

Golden Boy's Tech Rider Short Rev 5/2009

A. ACCESS TO VENUE

1. The venue, stage and truck loading dock must be available to the Artist commencing at _____. The Purchaser or a qualified representative of the Purchaser with full decision making powers, must be in the hall and accessible and available to the crew and road manager at the time and during all phases of load-in, set-up, sound check, performance, load-out and departure.
2. Truck unloading dock and area surrounding it must be cleared of all vehicles and encumbrances. Parking spaces must be provided adjacent to the stage door.
3. Artist and accompanying personnel shall be able to pass freely to and from backstage area and all other area of the hall. Producer shall provide passes.
4. Artist shall be entitled to at least four (4) hours rehearsal and/or sound check time at the venue on the date of performance, and the Purchaser shall ensure access to the venue for this purpose no less than eight hours (8) hours prior to public admittance to the venue. The audience shall not be allowed to enter the place of engagement until such time that the technical set-up and sound checks are completed. Artist shall receive no less than four (4) hour sound check after all technical set-up has been completed.

B. PERSONNEL TO BE PROVIDED BY PURCHASER

Purchaser shall provide, at his sole expense, the following crews and personnel for load-in, set-up, rehearsals, performances and load-out.

1. Two (2) truck loaders must be available for truck unloading at _____. These two (2) truck loaders must also be available immediately after the show for loading of the truck and must remain until the truck is loaded.
2. A minimum of four (4) experienced stage hands must be available from _____ on and immediately after the performance.
3. A house electrician with full working knowledge of the electrical facilities in the building must be available at the load-in time and during the performance.
4. Four (4) qualified, experienced lighting operators: One (1) for the dimmer board and three (3) for the spot lights must be available for the show. One FOH Sound engineer and one congenial monitor engineer to be available from load in till strike.
5. Ten Musicians: 2-Trumpets 1-Trombone 3-saxes, Alto, tenor, bari, 1- bass player to be provided for a 3 hr rehearsal and show. Trumpets should double on Flugel alto and tenor on flute .Purchaser shall also pay scale for 3 musicians that travel with the show.
6. House security approved by Artists' road manager(s) or production manager for stage, backstage and dressing room areas.
7. Purchaser's production staff shall be subject to the direction of the Artist's road manager(s) or production manager.

C. STAGE REQUIREMENTS

Purchaser shall provide, at his sole expense, the following stage requirements:

1. The stage area shall be minimum of forty(40) feet wide and thirty (30) feet deep, and a minimum of four (4) feet high, exclusive of sound wings One set of stairs stage right for access into the audience.
2. A drum riser eight (8) feet wide by eight (8) feet long and Twenty Four (24) inches high covered with a clean rug.
 - 2a. Two (2) four (4) by eight (8) by 16”Risers
 - 2b. One 4x4 riser 12-16 inches high for the Beauty School bit
3. Front stage and all risers must be skirted with a dark material.
4. If Purchaser is using a portable stage, there must be skirting across all exposed areas.
5. One (1) Ten and one half (10 1/2) by fourteen (14) feet electric retractable projection screen at center stage. If an electrical screen is not available, a fast fold screen is acceptable. One DVD Player with a Cue monitor and small Video Controller, and One VHS Tape deck for back up
 - 5a. One (1) rear screen video projector, if not available, front screen is acceptable.
 - 5b. One (1) video operator.

D. BAND EQUIPMENT TO BE PROVIDED AT SOLE EXPENSE OF PURCHASER

(and to be available at load-in time.) If Producer elects to bring his own stage equipment, Purchaser shall reimburse Producer \$1500.00 for said equipment.

1. An acoustic grand piano 6'4 or to 7'10 tuned to International Pitch a440 at 6 PM on the day of the performance. Said piano will be checked again thirty (30) minutes prior to the opening of the doors to public. If the engagement is longer than two days, piano must be tuned each day thirty minutes prior to public admittance to venue. One (1) piano bench must be supplied.
 - 1a. If acoustic grand piano is not available, a Kurtzwell PC2x is acceptable or a Yamaha cp300 or Yamha P250 Digital Piano.

BackLine:

One (1) Yamaha Motif ES-8 or Roland XP- 80 synthesizer with Sustain pedal

Drum set - 5 piece - 5x14 snare, 10" rack tom, 12" rack tom, 16" floor tom,
with legs

22" bass drum

Cymbals - 1-20" ride cym., 1-18" crash cym., 1-16" crash cym.,
1-pair 14" high hats

Stands - 1-snare, 3-cymbal, 1-high hat, 2-drum thrones
1-foot pedal for bass drum

Heads – snare, coated ambassador batter, ambassador snare
toms, pin stripe batter, coated ambassador bottom
bass drum – pin stripe batter, ambassador BD (or logo) front

Two (2) Professional adjustable thrones

One (1) Bass Amplifier, Guild Harke Cabinet with 4-tens and a Gallien
Kruger Head

Two (2) Guitar Amplifiers, 1 Mesa Boogie Mark 2,3,4 or Line 6
Flexitone 3rd choice Fender Twin. 2nd rig 1 Vox ac-30 or Fender Bassman
3- Guitar Stands

Twelve (12) Music stands with lights, If grand is used desk lamp or
One Little lite at the piano

Six (6) Quad Boxes - Two (2) at Keyboards

One (1) at Bass

Two (2) at Guitar Amps

One (1) for Horns music stand lights

Three (3) small zip cord extensions.

3. If equipment does not meet specifications as described above, Purchaser agrees to rent equipment which is acceptable to Artists' road manager and/or production manager. Moreover, Artist reserves the right to add or delete equipment as necessary, at no cost to the Artist.

E. LIGHT TO BE PROVIDED AT SOLE EXPENSE OF PURCHASER

1. A professional lighting system will be supplied at sole expense of the Purchaser. Said lighting system shall have at least one (1) experienced, qualified operator to operate dimmer board under the direction of Artist's lighting director during the Artists' performances.
2. Main lighting system shall comprise of: Rear truss - 60 medium par 64 1k 4 color wash 8 1k acl's. Rear truss colors shall be Rosco color #65 Blue, #27 Red, #46 Magenta and #73 Peacock. Front truss - 60 medium par 64 1k 4 by 6k. 4 color wash should be Rosco color #65 Blue, #27 Red, #46 Magenta and #21 Golden Amber. 6 specials - 1) piano par 64 NAR 1K; 2) Guitar par 64 NAR 1K; 3) Drum par 64 NAR 1K; 4) Horns par 64 NAR 1K; 5) Blue pools 2 -1K 16 by 22 Iris W. lekos.
3. Three (3) strong super trouper, or equivalent, spot lights shall be provided with an experienced and qualified operator in each spot. Each spot light shall include at least six (6) color slides in good working order. The following Roscolene color media shall be provided for the spot lights: #33 No color Pink, #34 Flesh Pink and #57 Medium Lav.
3a. 2 D50 hazers & 1 F100 with remote to lighting console.
4. An intercom system for the light and sound A & B circuit consisting of ten (10) headsets with belt packs with noise canceling microphones. Headsets shall be placed as follows:

Spotlights - three (3) headsets and belt packs
House lights - one (1) headset and belt pack
Lighting board - one (1) headset and belt pack
Artists' Road Manager - one (1) headset and belt pack at sound console
House console - one (1) headset and belt pack
Monitor mix - one (1) headset and belt pack
Video Operator - one (1) headset and belt pack

One (1) headset and belt pack for stage hand at rail to fly screen in and out
Artist reserves the right to add or delete lighting equipment as deemed necessary by Artists' Road Manager and/or Production Manager in conjunction with Purchaser's lighting company.

Mike Stands and Cables

Twenty-three (23) Mike stands: 16 straight, 10 boom, 7 assorted sizes for drums
Three (3) 50 ft mike cables up front for Rydell, Avalon & Fabian if we are not wireless
Twenty-four (24) 25 ft mike cables
Four (4) Countryman direct boxes
Five (5) 15 ft patch cords for guitar, bass amps and keyboards
Three (3) round base stands for principles

F. SOUND SYSTEM TO BE PROVIDED AT THE SOLE EXPENSE OF PURCHASER

A sound system of Artist choice (based on consultation with Artists' Road Manager and/or Production Manager or sound engineer) will be provided at no expense to Artist. Artist shall have final decision regarding equipment placement.

1. The sound system should be a state-of-the-art system with a competent engineer and be large enough to cover specific venue. The requirements are as follows:

- One (1) MidasXL-4 or Yamaha PM 5D or 4000 house console
- One (1) Digital reverb unit, Yamaha REV 7 or Lexicon
- One (1) Good compressor/limiter on house system and 1/3 octave graphic EQ on main system.
- One (1) Digital delay effect, Yamaha D1500, Lexicon, Roland SDE 1000
- Two (2) Compressor/limiters for vocal sub-master and one (1) for horn sub-master.

1a. House sub-master channel assignments should be as follows:

- 1. Vocals
- 2. Keys
- 3. Drums
- 4. Bass
- 5. Guitar
- 6. Saxes
- 7. Trumpets
- 8. Effects

2. Monitors

One (1) 40 channel monitor board with at least 12 Aux Sends, Acceptable consoles are Midas, Yamaha, ect...

Two (2) Side fills Bi-Amped or full range.(EAW 650, Or 300's preferred)

Fourteen (14) Bi-Amped Floor monitors

One (1)- Drum Sub

One (1) Cue Monitor

Two Separate Drum monitor Mixes. Each floor monitor may not have more Than two monitors per amp. Monitor should be of professional quality, Acceptable monitor wedges are EAW, JBL, Meyer, ect... Prefer 12's for up Front Vocal wedges (sm200), Drum Wedges should have 15's (sm500). All mixes should have a 1/3 graphic EQ and side fills Left and Right as well.

Twelve (12) Monitor mixes as follows:

- 1. Front (2 Wedges)
- 2. Side fill left
- 3. Side fill right
- 4. Keyboard (2 Wedge)
- 5. Bass (1 Wedge)
- 6. Primary Guitar (1 Wedge)
- 7. 2nd Guitar (1 Wedge)
- 8. Drum mix 1 (2 Wedges and Sub)
- 9. Drum mix 2
- 10. Reeds (2 Wedges)
- 11. Brass (2 Wedges)
- 12. Cue

We must also be able to have effects in monitors.

One (1) TC M-ONE or SPX-990

GOLDEN BOYS

INPUT LIST

MICROPHONE REQUIREMENTS

| | | |
|------|--------------------|--|
| 1. | Kick Drum | AKG D-12, RE-20, SENN 421 |
| 2. | Snare | AKG D-202, SM-57 |
| 3. | High Hat | AKG C-451 SONY COND, SM-57 |
| 4. | Left Rack | SENN 421, SM-58 |
| 5. | Right Rack | SENN 421 |
| 6. | Floor Tom | SENN 421 |
| 7. | Left Overhead | AKG C-451 SONY COND, SM-57 |
| 8. | Right Overhead | AKG C-451 |
| 9. | Bass | Direct |
| 10. | Primary Guitar | Senn 609 |
| 11. | Edan Guitar | Senn 609 |
| 12. | Piano Low | SENN 421 Akg 414 or C-Tape |
| 13. | Piano High | SENN 421 Akg 414 or C-Tape |
| 14. | Motif ES-8 | Direct |
| 15. | Trumpet 2 | SM 58, SENN 421 |
| 16. | Trumpet 1 | SM 58, SENN 421 |
| 17. | Bone | SM 58, SENN 421 |
| 18. | Tenor | SM 58, SENN 421 |
| 19. | Alto | SM 58, SENN 421 |
| 20. | Bari | SM 58 RE20 Senn 421 |
| 21. | Edan | SM 58 or Beta 58 Wireless is preferred |
| 22. | Fabian | SM 58 or Beta 58 Wireless is preferred |
| 23. | Frankie | SM 58 or Beta 58 Wireless is preferred |
| 24. | Bobby | SM 58 Wireless |
| 25. | Spare | |
| 26. | Art House Announce | SM 58 with a switch |
| 27. | Video | |
| 28. | CD | |
| 28.. | Reverb | |
| 29. | DDL | |
| 30. | Spare | SM58 Or Beta 58 Wireless |
| 30. | Keyboard Vocal | Will be used for rehearsal only |

Note: If grand piano is not used Please run Kurtzweil PC 2x in stereo

Any questions may be directed to:

Dick Fox
Fox Entertainment Company
1650 Broadway Suite 303
New York, New York 10019
Telephone 212-582-9072 Fax 212-956-5978

Any questions of a technical nature:

Art McLaughlin, Tour Manager - 908-789-3100 Office
908-789-8889 Fax
732-310-6621 Mobile
Artupf@aol.com E-Mail

Agreed to and Accepted:

Purchaser: _____ Fox Entertainment Company

By: _____ By: _____

Date: _____ Date: _____

