artist's main dressing room.
- 7) In situations where an extended period of time is required for set up, and there is no possibility of a return trip to the hotel for food or showers, access to facilities with showers, soap and towels would be appreciated.

B) CATERING:

THE LETTERMEN (8 people)

- 1) The following is requested for dressing area approximately 2 hours after load in:
 - 24 bottles of water
 - Diet soft drinks (include caffeinated and de-caffeinated):
 - 6 pack caffeine-free Diet Coke
 - 6 pack diet 7-Up
 - 6 pack regular Diet Coke
 - Coffee (regular & de-caffeinated) and Tea
 - Small cans of orange juice
 - Powerade, Gatorade or Arizona Tea
- 2) Fresh fruit (preferably whole)
- 3) Fresh veggie plate with ranch dressing
- 4) Deli tray with assorted cheeses, breads and condiments, NO ONIONS

THE ASSOCIATION (6 people)

- (Please **Note there is One Vegetarian in the group)
- One large bag of plain potato chips
- One (1) quart of fresh fruit juice (Orange)
- One (1) case of quality assorted soft drinks (Coke, Dr. Pepper, Ginger Ale, & Seltzer water)—(NO Pepsi)
- One (1) pint of Half & Half for coffee
- One (1) 20 cup electric coffee urn and -One (1) 20 cup electric urn with Hot Water for Tea
- Two (2) gallons of bottled still water and 12 small bottles of water for On-stage during concert
- One box of Lipton tea bags, Black Tea and Peppermint Herb Tea
- One (1) Jar of honey
- Two (2) bottles of red wine, one (1) bottle of white wine
- Assorted fresh fruits, vegetables and nuts
- One (1) six pack or assortment of local craft brew if available
- Box of single packet granulated sugar, Equal, salt & pepper
- One (1) package of paper napkins
- Twenty (20) 16 oz large cold drink cups
- Twenty (20) 8 oz hot cups
- Served at Arrival at hall - A high quality Deli Tray with condiments including horseradish sauce for seven (7) people with a loaf of Sourdough and Whole-Wheat bread or on Croissants.

THE VOGUES (8 people)

- Cold cut deli lunches to include: chicken, turkey, roast beef, cheeses, bread, onion, tomatoes, olives, lettuce and condiments – non processed meats only. Fruit and cheese tray, hot wings, kept warm. Plates, utensils, napkins, cups, ice and aluminum foil.
- Drinks: tea, coffee, honey, lemon, mixture of sodas and juices, case of bottled water
- Dinners to include: Baked, fried or barbecue chicken, fish, turkey, beef, pork, potatoes or rice, salad and assorted vegetables and dessert.

C) **MEALS:** (* number in entourage varies)

Purchaser shall provide one (1) hot meal for all twenty-two (22) traveling members, each day of the engagement-related stay, approximately 1 ½ - 2 hours prior to performance.

Hot entrée and accompaniments to be determined by advance conversation. Dishes specific to the locale should be considered. (Please **Note there is One Vegetarian in the group, who does do cheese, but NO fish – suggest something like pasta—alfredo with a white sauce along with salad, or veggie burger or Tofu dishes or Tai or Chinese dishes with vegetables etc. etc.)

BILLING – PROMOTION – ADVERTISING - MEDIA RELATIONS

A) **BILLING:**

- 1) Artist is to be afforded sole star billing, in not less than, one hundred (100%) percent size type and prominence in all advertising, lights, displays, programs, and in general, all forms of advertising and/or publicity under the control of Purchaser.
- 2) Purchaser agrees not to engage any other acts or attractions to appear on the same program with Artist, without Artist's prior written consent.

B) **PROMOTION:**

- 1) Artist will be available for advance telephone interviews with various aspects of the media. Requests for media interviews should be addressed with Artist's Media Coordinator.
- 2) Artist shall have no obligation to furnish a copy of the program. Advertising materials such as 8 x 10's, CD's, etc., provided by the Artist to the Purchaser shall not be sold. Advertising materials provided are to be used for the sole purpose of promotion.
- 3) Artist does not authorize the use of any audio, video or biographical information obtained from the world-wide web. Requests for promotional material(s) should be directed to Artist's Media Coordinator.

MISCELLANEOUS

A) MERCHANDISE SALES:

Artist to receive all proceeds from their merchandise sales.

B) COMPLIMENTARY TICKETS:

Purchaser will supply Artist with thirty (30) complimentary tickets within the first fifteen (15) rows of the performance venue.

C) PERFORMANCES OUTSIDE OF THE UNITED STATES:

Purchaser shall provide, at its sole cost, processing and securing of any and all necessary visas, work permits and immigration materials that may be required

D) EXCESS BAGGAGE: (engagements outside the continental United States)

- 1) Purchaser agrees to reimburse excess baggage charges for engagements outside the continental United States.
- 2) Purchaser agrees to reimburse any foreign airport taxes for engagements outside the continental United States.

E) EXCLUSIONS:

- 1) If the gross admission receipts are in excess of the amount of the gross potential, as herein stipulated, Purchaser agrees to pay Artist a sum equal to eighty (80%) percent of such excess, payable during the first intermission or if no intermission, immediately following the show.
- 2) If the engagement is based wholly, or in part, on a percentage basis, then Purchaser agrees to neither discount or offer tickets as a premium, nor issue more than twenty-five (25) complimentary tickets. The computation of gross admission receipts shall include, each such discounted or premium tickets, and complimentary tickets in excess of twenty-five (25) based on the full admission price.

F) INDEMNIFICATION:

Purchaser agrees to indemnify and hold harmless Producer and "Artist" and each of their respective employees, agents and contractors from and against any claims, costs (including, without limitation, reasonable attorneys' fees and court costs), expenses, damages, liabilities, losses and/or judgments arising out of, or in connection with, any claim, demand or action made by any party if such are (or are alleged to be) a direct or indirect consequence of: (I) the Engagement or (II) any breach or alleged breach of any warranty, representation, agreement, or covenant made by Purchaser herein.

G) INSURANCE:

- 1) Purchaser shall provide, at its sole cost, Commercial General Liability insurance covering any claims, liabilities or losses directly or indirectly resulting from injuries to any person (including bodily and personal injury) and from any property damage and/or loss in connection with Engagement. Such insurance shall be in the amount required by the Venue, but shall not be less than One Million U.S. Dollars (\$1,000,000.00) aggregate per occurrence and One Million U.S. Dollars (\$1,000,000.00) per event, placed with an insurance carrier acceptable to "Artist". Said insurance shall be in full force and effect at all times Producer, "Artist" or any of their respective employees, agents or contractors (or any of their respective equipment) is or are at the Venue. Producer, "Artist" and each of their

respective agents and employees shall be listed as additional insured in connection with the foregoing insurance policies. Purchaser shall also provide, at its sole cost, a policy of Worker's Compensation insurance covering all of Purchaser's and "Artist's" employees, subject to the requirements of the applicable state or foreign law.

2) "Artist's" failure to request, review or comment on such certificates shall not affect "Artist's" rights or Purchaser's obligations hereunder.

H) **CANCELLATION:**

Artist may cancel this engagement without liability, upon notice in writing to Purchaser no later than forty-five (45) days prior to the engagement date, in the event there has been secured for Artist a commitment for a national concert tour, motion picture, television series, Artist's own television "special" a major television network guest appearance, a Broadway stage production, or a casino engagement.

AGREED TO AND ACCEPTED BY:

Purchaser

Artist

*For additional stage plots, input lists, and any other production questions please contact
Bruce Galloway (Production/Tour Manager - Audio/Sound Engineer)
Cell: 216-496-4749 E-Mail: bruproductions@gmail.com*

Rev. 3/1/23

AMERICAN HARMONY STAGE PLOT (1st HALF)

Inputs 20&21

10 LR Input 10

Inputs 17&18

120V Input 19

STEREO DI

STEREO DI

120V

8ftX8ftX16in

11 LR

7

120V Input 11

8ftX8ftX16in

Inputs 24&25

9

STEREO DI

120V

8ftX8ftX16in

Inputs 22&23

5

STEREO DI

120V

120V

Input 16

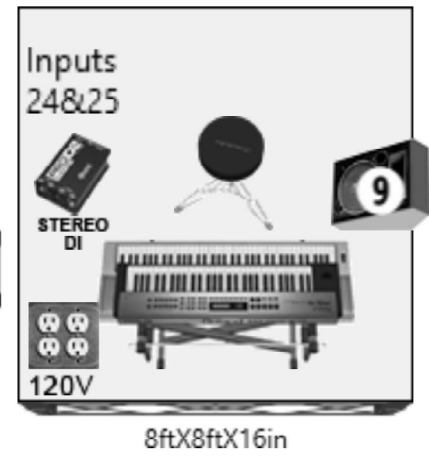
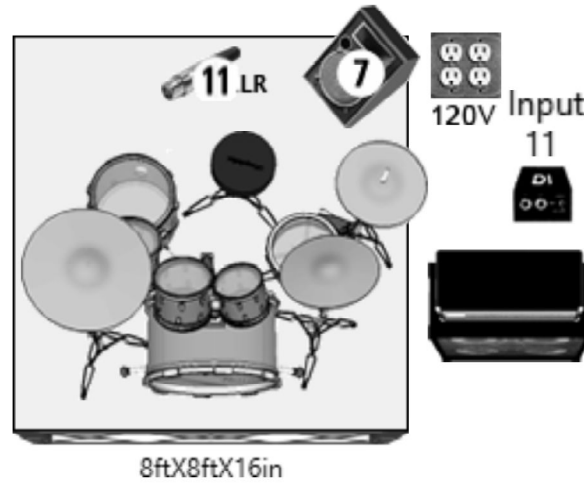
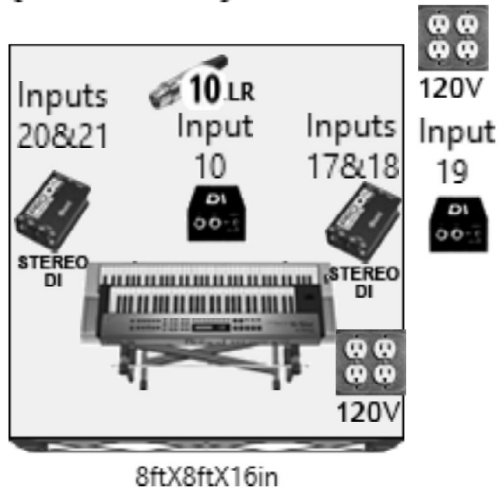


AMERICAN HARMONY

2nd HALF STAGE CHANGES

Strike front line wedges
Strike mix 5,6,8 wedges
Strike front line mic stands
Strike DSR keyboards
Strike (4) Guitar amps

AMERICAN HARMONY STAGE PLOT (2nd HALF)



AMERICAN HARMONY INPUT LIST

<u>#</u>	<u>INPUT</u>	<u>MIC/DI</u>	<u>INSERT</u>	<u>MIC STAND</u>
01	Kick	SM91/Beta 52	Gate	Short Boom
02	Snare	Beta 57,57	Comp	Short Boom
03	Hi Hat	SM 81		Short Boom
04	Rack 1	Beta 98/E604	Gate	
05	Rack 2	Beta 98/E604	Gate	
06	Floor	Beta 98/E604	Gate	
07	Floor	Beta 98/E604	Gate	
08	OV (SR)	SM 81		Tall Boom
09	OV (SL)	SM 81		Tall Boom
10	L Bass	DI	Comp	
11	A/V Bass	DI	Comp	
12	Guitar (SR)	E906/SM 57		Short Boom
13	Guitar (SR Ctr)	E906/SM 57		Short Boom
14	Guitar (SL Ctr)	E906/SM 57		Short Boom
15	Guitar (SL)	E906/SM 57		Short Boom
16	Acoustic Guitar	DI		
17	Sequence (1)	DI	Comp	
18	Sequence (2)	DI	Comp	
19	Sequence (3)	DI	Comp	
20	L Keys (L)	DI		
21	L Keys (R)	DI		
22	A Keys (Lower)	DI		
23	A Keys (Upper)	DI		
24	V Keys (Lower)	DI		
25	V Keys (Upper)	DI		
26	SR Key Vox	Beta 58	Comp	Tall Boom
27	Drum Vox	Beta 58	Comp	Tall Boom
28	SL Key Vox	Beta 58	Comp	Tall Boom
29	RF1	Beta 58 Wireless	Comp	Tall Boom
30	RF2	Beta 58 Wireless	Comp	Tall Boom
31	RF3	Beta 58 Wireless	Comp	Tall Boom
32	RF4	Beta 58 Wireless	Comp	Tall Boom