

# MJ The Evolution

## Tech Rider



### **TOUR MANAGER & PRODUCER**

Dean Coleman - (702) 400-8744 - Email: [dean@mosaiconthestrip.com](mailto:dean@mosaiconthestrip.com)

### **MUSICAL DIRECTOR & CO-PRODUCER**

Christian Brady – (702) 501-6288 – Email: [2mnyhats@gmail.com](mailto:2mnyhats@gmail.com)

## GENERAL AGREEMENT & PROVISIONS

### **1. PAYMENT**

Final payment for all shows must be made prior to the performance, and presented to the tour manager no later than sound check, day of show. Payment information is as follows:

#### **SPR & Promotions**

Acceptable forms of payment are as follows: Bank wire, cashier's check, certified check

All checks must be drawn on US banks. MJ The Evolution does not accept: company checks or checks drawn on foreign banks. Please direct all inquiries to Production Manager.

### **2. CANCELLATION**

Purchaser agrees that artist may cancel the engagement at artist's sole discretion, by giving purchaser notice of at least sixty (60) days prior to the commencement of the engagement hereunder.

### **3. SCALING**

The specific capacity, gross potential and ticket price breakdown of the facility where MJ THE EVOLUTION (hereafter referred to as the "Show") is to perform MUST be printed on the face of the contract to which this agreement is attached. There will be no deduction for taxes or any other purpose unless said deduction is stated in the contract. In the event that the gross box office receipts and/or admission exceed those stipulated on the face of the contract, then the purchaser must pay the artist the difference between the stated potential gross and the annual gross. The scaling of the house and number of tickets at each shall be specified in the contract.

Promoters, Casinos, and club bookings will make available a block of 40 free tickets **per performance** for MJ THE EVOLUTION. All Casino New Year's shows (private or ticketed) will make available a block of 40 free tickets **per performance** for MJ THE EVOLUTION.

### **4. TRIBAL CASINO JURISDICTION**

Tribal Casinos Jurisdiction for any dispute shall be the state or federal court in which the Tribe has its principal offices, and the parties consent to such jurisdiction, and the choice of law shall be applicable federal law, and the parties further consent to the court's power to so resolve the issues in dispute according to such law.

## **5. LIABILITY INSURANCE**

The purchaser hereby warrants and represents that it has and will maintain a liability insurance policy with a licensed insurance policy provides coverage for bodily injury (including accidental death) and property damage of no less than Three million dollars (\$3,000,000) per occurrence.

The Purchaser further warrants that said insurance policy shall name the producer, the Booking Agent, The Show, The Show's Management, The Transportation Companies, their servants and employees as additional insured parties for the full period of the engagement hereunder.

## **6. ACT OF GOD PROVISION**

In the event of any acts of God, covid, riot or insurrection, extreme weather conditions or natural catastrophes, or the exercise authority of any government body or agency, or any other act, cause, or event beyond the reasonable control of the Show which delays or prevents the Show from performing, the Show shall nonetheless be paid in full, per the time of the contract.

## **7. TAXES**

Purchaser shall hold the producer and Show harmless of and from any and all state, city provincial or other taxes, fees, VAT's and the like relating to the engagement. The sums payable to the producer/Show shall be free of such taxes, fees, or dues.

## **TAPING RESTRICTIONS & PHOTOGRAPHY**

### **1. TAPING RESTRICTIONS**

MJ THE EVOLUTION does not permit any videotaping, filming, audio recording, or broadcasting of their live performances. Videotaping is permitted at live shows for publicity and promotional purposes by credentialed members of the press with prior approval from Management.

Guidelines are as follows:

- A.** Purpose for taping is to publicize the performance of the show for television or cable broadcast news or talk show
- B.** The first 30 seconds of any three songs
- C.** No song may be recorded in its entirety
- D.** No more than 90 seconds (in 30 second intervals) of the show may be taped
- E.** Videotaped performance will not be reproduced or distributed

**NO FLASH**

### **2. PHOTOGRAPHY**

All requests for shooting still photos of live performances must be specified in contract and advanced with management. Guidelines are as follows:

- A. Photographer's name, address, phone number, and website (if available) must be supplied to management with the signed contract.
- B. Still photos are to be used by the promoter's and/or venue's archival purposes only.
- C. Any other use of photos (venue promotion, advertising, marketing, etc.) must be approved by management
- D. Digital copies and copies of the negatives must be supplied to management no later than two (2) weeks after the performance.

All Inquiries: SPR & Productions Management.

### MEET AND GREETs

When schedule permits, MJ THE EVOLUTION cast would be happy to accommodate requests for VIP autograph signings and meet and greets. Requests must be specified in contract and advanced with Production Manager.

Guidelines are as follows:

1. VIP Private meet and greets are to be for no more than thirty (30) people.
2. VIP Ticket holder only
3. Meet and greets can only occur after the performance and must be coordinated with

Shows Production Manager

### BACKLINE

#### **BAND EQUIPMENT RIDER**

##### **DRUMS -**

KIT (Pearl Masters, Sonor SQ1 / AQ2, DW maple) 22" Kick

14" x 5" Snare drum

10" & 12" Rack toms

14" & 16" Floor toms

Pearl Eliminator double kick pedal

##### **CYMBALS (Zildjian A-Customs / Paiste Signatures) 14" Hi Hats**

16" Crash

17" Crash

17" Crash 20/21" Ride 16/18" China

6" & 10" Splash (Aux booms)

##### **HARDWARE**

Throne Snare Stand Hi Hat Stand

5 - Boom Stands

2 - Aux Boom Stands

## **HEADS**

Snare - Remo Emperor White Coated Toms - Remo Clear Emperor

Kick - Remo Power stroke 3, Aquarian Super kickII, Evans Emad clear batter.

## **BASS -**

### **HEAD**

Mark Bass Little Mark IV 500 W

Or

Gallien Krueger Legacy 500 or Better

### **CABINET**

2x8" Bass Cab (Mark Bass or Equivalent)

Or

4x8" Bass Cab (mark Bass/SVT/Ampeg)

## **GUITAR –**

### **AMP**

Fender Deluxe Reverb 65 Reissue\*

Or

Fender Twin

Or

Marshall Combo

## **KEY BOARDS -**

## INPUT LIST

CH	Instrument	Mic Type	2 <sup>nd</sup> Choice	Notes
1	Kick In	Share Beta 91	Sennheisere90 1	
2	Kick Out	AudixD6	ShureBeta52	
3	Snare Top	ShureSM57	Audixi5	
4	Snare Bottom	ShureSM81	ShureKSM137	
5	Hi-Hat	ShureSM81	Shure138	
6	Rack1	Sennheisere60 4	Audixd2	
7	Rack2	Sennheisere60 4	Audixd4	
8	Floor	Sennheisere60 4	Audixd4	
9	OH Left	ShureKSM32	ShureSM81	<i>Drummer's left</i>
10	OH Right	ShureKSM33	ShureSM82	<i>Drummer's right</i>
11	Guitar	Sennheisere60 9	Sennheiser421	
12	BASS Keys (Mono)	Radial ProDI	BSSAR- 133	
13	Bass	Radial ProDI	Countryman Type 85	
14	Drums & Perc Right	Band Supplies		<i>Computer next to bassist</i>
15	Drums & Perc Left	Band Supplies		<i>Computer next to bassist</i>
16	Keys & Horns Right	Band Supplies		<i>Computer next to bassist</i>
17	Keys & Horns Left	Band Supplies		<i>Computer next to bassist</i>
18	Vocals Right	Band Supplies		<i>Computer next to bassist</i>
19	Vocals Left	Band Supplies		<i>Computer next to bassist</i>

CH	Instrument	Mic Type	2ndChoice	Notes
20	Drummer Mix & Click Right	Band Supplies		<i>Computer next to bassist</i>
21	Drummer Mix & Click Left	Band Supplies		<i>Computer next to bassist</i>
22	Headset Mic	Shure Wireless pack (RF)		
23	Michael's Mic	Shure Beta87(RF)	ShureSM58(R F)	
24				

## Monitor Layout

MIX	Name	Wedge
1	Front Mix	Four (4) Wedges across front
2	Side Fills	One (1) Stereo Side one a ch side (tops and bottoms)
3	Guitar	Wedge
4	Key bass	IEM
5	Bass	IEM
6	Drum L	IEM
7	Drum R	IEM
8	Drum Sub	(1) HOME RUN XLR CABLE from Monitor Desk to Drums Mixer
9		

## MICROPHONES AND MISCELLANEOUS

### MIC PACKAGE

- (4) Shure UA Wireless SM58 or Beta 58 Handheld Mics w/receivers on straight stands with round bases
1. Head worn Wireless Mic (Crown311 or equiv for a Shure UHF-R Series or Sennheiser HSP4 for MJ)
  2. (5) Dummy wireless mics on straight stands with round bases.(see above back line list)

*\*All Technical Specifications are customizable to individual venues. Specs shown are a guideline.*

### MONITOR PROCESSING MONITOR AMP & SPEAKER REQUIREMENTS

#### MONITOR

PURCHASER is required to provide all monitoring systems per ARTIST specifications and as advanced with TOUR DIRECTOR. ARTIST'S will provide their own in-ear headphones.

**Monitor brands in order of preference:** (i) D&B;(ii) Meyer;(iii) LA acoustics;

- (4) wedges for front mix
- (2) Stereo side fills with top and sub
- (3) 18" sub for drummer
- (4) Mackie 4 channel mixer for drummer
- (5) wedges for guitarist1

**Production Company will bring the following as part of our rider:**

**Costumes: 92 in total**

**15 Travel Wardrobe Cases**

**Note: Most if not all of the venues should have the sound and lighting equipment already in place. We will to ask their production team members to contact the venues and/or promoters and get an updated tech, equipment and infrastructure layout of each venue. We are going to need this anyway, to design the stage layout based on size and stage configuration.**

**If venue requires our general setup and tech rider in its most basic form please review the following:**



## LIGHTING SPECS

Lighting should at a minimum include back lighting, side washes, front wash, multiple focusable par cans, multiple movers and two follow spots. The following specs are a guideline:

(1) 90 channel CONSOLE WITH AT LEAST 2 SCENES, 10 CHASES, 20 SCENE MATRIX. Note: console position must have clear view of stage at all times, at least 100 feet on mixed platform.

### **ACCEPTABLE BRANDS: GRAND MA OR WHOLE HOG) (SEPARATE CONSOLE AND OPERATOR FOR AUTOMATED LIGHT)**

#### **SPECIAL:**

(16) 19 DEGREES LEKKO'S 8, DOWN STAGE TRUSS 8, UP STAGE TRUSS

(4) MOLES FEYS

(2) FOH SPOT LIGHTS LYCIEM LONG THROWS OR HMI

(16) ACL'S PAR 64

(2) CLOUD 9 LOW LAYING FOGGER

(2) HAZERS

(2) FOGGERS WITH FANS

(6) MARTIN ATOMIC 300 WITH DMX CAPABILITY

(16) COMPLETE MOVING LIGHT PACKAGE WITH OPERATOR

(12) SOURCE 4 LIGHTS WITH GOBO BREAKERS PATTERNS TO BE PLACED ON THE DOWN

STAGE TRUSS MINIMUM (based on venues ceilings and infrastructure)

3. (2 to 4) chain motors (rigging)

4. (10 to 20) 8ft truss & fly pack. Truss & rigging

**Note: Venue must provide dmx home runs and program position. Booth will need space to accommodate lighting, video, and audio. WE WILL NEED POWER CONVERSION!**

NOTICE: THERE'S A SUGGESTED MINIMUM OF 120 LAMPS

BACKDROP: WHEREVER POSSIBLE WE SHOULD HAVE A BLACK BACKDROP. IF A STAR DROP IS AVAILABLE, OR SCRIM/CYC WITH CYCLITES, THIS IS AN ADDED PLUS

## LIGHTING PLOT

**Lighting will be customized for each venue.**

### **FRONT OF HOUSE CONSOLE**

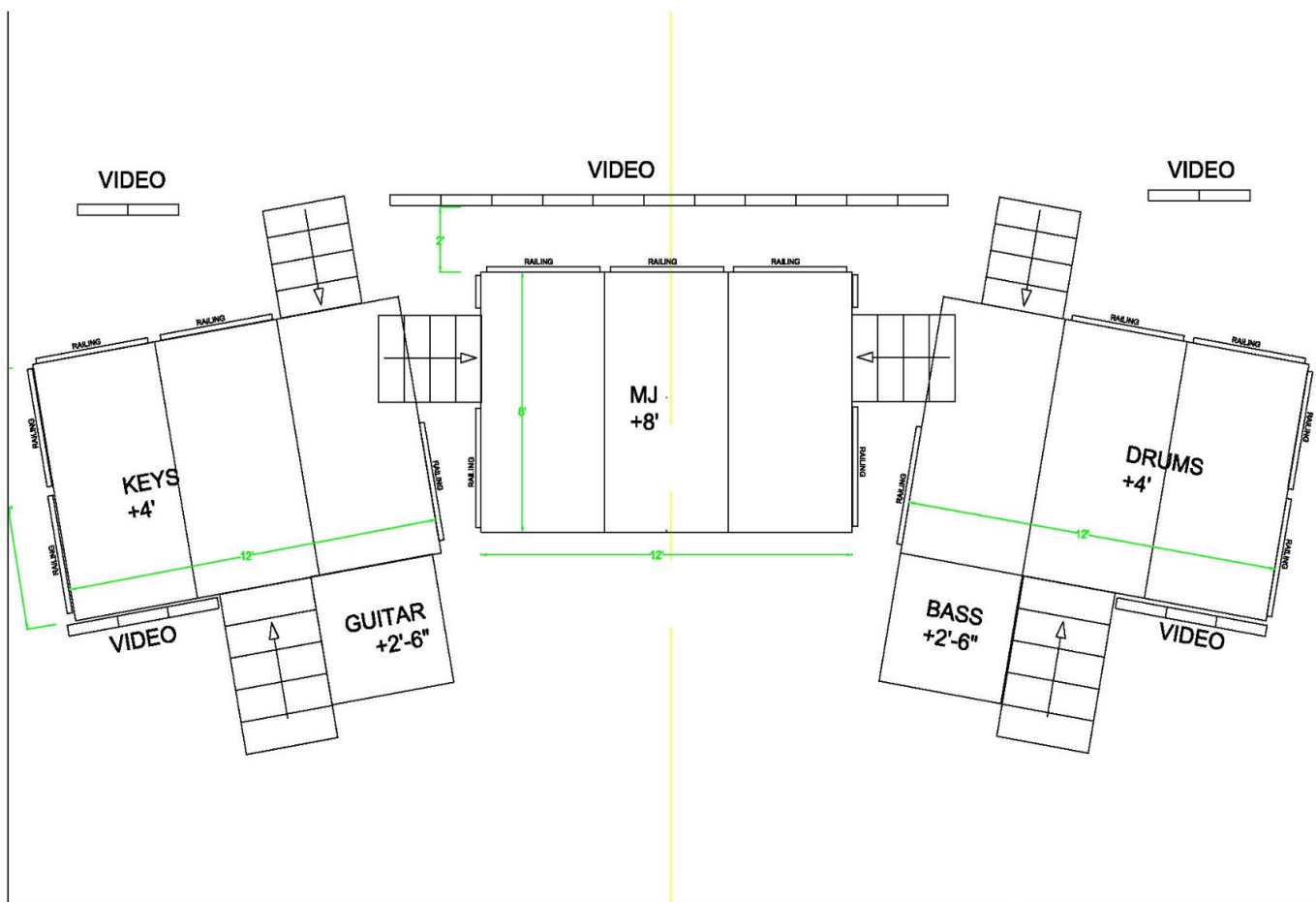
48-56 CHANNEL DESK (24 SENDS AND 4 STEREO RETURNS)

## FRONT OF HOUSE AMP & SPEAKER REQUIREMENTS

*SPEAKERS ARE REQUIRED FOR FRONT OF HOUSE*

**Props: (2) Could 9 low laying fog machine, (2) Air Dance Blowers, (2) Super confetti machines, (4) Fireless Sparks fountains non-pyro Spartkular units with (16) 200grams refillable pockets**

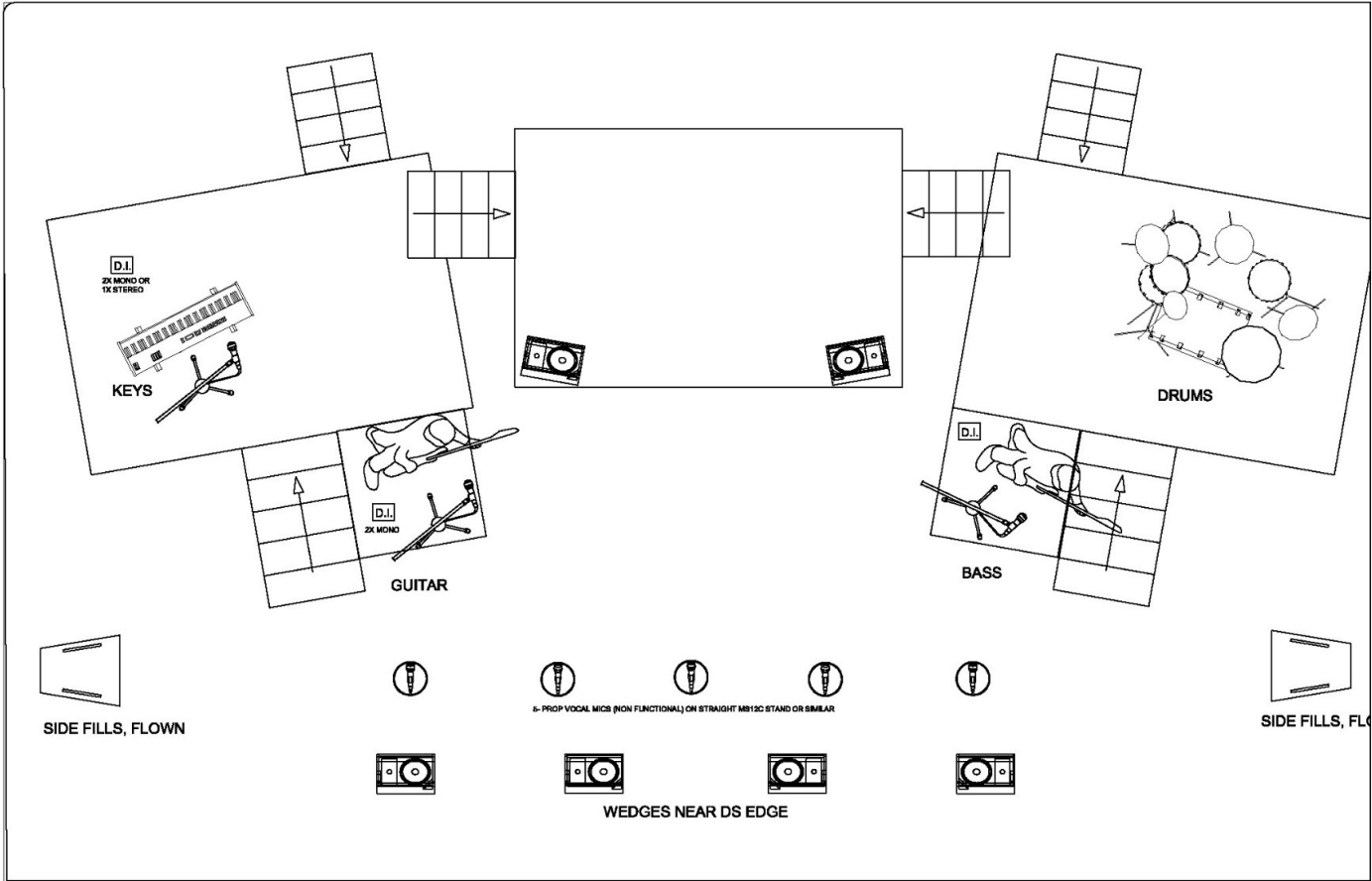
## STAGING AND RISER REQUIREMENTS



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### MJ SET PLOT ORLEANS SHOWROOM

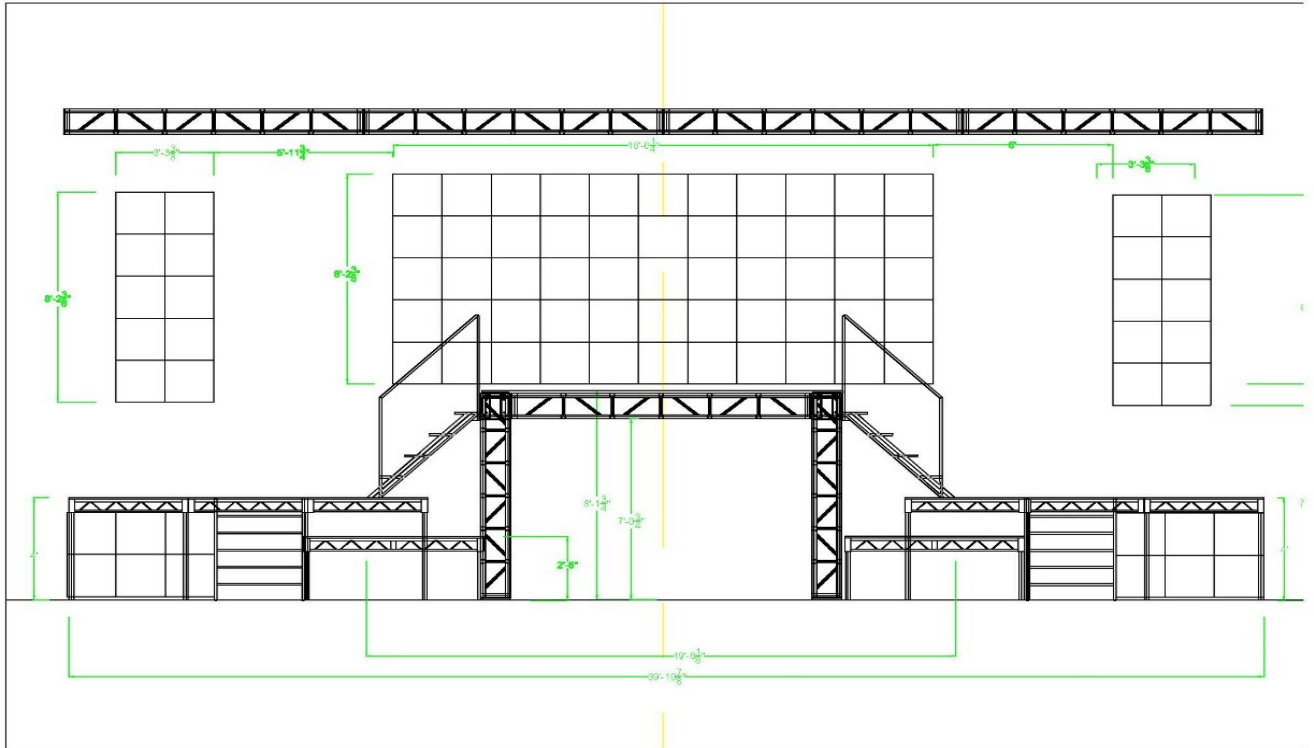
Date:	8/11/2022	Drawing:	<b>A</b>
Approved By:		Job No.:	
Revision:		Scale:	Not to scale
Drawn By:	SH		



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# MJ THE EVOLUTION BAND STAGE PLOT

Date:	2/11/2023	Drawing:	A
Approved By:		Job No.	
Revision:		Scale:	Not to scale
Drawn By:	SH		



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## MJ THE EVOLUTION STAGE SET ELEVATION

Date:	2/11/2023	Drawing:	A
Approved By:			
Revision:		Job No.	
Drawn By:	SH	Scale:	Not to scale



**LED WALL EQUIPMENT RIDER**

4, 300ft cat 6 cable runs to go from the LED wall to the front of house which is where the video wall processor will be.

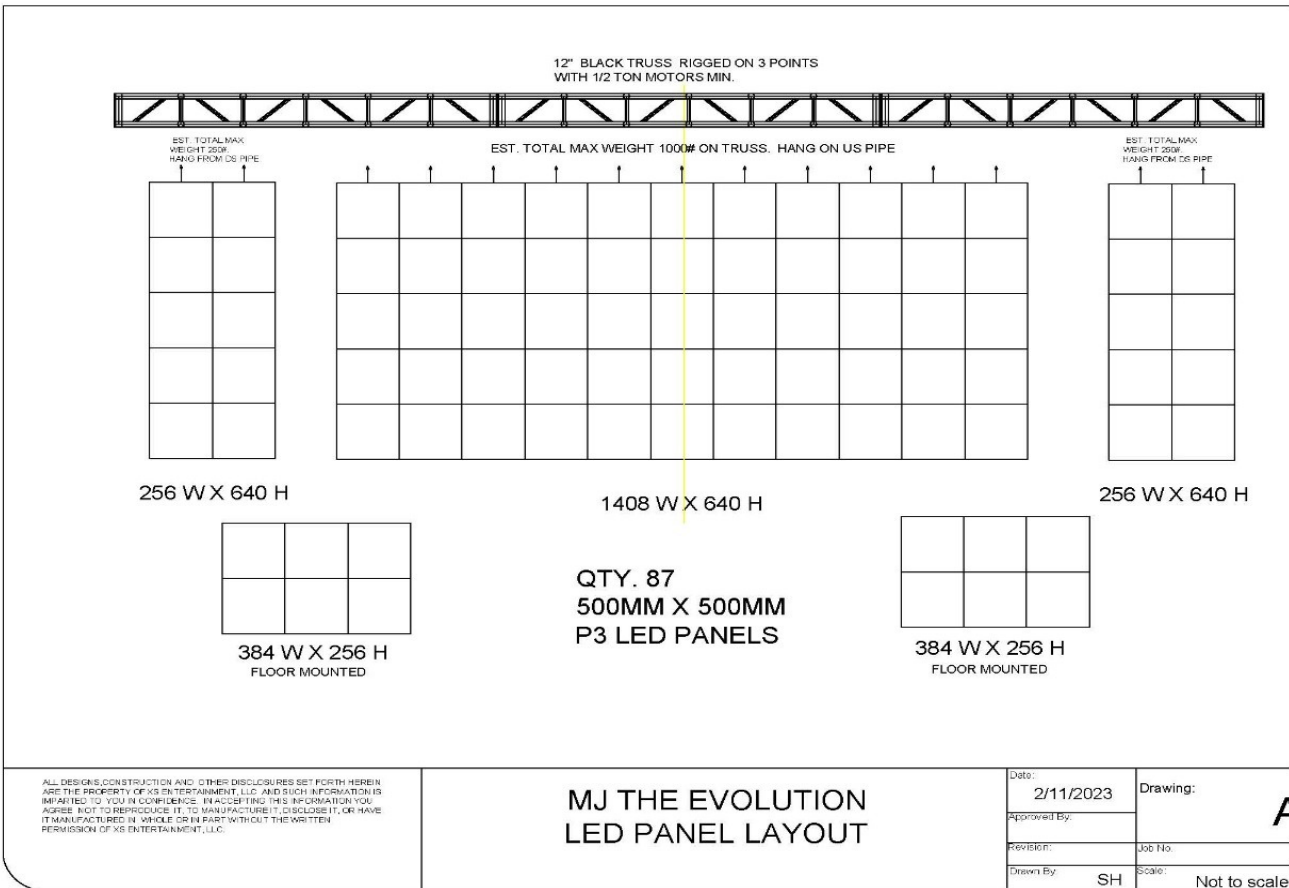
A MCTRL660 or MCTRL600 video wall processor by Novastar.

126, 3.9mm video wall panels with nova star processors/receiving cards. (30ft wide by 12 foot tall total)

A windows laptop (windows 7) to run, map, and program the LED wall processor

(Please make sure that the video wall receiving cards and the video wall processor are both Novastar)

(Depending on the venue ) 4 independent 12ft trust for the side screens and an arch trust to hang the middle main screen 12 ft high by 16ft width .



## **Talent Dressing Rooms:**

Dressings Rooms requirements

1 production/crew room

4 dressing rooms with seating for (couches and chairs). If no dressing rooms are available or if room is too small to accommodate all 20 people, promoter will provide, accommodations for talent

Each room should contain 1 or 2 6ft tables

(20) Chairs minimum

(1) Refrigerator or 2 large coolers with ice

(1) Restroom with toilet and running water

(10) Coat racks with clothes hangers

(4) Trash cans

Talent dressing room with table, chairs, trash can, and coat rack. Please see Hospitality 2024 rider for specific dressing drinks and food.

***Note: All Rooms must have working heating and air conditioning and running water. All room sizes should be confirmed during advance with production manager. No exceptions.***

**All in house production changes will need to approved by Shows Production Manager**

## **In House Labor**

1 House audio tech

1 House Lighting tech

6 stagehands are needed for load in, setup, and load out. 2 spot light operators

1 in house rigger for led wall setup.

## **Catering:**

Promoter should provide lunch and dinner. Buy outs need to be advanced with production manager.

Please see Hospitality 2024 rider.

## **Special Effect Equipment: Provided by Production**

(1) 2 CLOUD 9 Low Laying Fogger or rented on location

(2) 2 Non-oil base foggers

(3) 2 hazers

(4)

Add on's if possible

(5) 4pc/lot 200W Co2 jet machine dmx control for stage

(6) 1 E Super Shooter Confetti Machine

(7) 4 Air Dancer Blower

### **Tech Rider Cost**

Cost will be based on domestic and international freight travel.

Airline or Ship Cargo

SPR & MJ Productions would suggest that, if we could rent 80% percent if not all equipment on this tech rider from production houses over seas cost would be considerably lower.

If you could have your production teams review this tech rider and research the rental rates and availability for all attached equipment. This will provide us with an idea of the cost.