

GARY U.S. BONDS SOUND & LIGHTS CONTRACT RIDER

to be provided at no cost to Artist

SOUND:

PURCHASER IS TO PROVIDE AT NO COST TO THE ARTIST: A PROFESSIONAL SOUND SYSTEM FROM A REPUTABLE PRODUCTION COMPANY, WHO IS CAPABLE OF HANDLING YOUR FACILITY. THIS SYSTEM MUST INCLUDE SEPARATE HOUSE AND MONITOR SOUND SYSTEMS. PRODUCTION COMPANY MUST ALSO PROVIDE POWER DISTRIBUTION TO THE STAGE (60 AMP, SINGLE PHASE). THREE POWER DROPS MUST ALSO BE PROVIDED ON STAGE: TWO QUAD-BOXES STAGE RIGHT AND ONE STAGE LEFT.

HOUSE SYSTEM REQUIREMENTS:

- a) A minimum of 32 or 48 channel, professional mixing console with separate equalization, and 4 aux sends on each channel.
- b) A minimum of 16 microphones (seven vocal, **INCLUDING FOUR CORDLESS MICS**), the following is preferred: (4) SM 58's; (6) SM 57's; (1) RE20; (3) condensers; (4) direct boxes; appropriate mic stands
- c) The sound system must be three way (tri-amped) with an adequate number of speaker cabinets to disperse sound evenly throughout the venue.
- d) System should have a third octave equalizer in-line.
- e) At least 3 effects units should be in the house rack (1 Yamaha SPX 90, 1 reverb, 1 ddl).
- f) A minimum of 3 gates and 3 compressors.
- g) Mix position must be between center and house right with stage visible.
- h) A competent sound engineer must be present for the set-up and run time.

MONITOR SYSTEM REQUIREMENTS:

- a) A monitor mixing console with a minimum of 16 inputs and 4 discrete mixes cue.
- b) Eight wedge monitors of excellent quality.
- c) Four discrete mixes will be used, sidefills are in mono.
- d) Each mix must have a third octave equalizer inserted.
- e) A cue monitor of similar quality, post eq.
- f) Mix position must be stage left, Artist and musicians must be visible.
- g) A competent sound engineer must be present for set-up and run time.

LIGHTING:

- * a) A minimum of two follow spots with operators
 - b) NIGHT CLUBS: Stage lighting of at least 20-24 1000 watt par lamps with operator
 - c) CONCERTS AND SPECIAL EVENTS: Stage lighting should be at least **double that of above**.
 - d) Four separate color gels (at least): RED, AMBER, BLUE, MAGENTA.
 - e) Lighting operators should consult with Artist or Musical Dir. regarding focus and scene changes.
- PLEASE NOTE THAT SPOTLIGHTS MUST ALWAYS BE PROVIDED FOR GARY U.S. BONDS

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STAGE GEAR/BACKLINE CONTRACT RIDER
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■ **2 GUITAR AMPS:**

Two: Fender Hot Rod Deluxe or Deville combo amps

■ **1 BASS AMP:**

GALIEN-KRUGER 800 RB amp. W/ Two 4X10's or One 4X10 plus One 1X15 speaker cabinets (preferred) or Crown PB-1 with EQ and pre-amp

■ **2 KEYBOARDS:**

One: Eighty-Eight key weighted electronic keyboard (i.e.: Kurzweil PC88; Roland RD600; Korg SG-1D; Yamaha PF85; or an in tune Yamaha CP-80) **NOTE: All with sustain pedal**

One: KORG TRITON, ALESIS QUADRASYNTH, OR QS7.

PLEASE INCLUDE KEYBOARD AMP & VOLUME PEDAL (a Peavy KB300, KB150, Roland KC300, KC500, or JC120. Actually any decent amp will do). *Please note: If Purchaser can provide a Hammond B-3 organ, our keyboard player will be in heaven and forgo the above synthesizer request.*

NOTE: stands for electronic keyboards also required.

■ **1 DRUM SET:**

YAMAHA 4 piece recording kit preferred OR Tama or Pearl. Drums to include hardware, two (2) crash cymbals, one (1) ride cymbal and hi-hat cymbals (Zildjian), with stands, and drummers throne. **NO ELECTRONIC DRUMS.**

■ **RISERS:**

Please note that we request at least one **8'W x 8'D x 2'H** DRUM RISER.

If available we would like two additional riders, **8'W x 6'D x 1'H** for the KEYBOARDS and HORNS or VOCALISTS.

THANK YOU