

LIVE AND LET DIE
A Symphonic Tribute to the Music of Paul McCartney Contract Rider

(Subject to Change)

THIS RIDER SHALL BE ATTACHED TO AND BECOME AN INTEGRAL PART OF THE CONTRACT DATED _____ BY AND BETWEEN "LIVE & LET DIE" CONTRACTING THROUGH _____, HEREINAFTER CALLED THE "ARTIST" AND _____ HEREINAFTER CALLED THE "PRESENTER," COVERING PERFORMANCES ON _____, AT _____.

CONTACTS:

FEE PAYMENT:

50% Paid to Live and Let Die upon signing of contract.

Bank Wire Information:

Routing:

Account:

Balance remaining paid to Anthony Kishman before performance;
unless otherwise discussed with buyer.

IT IS THE RESPONSIBILITY OF THE PRESENTER TO SUPPLY AND PAY FOR THE FOLLOWING:

On the day of the performance, the performance location and all facilities, staff and equipment described herein shall be available for the exclusive use of the Artist.

HOTEL / TRANSPORTATION:

Presenter shall provide Artist with 8 non-smoking single rooms with king-size beds in a national brand full service hotel. Please note that Artist typically arrives the day before your first performance and requires lodging for the duration of the engagement. Hotels under construction are not acceptable.

The band musicians require local ground transportation to be provided by Presenter. For all airport transfers, assume 8 passengers, plus luggage and equipment. These transfers include: airport/hotel, hotel/venue, venue/hotel, hotel/airport. It is possible that band musicians will arrive/depart on separate flights and Local Presenter should plan accordingly. **Artist transportation is not to be shared with other parties.**

CATERING / HOSPITALITY:

Presenter must provide lunch and snacks for Artists upon arrival at venue for rehearsal, and a hot meal at the venue prior to each performance (no later than two hours before the performance). Band prefers no meal buyouts due to the schedule. Hot meal menu selections would include:

- salmon (wild salmon preferred)
- grilled chicken (Please provide one alternative protein if chicken is chosen over Salmon)
- brown or white rice
- fresh steamed vegetables

In addition, cold deli items including sliced turkey, cheeses (sliced Havarti preferred), olives (green gourmet) , pickles, green salad, extra virgin olive oil, lemons, salt, pepper, pita bread, vanilla yogurt and fresh fruit including strawberries, blueberries and raspberries. Organic options are greatly appreciated. These should be available upon artist's arrival to the venue before sound check.

The following beverage service is required throughout the day:

- Lemonade
- Raspberry Snapple Iced Tea
- Diet Pepsi
- Coffee (regular and de-caf) Starbucks French Roast brand is preferred.
- Hot tea
- Bottled water (Fiji is preferred.)
- Honey

Presenter should provide a list of restaurants within the vicinity of the venue and/or hotel that are open during the afternoon and late night for post-concert dining, if necessary.

Catering/Hospitality area is preferred for the band only in the green room and dressing room area.

DRESSING ROOMS:

Artists tours with 5 performers and/or conductor (with symphony show). Artist requires 4 principal dressing rooms for the performers plus 1 room for the production/touring staff with access to internet. The dressing rooms must be located near the stage and apart from the public's view. In the event that the rooms are located in a different building the route to the stage must be clearly marked and protected from the elements. All dressing rooms must be clean (swept and mopped) prior to the arrival of the Artist. All rooms must have adequate chairs, mirrors, coat racks with hangers, toilet and shower facilities with hot and cold running water, and must be adequately heated or air-conditioned according to local conditions. All rooms must be lockable, and ready for the Artist upon arrival. Please provide at least (6) full size shower towels.

PERFORMANCE PROCEDURE:

Artist requires that the locally provided staff cue house opening, and provide calls for 15 minutes, and 5 minutes at the top of each half. Late seating is preferred to happen between songs.

STAGE:

No shell is desired or required. In facilities where shell is a permanent part of building structure, **acoustic damping treatment with heavy drapes should be utilized on stage back & sides**. Basically, please no orchestra shells.

The performance takes place in conjunction with your local symphony orchestra, and all the following information assumes that the orchestra's requirements are in place. The Live & Let Die performance area should be a minimum of 35' W x 15' D placed downstage of the orchestra (See attached Stage Plot.) The stage is to be free and clear of all sets, props, or any other stage equipment or building materials that might interfere with the Artist's use of the facility.

There should be one quick change booth off stage right with a full length mirror, unless there is a dressing room available for Tony Kishman very close to the stage right wings.

There should also be a music stand with a light in the downstage right position.

(5) Five "Stage Towels". Clean and dark colored preferred. 10 water bottles appropriate to be on stage. Plexiglas sound shields are required for this show. At a minimum, the drum kit and amps must have shields behind (upstage of) them, so that the sound travels forwards towards the audience and not back towards the orchestra musicians. Please see plot for reference. It is preferred to have enough drum shields on hand to completely surround the drums when they are within 10 feet of the first row of audience.

Fog/Hazers are permitted, as long as they are water based.

LIGHTING:

Artist does not carry any lighting equipment. Local Manager shall supply all necessary equipment in good working order and sufficient quantity to provide the required lighting effects. Such effects shall include a basic 4 color wash (3 color plus no-color) and a minimum of 10 specials on the Artists. One follow spot + operator. It is required that the hanging and cabling be done prior to the Company's set-up.

SOUND REQUIREMENTS:

Note: If pre-performance announcements are to be made, they must be done using an off-stage mic set up for that purpose, and not the stage mics.

SPEAKERS:

Modern and maintained recognized brand (Meyer, L'Acoustic, d&b, JBL) loudspeaker system. Full range coverage to all seating areas. Local zone coverages (under balcony, front fill, etc.) should be addressed via matrix, and with independent EQ. Dynamics are integral to show. System must be capable of high-level pop & rock presentations, quiet & buzz-free for acoustic passages. Appropriate use of manufacturers' acoustic prediction and analysis software is expected, and should be completed before the start of tech & soundcheck. Onsite system tech must be conversant with all performance parameters of system.

Appropriate subwoofers are required and must be controlled from a console aux send, with separate EQ filtering available. No subwoofers on stage deck whenever possible, please.

CONTROL:

Digital Console:

In order of preference: DiGiCo SD7, SD5, SD10, SD8, D5, Soundcraft Vi6, Yamaha CL5, PM5D- RH. Current software releases installed and bug-free. Fader calibrations should be performed outside of the setup, tech check & soundcheck schedules. *Onsite system tech must be fluent in the console operating system.*

- OR -

Analog & Outboard:

Pro quality (Midas, Soundcraft, Yamaha, Allen Heath ML) desk, 48 mono inputs, 8 submaster, 8 aux, minimum. 4 Channels frequency tunable gates (Drawmer, Klark, Aphex) 8 Channels professional Quality Compressors (dbx, BSS, etc..) 2 Digital Reverbs, Stereo (Yamaha, Lexicon)
1/3 Octave EQ available for all zones + Subwoofers.

MONITORS:

Experienced Monitor Engineer fluent with console of choice. (Separate from System Tech/ FOH Assistant). This is not an easy show for the monitor engineer, so there must be an attentive, highly skilled monitor engineer present.

48 inputs, 11 mix outputs. Channel strip inputs should have 4 – band eq with dual mid sweeps + high pass filters.

- (6) Matched (brand & model) hi-fidelity, high output wedges. 12" or 15" + large format (1.4"-2") HF device in each. (Meyer, L'Acoustics, d&b, Clair 12am, JBL SRX) with proper power & 1/3 octave equalizers for 5 mixes. Biamp preferred, passive may be acceptable with prior notification.
- (3) Channels Sennheiser Evolution Series 300 **or better** in-ear TX/RX. Artists provide earbuds.
- (1) Small, stand mounted monitor speaker with volume control for the conductor.
- (2-3) Matched wedges or speakers w/sticks for pole mount in orchestra percussion area. • (1) wedge for orchestra synth.
- Please also provide adequate monitor systems for Brass. Usually (2-3) Wedges.

A Note on Microphones:

- (4) clip on mini condenser microphones for the string section. DPA or Countryman preferred. If unavailable, we can provide at a nominal charge.
- (4) Shure SM-81 condenser microphones for the woodwind section. (2) minimum for the flutes / clarinets and (2) Sennheiser 412 microphones for the saxophones if (4) matches condensers are unavailable.
- (4) Shure Beta 98 clip on microphones are required for the brass section. If unavailable, (4) Shure SM-58 or SM-57 are acceptable.

Live and Let Die does *not* provide any needed XLR "Y" cables. These need to be dual Female to single Male. Typical performances require 16-20. Please have available.

BACKLINE:

All gear must be present at the start of load-in.

All backline equipment must be present at the start of band load-in. Equipment should be clean, checked and tested to insure there will be no issues on job site, holding up rehearsals or a sound check.

TONY KISHMAN

- 1. Gallien Krueger 800RB bass amplifier (700RB or 1001RB are acceptable)
- 1. Hartke 4x10 bass speaker cabinet (Aguilar DB700 or SWR Goliath III are acceptable)
- 1. Grand Piano w/ adj. bench. Baby Grand @ 5' - Drawing Room Grand @ 6'4" preferred. OR 1. Yamaha CP 300 Digital Stage Piano w/ shell (if available) (Yamaha Motif ES-8 acceptable) 1.
- Heavy duty X-Brace style keyboard stand
- 1. On-Stage KT7800 Plus Deluxe adjustable keyboard bench

JOHN MERJAVE

- 1. Fender HotRod DeVille 2x12 guitar amplifier

CHRIS HOLT

- 1. Fender HotRod DeVille 2x12 guitar amplifier
- 1. Gallien Krueger 800RB bass amplifier (700RB or 1001RB are acceptable)
- 1. Hartke 4x10 bass speaker cabinet (Aguilar DB700 or SWR Goliath III are acceptable)

ANDREW LUBMAN

- 1. Casio PX-560M 88 "weighted key" Controller. Second keyboard choice Yamaha S90. (with MIDI and UBS ports)
- 1. Yamaha FC-7 expression pedal
- 1. Yamaha FC-4 sustain pedal
- 1. X-Brace Stand
- 1. Small Laptop Table.
- 1. Keyboard Bench

BRAD SWIGER

A Professional Quality 6 pc. DW Drum kit.

1. 22" x 18" Bass Drum
2. Ludwig Supraphonic or Black Beauty 14"x 5.5' or 14"x6" snare drum (1 is spare)
1. 8" x 10" rack tom
1. 9" x 12" rack tom
1. DW DOUBLE TOM STAND FOR OFF BASS DRUM TOM MOUNTING
1. 14' x 14" Floor tom w/ legs 1.
- 16" x 16" floor tom w/ legs.

****NO POWER TOMS WILL BE ACCEPTED****

1. Zildjian A Series Cymbal pack. Thin to Medium Thin preferred. 16", 18", and 19" Crashes.
- 22" Ping Ride. 2 – 14" hi-hats.
5. Heavy duty boom cymbal stands complete w/ all felts, protective sleeves, and wing nuts. 2.
- DW 5000 or 9000 chain driven bass drum pedal (1 is spare)
1. Heavy duty Hi-hat stand. 2 or 3 legged with rotatable base
1. Heavy duty height adjustable Snare Drum stand for seated playing
1. ROC-N-SOC Hydraulic drum throne w/bicycle style seat 1. 8'x8'drumrug
1. Drum key

OTHER REQUIRED STAGE ITEMS:

- (1) Gibson J-45 Acoustic/Electric guitar w/strap (negotiable)
- (1) Fender "American" Precision 4 string w/ strap
- (1) Tenor Saxophone professional quality
- (8) Hercules GS415B single locking guitar stands
- (4) Minimum 4' - 5' Plexiglas drum shields on all 12 Pc. Orchestra shows.
- **8. Minimum 4' - 5' Plexiglas drum shields on all full symphony "Pop" shows.**
- **6. Plexiglas panels @ 3' -4' for guitar amps on all 12 Pc. and all "Pops" shows.**
- (8) 120v power drops, grounded and metered. (2) At both guitar amps and bass amp.
- (3) At both keyboard locations. (5) At both guitarists vocal mics for their pedal boards.
- (7) And at drum kit on the hi-hat side. (8)
- (15) misc. length guitar cables for patching keyboards, D.I. boxes, etc.
- **misc. 9v and AA batteries, any and all adapters to connect equipment. ****

WORK SCHEDULE AND CREW CALL:

Artist is not a Yellow Card attraction. Presenter agrees to supply and pay for any and all local labor, union or non-union, that is required to unload, load-in, set up, rehearse, run, load-out and reload the Artists equipment and set up the stage for the concert.

SCHEDULE:

Artist's typical schedule is as follows, or TBD with orchestra management: Day before first performance:
Arrival

Day of first performance:

9am – 12pm: LLD soundman arrives venue 9:00 am for final set-up and equipment check (backline *must* be on hand, placement roughed-in, and powered. Sound system & monitors *must* be ready to make noise on arrival of LLD soundman. 3 full hours are needed from soundman arrival to band sound check).

12pm-2pm: Possible Crew Break

1pm-3pm: At least one hour for Band Sound Check.

3pm-3:30pm: Dark Stage/Orchestra warm up.

3:30pm-6pm: Rehearsal with orchestra. Possibly ending before 6pm.

6pm-7pm: Dinner

7:30pm: House opens

8:00pm: Performance

8pm-8:45pm: 1st Half

8:45pm-9:05pm: Intermission 9:05pm-10pm: 2nd Half + Possible Encore.

After final concert: Strike and Load-out

STAGEHAND REQUIREMENTS:

The following stagehands are required at the Presenter's expense:

In/Set-up/Out

(4) Electricians

(2) Sound Engineers

(2) Deck Sound

(1) Backline

(1) Carpenters (1 deck) 1 Property

Running Crew

(2) Electricians (Light Board Op/LD, Spot)

(2) Sound Engineer (FOH, monitors)

(1) Carpenter

(1) Property

Crew sizes are subject to prevailing local conditions and shall be determined by the individual venues' production departments.

MORE SPECIFICS: REHEARSAL POLICY:

The load-in, set-up, rehearsal, and sound check shall be closed to the general public. Rehearsals may be made open to the public only with prior consent of the Artist. Presenter is responsible for keeping all unauthorized persons from entering the performance space during the load-in, set-up, rehearsal, and sound check, before, during, and after the performance.

BACKSTAGE:

Unauthorized access to the backstage areas shall be prohibited. A system of identification shall be employed by and supplied by the Company to all appropriate representatives of Local Manager's designation subject to the coordination of agreeable procedures between the parties hereto.

VENUE ANNOUNCEMENTS:

Venue and Pre-performance announcements should be made from a playback system, or from a microphone allocated to that purpose, not from microphones used for the performance.

BILLING AND PROGRAM REQUIREMENTS:

The Artist shall be advertised as follows:
Live and Let Die (100%)
A Symphonic Tribute to Paul McCartney (75%)
Ft. Tony Kishman (25%)

The songs to be performed are announced from the stage and the set list should **not** be included in the program. The program should say that the artists are "Performing selections from the following:" and the songs should be listed in alphabetical or random order.

All media and biographical information can be found at www.liveandletdieshow.com

SECURITY:

PRESENTER SHALL WARRANT AND GUARANTEE SUFFICIENT SECURITY AT ALL TIMES TO INSURE THE SAFETY OF THE ARTISTS AND THEIR PROFESSIONAL AND PERSONAL PROPERTY IN THE THEATER, BEFORE, DURING AND AFTER THE PERFORMANCE(S). Individuals who are backstage without the authorization of the Artist may be asked to leave.

CONCESSIONS:

The Artist shall have the absolute and exclusive right to sell without financial obligation of any kind to the Local Manager, all manner of merchandising items bearing the name or likeness of Artists (including, without limitation, all items of clothing and apparel, badges, patches, photos, posters, programs, records, etc.) at such places within the venue as shall be approved by the Artist.

COMPLIMENTARY TICKETS:

Presenter shall provide the Artist with 10 complimentary tickets in prime locations for each performance. Any unused tickets will be returned to the box office before the performance.

RESTRICTIONS:

It is the Presenter’s choice to determine if the Artist’s performance may be taped, photographed, broadcast, filed, or used by the audience. The Artist has no objection against the prior mentioned.

RETURN OF DEPOSIT:

Local Manager agrees that all or a portion of the deposit made pursuant to paragraph IV. Payment Schedule of this Agreement will be transferred to Artist to finance the mounting and operating expenses relating to the production(s) to be performed by Artist under this Agreement. In the event that Artist, without failure by Local Manager, breaches its obligation to perform the engagement hereunder, Artist shall promptly return the amount of such deposit to Local Manager. Local Manager agrees that Artist’s Manager shall not be liable for, and hereby releases Artist’s Manager from any liability in respect of, repayment of the amount of such deposit.

RECEIPT OF THIS TECHNICAL RIDER, A FULL THEATER TECHNICAL PACKAGE, INCLUDING A LINE PLOT AND A CENTER LINE SECTION, SHOWING FRONT OF HOUSE LIGHTING POSITIONS SHALL BE SENT TO _____. THIS TECHNICAL RIDER MUST BE RETURNED WITH THE SIGNED CONTRACT TO _____. PRESENTER’S TECHNICAL REPRESENTATIVE WHO WILL BE RESPONSIBLE FOR THE IMPLEMENTATION OF THE ARTIST’S TECHNICAL REQUIREMENTS MUST SIGN IN THE SPACE INDICATED BELOW.

UNDERSTOOD & AGREED:

PRESENTER

Date: _____

UNDERSTOOD & AGREED:

ARTIST

Date: _____