

Laughing With The Legends

TECHNICAL RIDER

This Technical Rider is hereby attached to the contract for the performance dated:

A. General Stage Requirements

1. Grand piano - not smaller than 5'10" with adjustable or standard bench - tuned to A- 440 on the day of the performance. All keys and pedals fully functional.
2. Main curtain to be open/ flown for load in and set up and closed for performance. If there are multiple curtains, artist prefers curtain drawn to create a stage depth of no more than 25 feet - if possible and no less than 15 feet. Artist will need to be informed of main stage design and shape, as a CURVED front stage area affects set up requirements.
3. Artist will require one chair and one 6' or 8' table and a costume rack to be placed stage left BEHIND main curtain. (Purpose: to be used for specific extremely quick costume changes too fast to be made in the dressing rooms.)

B. Sound/Audio - Presenter agrees to provide:

1. A professional sound reinforcement system in excellent working condition appropriately sized to cover entire room with clean professional sound amplification at a comfortable listening level.
2. House rack containing digital reverb (preferably digital delay as well) and appropriate equalization capability. Capability of sending reverb and/or delay into monitors at desired levels.
3. A professional audio mixing person or crew.
4. Sound check must take place at least FOUR hours prior to show time - earlier if possible.

a. On Stage Accessories:

1. Microphones:

Two corded microphones, one wireless handheld, one wireless lapel unit and all necessary cables. One extra cable for artist's second wireless "lapel" unit.

2. Mic stands:

- a. Two standard vertical microphone stands - round base. (preferably one silver)
 - a) Silver one with mic clip removed (artist will place 50s style mic on mic stand).
 - b) One to hold wireless handheld
 - b. One boom style microphone stand with tri-pod base or very sturdy round base preferably with added adjustable extender (for further extension) - preferably BLACK.
3. Two direct boxes or appropriate adaptors to output from RCA outs of CD/Cassette decks. {NOTE: Artist will supply decks}

b. Inputs: Nine inputs required

1. Grand piano
2. Piano vocal
3. Accessory/back-up corded microphone - will be placed ON piano (can also be cordless)
4. Artist will supply his own "50s style" microphone to be used center stage for act one and at the piano for act two.
5. Wireless hand held
6. Wireless body pack for Joey - Artist will supply transmitter AND receiver.
7. Wireless body pack for Brian - with lapel style mic.
- 8 /9. TWO cassette or CD player inputs for background tracks. Artist will supply decks.
 - a) Deck A to be operated from the piano and placed up stage to the left of piano bench on a raised "box" approx. 24-30" high.
 - b) Deck B to be operated from back stage - stage left behind main curtain in the same area as the previously mentioned table, chair and costume rack.

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C. Monitors

1. Three monitor speakers - one placed directly facing piano bench (monitor A) - one placed slightly to stage right angled in toward center stage (monitor B) and one placed far stage left angled in toward stage left area (monitor C).

2. TWO monitor mixes required. One for monitor A specifically, and the second mix to go into both Monitor B and Monitor C identically.

Monitor A mix: piano at low level; piano vocal, back-up, 50s mic and wireless handheld at strong volume level. Lapel mics **OFF**, tape deck at fairly high level.

(Reason: Pianist must play live WITH recorded track for four numbers and must hear tracks in monitor A very strongly.)

Monitor B & C mix: Will be adjusted at sound check. Basically the same as Monitor B mix except: overall slightly lower volume level and tape/CD deck level at moderate level instead of moderately high level and lapel mics @ moderate levels or @ levels to avoid feedback. Some adjustments of monitor levels will be needed as show progresses.

3. Since this production is very VISUAL in nature, large wedges can be a visual obstruction. If smaller high quality wedges are available they would be our preference. Some adjustment in placement can be made. If house wedges are very large, we request that you notify us.

C. Lighting

Presenter will provide a professional lighting system with adequate personnel to operate house system and any follow spots. When artist provides a lighting design and plot, presenter's designated lighting technician shall contact Artist at least two weeks prior to engagement. Lighting requirements when a light plot is not provided should be simple and enhance the performance.

1. Full front stage wash covering the entire stage area with a reasonable mixture of flesh tone gels. Acceptable flesh tone gels: pale lavenders, pale pinks and pale reds.

2. Ability to focus on piano area separately from stage center area is required.

3. Ability to create instant blackout (blue out) and instant "on" is essential for Artist transitions. B/O (from now on meaning blue out) will be used several times during performance. Some transitions work better with a fade out, others with an instant off. These will be specifically noted in the light cue chart.

3. Artist will require a soft lighting effect both in piano area and at stage center area for specific ballads. Blue/purple gels - mixed with white are excellent for these "specials."

4. Artist requests TWO follow spots - although performance can be successful with just one. Ability to B/O in sync with general stage lighting is essential.

5. Artist will require a light tech run through separate from a sound check. This run through must take place no later than three hours prior to the performance. Earlier if possible. Artist will provide light chart and cue sheet prior to the performance - if requested or needed - to assist in the final run through/ talk through prior to the performance.

D. Stage Plot - Artist will provide Purchaser with the following - when requested - when completed contract is returned:

1. Stage plot for performance

2. Light chart with cues and run down of show

3. Audio cue sheet and run down of show

4. Special information regarding back up tapes/CDs, effects needed and other requested info.

For Technical Questions Contact:

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