

PURPOSE

The purpose of the contract rider is to present the optimal requirements anticipated for this performance. PURCHASER agrees to provide at it's own expense the following items and/or services in the manner specified.

LOAD-IN AND SOUND CHECK

Sound and lighting systems shall be up and operational 1 hour prior to ARTISTS load in time. Load in shall be 3 hours prior to house opening. Sound check shall be 1 hour in length. PURCHASER to provide professional sound and lighting personnel to run lights and sound during full sound check and during the show(s).

SOUND REQUIREMENTS

Sound is very important to this production, and it is essential that a professional sound engineer be available to set up and run this show. If you have any questions or concerns please feel free to contact: Production Manager John Sanders, sonimax@optonline.net (631) 433-4525

Soundboard must be located in the house, in a position that will allow operator full ability to monitor sound levels. P.A. system should be capable of clean, undistorted 110cB at all seats in the house. Minimal hum or buzz is desired as the show has a wide dynamic range. A center cluster is greatly appreciated.

One sound console, with at least 12 inputs, and two separate monitoring busses and a CD player or iPod input.

On a very wide stage Side Fills may be required. ELECTRICAL: Two isolated 110V AC circuits.

HOSPITALITY

On Stage: 8 Hand towels (white) & 10 bottles water, (2 room temp for Robbi). *Dressing room:* secure room with a coat-rack or closet, with hangers, electric Iron and board, sofas or large chairs, and a full length mirror: In addition to a hot meal or a buyout of at least \$15/person, a case of bottled water, juices (cranberry, grapefruit, orange, etc), cold sodas (Pepsi, Diet Pepsi, & Ginger Beer) hot tea/coffee with honey & lemon, fruits & veggies platter, a deli platter with fresh chicken salad, Virginia ham, Cheddar cheeses, fresh breads & condiments and....bakery cupcakes with vanilla butter cream frosting, would be really nice, if possible in the dressing room.

RECORDING/TAPING REQUIREMENTS

ARTIST shall have the sole and exclusive right to film, record, tape or otherwise reproduce and embody, any and all performances by ARTIST, including without limitation audio tape, visual tape and any other audio-visual process or solely visual process. No other recording, filming or taping of this performance here under will be permitted without ARTISTS prior written permission. Concerning TV, all requests MUST be made to: Elizabeth Waldman Frazier, Publicist, Waldmania! 130 Maywood Drive San Francisco, CA 94127, 415.334.2787

STAGE

Performance stage/space must be at least twenty-four feet (24') in width, by twenty feet (20') in depth, by two feet (2') high. Due to the interactive nature of a Robbi K & Friends concert, **Robbi must have access on and off stage directly into the audience;** steps/stairs center, stage right and left are necessary during performance, as well as backstage access. Curtains must be able to be close and open or masking - black backdrop with legs and borders sufficient to mask site lines. **Crossover is required.**

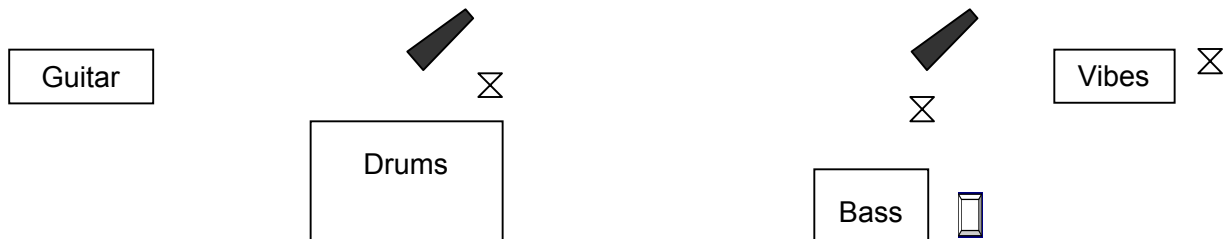
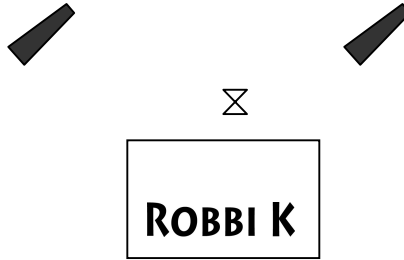
ADDITIONAL CREW


PURCHASER to provide two stagehands to help with load in/out and assist in set changes during the show.




STAGE PLOT

(STAIRS to audience)



 = Monitor

 = Vocal Mics

 = DI

INPUT LIST

Show Date: _____

Input	Source	Mic	Stand
1	Lead vocal Robbi	Shure or Sennheiser Wireless Handheld or comparable	
2	Drums	Shure Beta 58 or comparable	Boom
3	Vibes Vocal	Shure Beta 58 or comparable	Boom
4	Guitar vocal	Shure Beta 58 or comparable	Boom
5	Kick	EV RE 20 or comparable	Short Boom
6	Guitar	DI	
7	Bass DI	Countryman DI or comparable	
8	OH R Vibraphone	Shure SM 81 or comparable	
9	OH L Vibraphone	Shure SM 81 or comparable	

LIGHTING

If you have any questions or concerns please feel free to contact: Bob Steinbeck, 412-521-2245 boblite@aol.com Professional stage lighting is required consisting of three basic washes (front, back and side) over six acting/musician areas as well as focal lighting for each area/musician. Please refer to the attached stage plan to note the location of scenery, musicians, microphones, monitors and playing areas. Please note that Robbi K prefers to play close to the audience. If there is a deep apron, or no seating on the orchestra pit, please move the scenery and the musicians downstage while maintaining the spacing on the ground plan. If Robbi K and musicians are moved to the apron, it is important that adequate lighting positions exist over the apron to ensure both top light and high side washes over the furthest downstage areas. Both the lighting board operator and follow spot operator must be experienced and able to quickly adapt the focus if required. The lighting system should have **AT LEAST 60 @ 2.4kW dimmers** with a lighting console having **AT LEAST 48 control channels**. Colors are generally by Roscolux and are indicated with an "R" followed by the color number. Additional colors include Lee "L" and Gam "G".

A. FOCAL LIGHTING

The stage playing area is comprised of 3 major areas: DR, DC & DL; three musician areas (percussion & Bass UC, Keys [w/ backup vocals] UL & Sax UR). Each of the 3 major areas and each musician should have at least 1 but **preferably 2 key lights cross focused** to each area or musician. If using 2 cross lights, one is R51 and the other is R55. If using only 1 light, R51 is preferred.

B. WASHES

1. FRONT: Each of the 3 major areas and musician areas, collectively, should be illuminated with a 3 color front wash – areas 1 – 3 from front-of-house and musicians from either the FOH or first electric. The washes are **not primary colors** and consist of red (R42), blue (R82) and amber (R21). Each area and color should have separate control channels. The washes should be focused to each area and should blend without drop-off or shadows. Use sufficient units that will provide an even wash

2. BACK: Each of the 3 major areas and musician areas should be illuminated with a three-color back light wash of amber (R23), blue (R79) and straw (R14)+GA579 gobo. Each area and color should have separate control channels. Use sufficient units that will provide an even wash. PAR's or Fresnels work well. Use ellipsoidal spotlights for the straw gobo wash.

3. SIDE: Each of the 6 areas should be illuminated with a two or three color high side wash consisting of Lavender (R57), blue/green



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(R370) and amber (R318). Each area and color should have separate control channels. Instruments should be 26° and 36° ellipsoidals at pipe end positions, ladders or booms in both the 1st and 2nd wings. Place booms on apron or use side torm positions if band is on apron.

4. GOBO/TEMPLATE: Each of the 6 areas should be washed with at least one N/C (no color) gobo wash GA379; GA317 or similar soft breakup pattern. Focus for highest shadow contrast, not sharpest edge. If using a second gobo wash I like GA217 with R95. The same gobo washes should come from FOH box boom positions. Each area gobo should have separate control channels. Instruments should be 26° and 36° ellipsoidals at pipe end positions or ladders in both the 1st and 2nd wings or on the apron if the band is downstage.

5. BOOMS: If it is possible to have side booms, I usually use 2 – 3 units in each wing and from the nearest box boom for some R89, R39 and R69 sides. The average height is 10' – 12'. If you can only do 2 units per boom, use the R39 and the R69 washes.

C. FOLLOW SPOT

One follow spot of adequate size for the hall **must** be provided. The follow spot colors should include R02, R51, and R55. This will be used primarily for the singer who will work the main areas, 1 – 3 and travel into the audience.

D. CYC LIGHTING

If there is a cyclorama please review and implement the following for lighting it.

1. GROUND ROW: The ground row should have HT (high temperature) R15, L106 and G850.

2. TOP: The top cyc strips should have G850, L106 and R90.

3. GOBO/TEMPLATES: If you can, please wash the cyc/scrim with a 'barrel – in from sharp' medium soft GA579 gobo wash. Stars would also be used in one of the songs, otherwise, Robbi K will supply you with gobo template.

These projections work well from Balcony rail or Box booms if you can get a good shot to the cyc. Use the #1 electric if necessary. Cut off performers, no shadows on cyc

Notes:

**Not all of the musical selections will use the cyc. When the cyc is not used, it is important that the backing is black.

**If a choice must be made between the cyc overhead and the ground row, I prefer the ground row as all performers and scenic elements are on stage level.

E. AUTOMATED

If you have any automated units, a nice gobo diffused and rotating slowly is very useful in several of the pieces. These can often take the place of gobo wash units in this performance.

