

Goose Creek Symphony

rider

Failure to comply with the guidelines of the ARTIST RIDER may cause the APPEARANCE AGREEMENT to become null and void.

1. Billing on advertising, publicity and promotion used in conjunction with ARTIST'S performance, shall appear only as follows: **GOOSE CREEK SYMPHONY**

PURCHASER shall have the right to use ARTIST'S name and likeness in any and all advertising, promotion and or publicity only for this events. However, PURCHASER shall not create nor cause others to create any printed or recorded material, clothing item, or any and all other types of merchandise or premium which carries ARTIST'S name and/or likeness, that is intended to be sold to the general public, without the written permission of ARTIST'S representative.

2. ARTIST reserves the sole and exclusive right to determine the contents of thier performance.

3. If ARTIST is to headline the event at which they are to appear, then ARTIST shall have to sole and exclusive right to approve any and all other acts on the bill, and the length of their performance.

4. If payment of the ARTIST involves a percentage or gross receipts, a certified ticket manifest, with tallies of advance and box-office sales, along with all unsold tickets and all "deadwood", must be made available to the ARTIST'S representative during the box-office settlement. Said box-office settlement shall commence no later than immediately after ARTISTS performance. Goose Creek Symphony shall be compensated for the difference between the number of unsold tickets and the number of tickets manifested, minue approved complimentart tickets.

5. A sound-check shall be required after the stage is set and all equipment in operating order, and must be made available to ARTIST at least two (2) hours prior to show call. The facility shall remain closed to the public until all adjustments to the sound and lighting systems have been made to ARTIST'S satisfaction.

6. PURCHASER shall provide a confortable and private dressing room, which shall be lockable and guarded when ARTIST is on stage. Dressing rooms should be well-lighted, have appropriate heating and/or air conditioning, and running water if possible. Fifteen (15) clean cloth towels should be provided for ARTIST's use while at the facility. Dressing rooms shall be within easy access to clean lavatories, which are closed to the general public.

7. PURCHASER shall provide at not cost to ARTIST, in the dressing room, one and one-half hour prior to the ARTIST'S scheduled appearance time, a hot meal for 15 people, half of which should contain a vegetarian entree. Also included should be beverages to accommodate 15, consisting of cold non-alcoholic drinks including fruit juices, soft drinks and bottled water. PURCHASER shall also provide one case (24 containers) of cold imported beer (Sam Andrew or Bass Ale) and two bottles of quality red wine. PURCHASER shall also provide available at ARTIST'S load-in, one deli tray of side meats and cheeses, and one fresh vegetable tray, two bags of potato chips, adequate cups, plates and napkins, and cold bottled watter and soft drinks sufficient for crew of 4.

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8. PURCHASER shall provide security as to make the backstage area restricted to the general public. PURCHASER shall further identify their security personnel, to ARTIST'S representative, prior to the start of the engagement and provide said personnel with highly visible identification, such as T-shirts or Laminates. ARTIST shall provide laminate ALL-Access Passes to their personnel.

9. If ARTIST is to headline the event at which they are to appear and are to receive a percentage of ticket sales; ARTIST shall have the sole and exclusive right to approve any and all complimentary tickets for their performances.

10. PURCHASER shall make available to ARTIST a minimum of 1% of the ticket manifest or capacity, or 16 premium complimentary tickets, for each performance, whichever amount is larger, prior to the ARTIST sound-check.

11. PURCHASER shall not permit, and shall prevent the use of any audio and/or video recording and/or motion picture filming, during ARTIST'S performance, without the prior consent, in writing, from ARTIST'S representative.

12. PURCHASER shall prevent any and all individuals to be on stage during ARTIST'S performance, except ARTIST, ARTIST'S employees and representative, unless they are part of PURCHASER'S production staff, security and/or have , and are prominently displaying ARTIST'S All Access passes.

13. ARTIST shall have the exclusive right to sell their recording and logo imprinted merchandise to the general public. PURCHASER shall provide a table no smaller than six (6) feet in length and two chairs for ARTIST'S merchandise personnel. Merchandise area shall be well lit, covered and shall be in close proximity to the entrance to the facility. ARTIST shall be solely responsible for any and all sales taxes levied in conjunction with said merchandise sales. PURCHASER shall receive no rental revenue from the ARTIST'S sales of said merchandise.

14. ARTIST'S obligations are subject to detention or preventions by: illness, inability to perform, accidents, means of transportation, acts of God, riots, strikes or dissimilar, beyond ARTIST'S control.

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technical rider

This TECHNICAL RIDER is an integral part of the APPEARANCE AGREEMENT for the performance of Goose Creek Symphony. Failure to comply with the guidelines of this technical rider may cause the APPEARANCE AGREEMENT to become null and void.

The following information is provided to the PURCHASER, PURCHASER'S technical representative, or sound company to ensure the highest quality performance of Goose Creek Symphony for the benefit of the audience, PURCHASER and ARTIST. This information is presented as a guideline to the ARTIST'S requirements with the preferred brands of equipment. It is understood that the PURCHASER may not be able to supply exact requirements; however, the ARTIST and/or the ARTIST'S representative are always available to discuss any substitutions or modifications of these guidelines. Communications prior to the appearance date regarding these technical guidelines will ensure the quality of the performance of the ARTIST.

It is also understood by the ARTIST that for smaller venues such as club engagements the permanent house system may be suitable for that venue. Please review the section in this technical sound rider for minimum requirements for small club venues.

1. All sound equipment is to be installed and in full working order prior to load-in of ARTIST'S musical equipment.
2. The ARTIST will require a minimum of one hour after load-in of musical equipment, to assemble stage setup prior to sound-check.
3. ARTIST will provide a mixing engineer to mix the house sound during their performance. However, PURCHASER will provide a professional sound engineer, with a full working knowledge of the system to be used for the ARTIST'S performance. This engineer will be required, as working personnel, from the beginning of the ARTIST'S load-in until the completion of the sound check and again during the entire time of the ARTIST'S performance. Additionally, this engineer will assist ARTIST'S sound mixing engineer during the setup and sound-check of the ARTIST, as well as provide general technical information about the system during the ARTIST'S setup, sound-check and performance. Additionally, the engineer will be required to mix the ARTIST'S monitors during their performance, if no monitor-mixing engineer is provided by the PURCHASER.
4. These technical sound requirements are presented for the sole use of ARTIST. Requirements of other acts who may be appearing in conjunction with ARTIST should be treated as separate requirements, if they conflict with the requirements contained in this document.

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House System

1. FOH Mains

The house system shall be comprised of a minimum 3-way active crossover system (or electronic processed 2-way system) with sufficient components to provide coverage for the total audience area. Amplification should be sufficient to provide 110 Db SPL at the front of house mix without distortion.

Preferred Brands of Equipment Are:

Speakers:	JBL, EV, TAD etc.
Crossovers:	Brooke Siren, Yamaha, etc.
Processed SYstems:	EAW, Meyers, JBL, Klipsch, etc.
Amplifiers:	Crest, Crown, QSC, Carver etc.

2. FOH Console and Processing

The minimum house console configuration should be 32 inputs with 6 submasters with stereo masters if possible with phantom power, 3-band equalization, and 4 effects sends on each input channel.

Preferred Brands of Equipment Art:

Soundcraft, Yamaha, Ramsa, etc.

3. Additional Processing Equipment

- 1/3 Octave Equalization on Main Sends
- Compressors/Limiters on Main Sends
- One CD Player
- One cassette Tape Deck, with playback and record modes

Preferred Brands of Processing Equipment Are:

Klark, Technic, WHite, DBX, etc.

4. Additional Outboard Equipment, if available

- Digital Delay and Digital Reverb
- Harmonizer
- Insertable Noise Gates (4 to 8)
- Insertable Compressors (4 to 8)
- Intercom/Talk Back System

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Monitor System

1. Monitor Console

The minimum monitor console configuration should be 24 inputs by 8 discreet output mixes (32X8 preferred), fed by a full isolation transformer splitter box. Each input channel should have a 4-band equalization; sends to each mix and a cue system selectable for each input and each output mix. Each output mix should be routed through 1/3 octave equalization prior to crossover and amplification equipment path.

2. Monitor Speakers

The monitor speakers should consist of 9 identical bi-amped wedge floor monitors (one for monitor engineer cue) with professional components and amplification as in-house specifications. In addition, two monitor speakers (or full range cabinet) for the drum mix. If available, full range side fill cabinets would enhance on-stage audio in larger and outdoor venues.

Small Club System

Minimum Club Requirements:

24 inputs to house console

2 discreet monitor sends

8 bi-amped wedge speakers

Microphones, as listed on input assignment, contained in this document.

House speakers as listed above in FOH House Mains.

AGREED:

PURCHASER

Migration, Inc. f/s/o Goose Creek Symphony

Date: _____

Date: _____

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channel assignments

CHANNEL #	MIC	INSERTS
1. Kick	RE-20/421	Comp/Gate
2. Snare	Bata 57	Gate
3. Hi-Hat	451/5M81	
4. Tom 1 & 2	421/308	Gate
5. Tom 3	421/308	Gate
6. Tom 4	421/308	Gate
7. Tom 5	421/308	Gate
8. OHs/r	451/5M81	
9. Ohs/l	451.5M81	
10. Fiddle	Active DI	Comp
11. Fiddle	Active DI	Comp
12. Acoustic	XLR	
13. Electric Guitar	5M57	
14. Acoustic	Active DI	
15. Bass	Active DI	Comp
16. Bass	Rezo/421/D112	Comp
17. Electric Guitar	5M57	
18. Acoustic	451/5M81	
19. Vocal	Bata 58/87A	Comp
20. Vocal	Bata 58/87A	Comp
21. Vocal	Bata 58/87A	Comp
22. Trombone	Rezo//421/D112	Comp

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Stage Plot

