

LIVERPOOL LEGENDS 2018
HOSPITALITY RIDER CONTRACT
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The purpose of this rider is to assure that you will get the best possible performance; do not let the terms of this Rider deter you from signing this contract or planning your event. Contact Marty Scott at (630) 776-2205 with any questions. Please read this rider thoroughly as it is binding and incorporated as part of the Performance Contract. Applicable riders must be initialed by Purchaser and returned to Artist for execution.

DRESSING ROOM

- A private dressing room is required for band and crew
- Dressing room must be equipped with mirrors and adequate lighting for make-up application
- 10 hand towels
- The dressing room must be in close proximity to the stage otherwise a "quick change" dressing area near the stage must be available to allow for rapid costume changes
- A private restroom facility no more than 100 feet from the stage is required

HOSPITALITY

- Two (2) cases of bottled water on ice
- Six (6) pack of Diet Coke on Ice
- Six (6) pack of Sprite on ice
- Twelve (12) pack of Dr. Pepper
- One (1) case of Miller Lite
- Twelve (12) pack of Coke on ice
- One (1) bottle of fine Cabernet wine
- One (1) bottle of Sauvignon Blanc
- Assorted sandwiches and deli tray to feed 10 (11:30)- hot meals for band and crew is an acceptable alternative
- Fruit and vegetable tray for 10 during soundcheck
- Hot meals for 10 people - 2 hours before the show (**one meal must have no red meat**)
- Four (4) 12oz Redbulls

MERCHANDISING

- Two (2) 6' table or equivalent and four chairs to be used to sell Liverpool Legends merchandise and allow Artist to sign autographs following the show.
- Artist maintains the right to sell merchandise including but not limited to T-shirts, pictures, buttons, etc.
- Merchandise may be sold pre-show, during intermissions and after show.
- **100%** of sales revenue is the property of the Artist – no commission is paid to the venue.
- Two (2) merchandise sellers

PARKING

Parking is available **at no cost** to Artist and technical staff.

ACCESS

- Backstage and dressing area access is limited to persons and staff as approved by Artist. All persons with access must display appropriate identification provided by Artist and/or venue.

Initialed by Purchaser in acceptance

LIVERPOOL LEGENDS 2018
TECHNICAL RIDER CONTRACT

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Email: tucker@liverpoollegends.com Tucker Sharples mobile 417-621-5983

SOUND REQUIREMENTS

INTRODUCTION

If you have any problems, or if any of the items listed below will not be available, please contact us as soon as possible at least one month prior to the event. If no contact is made, we'll assume that this rider will be fulfilled to specification.

The following sound specification is detailed, but fairly simple. The emphasis throughout is on quality. We attempt at all our performances to deliver a sound which is as high quality as possible, and we rely on this contract to make sure that everything we need to accomplish this is available.

GENERAL

Liverpool Legends requires a sound system of sufficient size for the venue. We like the stage setup as close to the audience as possible. The system shall be capable of producing a clean, undistorted 'A' weighted SPL of 85-90dB average, 98dB peak, **as measured at the mix position**, with a frequency response of 50hz- 18Khz +/-3dB. This is generally the SPL that Liverpool Legends will perform at, and if this will cause problems, please let us know in advance. Quality is much more important than quantity. **The system loudspeakers must be configured as a Left / Right stereo pair**; center clusters, balcony fills etc., are fine providing they are in addition to the main L&R speakers – any such additions should be independently controllable from the mix position.

The system and its components shall be in full working order, with no buzzes, hums, beeps, crackles, clicks or other extraneous noises, and will be free from radio interference.

Prior to band load in, system should be up and running; mic lines, monitors, mic stands in place; XLRs labeled with relevant channel numbers; compressors inserted and checked; line check should be completed, but please leave spare cable length in case some rearranging is necessary. Cable runs should as far as possible be made behind the musicians, or far downstage at the lip of the stage. **Please don't tape anything down until after sound check.**

Liverpool Legends travel with their own FOH engineer, and **free access to all parts of the sound system should be afforded him**. Liverpool Legends require that all inputs be reserved for their exclusive use from sound check to end of show. If there are other performers on the bill, separate channels must be used.

MIX POSITION

The position of the sound console is of utmost importance, and **control rooms, booths etc., are absolutely unacceptable** for this purpose.

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VERY IMPORTANT – THE MIX POSITION MUST BE LOCATED IN THE HOUSE

Ideally, the console should be placed at the center of the L&R speakers, about halfway between front and rear of the house, forming an equilateral triangle, with the speaker enclosures and the mix position at the apexes, with line-of-sight between speakers and control position. While this will not always be possible, under no circumstances should the console be placed further left than the left speakers, or further right than the right speakers. Sufficient illumination for desk and racks should be provided as should a stool or chair for operator.

AUDIO EQUIPMENT & PERSONNEL

CONSOLE: Two (2) Digital 32 channel boards preferred . Preferred Consoles: Behringer X32 , Midas M32, Digidesign Venue, Yamaha CL5 or M7CL, Yamaha PM5D

MONITORS: 7 wedge monitors with minimum 12” driver & 1” horn, 600w or greater each; 7 channels of amplification driven by 7 auxiliary sends via Seven (7) 31 band graphic EQs.

SNAKE: Minimum 32 inputs, 8 return (Front of House), long enough for venue.

MIC STANDS: Four (4) tall straight round base, Two (2) tall boom round base, Two (2) tall boom tripod, Six (6) short booms tripod. All stands in good working order, no tape holding them together, with all microphone clips.

MICS: 7 Shure SM58s (not Beta), 1 Shure SM57, 2 Sennheiser 609s, 2 Sennheiser 604s, 2 Sennheiser 614s, 1 Wireless handheld, 9 Radial or Countryman DIs
Shure Beta 91a preferred for kick mic because of drum head logo, if not available, Beta 52a, Audix D6 or Beyerdynamic M88 are acceptable

POWER: 200 Amp Service (separate from lighting) with Ten 20 Amp Circuits - 8 Quad Boxes

CABLES: Minimum 40 mic cables, long enough to traverse stage from musician to stage box; Eight 120V AC outlet as marked, and all other necessary cables.

STAGE

- Stage must be solid and safe, all one level with no gaps
- Stage must be minimum of 30 ft wide and 20 ft deep
- Safe stairs are required on **both sides** of the stage

RISERS: Drum riser: 8’x8’x2’ DSL Keys: 8’x8’x1’ USR Keys: 8’x8’x1’ All risers must be skirted in black (riser sizes in drawing are not always necessary, please discuss with PM)

PERSONNEL

Purchaser provides at no cost to the Artist, qualified technicians to operate the sound and lighting systems during both sound check and performance. ***Purchaser must provide at no cost to the artist at least four (4) able, competent and SOBER stage hands for load in (+1 hour) and load out. If purchaser cannot provide hands, a \$300 buyout will be accepted.**

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RECORDING

Liverpool Legends reserve the right to record the show for reference purposes only. All other forms of recording, including audio, video, television, radio and all forms of digital recording are forbidden without prior written permission from Liverpool Legends or their representatives for each occasion.

SCHEDULE

Load in: Artist's crew must have access to venue at least 8 hrs before show

Soundcheck: At least 3 hrs before doors

Doors: At most 1 hr before show

LIGHTING & VIDEO

LIGHTING

Liverpool Legends does not travel with a lighting package or an LD. An LD must be available during set up, and at least one(1) hour before doors as well as during show. LD will report to Artist's Production Manager. Sufficient stage lighting including but not limited to six(6) focused spots, a general front wash, and assorted color washes shall be available, and the lighting rig should be capable of evenly lighting the stage. If lighting fixtures cannot be reached to focus, at least two(2) follow spots with Rosco R-132 or comparable color correction gels, and operators shall be provided at no cost to artist.

VIDEO

Liverpool Legends uses various video elements to enhance the production value of our show. Our preferred video configuration is as follows:

- One (1) upstage screen 19' x 25' minimum rear projection preferred
 - Two (2) 9' x 12' screens minimum rear projection preferred
 - Left and Right balanced audio feed with isolation transformers to FOH sound board from video
 - One (1) upstage projector 10k lumen minimum and Two (2) projectors minimum 5k lumens
- If venue does not have any video, or access to this configuration, adaptations can be made per Production Manager. Please contact us so that we may discuss further.

STAGE EFFECTS

- Dry Ice Fog Machines (enough to properly cover the entire stage for the duration of 30 minutes)
- Four (4) Chauvet DJ Bubble King Bubble Machines with bubble fluid
- Four (4) Lasko Blower Fan (Model U12100 or similar)

All stage effects are subject to change or removal per venue size and capability. Please contact us so that we may discuss further.

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BACKLINE

Always required when airline travel is necessary; may be required in other cases.

This facilitates the performance of the Artist without requiring shipment of their entire equipment inventory. Purchaser is required to provide the following in good working order. Substitutions possible upon PM approval.

GUITAR AMPS

Two (2) Vox AC30 top boost
One (1) back-up amp for emergencies

Two (2) guitar amp stands

BASS AMP

One (1) Ampeg SVT head or equivalent
One (1) 15" bottom cabinet

DRUMS

One (1) Ludwig Black Oyster Pearl Drum Kit consisting of the following:

One (1) 22" bass drum
One (1) 5" x 14" snare drum
One (1) 9" x 13" rack tom
One (1) 16" x 16" floor tom
Two (2) 14" hi hat cymbals
Two (2) 18" medium Zildjian crash
One (1) 20" medium Zildjian crash cymbal

One (1) DW 5000 bass drum pedal or equivalent
One (1) drum throne
All necessary hi hat and cymbal stands
Two (2) tambourines

GUITARS

Two (2) electric acoustic guitars with straps (prefer Gibson or Epiphone, **No Taylors Please**)
One (1) right handed fender jazz or precision electric bass guitar
All necessary instrument cables (12 or more 20' cables), 12 (12) guitar stands

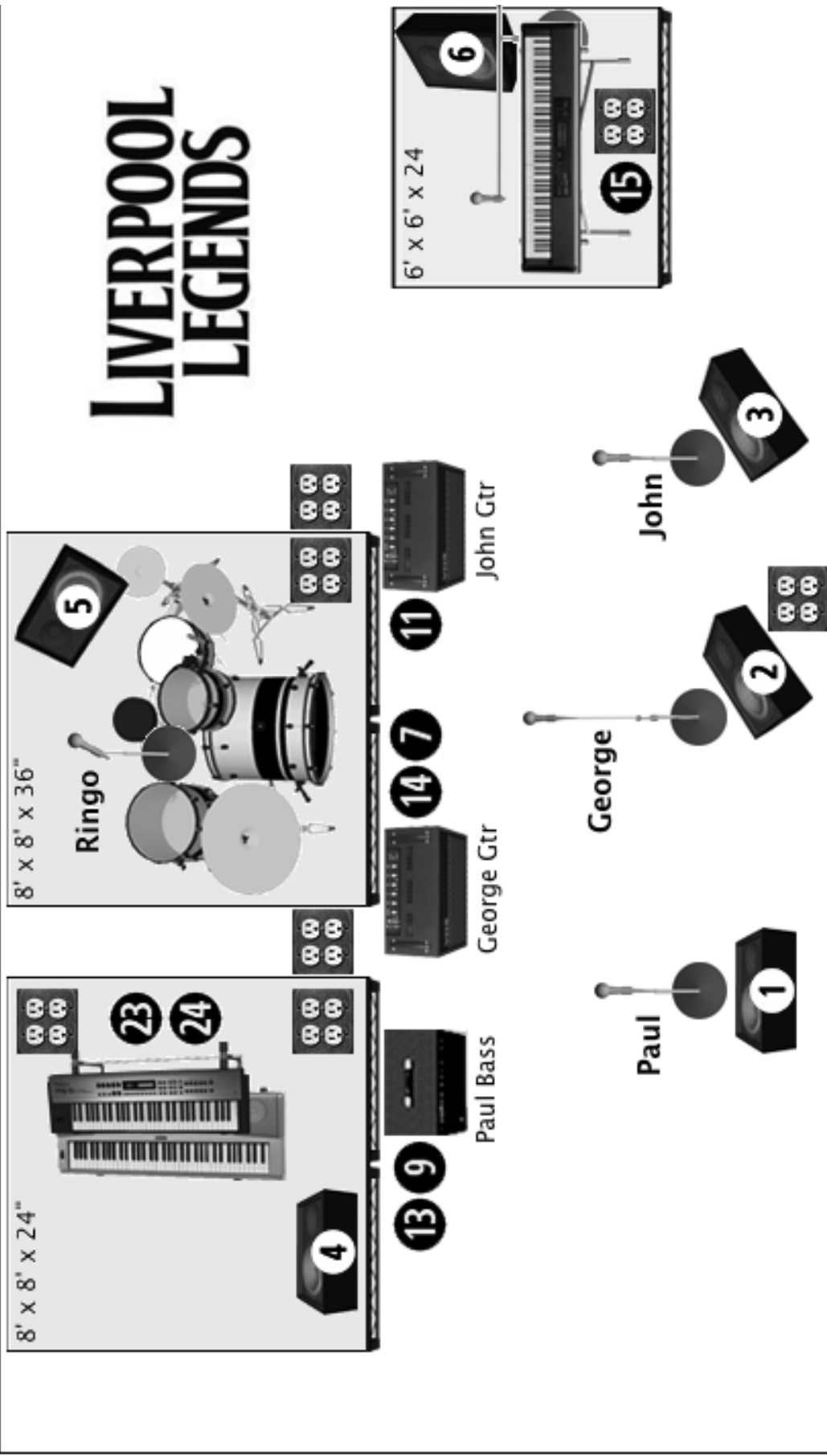
KEYBOARDS

One (1) 88 is weighted key electric piano
Three (3) **single** keyboard stands (no tiered stands please)
Two (2) keyboard benches

One (1) Roland FA-06 or Roland XP-30

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LIVERPOOL LEGENDS



1. Paul Vocal	11. John Acoustic	21. Overhead L	Mic Package
2. George Vocal	12.	22. Overhead R	(7) Shure SM 58
3. John Vocal	13. Paul Acoustic	23. Keys Top	(1) Shure SM 57
4. Ringo Vocal	14. George Acoustic	24. Keys Bottom	(2) Sennheiser 609
5. Piano Vocal	15. Piano	Mic Stands	(2) Sennheiser 604
6. MC	16.	(5) Tall Straight Round	(3) Sennheiser 614
7. George Bass	17. Kick	(2) Tall Boom Round	(1) Beyerdynamic M 88
8. George Guitar	18. Snare	(2) Tall Boom Tripod	(1) Wireless SM 58
9. Paul Bass	19. Rack	(6) Short Boom Tripod	(9) Radial or Contryman DIs
10. John Guitar	20. Floor		* Black Dots Represent DIs

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