

# Paradigm Management

## RUNKIDRUN

– Production & Touring

Rider 2012

General, Technical & Hospitality

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**Resource Link:** for all riders and stage plots (in resource section)  
[http://www.paradigmmgmt.com\[user: paradigm pass: resources\]](http://www.paradigmmgmt.com[user: paradigm pass: resources])

Booking Agency  
Converge Booking  
Chris Blaney  
2021 21st Ave. South, Suite 220  
Nashville TN 37203  
Tel: 615.369.7795  
Fax: 615.915.4821  
www.convergemusic.com

Record Label  
Tooth and Nail Records  
PO Box 12698  
Seattle, WA 98104  
Tel: (206) 691-9782  
Fax: (206) 748-5137  
www.toothandnail.com

## GENERAL RIDER

### RIDER AGREEMENT

Rider ("Rider") to agreement ("Contract Agreement") dated as of \_\_\_\_\_, between RUNKIDRUN, Inc ("Producer"), furnishing the services of RUNKIDRUN ("Artist") and \_\_\_\_\_ ("Purchaser").

The provisions of this rider will be deemed incorporated in and a part of the contract agreement for the performance ("Engagement") of the artist at \_\_\_\_\_ in \_\_\_\_\_ on \_\_\_\_\_. In the event of any inconsistencies between the provisions of this rider and the provisions of the contract agreement, the provisions of this rider will control. The contract agreement as modified by this rider is referred to herein as the "Agreement."

All terms and conditions herein were carefully calculated to enable RUNKIDRUN and Purchaser to produce the best possible concert with the least amount of difficulty or confusion.

### CONSTRUCTION APPLICABLE LAW

- A. If the CONTRACT AGREEMENT is returned with this RIDER unattached, unsigned or altered in any way, and then at the PRODUCER'S discretion this contract may be cancelled.
- B. The agreement will not become binding upon PRODUCER until executed by an authorized agent of PRODUCER.
- C. The sections and subsection headings contained herein are solely for convenience and are of no legal import.

### PERMITS, LICENSES, CERTIFICATES

- A. PURCHASER, at his/her sole cost, shall obtain all licenses, permits, certificates, authorizations or other approval required to be obtained from any union, guild, public authority, performing rights society or other entity properly having jurisdiction over or with respect of the engagement and shall comply with and fulfil all terms, conditions and covenants set forth therein.
- B. Please note that all songs performed by all artists are in the catalog of ASCAP, BMI, and SESAC.

### CANCELLATION: ILLNESS, FORCE MAJEURE

- A. PRODUCER may terminate this Agreement if:
  1. Any individual member of the Group (artist, band, or crew member) contracted for the show shall die, become ill or incapacitated for any reason, or any act of God; or
  2. In PRODUCER'S judgment performance of the engagement may directly expose any member of the Group, any employee of the PRODUCER or of PURCHASER, or any portion of the audience, to danger or death or injury or civil strife of any kind; or

Performance of any of PRODUCER'S obligations becomes impossible or impractical by any reason of strike, civil unrest, fuel rationing, unforeseen act or order of any contractor or subcontractor or of any public authority, epidemic, dangerous weather conditions, national or local state of emergency, fire or other event or condition of any kind or character.

### SPONSORSHIP

RUNKIDRUN is affiliated with certain sponsors. Due to exclusivity agreements with those sponsors, no additional sponsors will be permitted without the prior written approval of Artist's Management. (To obtain permission for those sponsors please contact Artist's Management)

#### ADVERTISING

- A. The name, photograph or likeness of RUNKIDRUN or any of the band members shall not be used or be associated with any product, company or organization other than the PURCHASER, without prior written approval by PRODUCER, nor shall there be any sign, banner or advertising material on or near the stage at any time during the concert advertising any product, company or organization.
- B. No individual advertising (i.e. from a concert series advertisement which includes other artists) or ticket back printing may contain the name, logo, etc. of any Artist product without prior written approval from Artists Management.
- C. PURCHASER agrees he/she will not commit Artist or any of the band members to any personal appearances, meetings, interviews, or any other type of promotional Artists appearances before, on, or after the date of engagement without prior written approval of Artists Management.

#### SUPPORT ATTRACTIONS

- A. PRODUCER agrees to not employ or schedule any additional opening acts without approval in writing from Artist's Management. If PRODUCER shall consent to the employment by PURCHASER of any such performer, PURCHASER shall pay performer without deduction of any kind from any compensation otherwise required hereby to be paid to PRODUCER. Said performer will perform under the exclusive supervision, control and direction of the authorized representative of PRODUCER.
- B. PURCHASER may provide a Master of Ceremonies (MC) for the evening. The MC must coordinate with ARTIST'S Tour Manager one (1) hour prior to show time. PRODUCER shall have control over the content of any introduction by the MC.

#### CONTROL OF PRODUCTION

- A. This contract is for one performance by Artist unless otherwise stated on the face of CONTRACT.
- B. PRODUCER'S representative will remain in complete control of the program and of all production aspects of the performance at all times (sound, lighting, video, security, set list, sound check and anything pertaining to the performance or any performance area related to Artist).
- C. All shows should begin promptly at the agreed upon starting time.
- D. PURCHASER warrants and represents that all authorities, including but not limited to, Hall Manager, Security Supervisor, and Union representative are aware of the planned start and finishing time of the engagement and that any negotiations with regard to overtime to be paid as a result of the finishing time shall have been completed before the performance commences.
- E. PURCHASER understands that the sound levels for this show are comparable to those of any high-energy pop/rock show, and the venue must be in compliance with any sound ordinances in the given area prior to time of show. PURCHASER agrees to notify PRODUCER of any such ordinances before the performance commences. Any fines associated with non-compliance of local sound ordinances shall be the sole responsibility of the PURCHASER.

#### TICKETING/COMP TICKETS

- A. PURCHASER agrees to provide twenty (20) complimentary tickets for ARTIST'S use. PRODUCER'S representative will submit a list of these names the day of the show before the

- show begins.
- B. PURCHASER shall distribute no more than twenty (20) complimentary tickets for this performance to appropriate persons for the PURCHASER'S use. If more than twenty (20) are necessary PURCHASER agrees to contact ARTIST'S representative for permission.
  - C. PRODUCER shall have final approval of any "backstage" list. ARTIST'S backstage passes will be the only passes recognized. Please clear any other passes with ARTIST'S representative.
  - D. No discrimination for reason of race, religion, sex, age, or country of national origin will be permitted or authorized by PURCHASER in connection with the sale of tickets or admission to or seating of accommodation at the engagement.
  - E. PURCHASER agrees to address all seating arrangements for the handicapped. All arrangements must comply with the ADA Act of 1998.

#### HALL CONTRACT

PURCHASER agrees to provide PRODUCER with a copy of PURCHASER'S agreement with the Hall and any additional documents relating to this engagement.

#### SETTLEMENT, BOX OFFICE, PAYMENT

- A. It is understood and agreed by all parties hereto that the fee paid herein consists of:
  - 1. A predetermined minimum guarantee ("Guarantee") in the amount stated on the face of the contract agreement, and
  - 2. A percentage of the net shows receipts. ("Percentage") as stated on the face of the concert agreement.
- B. A deposit amount to be made as requested by the PRODUCER'S booking agent on the due date set by the booking agent on the face of the CONTRACT AGREEMENT to which this is a RIDER.
- C. Balance of payment as follows:

A certified check, money order, day of show wire, or church check for the balance of the guarantee and percentages made payable to: RunKidRun Music. Tax ID: 20-4341966
- D. In cases where "splits" or percentage payments apply, settlement will be conducted prior to the conclusion of the performance and, the following provisions are in effect:
  - 1. PURCHASER understands that the CONTRACT is computed on the basis of estimates for total expenses received by PRODUCER from PURCHASER. A list of these estimated expenses are necessary: PURCHASER will provide these to the PRODUCER prior to the signing of this agreement.
  - 2. PURCHASER will present to PRODUCER'S Tour Manager a signed statement of the number and prices of all tickets sold in advance, (prior to the opening of the box office on the day of the engagement) together with all of the unsold pre-show-day tickets.
  - 3. All percentage payments and guarantee balance provided for herein shall be paid to the PRODUCER'S Tour Manager prior to the conclusion of performance.
  - 4. Percentage payments will be accompanied by a signed, written statement from PURCHASER, together with a certified invoice or receipt of each expense incurred by PURCHASER in connection with the production of the engagement. No expenses will be allowed unless accompanied by a verified invoice or receipt.
  - 5. Certain expenses will not be valid show expenses at settlement. Some of these are, but not limited to:
    - a. Any expenses for PURCHASER'S Stage Manager, Tour Manager, Production or Promotion Consultant, etc. Whether or not that person so designated for this show is a full time employee of the PURCHASER or an independent contractor retained only for services provided at this show.
    - b. Any expense for foreign customs clearance, work permits, union dues, duties or tax constancy.
    - c. Actual damages to the venue or to the surroundings (other than those caused directly by and as a result of actions of PRODUCER'S members, staff or crew).

#### INSURANCE

- A. PURCHASER agrees to provide public liability insurance coverage to protect against Injuries

to person or property. In addition, it is agreed that PURCHASER shall have RUNKIDRUN, named as additionally insured on insurance policy in an amount required by building contract but in no event to be less than \$1,000,000.00. PURCHASER agrees to supply PRODUCER'S representative with a Certificate of Insurance showing coverage of the above at least two weeks prior to show date. Regardless of non-receipt of Certificate of Insurance by PRODUCER, PURCHASER remains responsible for complete coverage.

PURCHASER shall further indemnify and hold PRODUCER'S representative, its contractors, employees, licensees and designees harmless from and against any loss, damage or expense including reasonable legal fees incurred or suffered by or threatened against ARTIST in connection with or as a result of any claim for personal injury or property damage or otherwise brought by or on behalf of any third party person, firm or corporation as a result of or in connection with the engagement, which claim does not result directly from gross negligence of ARTIST, its employees, contractors, or agents. Insurance certificate naming RUNKIDRUN as an additional insured will need to be returned with signed contract.

#### HOTELS:

PURCHASER agrees to reserve and pay for two (2) non-smoking double hotel rooms unless otherwise designated on the face of the CONTRACT. These rooms should be of a reputable, national hotel chain and be in the closest possible vicinity to the venue. Rooms must also be in-door accessible only. Chains that are accepted should be comparable to the following: Hampton Inn, Courtyard by Marriott, Amerisuites, Hilton Garden Inn, and Holiday Inn Express. Please reserve the rooms in the name of the Tour Manager and then fax or email the confirmation numbers to the Tour Manager .

#### RUNNERS

- A. One (1) runner will be needed. When Artist is travelling by bus, we will require runners from arrival until two and a half hours after concert close.
- B. Runners will require one (1), twelve (12) passenger van.
- C. Please note that if Artist is using air transportation we may require runner services the day before the event AND the day after the event to accommodate airport pick-ups and drop-offs. Contact tour manager for details on your event.

In the rare event that Artist is using air transportation, pre and post concert storage, security and delivery of equipment will be the promoters' responsibility. Storage will be in a secured and locked facility. This will require a vehicle with at least 32 square feet of empty cargo space. (A full size van with no seats) Contact tour manager for details on your event.

#### DRESSING ROOMS

- A. Please refer to "Catering Requirements" for dressing room amenities.
- B. Dressing rooms will be allocated as follows:
  1. Dressing Room #1 – RUNKIDRUN  
Include 6 chairs, two 8' table, one large mirror, and adequate power for electronics
  2. Green Room  
If possible, this room should be located in an area that is isolated from the backstage area and still secured from the public. This would typically be a larger room suitable for gatherings of up to twenty people and twenty chairs.
- C. These rooms are to be freshly cleaned and vacuumed. The privacy of these rooms is very important. If access to the Artist is needed for any reason, contact the tour manager. We realize that in some venues there will not be two available rooms as well as a green room. If this is the case, the allocation of available rooms will be discussed during the production advance.

Please provide the necessary signage for these dressing rooms.

## CATERING RIDER

Please note that all amounts are accounting for ARTIST'S personnel only. Amounts do not include local staff, promoter or building personnel.

### GENERAL

- A. Please provide tables, chairs, cutlery and napkins at all meals.
- B. All items are best served a la Carte to provide maximum flexibility.
- C. Because of the ARTIST'S travel schedule, please adhere to the menu choices to insure healthy, well-balanced diets. If you would like to make any substitutions, please contact [lindsaybeals@paradigmmgmt.com](mailto:lindsaybeals@paradigmmgmt.com) to discuss.

### LUNCH: 6 Persons

Please choose one of the following menus:

\*\*\* Please have a variety of condiments pertaining to each item in each meal. (i.e. salad dressings, cheese, tomatoes, croutons, BBQ sauce, ketchup, mustard, honey mustard, mayo, pickles, onions, butter, salt, pepper, etc.)

#### MENU A

Grilled chicken, rice or potato, vegetables, fruit, garden salad, dessert

#### MENU B

BBQ, ribs, hamburgers, hot dogs, vegetables, fruit, chips and/or french-fries, garden salad, dessert

#### MENU C

Sub sandwiches, grilled cheese, soup, vegetable, fruit, chips and french-fries, garden salad, dessert

#### MENU D

Off-site lunch at a local restaurant (please contact Tour Manager to discuss this option)

### DINNER: 6 Persons \*\*\*A \$15 per person buyout is acceptable

Please choose one of the following menus:

\*\*\* Please have a variety of condiments pertaining to each item in each meal. (i.e. salad dressings, cheese, tomatoes, croutons, BBQ sauce, soy sauce, A-1 sauce, salsa, butter, salt, pepper, etc.)

#### MENU A

Pasta and baked/roasted chicken or turkey breasts (served warm), baked potatoes and two (2) additional hot vegetables, garden salad, hot rolls, dessert

#### MENU B

Oriental Vegetables and rice with chicken, shrimp or pork and baked pork chops, (served warm), potato dish and two (2) additional hot vegetables, garden salad, hot rolls, dessert

#### MENU C

Beef and Chicken Fajitas, corn and flour tortillas, rice, beans, and adequate toppings, two (2) hot vegetables, garden salad, dessert

#### MENU D

Roast or Steak, Grilled Chicken breasts, baked potatoes, two (2) additional hot vegetables, garden salad, hot rolls, dessert

### BEVERAGES

In addition to meal times, the following iced beverages should be available throughout the day:

- a. Purified bottled water (room temperature),
- b. Mountain Dew/ Gatorade/ Powerade
- c. Arizona Green Tea w. Ginseng & Honey
- d. Coffee with cream and sugar
- e. Assorted Fruit Juices

### SNACKS

In addition to meal times, the following snacks should be available throughout the day:

- a. Assorted fruits and nuts
- b. Chips Ahoy Cookies w/ milk
- c. Beef Jerky

## MERCHANDISE:

- A. Provide two (2) rectangular tables in the lobby area by noon for merchandise.
- B. A total two (2) merchandise workers will be required at each event, needed as follows:
- C. Merchandise workers should expect to work from scheduled start time to one and a half (1.5) hour after the performance ends.
- D. Under no circumstance will the Artist merchandise share selling space with any other non-tour entity. All display locations (tour and non-tour) will be at discretion of Tour Manager or designee. Any "non-tour" display must be approved by artist management prior to day of concert.

Any questions regarding merchandise please send to manager: [lindsaybeals@paradigmmgmt.com](mailto:lindsaybeals@paradigmmgmt.com)

## STAGE AND BATH TOWELS

- A. Please provide six (6) bath size towels and six (6) hand sized towels (previously washed if possible) at the time of load in, to be available through load out.
- B. Please provide six (6) hand sized towels in the Dressing Rooms

## PERFORMANCE AREA BANNERS / SIGN

Any and all banners/signs to be placed from the stage must be approved in writing from artist management prior to day of show. Email requests to [lindsaybeals@paradigmmgmt.com](mailto:lindsaybeals@paradigmmgmt.com) Please include the date of your show, along with the city and state. Tour manager will have final approval of where these banners are located. Under no circumstances, will any banners be allowed behind the artists.

## SECURITY

- A. All security personnel should arrive 1 hour prior to doors opening to be assigned to duties as follows:
- B. STAGE AREA  
Two guards for stage security  
Security should be at the post (stage left and right) from "doors" through performance.  
Following the performance, security should proceed to dressing area to escort artist to lobby and bus
- C. BUS/VAN AND TRUCK PARKING AREAS  
One guard for grounds  
Security should be in the vicinity of the tour bus/van to ensure artist gear is protected
- D. ROAMER  
During the show, security should stop all video and audio recording of the performance. Flash photography is allowed from assigned seats or briefly in front of stage if available space allows.

# SECTION 1 - TECHNICAL SPECIFICATIONS

## STAGING

- A. When building a portable stage in an arena or flat hall setting, minimum stage dimensions are to be 32' wide x 32' deep x 5' high. The stage is to be skirted in black material on the front. The stage will need to support 200 lbs per square ft.
- B. Two sets of stairs (one upstage left, one middle downstage front) are required for stage entrances and exits.
- C. When building a portable stage in an arena or convention centre setting, we will require a monitor position riser located stage left. Riser will be 16' wide x 16' deep x 2' high.
- D. In venues where flying sound is not an option, sound wings 8' wide x 8' deep x 5' high will be required. Wings are to be skirted in black material on the front and sides. Sound wings will need to support 200 lbs per square foot.
- E. When performing in a church setting, the entire stage (including any choir risers) must be cleared PRIOR to scheduled load-in time.
- F. Mix position is to be located from 50'-80' from the stage. One riser, 12' x 8' should be

supplied for audio equipment. When placing the mix position in a theatrical seating environment, please allow an area 14 seat wide x 4 rows deep for the mix location. In a church setting, we always prefer to place the mix position in a cross (left to right) aisle. If the consoles must be set-up over church pews, please allow 15' wide x 3 rows deep.

- G. Under no circumstances will the mix position be located under a balcony. Please make a note of this when making ticket pulls to avoid problems on the day of show.

### RISER

Please provide one (1) 8' x 8' x 3' carpeted riser to be used for the drums.

### ELECTRICAL SERVICES

- A. Please contact your local sound and lighting vendor for power requirements

shore power hook-up within 75' of the bus parking area.

- C. Building electrician is required at load-in time and throughout the day until the Artist's production manager instructs him or her to disconnect after the concert. Note that the electrician will be required up to two hours after the close of the concert to disconnect shore power when available.

### LABOR

- A. Please contact your sound and lighting vendors to determine their stagehand needs.  
B. Please provide the following labour to assist the Artist's crew in the unloading, setting up, striking and re loading of the Artist's production equipment. These stage hands should be in addition to your production company's needs

### RIGGING

Please contact your sound and lighting vendors about any rigging needs.

### HOUSELIGHTS

- A. The artists' production manager shall have complete control over the house lights. There shall be no lights in the place of engagement during the performance other than exit signs, aisle lights, and lights required for safety in the audience. Any security lights in the stage area are to be disconnected a minimum of 6 hours before show time.  
B. Should the house lights be controlled from a separate booth, the operator must be on the communication circuit at least 30 minutes before show time and continuously during the show. At no time should house lights come up during artist's performance, unless authorized by artists' lighting director, production manager, or road manager.

### MISCELLANEOUS

Artist is to have complete control over sound pressure levels, house lighting levels, and climate control. Notify artists' production manager immediately regarding any local restrictions (such as sound pressure limit).

## AUDIO EQUIPMENT SPECIFICATION FOR RUNKIDRUN

### HOUSE MIX POSITION

All RUNKIDRUN inputs will be for the exclusive use of RUNKIDRUN unless approved by the Production Manager

- 32 channel mixing console with a 4 band parametric EQ section. Console must have at least 8 aux sends. (E.g. Midas H-3000, Yamaha PM-4000, Soundcraft Series 5)
- (3) Reverb units (One each of: Yamaha Rev-500, SPX-990 and a TC Electronics

- M-One)
- Delay unit (TC Electronics D-Two)
- (6) Channels of insertable compression
- (6) Channels of insertable noise gates
- Two channel 1/3 Octave EQ's for mains EQ
- All necessary crossovers and limiters for the main PA (FOH is the preferred position for any DSP)
- CD/Cassette player.

## HOUSE SPEAKERS AND AMPLIFIERS

- The house speaker cabinets are to be comprised of professional, "state of the art" components. The system is to be operated in stereo, and must be adequately powered by professional quality amplifiers.
- The speaker arrays shall be actively crossed over (minimum 3 way stereo) with accompanying subwoofer cabinets. These arrays shall be designed to give even coverage to all seats without phase or lobing errors.
- Please make sure that there is adequate PA coverage to the first couple of rows. It may be necessary to have some Front Fills to accomplish this. The speaker and amplifier system shall be capable of producing sound pressure levels of 114db "A" weighted with a bandwidth of 30 Hz – 16 kHz at the house mix position. (this is at peak... 108 DbA sustained)

NO HOMEMADE SPEAKERS!!! ABSOLUTELY NO EXCEPTIONS!

## MONITOR MIX

- Minimum 40 Channel Monitor Console with at least 16 mix outputs (e.g. Midas H-3000, Yamaha PM - 4,000, Soundcraft Series 5) Absolutely No Mackie, Allen and Heath, or Peavy
- Monitor Wedges with appropriate power amps. Wedges should be either a single 12" and horn or a single 15" and horn. We prefer that the wedges be bi-amped but good quality adequately powered passive wedges are acceptable.
- Subwoofer for Drummer
- 2) 1/3 Octave EQ's (one for the drum mix and one for the front mix)
- (8) Compressors to insert on vocal and instrument channels (e.g. Drawmer, BSS, Dbx)
- (8) Gates to be inserted on drum channels (e.g. Drawmer, BSS, Dbx)
- (2) Reverb units (e.g. Lexicon PCM 70, 80, 90, Yamaha SPX 990, 900, Rev. 5, or any T.C. gear)

Monitor Console capable of AT LEAST 4 separate mixes.  
Each mix must have a dedicated EQ!!!

Stage Right (Guitar/BGVs): 1 monitor wedge  
 Stage Right (Piano): 1 monitor wedge  
 Stage Left (Bass): 1 monitor wedge  
 Stage Center (Guitar/Lead Vocals): 2 monitor wedges  
 Upstage Center (Drums): 2 monitor wedges (drum fill if possible)

## MICS, DI'S, AND STANDS

\*\*\* Please supply all mics DI's and stands per our input list. \*\*\*

# LIGHTING

This rider should act as a guide to define the quality and scope of the lighting requirements. In general, much creative license is given to the L.D., lighting tech and/or vendor to design and configure the lighting package to fit the specific event parameters. All equipment must be in good working order and must be approved by the Production Manager.

\*Notes Regarding 'In-House' Lighting: Any 'in-house' lighting fixtures to be used are subject to focus and gelling at the sole discretion of the Production Manager. Appropriate means to focus/gel 'in-house' lighting fixtures must be provided (i.e. Genie Lift or equivalent). Any substitutions/modifications to this rider must be approved by Manager.

A. Downstage

Single hung truss 32'-40' in length at a minimum of 20' trim either flown or ground supported. Truss should consist of twelve (24) 1000 watt PAR64 fixtures.

B. Upstage

Single hung truss 32' – 40' in length at a minimum of 20' trim either flown or ground supported. Truss should consist of twelve (12) to twenty-four (24) 1000 watt PAR64 fixtures, six (6) professional quality intelligent lights (see intelligent lighting specifications below)

C. Intelligent Lighting

Six (6) moving lights of professional quality. Acceptable models are as follows: Studio Spot, Studio Color, Mac 250, Mac 500, Mac 600, Mac 2000, Cyberlight, Technobeam... etc

D. Console

Console choice is at the discretion of the vendor, L.D. or lighting tech. Console should be in good working order and should adequately meet the needs of the lighting design.

E. Other

One (1) Black backdrop hung from upstage truss.  
One (1) L.D./tech knowledgeable of lighting equipment provided.

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CONCLUSION No section or item may be deleted or ignored without advance approval from the Artist Management. If a specific section or item is, or may be a problem for you, please discuss it with the Artist Management as soon as possible. I the undersigned have read and understand the contents of this Rider and accept the responsibility of fulfilling all the requirements therein.

Purchaser \_\_\_\_\_ Date \_\_\_\_\_

Artist Management \_\_\_\_\_ Date \_\_\_\_\_

# Paradigm Management

# RUNKIDRUN

## PURCHASER "HOT" SHEET

Purchaser Contact Person: \_\_\_\_\_

Phone: (\_\_\_\_)\_\_\_\_-\_\_\_\_ Fax: (\_\_\_\_)\_\_\_\_-\_\_\_\_ Cell: (\_\_\_\_)\_\_\_\_-\_\_\_\_

Email: \_\_\_\_\_ Time Zone: \_\_\_\_\_

Venue Address: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Hotel Name \_\_\_\_\_

Address \_\_\_\_\_

Hotel Phone \_\_\_\_\_ Hotel Fax \_\_\_\_\_

Confirmation Numbers \_\_\_\_\_

Hotel Amenities: \_\_\_\_\_

Who will settle the show with the Tour Manager? \_\_\_\_\_

Facilities Manager: \_\_\_\_\_

Phone: (\_\_\_\_)\_\_\_\_-\_\_\_\_ Fax: (\_\_\_\_)\_\_\_\_-\_\_\_\_ Cell: (\_\_\_\_)\_\_\_\_-\_\_\_\_

Venue Type: \_\_\_\_\_ (arena, theatre, church, conventions ctr., etc.)

Seating Capacity: \_\_\_\_\_ theatre seats ( ) pews ( ) other: \_\_\_\_\_

Load-in: Dock ( ) Ramp ( ) Distance to stage ( )

Electrician: \_\_\_\_\_ Phone: (\_\_\_\_)\_\_\_\_-\_\_\_\_

200 amps 3 phase Lighting power? yes ( ) no ( ) distance?( )

100 amps 3 phase Audio power? yes ( ) no ( ) distance?( )

Adjacent parking facilities for 2 busses yes ( ) no ( ) distance?( )

Shore Power for tour busses? yes ( ) no ( ) distance?( )

Can equipment be flown from your trusses? yes ( ) no ( )

Showers at venue? yes ( ) no ( )

High speed internet yes ( ) no ( ) wireless?( )

Exercise facilities yes ( ) no ( ) distance?( )

Stage Hands: Union ( ) Paid non-union ( ) Volunteer ( )

Please fill out this form and fax to artist management at your earliest convenience

## Paradigm Management

# RUNKIDRUN

## BACKLINE

Performer	Instrument	Equipment	Location
David Curtis	Guitar	1 Orange Ad 30 Combo OR 1 Marshall JCM 900- Marshall 1960 Cabs	Mid Stage Center
Neil Endicott	Guitar	1 Orange Ad 30 Combo OR 1 Marshall JCM 900- Marshall 1960 Cabs	Stage Right
Neil Endicott	Keys	Nord Keyboard (Weighted Keys)	Stage Right
Matt Jackson	Drums	DW 4 piece Drum Set 14 inch High Hats 22 Ride/ Crash 20 inch Crash(preferred but 19 inch will work) Zildjian	Kit and Riser Up Stage Center
Paul Stewart	Bass	Ampeg 8x10 Cab- SVT Classic Head	Stage Left