

# East Bay Soul – Contract “Rider”= Showday Details

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**Total Twelve Persons** (Ten Band Members, One Crew, One Management) Last Update: January 2009  
Contractual/ Logistics call ALM Mgmt. – Andrea Adams Office 818-609-9528  
Technical questions call FOH Engineer – Michael Oliver Office/Cell 707-567-1707

## Dressing Rooms:

Purchaser shall provide one (1) Dressing Room for the artist. This should be “private” and not shared with another performer. Restrooms should be near the dressing room and available throughout the day. The Dressing Room should be available from the time of “load in” until a minimum of one-half (1/2) hour after the end of the show. “Drinks” should be served in this dressing room. **Please provide Twelve (12) Hand Towels**.

## Hospitality:

Purchaser shall provide for the artist the following liquid refreshments:

- 1) 48 - \_ liter bottles of drinking water (i.e. Evian, Arrowhead)
- 2) 24 - cans of Coca Cola or Pepsi
- 3) 12 - cans of 7up or Sprite
- 4) 12 – cans of Diet Coca Cola or Diet Pepsi
- 5) 24 - bottles of premium beer (i.e. local microbrew [Anchor Steam] or imported [Becks])
- 6) 12 – bottles of Budweiser
- 7) 1 - 750ml bottle of premium vodka (i.e. Smirnoff, Grey Goose, Kettle One)
- 8) 1 – bottle of premium Red wine (Pinot Noir, Cabernet, Merlot)
- 9) 1 – bottle of premium White wine (Pinot Grigio, Chardonnay, Sauvignon Blanc)
- 10) Coffee & Tea service (including cups, assortment of Teas, assortment of sugars, lemon & cream)

*Note: These refreshments should be available throughout the sound check and performance.*

Purchaser shall provide Twelve (12) Meals for the artist:

Meals should be served a minimum of 90 minutes prior to show or 1 hour following show.

- 1) Main Entrée, (Fish or Chicken or Pasta)
- 2) Side dish, (Rice, Potatoes, Pasta)
- 3) Vegetable dish (Corn, Green Beans, Asparagus etc.)
- 4) Desert would be greatly appreciated

*Note: A “Deli Tray” can be substituted for meals at the discretion of the artist confirmed in advance.*

## Production:

All production details shall be confirmed in advance with artist’s representative.

*Note: The band will look and sound it’s best on the best stage. Bigger is better for Stage, Sound & Lights*

Stage shall be a minimum of 24 feet wide by 18 feet deep and 30 inches tall.

Power shall consist of 4 x 20amp 110-volt circuits on stage with appropriate quad boxes and cables.

Lighting System shall consist of a minimum of 16 x 1000 watt Par cans and 1 – Spot Light.  
Please have enough light to fully cover the performance area. Please provide qualified L.D.

Sound System shall consist of Stereo 3-way or 4-way system with enough power and coverage to fully cover the audience area and maintain 108db at the FOH mix position. Monitor system shall consist of 14 - wedges on twelve mixes, each mix discreet with equalizers on every mix. Please provide one qualified “monitor engineer” and also one “systems tech.” See attached Input List page for details.

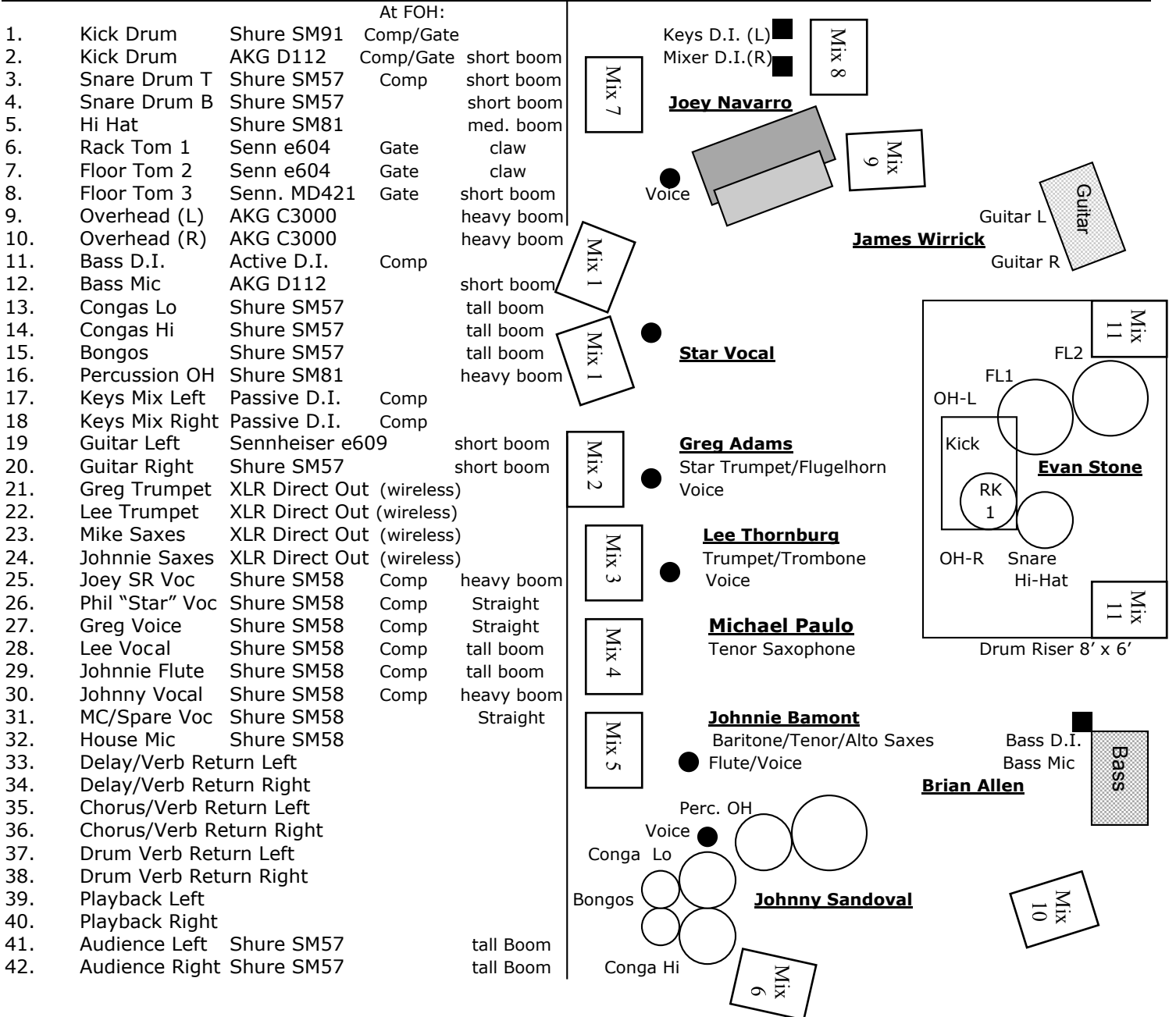
Backline shall be confirmed in advance and is listed on another sheet.

# East Bay Soul – Stage Plot & Input List:

Last update – January 2009

Channel – Instrument – Mic Preference – Insert – Mic Stand

Stage Shown is *minimum* 24' x 18'



**Monitor System:** Monitor Console should have **minimum of 24 Channels into 12 mixes**. Each mix should have 31-band graphic or 4-band parametric equalization. We use wedges for every mix and cue, please NO large drum box. Speakers should be "bi-amped" with typical 15" woofer and 2" tweeter. Please provide onstage: 14 - Monitor Wedges, 4 - Quad boxes of A.C., 30 - microphone stands, 6 - direct boxes, 30 - microphones, 9 - Music Stands, (see above). On VERY LARGE stages, (>60 feet across) we ask for the addition of appropriate "side-fill" speakers.

**House System:** House Console should have a **minimum of 32 microphone inputs, 6 aux sends and 8 effects returns**. Prefer Midas XL-4, but then I am old school, so any console with sweepable EQ + HPF on every channel is acceptable, (Digital Consoles Okay! Yamaha, DigiCo, Digi Design, Midas). System should consist of speakers and amplifiers to completely cover audience area and have enough power to maintain 108db from 40Hz to 18kHz. Prefer Line Array, i.e. JBL Vertec, L-Acoustics V-dosc. Please provide CD player/burner for playback/recording purposes. Inserts and Effects will be needed as shown above, (12-Comps, 6-Gates, 3-Digital Multi Processors). Outside the LA area, additional back line gear needs to be provided and will be listed on a separate sheet.

We thank you for all your attention to these matters.

House Engineer / Traveling Band Technician: Michael Oliver Cellular (707) 567-1707

If the band is traveling out of the immediate Los Angeles area, the producer shall provide the following “backline” equipment for the artist. The backline shall be available to the artist from the moment of “load-in.”

- 1) 1 – DW or Yamaha Drum Kit including:
  - a. 22” x 16” bass drum
  - b. 14” x 5” snare drum
  - c. Choice of toms 10”, 12”, 14”, 16” (usually set up as rack, floor, floor)
  - d. Cymbals – 14” hi-hats, 20” ride, 14”, 16”, 17” crashes and 12” splash
  - e. Comfortable Drum Throne
  - f. All cymbal stands, hi-hat stand, snare stand, tom-tom mounts, wing nuts, felts etc.
  
- 2) 1 – GK or Eden or Ampeg or SWR Bass Rig including:
  - a. Bass Amp Head
  - b. 2 - 4 x 10” speaker cabinets
  - c. 1 - Bass Guitar Stand, Speaker Cables and 2 - \_” instrument cables.
  
- 3) 2 – Guitar Amplifiers (For Stereo Set Up)
  - a. 2 - Marshall half-stacks (2 - heads, 2 - 4 x 12” speaker cabinets or 1 Stereo 4 x 12”) **OR**
  - b. Line Six combo head Stereo single 12” **OR** 2 - Fender Princeton Reverbs
  - c. 2 - Guitar Stands, Speaker cables and 4 - \_” instrument cables.
  
- 4) 1 – Percussion Rig including:
  - a. Set of Congas (Conga, Thumba), plus 2 – conga stands
  - b. Set of Bongos, plus stand
  - c. Set of Timbales
  - d. Percussion Table with Tree
  - e. 2 – Cymbal Stands (These can be stands and cymbals from above drum package).
  - f. Wrench for Tuning
  
- 5) 1 – Keyboard Rig including:
  - a. 1 – Korg Triton Pro with pedal (Note: model should have serial/SCSI port)
  - b. 1 – Kurzweil PC-2X with pedal
  - c. 1 – 8 channel mixer two Aux Sends and Stereo Outputs, (i.e. Mackie/Behringer)
  - d. 1 – Two Tiered Keyboard Stand
  - e. 1 – Piano Bench, All power adapters, 10 - \_” instrument cables and 2 - MIDI cables.
  
- 6) Nine – (9) Music Stands with music stand lights or Plexiglas sheets for outdoor shows
  
- 7) 1 – Percussion Table, for Greg Adams Horns, (Pearl - 18” x 24” with Felt Top),

All “back line” shall be confirmed in advance with artist’s representative.

FOH Engineer –	Michael Oliver	Cell/VM	707-567-1707
Logistics/Contracts –	ALM Mgmt - Andrea Adams Office		818-609-9528

Please try to accommodate these mixes as best you can and be prepared to pay attention to the stage for the entire length of the set. We will put the wireless receivers in “monitor world” so you can see when they are receiving good signal and let the players know if they are not getting good signal from their transmitters. We thank you for your good work and attention.

**Mix One** – (“Star” Lead Vocal)

Plenty of his Lead Vocal in this mix. Clean and Crisp without any feedback please. If he asks for Keys, LEFT only please. [Please note: In this mix you will bring up the other horns whenever they come downstage to solo.](#)

**Mix Two** – (Greg- “Star” - Trumpet)

Plenty of his trumpet wireless over a small amount of the rest of the horn section. Add his Voice and a little of the Lead Vocal. If he asks for Keys, RIGHT only please). [Please note: You will have to ride this trumpet channel fader \(post-all mixes\) up and down as he changes from the muted trumpet to the open horn and back again.](#)  
[Please note: In this mix you will bring up the other horn mics when they come downstage to solo.](#)

**Mix Three** – (Lee - Lead Trumpet)

Plenty of his trumpet wireless over a small amount of the rest of the horn section. Add plenty of his Vocal over a little of the Lead Vocal. [Please note: You will have to ride this trumpet channel fader \(post-all mixes\) up and down as he changes from the muted trumpet to the open horn, or the trombone and then back again.](#)

**Mix Four** – (Michael – Tenor Sax)

Generous amount of his wireless Sax Mic with a little less of the Baritone Sax and a small amount of Greg’s Trumpet. Add just a little lead vocal. If he asks for Keys, LEFT only please.

**Mix Five**– (Johnnie – Baritone Sax and Flute)

Plenty of Johnnie’s wireless Baritone Sax mic and a generous amount of his Flute mic with some of the Tenor Sax and a little bit of Greg’s “Star” trumpet. Add a little of the Lead Vocal. If he asks for Keys, RIGHT only please.

**Mix Six** – (Johnny – Latin Percussion)

Plenty of his Congas, a generous amount of the Bongo mic, (You can roll off the low end). Now add his Vocal Mic over a blend of the lead voice, “Phil” and the keyboard player’s voice “Joey.” If he asks for Keys, LEFT only please.

**Mix Seven/Eight** – (Joey – Stereo Keyboards)

Plenty, (swimming in it), of Joey’s Keys Mix in Stereo here. Add an even blend of the horn section in the offstage/upstage mix.. Now add his Vocal Mic over a blend of the lead voice, “Phil” and the “Johnny’s voice evenly in both mixes. He may need Bass, Kick, Snare & Hat, which should be centered in his stereo field if he asks for it

**Mix Nine** – (James - Guitar)

Start with a generous amount of his Guitar and add an even blend of the horn section. He may need Bass, Kick, Snare & Hat and if he asks for Keys, RIGHT only please. Add a small amount of Phil’s lead vocal and a tiny amount of Greg’s vocal mic.

**Mix Ten** – (Brian - Bass)

Some of his Bass D.I. Small amount of Kick, Snare, Hat, Guitar and Keys, RIGHT only please. Add an even blend of the horn section. Add a small amount of Phil’s lead vocal and a tiny amount of Greg’s vocal mic.

**Mix Eleven** – (Evan - Drums)

Some Kick and Snare. Plenty of Keys, (LEFT only please). Reasonable amounts of Bass and Guitar. Greg, “Star Trumpet”, should be heard just slightly above a blend of the horn section. Add the lead vocal, “Phil” and a tiny bit of Greg’s “Star” vocal mic.

**Mix Twelve** – (Drum Sub)

If you have a “Drum Sub” this is that mix with only the Kick and Bass D.I. in it.

**Mixes Stage Left & Right** – (Downstage Side Fills – Only on really big stages)

Small Amount of Kick/Snare/Hat/Bass. Build an even blend of the Horns. Stereo Keyboards just below the horns. then add a tiny bit of Stereo Guitar. Now put the Lead vocal over the top and add a little of all the backing voices.