

**LIVE & 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 \_\_\_\_\_ upon signing of contract.  
Balance remaining paid to Tony 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 6 or 7 non-smoking single rooms (depending on whether show is travelling with their own conductor) 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 6 or 7 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 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:

- Soda (regular and diet)
- Snapple ice tea
- Coffee (regular and de-caf)
- Hot tea (Prefer "Stash" Green Tea: Organic if available. No Decaf or Chai)
- bottled water
- tomato juice
- honey
- soy milk

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.

## **DRESSING ROOMS:**

Artists tours with 4 or 5 performers, 1 sound man, and/or conductor. 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. Fullrange 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. Other consoles must be approved via Toby Tittle 310-780-7242 (USA).

- 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:

Live and Let Die requires at least 12 clip-on mini-condenser microphones (DPA, Countryman, or Sennheiser... Audio Technica acceptable) for 1<sup>st</sup> & 2<sup>nd</sup> chair strings. Clip on microphones for every string player is ideal.

Pairs of condensers (2 x ), should be matched brand & model.

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.

- 1 Gallien-Krueger 800RB or 700 Bass amp head
- 1 Hartke 4x10 speaker cabinet
- 1 Gallien-Krueger 400RB
- 2 Fender Hot Rod Deluxe (12" speaker, 40W Tube) or Fender Deluxe Reverb
- 1 Vox AC30 guitar amp
- 1 Grand Piano with adjustable bench
- 1 Kurzweil PC88 Synthesizer with stand, sustain pedal, and amp **for orchestra player.**  
*Any substitution for orchestra keyboard needs to have a GM (General Midi) bank to cover all the necessary sounds. See orchestra synth patch list for details.*
- 1 Yamaha Motif XF8 or XS8 with appropriate sustain pedal with polarity switch
- 1 Heavy duty X-brace type keyboard stand for Motif
- 1 Korg Triton Extreme 76 key with appropriate sustain pedal with polarity switch (top board)
- 1 Onstage KT7800 Plus Deluxe Keyboard Bench

**Drum Kit:** Professional Quality five piece. Yamaha "custom" preferred. Sizes are not suggestions; please deliver exact specs. (Tama Starclassic is optional).

22' x 14" bass drum. (up to 16" ok).

5.5" or 6" x 14" matching wooden snare

8" x 10" rack tom – must include clamp bracket with Yamaha tom mount

8" x 12" rack tom – must mount to bass drum. No power toms acceptable.

9" x 13" rack tom – must mount to bass drum. No power toms acceptable.

16" x 16" floor tom. Leg mounted only. No rack mounts acceptable.

Cymbals - Zildjian A Series; 16", 18" & 19" crashes, 20" ride, 14" hi hats (These are back-ups in case cymbals are lost in air transit. Drummer normally carries cymbals.)

- 1 DW5000 chain drive **DOUBLE BASS DRUM PEDAL** for right handed set up.
- 1 Hi-hat stand. 2 or 3 legged w/ rotatable base.
- 1 Hi-hat **drop-clutch**
- 4 Cymbal stands. Complete with protective sleeves, felt, etc... (boom style acceptable)
- 1 height adjustable snare drum stand for sit down playing.
- 1 round seat drum throne, threaded adjustment
- 1 cowbell w/ mount
- 1 8'x8' drum rug

Drum heads: Evans Level360/G1 Coated or Ambassador Coated. Spare heads should be available.

Specific drum questions can be directed at Chris Camilleri:

516-817-1368

[chrisc5@earthlink.net](mailto:chrisc5@earthlink.net)

## **Other stage items:**

- 1 Gibson Acoustic J-45 (with strap) ((negotiable))
- 1 height adjustable piano bench
- 6 guitar stands
- 6 active direct boxes
- 6 120v AC power drops, metered and grounded. Single Edison drop by SR Guitarist vocal mic, at SR Amp, Bass Amp, Drums next to hi-hat, and at SL guitar amp and keyboard.
- 6 Guitar cables
- ? 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: 1<sup>st</sup> Half

8:45pm-9:05pm: Intermission

9:05pm-10pm: 2<sup>nd</sup> 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%)

The complete program content and all credits are to be printed in the program as provided by \_\_\_\_\_. Any changes must have the prior approval of \_\_\_\_\_.

The **title page of the program** must include the name of the show and the names of the artists, as provided by \_\_\_\_\_:

The program must include the biographies and pictures of all the participating artists as provided by \_\_\_\_\_.

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](http://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:

UNDERSTOOD & AGREED:

\_\_\_\_\_  
PRESENTER

Date: \_\_\_\_\_

LOCAL TECHNICAL DIRECTOR

\_\_\_\_\_  
Date: \_\_\_\_\_

\_\_\_\_\_

Date: \_\_\_\_\_

LIVE AND LET DIE INPUT LIST

IN	INSTRUMENT	MICROPHONE	"Y" CABLE	STAND	DYNAMIC
1	VIOLIN 1 - 1ST CHR	CLIP-ON			
2	VIOLIN 1 - 2ND CHR	CLIP-ON			
3	VIOLIN 1- 3/4	2 X CLIP-ON	Y		
4	VIOLIN 2 - 1ST CHR	CLIP-ON			
5	VIOLIN 2 - 2ND	CLIP-ON			
6	VIOLIN 2 - 3/4	2 X CONDENSER	Y	2 X TB	
7	VIOLA 1	CLIP-ON			
8	VIOLA 2	CLIP-ON			
9	VIOLA 3/4	2 X CONDENSER	Y	2 X SB	
10	CELLO 1	CLIP-ON			
11	CELLO 2	CLIP-ON			
12	BASSES 1-2-3	2 X CLIP-ON/COND/RE20	Y	2 X SB	
13	CLARINETS	2 X COND/M160	Y	2 X MB	
14	FLUTES 1 & 2	2 X COND/M160	Y	2 X TB	
15	FLUTES 3 & 4	2 X COND/M160	Y	2 X TB	
16	SAXES 1 & 2	2 X M160/421	Y		
17	SAXES 3 & 4	2 X M160/421	Y	2 X MB	
18	FRENCH 1 & 2	2 X 421/57	Y	2 X SB	
19	FRENCH 3 & 4	2 X 421/57	Y	2 X SB	
20	TRUMPETS 1&2	2 X M88/RE20	Y	STRAIGHT	
21	TRUMPETS 3&4	2 X M88/RE20	Y	STRAIGHT	
22	TROMBONES	2 X 421	Y	STRAIGHT	
23	ORCH. PERCUSSION	3 X CONDENSER	2 X Y	3 X TB	
24	HARP	CLIP-ON/CONDENSER		SB	
25	KICK	M82/M88/421		SB	GATE/COMP
26	SNARE TOP	57		SB	COMP
27	SNARE BOT	AKG 391/SDC		SB	
28	HI HAT	SDC		MB	
29	FLOOR TOM	AKG 391/SDC		MB	
30	DRUM OVERHEAD	AKG 391/SDC		TB	
31	DRUM iPad DI	PASSIVE			
32	E. BASS DI	ACTIVE DI			COMP
33	GTR AMP SR	E609/SM57		SB	
34	GTR AMP SL	E609/SM57		SB	
35	ACOUSTIC SR	ACTIVE DI			
36	ACOUSTIC SL	ACTIVE DI			
37	PIANO LO	414/DPA 4026		GAFF BRIDGE	
38	PIANO HI	414/DPA 4026		GAFF BRIDGE	
39	PIANO X(SOUND HOLE)	57		INSIDE PIANO	
40	SYNTH L	JDI/ProD2/ACTIVE DI			
41	SYNTH R	JDI/ProD2/ACTIVE DI			
42	VOCAL DRUM	SM58		TB	COMP
43	VOCAL GTR/SL	SM58		TB	COMP
44	VOCAL SL/KEYS	SM58		TB	COMP
45	VOCAL PIANO	SM58		TB	COMP
46	VOCAL DSC	SM58		TB	COMP
47	OSR VOCAL	SM58		TB	COMP
48	ORCH SYTH.	JDI/ACTIVE DI			
ST 1	REV 1 RETURN	XLRs			
ST 2	REV 2 RETURN	XLRs			
ST 3	DDL/FLANGE	INTERNAL			
ST 4	CD FX RETURN				

If there are more inputs available, or a submixer can be used to expand the inputs, string mics should be added(esp. the second desk Cellos, and then third desk strings, etc.) as well as more flexible Percussion mics and a Bass Trombone microphone. If there is tried and true system in place for amplifying the Orchestra, please clear with Toby Tittle: 310-780-7242 or at soundrhythms@yahoo.com

**LIVE & LET DIE**  
**ORCHESTRAL INSTRUMENTATION\***

January 1, 2017

Strings

- 8 - 1<sup>st</sup> violin
- 8 - 2<sup>nd</sup> violin
- 6 - viola
- 6 - cello
- 3 or 4 - double bass

Woodwinds

- 4 - flute
  - 2 players doubling piccolo
- 0 - oboe
- 0 - bassoon
- 4 - saxophones
  - saxophone doublings:
    - 1 - soprano/alto/B<sup>b</sup> clarinet
    - 2 - alto/tenor
    - 3 - tenor/baritone
    - 4 - tenor/baritone

Note: it does not matter which sax player plays the B<sup>b</sup> clarinet doubling as long as one of the players covers it

- 2 - clarinet in B<sup>b</sup>
  - 1 player doubling bass clarinet

Brass

- 4 - french horn
- 4 - trumpet
  - 1 player doubling piccolo trumpet
- 3 - trombone (2 tenor, 1 bass)
- 0 - tuba

- 3 - percussion (no timpani - see next page)
- 1 - harp
- 1 - keyboard (synthesizer with piano and organ patches)

*\*Preferred orchestration, scalable to local conditions to a minimum of 22 musicians. The minimum orchestra set up is 4 woodwinds (2 flutes with 1 player doubling on piccolo, 2 saxes with doublings on clarinets and flutes and piccolo), 4 brass (1 French horn, 2 trumpets with 1 player doubling on piccolo trumpet, 1 bass trombone), 1 harp, 1 percussion, and strings - 3, 3, 2, 2, 1 for a total of 21 players including players who are able to double or triple on instruments among the woodwind players. There is also a keyboard part if there is a keyboard available, which takes it up to 22 players. The keyboard player is not absolutely essential because either a band member or the conductor can take that part, but it is certainly desirable to have a keyboard player in the orchestra. So 21 or 22 players is the minimum.*

**FULL ORCHESTRA PERCUSSION LIST**

Pitched:

vibraphone  
xylophone  
glockenspiel  
tubular bell: F# above middle C  
*different pitched tubular bells for "When I'm 64" (all above middle C):  
F, G, A, B, C*  
windchimes

Unpitched:

tambourine  
maracas (hi-pitched, or egg with rice in it)  
2 cowbells  
triangle  
snare drum  
concert bass drum  
4 tom-toms (hi - low)  
bongos  
slit drum  
mouth siren  
guiro  
cabasa  
shaker  
alarm clock (bell tone rather than buzzer)  
hi-hat  
bell tree  
claves  
suspended cymbal  
crash cymbals  
lions roar  
sandpaper blocks  
tam-tam  
woodblock