

JOHN STONE & BAND PRODUCTION RIDER 2012-13

I. PRODUCTION

A. ACCESS TO VENUE

1. The venue, stage, sound wings and truck loading dock must be available at a load-in time set by ARTIST'S Production Manager.
2. Parking will be furnished at no cost to ARTIST. Said parking shall be available at the stage entrance for two (2) mini vans or sedans and one (1) equipment truck forty (40) feet long. Parking spaces shall be blocked off in the afternoon and shall be reserved for ARTIST'S exclusive use until ARTIST and ARTIST'S crew's departure, following the conclusion of ARTIST'S performance.
3. BUYER shall provide all access passes to ARTIST'S Production Manager or Tour Manager and/or honor ARTIST'S passes, to enable ARTIST and accompanying personnel to pass freely to and from the backstage area and all other areas of the venue.
4. REHEARSAL AND SOUND CHECK: ARTIST shall be entitled to at least one hour rehearsal and/or sound check time at the venue on the date of the performance; and the BUYER shall ensure access to the venue for this purpose no less than five (5) 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 a one (1) hour sound check after all technical set-up has been completed.
5. ARTIST shall have priority in set-up, rehearsal and position of equipment. Equipment **and accessories shall not be moved or disconnected without the express consent of ARTIST'S Production Manager.** **Under no circumstances shall ARTIST'S equipment (owned, rented or provided by the buyer) be used by any opening or supporting acts.**
6. The direct involvement of ARTIST'S technical personnel with the sound and light systems by the BUYER is strictly limited to the direction of the sound and light personnel; and, in the event ARTIST elects to do so, the operation of the main mixing console as well as the monitor mixing console and lighting board. Said operation will take place only after the sound and stage lighting systems have been fully set up and are totally functional and only during ARTIST'S sound check/rehearsal and actual performance. In the event that the BUYER should request assistance of ARTIST'S technical personnel in the set-up, maintenance, repair, or troubleshooting of the sound and/or lighting systems or the operation of the sound, monitor, and/or lighting board(s) during the performance of a supporting act (provided ARTIST'S technical personnel elects to comply with such requests), BUYER agrees to pay ARTIST'S representative in cash prior to ARTIST'S performance, Twenty-five dollars (\$25) per hour (and/or any portion of an hour) for each member of ARTIST'S technical personnel who rendered such assistance.
7. ARTIST'S crew shall have at least four (4) hours following the conclusion of ARTIST'S performance to complete the load-out of ARTIST'S equipment. Stage and hall lights shall remain on until the completion of said load-out.

B. PERSONNEL TO BE PROVIDED BY BUYER

BUYER shall provide, at his sole expense, stage, sound, and lighting crew for set-up, rehearsals, performance(s), and load-out.

1. BUYER'S production staff shall be in attendance to aid in the setting up of sound system, lighting, etc. BUYER'S staff shall be at the venue at the load-in time set by ARTIST'S Production Manager.
2. BUYER'S production staff shall include:
 - a. A minimum of eight (8) experienced stage hands/loaders who must be available at load-in time, during set-up, as well as during show and until load-out has been completed. To assure the presence of stage hands/loaders until same have completed the load-out of ARTIST'S equipment at the conclusion of ARTIST'S performance, BUYER shall post a \$300 cash security deposit with ARTIST'S Production Manager. Said deposit shall be paid in cash immediately upon arrival of ARTIST'S crew, at load-in time, at the building and/or site of ARTIST'S performance. Provided BUYER fully complies with the requirements stated in this paragraph, ARTIST'S Production Manager will refund the full amount of the deposit to BUYER at the conclusion of ARTIST'S equipment load-out.
 - b. A "go-fer" or runner to be available to ARTIST'S Production Manager or Tour Manager. This runner should have a van or station wagon and be familiar with local music stores and repair facilities.
 - c. A house electrician with full working knowledge of the electrical facilities in the building must be available at the load-in time set by the ARTIST'S Production Manager and stay throughout the show.
 - d. Experienced lighting operators; one for the dimmer board, one for the lighting console, and one for each and every spotlight is required.
 - e. Experienced sound monitor console operator.
 - f. Experienced sound house console operator.
3. Light and sound company as well as BUYER'S production staff shall be subject to the direction of ARTIST'S technical personnel.
4. The BUYER and/or qualified representative of the BUYER with full decision-making authority must be in the hall and accessible from load-in time until at least one (1) hour after the show ends. This person must be available to ARTIST'S Production Manager during all phases of load-in, set-up, sound check, performance, load-out and departure. This is necessary because situations may arise that can only be resolved by immediate decision by the BUYER or his appointed representative.

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C. STAGE REQUIREMENTS

1. In a concert setting, the stage area shall be a minimum of sixty (60) feet wide and forty (40) feet deep with additional sound wings to measure not less than sixteen (16) feet wide by eight (8) feet deep. Height of stage and sound wings shall be no less than five (5) feet.
2. In an outdoor concert setting, the entire stage shall be covered with a waterproof roof, to prevent rain and/or sun, and any other elements from damaging ARTIST'S equipment. In the event of inclement weather, the stage roof shall have the capacity to be raised and/or lowered (preferably by a motorized unit) to protect equipment and prevent water build-up. In addition, the stage left, stage right, and the entire back of the stage shall have protective waterproof covers, which can be rolled down, if necessary. ARTIST carries extremely delicate and expensive computerized equipment; therefore, in the event the outdoor venue is subject to dust, a minimum of two (2) water hoses with an adequate water source, shall be supplied by the BUYER to water down the area surrounding the stage.
 - a. Sound and Light Console Risers: Two (2) 8' x 8' x 1' risers capable of supporting the sound and light consoles side by side shall be provided. The location and positioning of the risers and house sound as well as lighting console shall be determined by ARTIST'S technical personnel to assure clear sight lines to the stage, and to optimize sound mixing. Since the sound production is in STEREO, the optimum riser location is two-thirds (2/3) the distance from the stage to the back of the building, and directly in the middle between the left and right PA speaker stacks.
3. In a theatre setting, the stage area shall be a minimum of forty (40) feet wide and thirty (30) feet deep. Stage must be a minimum of three (3) feet but no more than six (6) feet above the floor.
4. Front of stage and all risers must be skirted with a dark material.

D. POWER REQUIREMENTS

1. On-stage (For ARTIST use only): Three (3) 120 volt, 20 amp, single phase electrical service shall be made available for exclusive backline (band equipment) use.
2. Off-Stage Requirements: One (1) 120 volt, 30 amp, single phase circuit for ARTIST'S crew truck, and one (1) 120 volt, 15 amp, single phase circuit for ARTIST'S merchandise display.
3. Power for Sound and Lights: Will be determined by sound and lighting system owner(s) and/or representative(s) in coordination with ARTIST'S Production Manager.
4. Power Failure: ARTIST has the right to stop and cancel any remaining portion of ARTIST'S performance if any one of the following electrical power problems (affecting any one or any combination of sound, lights, and/or ARTIST'S equipment) should occur.
 - a. Electrical power failure, or a voltage drop of ten (10) volts or more (below 120 volts) due to insufficient electrical power available at place of engagement.
 - b. Electrical power failure due to local power company problems, Acts of God, accidents, etc. In this instance, however, ARTIST agrees to remain at place of engagement (provided there are no eminent dangers or safety problems present, and provided ARTIST'S equipment has not been damaged by said power failure), for one (1) hour from the time of initial power failure. In the event power has been completely restored within said hour, ARTIST agrees to resume his performance. However, should a further electrical power failure occur during ARTIST'S resumed performance, ARTIST has the right to cancel any remaining performance thereof.
 - c. None of the foregoing contained in Section III, D-4, a & b shall in any way alter BUYER'S obligation to pay ARTIST any and all payments (including engagement fee, box office receipt percentages, and any payments mentioned in Section I, B) due the ARTIST under attached contract.

E. STAGE LIGHTING SYSTEM (Stage lighting systems belonging to opening acts are totally unacceptable.)

A professional stage lighting system of ARTIST'S approval (based on consultation with ARTIST'S Production Manager) will be provided at no cost to ARTIST.

1. STAGE LIGHTING SYSTEM REQUIREMENTS

- a. A minimum of one hundred twenty (120) 1000-watt, Par-64 lamps, eight (8) ellipsoidals, sixteen (16) aircraft landing lights as well as two (2) forty-foot trusses (one front and one rear of stage) shall be provided.
- b. Two (2) Long Throw Lycian followspots, with a minimum of five (5) color frames each, shall be provided.
- c. The lighting board provided shall have a minimum of twenty-four (24) channels with fader, chaser, matrix, and bump buttons on each channel. Further, the lighting board shall have multi-scene capacity
- d. "Clearcom/Telex" communications system for communication between stage, dimmer racks, lighting board, as well as all spotlight operators required shall be provided.
- e. Gels: A minimum of four (4) sheets of each of the following gels shall be provided, Lee colors (or equivalent): 101 Yellow; 106 Primary Red; 118 Light Blue; 119 Dark Blue; 135 Golden Amber; 139 Primary Green; 180 Dark Lavender; 181 Congo Blue.
- f. Backdrop: A black scrim of stage width and ceiling height shall be provided, and flown at rear of stage.

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F. SOUND SYSTEM (A sound system belonging to a supporting act is totally unacceptable.)

A sound system approved by ARTIST'S Production Manager will be provided at no cost to ARTIST. The sound system must be capable of providing clear, undistorted, evenly distributed STEREO sound throughout the entire audience area at a constant sound pressure level of 115-120dB with a frequency response of 40Hz – 20KHz.

The sound system shall consist of high-quality, professional audio components. Examples:

- a. Speaker enclosures: EV, JBL, EAW
- b. Power Amplifiers: Crest, QSC, Crown
- c. Microphones: EV, Sennheiser, Shure, AKG
- d. Mixing Consoles: Yamaha PM5D, Yamaha M7, Midas XL3

1. HOUSE SYSTEM REQUIREMENTS:

The house sound system must have a TRUE STEREO FORMAT with the capability (adjust the program signal within the stereo perspective of left and right and independently adjust the volumes of the speaker enclosures located on the left and right sides of the stage).

- a. HOUSE MIXING CONSOLE: (Examples: Yamaha PM5D, Yamaha M7, Midas XL3). The house mixing console must have a minimum format of forty-eight (48) microphone mixing channels and must have phantom power capabilities.
- b. HOUSE OUTBOARD DRIVE CHAIN: The house outboard drive chain should be balanced, low impedance throughout the entire chain, and must be patched as follows:

The house mixing console outputs (left and right) shall feed the inputs of a set of matching graphic equalizers of 1/3 octave type. The graphic equalizer outputs (left and right) shall feed the inputs of a set of matching compressor/limiters (Examples: DBX 160X). The compressor/limiter outputs (left and right) shall feed the inputs of a set of matching ACTIVE crossovers. (Example: BSS 360, or equivalent system processors). The active crossover outputs shall feed the inputs of the corresponding amplifier channels as per system requirements. There will be no insertions of the equalizers or the compressor/limiters into the "in/out" insert able patch points of the master console outputs. The drive chain must be patched as stated above.

- c. INSERTABLE HOUSE OUTBOARD GEAR: The following insert able outboard gear and patch cables must be provided:

FOUR (4) Compressor/limiters (Example: DBX 160X)
EIGHT (8) Noise Gates (Example: DBX 166)
ONE (1) Stereo Digital Delay (Example: TC Electronics)
TWO (2) Stereo Digital Reverbs (Example: Lexicon 224X, TC Electronics)
ONE (1) Compact Disc Player

2. MONITOR SOUND SYSTEM REQUIREMENTS: The onstage monitor mixing system must be capable of providing clear, undistorted sound with a constant sound pressure level of 112 dB at a distance of six (6) feet with a frequency response of 60Hz - 16 KHz

- a. MONITOR MIXING CONSOLE: (Example: Yamaha M7, Midas XL-3). The monitor mixing console must have a minimum format of forty-eight (48) mic mixing channels by twelve (12) mixes and must have phantom power capabilities. Each channel must have the capability of delivering twelve (12) separate monitor mixes. Each master output group must have a set of "in/out" insert able patch points for one-third (1/3) octave equalizers. Location and positioning of the monitor console must be on STAGE LEFT. Should a change be required, it will be determined by ARTIST'S Production Manager to assure clear sight lines to the performing ARTIST, and to optimize the monitor mixing.

1. MONITOR SYSTEM DRIVE CHAIN: The drive chain must have matching outboard equalization and patched as follows: Monitor console mix output (1-12) insert send shall feed the input of the graphic equalizer of one-third (1/3) octave type. (Example: Klark Tecknik 360). The one-third (1/3) octave equalizer outputs shall feed the insert return of the monitor console mix input (1-12). Each individual master monitor mix output (1-12) should be balanced, low impedance signal and shall feed the input of the designated ACTIVE monitor crossover network

2. INSERTABLE MONITOR OUTBOARD GEAR: The following insert able outboard gear must be provided:

Eight (8) Noise Gates (Example: DBX 166)
FOUR (4) Compressor/Limiters (Example: DBX 160X)
ONE (1) Stereo Digital Reverb (Example: TC Electronics)

3. MONITOR ENCLOSURES: **(Passive monitor cabinets are totally unacceptable)**

There must be a total of:

Ten (10) matching monitor floor wedges, each containing: one (1) × 15" inch low frequency speaker and one (1) × 2" inch high frequency driver/horn combination. All floor monitors must match identically in both components and enclosure types. Eight (8) of the floor monitors will be utilized on the stage. One (1) shall be utilized as the cue/listen monitor cabinet and one spare.

Two (2) sidefill monitor cabinets, each containing: Two (2) × 15" inch low frequency speakers and one (1) × 2" inch high frequency driver/horn combination. All side fill cabinets must match identically in both components and enclosure types.

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3. MICROPHONE, STAND AND DIRECT BOX REQUIREMENTS:

a. Microphones Required:

One (1) Shure Wireless SM-58 Handheld & Receiver (Example: Shure SLX Beta 58)

Four (4) Dynamic vocal mics (Example: EV 757)

Six (6) Dynamic instrument mics (Example: EV 408)

One (1) AKG D112 Kick Microphone

Three (3) Condenser mics (Example: Shure SM-81)

b. Microphone Stands Required:

Six (6) tall tripods with booms

Eight (8) short tripods with booms

One (1) straight stand

c. Direct Boxes Required: Three (3) active D.I. boxes (Example: Countryman)

IV. ARTIST'S PERSONAL REQUIREMENTS

A. DRESSING ROOMS:

1. BUYER shall provide one (1) properly maintained, clean, adequately ventilated, well-lighted **non-smoking** dressing room for the exclusive use of ARTIST. Room must have workable locks (with keys which shall be given to ARTIST'S Production or Tour Manager) and must be available from the time of ARTIST'S representative's arrival on the premises until the departure of the last ARTIST'S representative. The dressing room shall be large enough for a minimum of twelve (12) people.

Dressing room must be equipped with hot and cold running water, adequate heating and air

conditioning, two (2) mirrors, six (6) towels, soap, several electrical power outlets, comfortable

seating for a minimum of twelve (12) persons, and clean lavatory facilities within or in close proximity to said dressing room.

Lavatory facilities must be PRIVATE – NOT FOR PUBLIC USE, and must be accessible without having to enter areas open to the general public. Dressing room must be accessible to stage and exits without passing through the public area.

B. SECURITY: BUYER is responsible for the safety and security of ARTIST, ARTIST'S crew, and ARTIST'S equipment while ARTIST has access to the venue.

1. If a situation should arise when ARTIST should be forced to pass through the audience (from the dressing room to the stage), a security force of no less than four (4) security guards must be present to escort ARTIST to and from the stage. Security guards shall be posted at the door of the dressing room at the time of admission of the public to the engagement, and ending when all of ARTIST'S property shall have been removed.

2. All accesses to stage will be guarded by house security at all times, and only those persons designated by ARTIST (except for stage personnel, etc.) will be allowed on stage during ARTIST'S performance.

3. In situations where the main mixing console is located within (or in an area accessible to) the audience, one (1) security guard is console during ARTIST'S entire performance and particularly during ARTIST'S encore(s).

C. CATERING: In lieu of meals normally provided for ARTIST'S band and crew (lunch and dinner for 8 people.), a \$200.00 US Dollar food allowance buyout shall be payable upon arrival of ARTIST'S Production or Tour Manager.

Only the following catering items below are required:

1. ARTIST'S DRESSING ROOM:

One hour prior to the band's arrival, the following shall be provided (AT BUYER'S SOLE EXPENSE) in ARTIST'S dressing room:

Eight (8) prepared Sandwiches, such as Ham & Cheese, Club, or Submarine, with condiment packets

One (1) fruit tray with assorted fruit

One (1) vegetable tray

Two (2) cases of Ice Brewed Beer (i.e. Molson Ice, Michelob Ice, etc)

Two (2) cases of Coca-Cola Classic

One (1) case of mixed sodas (i.e. Dr. Pepper, 7-Up, diet Dr Pepper & diet coke, etc.)

Two (2) case of Lipton Iced Tea- Lemon

Two (2) cases of water, 12-16oz bottle size

One (1) quart of cranberry juice

One (1) Quart of orange juice

One (1) small jar of honey

One (1) whole lemons

Three (3) Large pizzas (any type or style) at the conclusion of load out for the band & crew.

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V. MISCELLANEOUS

A. CONCESSION REQUIREMENTS:

BUYER will provide one (1) table at least 3' x 8' in size (or 2 if smaller) and power to operate display lighting. Table must be made available to ARTIST'S Merchandise Representative at the time of sound check, or at least one (1) hour prior to admittance of the public to the place of engagement, to closing time and must be located in lobby or near main entrance of place of engagement.

BUYER to provide a dedicated telephone line for ARTIST'S merchandise seller for credit card terminal use.

BUYER will provide a minimum of one (1) security person to be stationed in the vicinity of ARTIST'S merchandising concession. Said security person shall be made available to ARTIST'S merchandising representative from the time doors open until ARTISTS show starts and at the conclusion of ARTISTS performance and until ARTISTS merchandise representative closes up ARTISTS merchandise sales. Unless specified on the face sheet of the contract for this engagement, ARTIST is not required to pay ANY percentage of ARTIST'S merchandise sales to BUYER or building. NOTE: display lighting and a minimum of 2, 3' x 8' tables are required for fly dates.

B. ARTIST'S OBLIGATION:

If ARTIST'S obligation hereunder is subject to prevention or detention delay, impossibility or impracticability, by reason of sickness, inability to perform, accident, failure of transportation, Acts of God, riots, strikes, (including without limitations truck or airline strikes and delay resulting from gasoline shortage relating to ground and air transportation), any act of public authority, immigrant or labor union restrictions and/or any other cause, similar or dissimilar, beyond ARTIST'S absolute control, ARTIST shall not be required to perform any scheduled engagement. In the event that ARTIST shall for any one reason set forth in this paragraph, not perform the engagement, any and all monies heretofore paid by BUYER to ARTIST for the engagement shall be returned to the BUYER, and neither BUYER nor ARTIST shall have any further obligations or liability to the other regarding the engagement.

This arrangement shall not be changed, modified or altered except by an instrument in writing signed by the parties hereto.

BUYER warrants and represents that he has the right to enter into this agreement, and is of legal age.

The above constitutes the sole complete and binding agreement between parties hereto.

ACCEPTED AND AGREED:

ACCEPTED AND AGREED:

DATED:

DATED:

BUYER REPRESENTATIVE

ARTIST REPRESENTATIVE

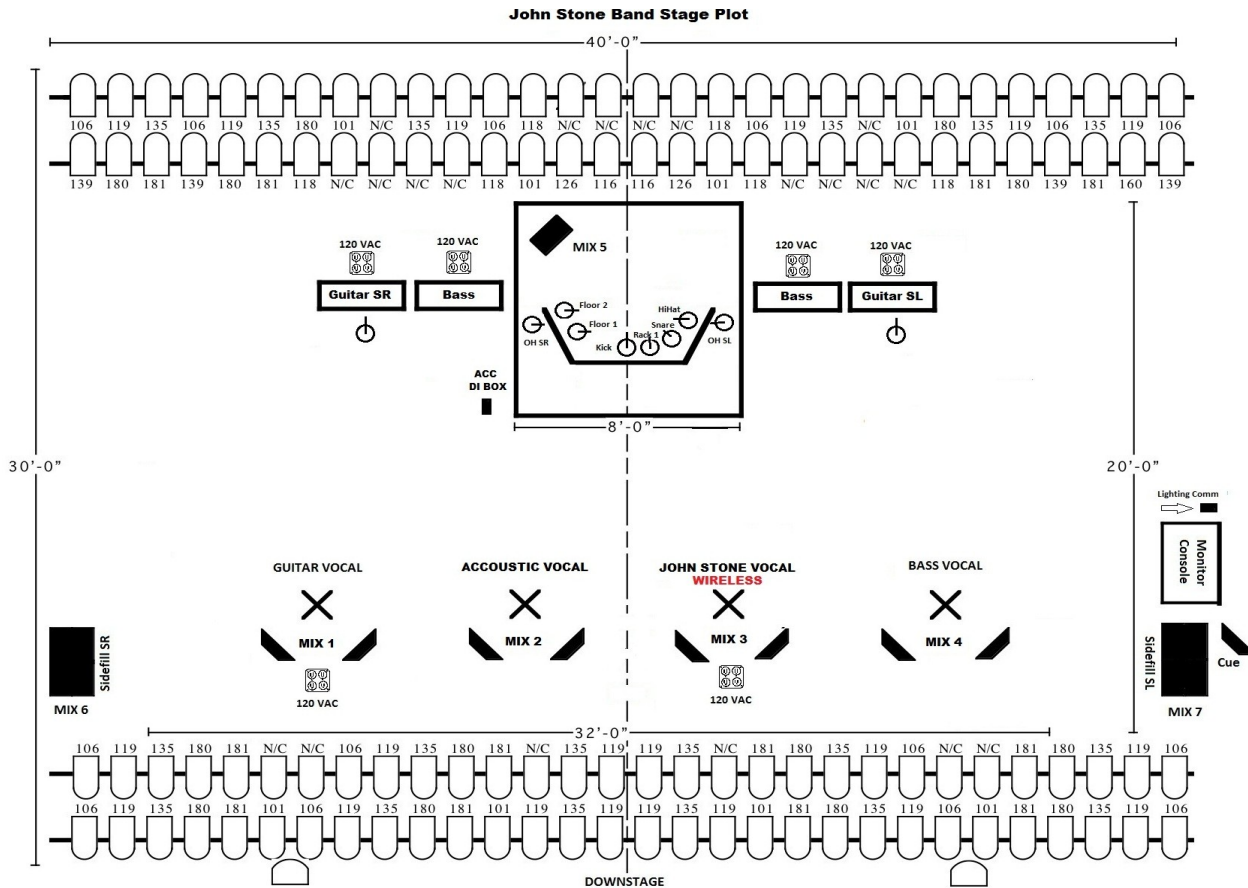
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John Stone & Band

Input List & Stage Plot 2012

Please note: Engineers carry show data – no festival patches

FOH	MON	SUB SNAKE	INSTRUMENT	MIC/DI	INSERTS/NOTES
#1	#1		Kick	Mic	Gate
#2	#2		Snare	Mic	Gate
#3	#3		Hat	Mic	
#4	#4		Rack #1	Mic	Gate
#5	#5		Floor #1	Mic	Gate
#6	#6		Floor #2	Mic	Gate
#7	#7		Overhead SR	Mic	
#8	#8		Overhead SL	Mic	
#9	#9		Bass	DI	Comp
#10	#10		Acoustic	DI	
#11	#11		Guitar SR	Mic	
#12	#12		Guitar SL	Mic	
#13	#13		Guitar Vocal	Mic	
#14	#14		Acoustic Vocal	Mic	
#15	#15		Lead Vocal - John Stone	Mic	Comp Wireless
#16	#16		Bass Vocal	Mic	



Tour Support Services - Nashville
Chris Bray (615) 595-0137 office/fax; (615) 969-1733 cell
Email: chrisbray@toursupportservices.com

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JOHN STONE BACKLINE/STAGE EQUIPMENT LIST

(When Contractually Obligated)

At BUYER'S sole expense, BUYER shall provide the following professional backline equipment.

ALL EQUIPMENT WILL BE FOR THE EXCLUSIVE USE OF ARTIST AND SHALL NOT BE USED BY ANY OTHER ACTS.

All equipment must be in proper working condition and include all required cabling necessary to operate said equipment.

VERY IMPORTANT: A backline company representative knowledgeable with said equipment shall be on site until ARTIST'S crew arrives and confirms that all equipment is in proper working order and will remain until the conclusion of the show..

In the event said equipment is found to be inoperative or defective in its performance, the backline company representative will repair or replace defective equipment prior to ARTIST'S sound check and performance. It IMPERATIVE that the BUYER'S personnel contact ARTIST'S Production Manager for alternative equipment choices should the BUYER be unable to locate and secure the following:

GUITARS:

Two (2) Marshall 1960B (4x12") Matching "Slant" Guitar Cabinets

(each must have 16 ohm impedance & must match in style and appearance)

Two (2) Mesa Boogie Dual Rectifier 100 Watt Guitar Amplifiers w/foot switches (must match in style and appearance)

One (1) Fender Twin '65 Reissue Guitar Amplifier

Two (2) Fender 6 string Stratocaster Guitars w/ straps

One (1) Fender 5 string P Bass Guitar w/ strap

One (1) Martin 6 string Acoustic Guitar w/strap

BASS:

Two (2) Ampeg SVT Classic Bass Amplifiers (must match in style and appearance)

Two (2) Ampeg SVT 8"x10" Bass Cabinets (must match in style and appearance)

DRUMS:

One (1) DW Collectors Series, 5-piece Drum kit, color: white, with hardware and a complete set of spare heads.

The kit must contain the following items:

SHELLS & HARDWARE:

One (1) DW 22" Bass Drum w/pillow

Two (2) DW 7000 Single Bass Drum Pedals (one for spare)

Two (2) DW 14" by 5.5" Snare Drums with individual stands (one for spare)

One (1) DW Rack Tom, size 12"

One (1) DW Floor Tom, size 14"

One (1) DW Floor Tom, Size 16"

One (1) DW Drum Throne Assembly

One (1) DW Hi-Hat Stand Assembly

Five (5) DW Cymbal Boom Stands

One (1) 6' x 6' Drum Carpet

CYMBALS: (All of the following cymbals are to be the Sabian Brand)

One (1) Set Hi Hat Cymbals, size 14"

Two (2) Crash Cymbals, Sizes: 18" & 20" (thin)

One (1) Ride Cymbal, size 22" (heavy rock ride with bell)

One (1) Pang Chinese cymbal, size 18"

One (1) Splash cymbal, size 10"

MISC NEEDS:

Six (6) Matching Guitar Stands

Four (4) 1/4"-1/4" 25' shielded guitar cables (artist personal use)

Six (6) 1/4"-1/4" 5' speaker cables (for use with the Marshall/ Mesa Boogie guitar rigs and Ampeg SVT bass rigs)

One (1) 8' x 8' x 2' scrimmed drum riser with wheels

Overseas Only

Two (2) 20 amp 120volt AC transformers (For artist backline that is brought with Artist).

Production Contact Information:

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