

UNIVERSITY OF ARKANSAS

REQUEST FOR PROPOSAL NO. 600447

Audio Visual Services for Campaign Arkansas Gala Concert

Proposals Due By: May 4, 2016, 2:30 pm

1.0 **INTRODUCTION**

The Board of Trustees of the University of Arkansas seek proposals from reputable firms for Concert Production, fulfilling the included Technical Rider and Audio/Visual (A/V) Services for the Campaign Arkansas Gala Concert to be held September 15, 2016 at Baum Stadium East Parking lot on the University of Arkansas campus.

All questions regarding this RFP should be directed to:

Ellen Ferguson, Procurement Coordinator
Office of Business Affairs
321 Administration Building
University of Arkansas
Fayetteville, AR 72701
E-mail: ellenf@uark.edu
Phone: (479) 575-5314
Fax: (479) 575-3128

All questions will be asked and answered in written format (email is preferred), and will be posted as "Q&A" documents on the HogBid website.

2.0 **SCOPE**

In 2012 the University of Arkansas embarked on a capital campaign titled Campaign Arkansas. On Thursday, September 15, 2016 the U of A will kick-off a three day celebration for VIP's, university supporters and friends announcing the public launch and fund raising goal of Campaign Arkansas. The evening will begin at 7:30pm with several U of A dignitaries speaking, a presentation by the Arkansas Alumni Association followed by a concert by the Commodores at 8:00pm. The Commodores performance is scheduled for 75 min.

3.0 **GOALS AND MINIMUM REQUIREMENTS**

Goal

The goal of this event is to provide friends and guests of the University of Arkansas a first class concert experience that kicks-off a three-day celebration announcing the public launch and fund raising goal of the universities capital campaign, Campaign Arkansas. Concert activities will begin at 7:30pm on Thursday, September 15, 2016 on the south end of the east parking lot of Baum Stadium on the U of A campus. VIP parking will be in the north end of the east parking lot with general admission parking in the west parking lot of Baum Stadium. It is the intent this concert will be a fantastic start of a weekend full of festivities for the Campaign Arkansas steering committee, U of A supporters and friends.

Minimum Requirements

The minimum requirements developed to meet the goal of producing the 2016 Campaign Arkansas kick-off concert, will include the desired staging, display needs and performers requirements for a first-class, professional event. The vendor must meet the professional standards and timeline to ensure that all parties involved in the production of the event can accomplish necessary tasks in a timely manner and meet all requirements of the included Commodores Technical Rider.

Vendor must schedule a site visit for visual reference of the event space and so they may understand the scope of the planned event and event location.

Audio

Vendor must supply all technical audio requirements noted in the attached Commodores Technical Rider.

Video Systems

In addition to the technical video requirements noted in the attached Commodores Technical Rider vendor must also supply.

LED or Projection Screens to flank each side of the stage for purposes of video playback and IMAG with a minimum screen size of 648 square feet in a 16 x 9 configuration.

Video playback system

One (1) Scalable video switcher

Video switcher capable of accepting HD resolution signals from multiple sources including but not limited to, camera, computer, HDD and video playback device at 1920 x 1080 or greater lines of resolution. The switcher needs to be capable of outputting a HD digital signal to IMAG screens flanking the stage.

Digital HD playback capabilities of .mov or mp4 HD video files from HDD or solid-state playback system.

Three (3) Cameras

HD cameras with a minimum resolution of 1920 x 1080 with studio configurations. Camera lenses sufficient to provide medium close up shots of performers on stage.

Engineering console with all remote camera controls, testing and monitoring equipment necessary to ensure clean, uninterrupted digital signal to IMAG display.

Ability to record line cut of event on HDD or solid state recording media and deliver a 1920 x 1080 or greater resolution digital .mov or mp4 video file of the event on portable media at not less than 50mb compression within two weeks of the conclusion of the event.

Lighting System

Vendor must supply all technical lighting requirements noted in the included Commodores Technical Rider.

Staging and Rigging

Vendor must supply all technical staging and rigging requirements noted in the included Commodores Technical Rider.

Two banners to be hung on each side of the stage inside the IMAG screens. Banners to be provide by University of Arkansas.

Additional Requirements

One (1) climate controlled VIP tent to be located to the east and north of the main stage with a capacity of 200 standing persons.

One (1) climate controlled Meet and Greet tent (20x20) to be placed directly south of the VIP tent.

Fencing around the perimeter of the East Baum concert area.

Power generators sufficient to power all lighting, sound and video equipment for performance, VIP tents, vendors, and housing quarters for performers and performers support staff.

Barricade/Bike Rack Barricade around event area to prevent personnel from entering audience area without security check.

Event staff for parking, checks points, seating, crowd control, etc. Parking will work in conjunction with U of A parking and transit.

VIP seating to be placed directly in front of stage. 15 rows of 34 chairs each with one isles 36" wide running from the stage, down the center of the chairs, to the back of the VIP seating area. With 48" wide aisle between stage barricade and first row of VIP chairs.

Barricade between general admission area and VIP area of audience.

Portable toilets suitable for an audience of 2500 people.

Clean-up after event.

Vendor will provided all equipment necessary for set-up and tear down.

Vendor will provide all room and board necessary for production staff, if required.

Security for event. Security will work in conjunction with UAPD.

Support Staff and Key Personnel

Vendor shall supply the following but not limited to, key personnel for the equipment setup, operation of the equipment during the event, and equipment tear down. Vendor shall supply with their proposal the resumes and experience levels of all of the key personnel. The vendor's proposal shall be all inclusive of the labor required to transport, setup, calibrate, operate, strike, and load out all of the equipment and systems required for the event. This will include all stagehands, lift operators, truck drivers, fork lift operators and any other personnel required by the vendor to perform its obligations under this proposal.

4.1 **INSTRUCTIONS TO BIDDERS & CONTRACT TERMS**

All bidders are strongly encouraged to carefully review the following instructions to bidders. The University of Arkansas is not responsible for any misinterpretation or misunderstanding of these instructions on the part of the Bidders.

4.2 **Receipt of Proposals**

Sealed proposals must be received in the Office of Business Affairs, Administration Building Room 321 no later than **2:30 pm, May 4, 2016** at which time all received proposals will be publicly opened. Three (3) copies of the proposal should be provided and one copy on a CD, in addition to the Redacted Copy per below. Any proposal received after the time specified for receipt of proposals will not be considered. All rejected proposals will be returned unopened. All proposals must be in writing and must be executed and **signed** by an authorized officer of the bidder.

Additional Redacted Copy REQUIRED

Proprietary information submitted in response to this RFP will be processed in accordance with applicable State of Arkansas procurement law. Documents pertaining to the RFP become the property of the University of Arkansas and shall be open to public inspection when the bid solicitation has been awarded and a final contract agreement is complete.

It is the responsibility of the respondent to identify all proprietary information included in their bid proposal response. The respondent shall submit one complete electronic copy of the proposal from which any proprietary information has been removed, i.e., a redacted copy (marked "REDACTED COPY"). The redacted copy should reflect the same pagination as the original, show the empty space from which information was redacted, and should be submitted on a CD or flash drive, preferably in a PDF format. Except for the redacted information, the redacted copy must be identical to the original hard copy submitted for the bid response to be considered. The respondent is responsible for ensuring the redacted copy on CD/flash drive is protected against restoration of redacted data. The redacted copy may be open to public inspection under the Freedom of Information Act (FOIA) without further notice to the respondent once a contract is final. If the required redacted copy is not received for the bid solicitation the entire proposal will be deemed "non-responsive" and will not be considered. If during a subsequent review process the University determines that specific information redacted by the respondent is subject to disclosure under FOIA, the respondent will be contacted prior to release of the information.

The University reserves the right to reject any and all proposals and to waive formalities.

4.3 **Contract Length**

The required services described herein are to commence as soon as possible and shall continue in force until satisfactory completion of the project.

4.4 **Contract Information**

Bidders should note the following in regard to the University's contracting authority and amend any documents accordingly.

The University may not contract with another party:

To pay any penalties or charges which in fact are penalties for any reason.

To indemnify and defend that party for any liability and damages, however, the University may agree to hold the other party harmless from any loss or claim provided that any determination of the liability of such losses or claims shall be according to the procedures and under the jurisdiction of the Arkansas State Claims Commission.

Upon default, to pay damages, legal expenses, other costs and expenses of any other party.

To agree to conduct litigation in a place other than Washington County, Arkansas.

To agree with any provisions of a contract which violates the laws of the Constitution of the State of Arkansas.

4.04 **Contract Termination and Assignment**

Either party shall have the right to terminate this contract for any reason during its term, upon giving a minimum of sixty (60) days notice to the other party.

The Contract will not be assignable without prior written consent of both parties. Any attempted assignment without such consent shall be grounds and cause for immediate termination of this contract.

4.05 **Formation of the Agreement/Contract**

At its option, the University may take either one of the following actions in order to create the agreement between the University and the selected Contractor:

- A. Accept a proposal as written by issuing a written notice to the selected Contractor, which refers to the Request For Proposal and accept the proposal submitted in response to it.
- B. Enter negotiations with one or more firms in an effort to reach a mutually satisfactory written agreement, which will be executed by both parties and will be based upon this Request for Proposal, the proposal submitted by the firm and negotiations concerning these.

Because the University may use alternative (A) above, each Bidder should include in its proposal all requirements, terms or conditions it may have, and should not assume that an opportunity will exist to add such matters after the proposal is submitted.

The contents of this RFP will be incorporated into the final contract documents, which will include a Standard University agreement.

4.06 **Provisions Deemed Included in the Proposal**

Unless a Bidder specifically provides otherwise, in its written proposal, the proposal received by the University in response to this Request for Proposal shall automatically be deemed to include the firm's agreement to the following provisions:

The proposal constitutes an offer from the Bidder which shall remain open and irrevocable for a period of ninety (90) days from the deadline for submitting proposals; and

The Bidder consents to the University contacting and obtaining any information relevant to this Request for Proposal from the references identified by the Bidder in its proposal or others.

4.07 **Award**

The University reserves the right to reject any or all bids, or any portion thereof, to re-advertise if deemed necessary, and to investigate any or all bids and request additional information as necessary in order to substantiate the professional, financial and/or technical qualifications of the Bidders. Contract will be awarded to the Bidder whose proposal adheres to the conditions set forth in the RFP, and in the sole judgment of the University, best meets the overall goals and financial objectives of the University.

4.08 **Cost for Proposal Preparation and Campus Visits**

The University will not reimburse Bidders costs incurred in the preparation and submission of proposals, nor will the University reimburse Bidders for expenses related to visiting the campus or providing on-campus presentations related to the proposals.

4.09 **Telegraphic Proposals**

Telegraphic, email or FAX proposals will not be considered. However, written proposals may be modified by such means, provided the notice of modification is received prior to the opening date and hour specified, and a signed written confirmation of the modification is received by the University within 48 working hours of receipt of the telegraphic modification.

4.10 **Acknowledgment of Addenda**

Bidders should acknowledge receipt of addenda by letter, email or FAX within 48 hours of receipt. Failure to provide such acknowledgment may be grounds for disqualification.

4.11 **Additional Information**

Bidders are cautioned that the University is not obligated to ask for or accept after the opening date, data that is essential for a complete and thorough evaluation of the proposal. The University may award a Contract based upon initial submissions without any further discussion of such proposals. Accordingly, each proposal should be submitted on the most favorable and complete price and technical terms as possible.

4.12 **Proprietary Information**

After the award of the Contract, all proposals will be open for public inspection. Financial data, trade secrets, test data, and similar proprietary information will, the extent permitted by law, remain confidential provided such material is clearly so marked by the Bidder prior to submission of the RFP. However, financial proposal information may not be confidential.

4.13 **Force Majeure**

Both parties shall agree that, by reason of strike or other labor disputes, civil disorders, inclement weather, Acts of God, or other unavoidable cause, either party is unable to entirely perform its obligations, such nonperformance shall not be considered a breach of agreement.

5.0 CONTRACTOR OPERATING REQUIREMENTS & OBLIGATIONS

5.01 Standard of Performance

The Contractor shall perform according to the terms and conditions as stated herein, and according to the highest standards and commercial practices. Instances of poor performance by the Contractor will be documented and submitted to the Contractor for immediate review and corrective action. Continued instances of poor performance will be deemed a breach of the specifications of this RFP and shall be grounds and cause for immediate termination of this contract. A review meeting will be called between the University and the Contractor when documented instances of poor performance occur. A plan for corrective action agreeable to both parties will be developed and implemented. The University retains the right to assess whether and when performance is subsequently acceptable.

5.02 Indemnification & Insurance

The Contractor shall indemnify and hold harmless the University, its officers and employees from all claims, suits, actions, damages, and costs of every nature and description arising out of or resulting from the Contract, or the provision of services under the Contract.

The Contractor shall purchase and maintain at Contractor's expense, the following minimum insurance coverage for the period of the contract. Certificates evidencing the effective dates and amounts of such insurance must be provided to the University.

Workers Compensation: As required by the State of Arkansas.

Commercial General Liability, with no less than \$1,000,000 each occurrence for bodily injury, products liability, contractual liability, and property damage.

Policies shall be issued by an insurance company authorized to do business in the State of Arkansas and shall provide that policy may not be canceled except upon thirty- (30) days prior written notice to the University of Arkansas.

5.03 Examination of Records

The Contractor agrees that the University or any of its duly authorized representatives shall at any time during the term of this contract have access to, and the right to audit and examine, any pertinent records of Contractor related to this Contract.

5.04 Permits & Licenses

The Contractor will obtain and maintain, at its expense, and in its name, all necessary licenses and permits required to perform the services described herein.

5.05 Quality of Services

It is the intention of the University that this service is of the highest quality attainable. The Contractor shall consistently maintain a superior record of conformance with all state and local regulations.

5.06 **Code Compliance**

Contractor will abide by all State and Federal laws, safety and fire codes, regulations and other ordinances pertaining to the Contractor's operations at the University.

5.07 **Taxes**

The Contractor will be responsible for collection and payment of all required taxes (local, state, federal) relating to its agreement with the University.

6.0 **PROPOSAL FORMAT**

6.01 **Proposal Format and Content**

1. Describe your unique qualifications and experience (see the first evaluation criteria item).
2. Provide references directly relevant to the scope of this project (see Section 5.04).
3. Describe current and projected workload and work capacity (see the third evaluation criteria item).
4. Describe work elements and how they will be performed.
5. Provide a project schedule showing allocation of effort and estimated completion date.
6. Provide a summary of all project costs with not-to-exceed budgets for reimbursable expenses such as travel, communications, supplies, printing, etc.

6.02 **Organization**

Bidder is to describe the organizational line of authority for management personnel from the local to the highest corporate level.

6.03 **Support Staff & Personnel**

The Contractor shall provide all personnel, labor and administrative and financial support as needed to meet the requirements of the services requested herein. Bidder is to describe the support staff who are available to support local personnel, their qualifications, geographic location, and types of support to be provided and under what conditions.

6.04 **References**

A minimum of three (3) references must be provided, including the organization's name, address, contact person and telephone number. References are to be parties who can attest to the qualifications relevant to providing services requested. Please see form on Page 11.

7.0 **PROPOSAL EVALUATION**

7.01 **Evaluation Criteria**

In general, all proposals will be evaluated as to their ability to provide the requested services and financial objectives of the Office of the University Relations. Specifically, the Office of University Relations will review all accepted proposals with particular emphasis on the following:

1. Prior experience with projects of similar nature and scope, including a demonstrated ability to provide ALL equipment and services as required: Equals **30% of scoring.**
2. Understanding of work to be performed, including plans for meeting the objectives of the contract and time frames: Equals **20% of scoring.**
3. Qualifications of staff and ability to meet minimum requirements: Equals **20% of scoring.**
4. Price proposal: Equals **30% of scoring.**

Respondents will be ranked and the highest ranked Bidder will enter into contract negotiations to provide production services.

REFERENCES

Bidders shall submit three recent customer references of companies for whom you have provided Executive Search Committee Services:

1. Company Name _____

Address _____

Company Phone Number _____

Contact Person _____

Contact Phone Number _____

2. Company Name _____

Address _____

Company Phone Number _____

Contact Person _____

Contact Phone Number _____

3. Company Name _____

Address _____

Company Phone Number _____

Contact Person _____

Contact Phone Number _____



THE COMMODORES – TECHNICAL RIDER

This rider attached hereto and made part of contract, has been prepared to detail requirements **PRODUCER** feels necessary to enable The Commodores to present the best possible show.

To save time and to be totally clear, do not amend or change this rider for return. Instead, read each item carefully and on a separate paper note any objections, questions or difficulties as they relate to your situation for each category. By telephone advance, each item will be dealt with by a representative of The Commodores.

If there are any requirements that cannot be fulfilled, or if you feel there may be a problem, regardless of its nature, please contact us so that we can find a solution now, as opposed to making it a larger problem during the show day. We look forward to working with you and thank you for your cooperation in advance.

PURCHASER SHALL PROVIDE AND PAY FOR THE FOLLOWING EQUIPMENT AND SERVICES AT NO COST TO THE ARTIST:

23. SOUND REQUIREMENTS

23.1 PURCHASER shall provide, at no cost or charge to **ARTIST**, a 1st class sound system in place for performance. **PRODUCER** shall have sole approval and must approve of the entire sound system before **PURCHASER** makes arrangements and/or contracts production/sound company.

23.2 HOUSE SPEAKER SYSTEM shall be an active (3) or (4) way stereo system. System shall be a "pre-manufactured" system, such as Clair, L Acoustics, EV, Meyer or JBL. System shall provide full frequency response to all seating locations, including balcony seating if applicable. All speaker clusters shall be adjustable from the house mix location and shall include 1/3 octave equalization.

23.3 HOUSE MIX LOCATION EQUIPMENT – The following equipment shall be provided:

<ul style="list-style-type: none">- (1) Yamaha PM5D or Yamaha CL-5 Any other mixing consoles be must be approved by PRODUCER)	<ul style="list-style-type: none">- (1) CD Player- (1) Talk-back microphone- (1) I-Com headset & beltack on same channel as monitor console
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The mix equipment shall be well lit with Litlites or equivalent dimmable source. All patch cables needed to neatly connect the above equipment shall be provided. See section 0 for detail.



23.4 MONITOR SYSTEM - The following equipment shall be provided:

<ul style="list-style-type: none">- (1) Yamaha PM5D or Yamaha CL-5 Any other mixing consoles be must be approved by PRODUCER)- (12) Top quality Bi-amped wedge monitors, 12 amp channels required- (1) 3 or 4 way active stereo sidefills - minimum of 2 x 18" per side for low end- (1) Butt kicker (Primary) and one (1) sub cabinet (backup), 1 amp channel required	<ul style="list-style-type: none">- (4) Shure PSM 900/1000 wireless in-ear-systems with antenna combiner- (2) Shure PSM 900/1000 hardwire in-ear-systems- (1) I-Com headset & belt pack on same channel as house console- (1) CD player
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The monitor mix location shall be down stage left, and shall be well lit. All cables shall have enough length so associated equipment can be positioned on either side of operator.

23.5 MISCELLANEOUS SOUND EQUIPMENT - The following equipment shall be provided:

<ul style="list-style-type: none">- (4) Shure Beta58 UHF-R wireless handheld systems- (1) 48-channel snake with 48-channel monitor system split
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23.6 HOUSE CONSOLE, MONITOR CONSOLE, STAGE DETAIL, AND SOUND STAGE PLOT

23.6.1. THE COMMODORES HOUSE CONSOLE SCHEDULE								G-Gate C-Comp	
CH	INPUT	TRANSDUCER	VCA	MUTE	GRP	PROC	CH	STEREO MODULES	
#	INPUT	VCA	MUTE						
1	Kick Out	Audix D6	1&9	1&10		G1	1		
2	Kick In	Sennheiser e901	1&9	1&10			2	1	SPX 990 #1 10 10
3	Snare Top	Sennheiser e904	2&9	1&10			3	2	SPX 990 #2 10 10
4	Snare Bottom	Sennheiser e914	2&9	1&10			4	3	SPX 990 #3 10 10
5	Hi Hat	Sennheiser e914	2&9	1&10			5	4	TC 2290 10 10
6	Rack 1	Sennheiser e904	3&9	1&10		G2	6	5	
7	Rack 2	Sennheiser e904	3&9	1&10		G3	7	6	
8	Floor Tom	Sennheiser e904	3&9	1&10		G4	8	7	CD Player
9	Ride Cymbal	Sennheiser e914	9	1&10			9	8	COMPUTER
10	OH SR (Ride)	Sennheiser e914	9	1&10			10	GROUP / AUX OUTPUTS	
11	OH SL (Crash)	Sennheiser e914	9	1&10			11	1	Talk Back To Monitors
12	Click Track, VS1824	DI		1,9&10			12	2	SUBS
13	Perc Track, VS1824	DI	9	1,9&10			13	3	
14	Bass DI	DI	1&9	2&10			14	4	
15	Bass HEAD	Direct Out	1&9	2&10		C1	15	5	
16	Guitar L	DI	4&9	3&10			16	6	
17	Guitar R	DI	4&9	3&10			17	7	
18	SR Keys #1/L	DI	5&9	4&10		C2	18	8	
19	SR Keys #1/R	DI	5&9	4&10		C3	19	9	
20	SR Keys #2/L	DI	5&9	4&10		C4	20	10	
21	SR Keys #2/R	DI	5&9	4&10		C5	21	11	
22	SR Keys #3/L	DI	5&9	4&10		C6	22	12	
23	SL Keys L	DI	6&9	5&10		C7	23	13	
24	SL Keys R	DI	6&9	5&10		C8	24	14	
25	Voc/SR Keys	Audix OM-5	7	6&10			25	15	
26	Voc/GTR	Audix OM-5	7	6&10			26	16	SPX 990 #1 L
27	Voc/Bass	Audix OM-5	7	6&10			27	17	SPX 990 #1 R
28	Voc/SL Keys	Audix OM-5	7	6&10			28	18	SPX 990 #2 L
29	Voc/Track L, VS1824	DI	7	6, 9&10			29	19	SPX 990 #2 R
30	Voc/Track R, VS1824	DI	7	6, 9&10			30	20	SPX 990 #3 L
31	JD W/L	Wireless	8	7&10		C9	31	21	SPX 990 #3 R
32	Clyde W/L	Wireless	8	7&10		C10	32	22	2290
33	WAK W/L	Wireless	8	7&10		C11	33	23	
34	Spare W/L	Wireless	8	7&10		C12	34	24	
35	DSR Keys	DI	5&9	8&10			35		
36	VDrum L	DI	9	8&10			36		
37	VDrum R	DI	9	8&10			37		
38	HUD L, VS1824	DI	6&9	5, 9&10			38		
39	HUD R, VS1824	DI	6&9	5, 9&10			39		
40	Talk Back	Audix OM-5					40		
								MATRIX OUTPUTS	
								1	REC L
								2	REC R
								3	
								4	
								5	FRONT FILLS
								6	DELAY FILLS
								7	HOUSE LEFT
								8	HOUSE RIGHT
CH	INPUT	TRANSDUCER	VCA	MUTE	GRP	PROC	CH		



23.6.2. THE COMMODORES MONITOR CONSOLE SCHEDULE							G-Gate C-	
CH	INPUT	TRANSDUCER	VCA	MUTE	GRP	PROC	CH	STEREO MODULES
1	Kick Out	Audix D6	1&10	1&10		G1 C1	1	1L Reverb 1 L
2	Kick In	Sennheiser e901	1&10	1&10		G2 C2	2	1R " R
3	Snare Top	Sennheiser e904	1&10	1&10			3	2L Reverb 2 L
4	Snare Bottom	Sennheiser e914	1&10	10			4	2R " R
5	Hi Hat	Sennheiser e914	1&10	10			5	3L Computer L
6	Rack 1	Sennheiser e904	1&10	10		G3	6	3R Computer R
7	Rack 2	Sennheiser e904	1&10	10		G4	7	4L
8	Floor Tom	Sennheiser e904	3&9	1&2		G4	8	4R
9	Ride Cymbal	Sennheiser e914	9	1&2			9	
10	OH SR (Ride)	Sennheiser e914	1&10	10			10	
11	OH SL (Crash)	Sennheiser e914	1&10	10			11	
12	Click Track, VS1824	DI	1&10	10			12	
13	Perc Track, VS1824	DI	1&10	10			13	
14	Bass DI	DI	2&10	2&10		C3	14	1 Front
15	Bass HEAD	Direct Out	2&10	2&10			15	2 Drum Sub
16	Guitar L	DI	3&10	3&10			16	3 SL Sidefill
17	Guitar R	DI	3&10	3&10			17	4 SR Sidefill
18	SR Keys #1/L	DI	4&10	4&10			18	5 SR Key Ears L - Thom
19	SR Keys #1/R	DI	4&10	4&10			19	6 SR Key Ears R
20	SR Keys #2/L	DI	4&10	4&10			20	7 Guitar Ears L - Jeffrey
21	SR Keys #2/R	DI	4&10	4&10			21	8 Guitar Ears R
22	SR Keys #3/L	DI	4&10	4&10			22	9 Bass - Tyron
23	SL Keys L	DI	5&10	5&10		C4	23	10
24	SL Keys R	DI	5&10	5&10		C5	24	11 SL Key Ears L - Pierre
25	Voc/SR Keys	Audix OM-5	6&10	6&10			25	12 SL Key Ears R
26	Voc/GTR	Audix OM-5	6&10	6&10			26	13 Drum Ears L - Scott
27	Voc/Bass	Audix OM-5	6&10	6&10			27	14 Drum Ears R
28	Voc/SL Keys	Audix OM-5	6&10	6&10			28	15
29	Voc/Track L, VS1824	DI	6&10	6&10		C6	29	16
30	Voc/Track L, VS1824	DI	6&10	6&10		C7	30	17 Reverb #1 mix
31	JD W/L	Wireless	7&10	7&10		C8	31	18 Reverb #2 solo
32	Clyde W/L	Wireless	7&10	7&10		C9	32	19 Clyde Ears L
33	WAK W/L	Wireless	7&10	7&10		C10	33	20 Clyde Ears R
34	Spare W/L	Wireless	7&10	7&10		C11	34	21 WAK Ears L
35	DSR Keys	DI	8&10	8&10			35	22 WAK Ears R
36	VDrum L	DI	8&10	8&10		C12	36	23 JD Ears L
37	VDrum R	DI	8&10	8&10		C13	37	24 JD Ears R
38	HUD L, VS1824	DI	5&10	5&10			38	
39	HUD R, VS1824	DI	5&10	5&10			39	
40	WAK Guitar (Monitors only) Shure SM57		8&10	8&10			40	
41							41	
42							42	
43							43	
44	Talk Back from FOH						44	
CH	INPUT		VCA	MUTE	GRP	PROC	CH	
							8	



23.6.3 THE COMMODORES – STAGE DETAIL						
HSE	SN	INPUT	MIC	STAND	SN	MON
1		Kick Out	Audix D6	Short boom		1
2		Kick In	Sennheiser e901			2
3		Snare Top	Sennheiser e904	Short boom		3
4		Snare Bottom	Sennheiser e914	Short boom		4
5		HiHat	Sennheiser e914	Straight		5
6		Rack 1	Sennheiser e904			6
7		Rack 2	Sennheiser e904			7
8		Floor Tom	Sennheiser e904			8
9		Ride Cymbal	Sennheiser e914	Short boom		9
10		OH SR (Ride)	Sennheiser e914	Tall boom		10
11		OH SL (Crash)	Sennheiser e914	Tall boom		11
12		Click Track, VS1824	DI			12
13		Perc Track, VS1824	DI			13
14		Bass DI	DI			14
15		Bass Head	Direct Out			15
16		Guitar L	DI			16
17		Guitar R	DI			17
18		SR Keys #1/L	DI			18
19		SR Keys #1/R	DI			19
20		SR Keys #2/L	DI			20
21		SR Keys #2/R	DI			21
22		SR Keys #3/L	DI			22
23		SL Keys L	DI			23
24		SL Keys R	DI			24
25		Voc/SR Keys	Audix OM5	Tripod w/boom		25
26		Voc/GTR	Audix OM5	Tripod w/boom		26
27		Voc/Bass	Audix OM5	Tripod w/boom		27
28		Voc/SL Keys	Audix OM5	Tripod w/boom		28
29		Voc/Track L, VS1824	DI			29
30		Voc/Track R, VS1824	DI			30
31		JD W/L		Straight		31
32		Clyde W/L		Straight		32
33		WAK W/L		Straight		33
34		Spare W/L		Straight		34
35		DSR Keys	DI	Tripod w/boom		35
36		VDrum L	DI	Tripod w/boom (for vocal)		36
37		VDrum R	DI			37
38		HUD L, VS1824	DI			38
39		HUD R, VS1824	DI			39
40		WAK Guitar (Monitors only)	Shure SM57	Short Boom		40
HSE	SN				SN	MON
23.6.4 THE COMMODORES – MONITOR MIX ASSIGNMENTS						
Mix	Description		Mix	Description		
1-2	Front (1), Buttkicker (2)		13-14	Drum Ears (Hardwired) - Scott		
3-4	Side Fill – SL (3), SR (4)		15-16	JD Ears (Wireless) 2 transm/2 recievr		
5-6	SR Keys (2 wedges)		17-18	17 Reverb 1 / 18 Reverb 2		
7-8	Guitar Ears (Wireless) - Jeffrey		19-20	Clyde Ears (Wireless)		
9-10	Bass (9) - Tyron		21-22	WAK Ears (Wireless)		
11-12	SL Keys (2 wedges)		23-24			



24. BAND EQUIPMENT

PURCHASER shall provide the following equipment for **ARTIST's** performance. It shall be available at the venue (4) hours before sound check.

(1) qualified backline technician shall also be provided with the band equipment and shall be exclusively for **ARTIST**.

<p>DRUMS [DW / Yamaha] (Depth x Diameter)</p> <ul style="list-style-type: none"> - (1) 18" x 20" Kick Drum - (1) 8" x 10" Rack Tom - (1) 10" x 12" Rack Tom - (1) 14" x 16" Floor Tom - (2) 5" x 14" Wood Snare <p>CYMBALS [Zildjian]</p> <ul style="list-style-type: none"> - (1) 14" Hi Hat - (2) 10" Splash - (1) 16" Crash Thin - (2) 17" Crash Med/Thin - (1) 18" Crash Med/Thin - (1) 18" China Crash - (2) 20" Ride Custom <p>DRUMS HARDWARE [Heavy Duty]</p> <ul style="list-style-type: none"> - (2) Snare Stands - (1) Drum Throne – Adj. Seat - (10) Cymbal Stands w/ booms - (2) DW 5500T Hi Hat stand - (2) DW 5002AH Double Kick Pedal - (3) Floor Tom Legs - (1) Double Tom Mount (on kick drum) <p>PERCUSSION EQUIPMENT</p> <ul style="list-style-type: none"> - (1) Roland TD-30 Drum Machine - (1) Akai MXP16 Sampler - (5) V-Drum Pads, PDX-100 - (4) V-Drum Pads, PD-8 - (1) Gibraltar Drum Rack System w/ mounts and clamps for above pads - (10) TRS Trigger Cables 	<p>MISC DRUM ACCESSORIES</p> <ul style="list-style-type: none"> - (2) Carpeted Floor Mats, 4' x 6' (w/ Carpeted rubber backing) - (1) Padded floor mat, 2'x3', approx. 1" thick - (2) Drum Keys - (3) Wood Blocks/Rock Blocks, various sizes - (3) Tambourine, hand-held, half-moon - (2) Cowbells, small and large - (5) Percussion Tables - (1) Butt-Kicker w/ amp (pre-mounted on throne) - (12) Drumsticks (6 pairs), Vic Firth 5B, wood tip <p>KEYBOARD EQUIPMENT</p> <ul style="list-style-type: none"> - (2) Korg Triton 61 - (2) Yamaha Motif XS8 - (1) Yamaha Motif XS6 or XS7 - (1) Nord Stage 2, HA 88 - (1) Korg Triton Pro 76 - (6) Sustain Ped5als - (2) Roland EV5 or EV7, volume pedals - (7) Apex Keyboard Stands tier w/ LONG arms - (1) Mackie 1202, 12 channel mixer 	<p>BASS EQUIPMENT</p> <ul style="list-style-type: none"> - (1) Fender Precision Bass w/ strap (pre-strung w/45-105's) - (1) Shure Wireless System, w/ 2 belt packs - (1) Boss TU-3 Tuner Pedal <p>GUITAR EQUIPMENT</p> <ul style="list-style-type: none"> - (1) Fender Stratocaster w/strap (pre-strung w/9's) - (2) Shure Wireless Systems, w/4 belt packs - (1) Fender Twin Amp "65" Reissue - (1) Boss Delay Pedal - (1) Boss Chorus Pedal - (2) Boss TU-3 Tuner Pedals <p>MISC. EQUIPMENT</p> <ul style="list-style-type: none"> - (4) Guitar Stands - (1) Trumpet Stand - (2) Music Stands - (6) Music Stand Lights (LED, flexible, battery operated) - (3) Bar Stools, chrome, swivel, padded - (5) Floor Fans (when outdoors) - (1) Backline Workbox w/ many spare... ¼, TRS, & MIDI cables, batteries, bulbs, tape, tools etc. as required for provided gear
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25. LIGHTING SYSTEM

- 25.1 PURCHASER** shall provide, at no cost or charge to **ARTIST**, a 1st class lighting system in place of performance. **ARTIST** or representative of **ARTIST** (Lighting Designer/Production Manager) shall have sole approval and must approve of the entire lighting system before **PURCHASER** makes arrangements and/or contracts with the lighting/production company.
- 25.2 STAGE LIGHTING EQUIPMENT (CONVENTIONAL)** – The lighting system must consist of a minimum of the following (or similar): (120) 1K Par 64 fixtures, (16) Par 46 fixtures (loaded with 250W ACLs), and (2) six or nine lighters. All conventional lighting fixtures to be lamped, gelled and circuited as per plot. All dimmers are to be 1K (140 minimum) and patchable by pin matrix. Console shall be an Avolite Pearl with a minimum of 90 channels, 2 scene with 24 channel matrix and (16) programmable chase memories. Any other console considerations must be approved by Lighting Designer or Production Manager. Lighting system configuration should be a minimum of (2) straight 40' trusses and should be hung via (4) one-ton CM Lodestar chain hoists (or similar) whenever venue allows. Provide (2) additional chain hoists for use as cable picks for both trusses. Masking/teaser (black) shall be provided on the downstage side of the downstage truss. A rear curtain (black) shall be hung from the upstage side of the upstage lighting truss. Lighting package shall include an intercom system with (8) double muff headsets and belt packs. (2) qualified technicians shall also be provided with the lighting system.
- 25.3 STAGE LIGHTING EQUIPMENT (AUTOMATED)** – The automated portion of the lighting package must contain the following (or similar): (20) Vari-Lite VL2202 Spot Luminaries, (12) Vari-Lite VL2204 Wash Luminaries, full power distribution for Vari-Lites and (1) Vari-Lite Virtuoso DX console for control. Lighting system configuration should be a minimum of (3) straight 40' trusses and should be hung via (6) one ton CM Lodestar chain hoists whenever venue allows. Provide (2) additional CM Lodestar chain hoists for use as cable picks. Provide separate console for automated lighting Vari-Lite Virtuoso or Grand MA.
- 25.4 FOG MACHINES** - (2) Martin MP2000 (or similar) chemical foggers and (2) fans, along with one controller with a minimum of 50' of control cable shall be provided, with an adequate supply of fog fluid for continual use during a ninety minute performance.
- 25.5 HAZERS** – (2) D50 Hazers (or similar) and (2) fans, along with one controller with a minimum of 50' of control cable shall be provided, with an adequate supply non-oil base hazer fluid for continual use during a ninety minute performance.

26. FOLLOWSPOTS

- 26.1** (4) XENON "Super Trouper" Followspots (or similar) are required for the show. Any changes must be approved at least (2) weeks prior to the show by Production Manager.
- 26.2 PURCHASER** will be advised by **PRODUCER's** Lighting Designer or Production Manager on what gel color and type to provide.



27. POWER REQUIREMENTS

- 27.1** Two separate services are required, preferably from separate transformers. Each shall have safety switches and lugs to accommodate 4/0 cable. Both services shall be supplied with spare fuses. **PRODUCER's** technicians shall have access to these switches from load-in through load-out.
- a. **SOUND POWER** – 100 Amp, 208Y/120 Volt, 3 phase 5 wire wye power. Total of 300 Amps. Sound service ground shall be separate from lighting service ground. Sound neutral and ground conductors shall travel the same path to ground bonding point. This is required to keep inductance between ground and neutral conductors to a minimum. Service must be within 100' of upstage left or right.
 - b. **LIGHTING POWER** – 400 Amp, 208Y/120 Volt, 3 phase 5 wire wye power. Total of 1,200 Amps. Service must be within 100' of upstage right. Additionally, a 200 Amp, 208Y/120 Volt, 3 phase 5 wire wye power source may be required for automated lighting.
- 27.2 HOUSE ELECTRICIAN** – A licensed electrician shall be provided by **PURCHASER** for connecting and disconnecting **PRODUCER's** power cable to above mentioned services. Electrician shall be at the venue from rigging call until all of **PRODUCER's** power cable has been disconnected.
- 27.3 GENERATOR(S)** – If above listed amperages are not available, **PURCHASER** shall provide a generator to supply needed power. If a choice exists, **PRODUCER** prefers to keep sound service supplied by venue, and use a generator for lighting power. If a generator is supplied, the following conditions shall be met by **PURCHASER**.
- a. Generator shall be frequency and voltage stabilized. Frequency shall be +/- 1%, voltage shall be +/- 3%. Generator shall provide power per sections 27.1.1 and 27.1.2.
 - b. Generator must have a proper ground. Neutral and ground conductors shall be bonded to this ground. A copper ground stake or connection to building ground will be accepted.
 - c. Cables shall be provided by **PURCHASER** to reach within one hundred (100') feet of upstage right or left. Neutral and ground cables **MUST** be the same size as the hot cables. Cables shall be sized such that voltage drop across cable is less than (3) volts at above listed loads.
 - d. An operator/repairman to operate generator shall be supplied by **PURCHASER** from rigging call until disconnect at conclusion of show. Fuel for (16) hours shall be supplied with generator.



MANAGEMENT ASSOCIATES, INC.		File: C-1129		GEL INFO	
1920 BENSON AVE		Date: 10/02/04		GAM 140	
ST PAUL, MN 55116-3214		Rev: 05/23/15		ROSCOLUX 26-80	
Ph: 651-699-1135		Dm: B.Y. CALLAWAY		ROSCOLENE 809-854	
COMMODORES LIGHTING PLOT		Scale: none			
PAR64 23 -DESK 80 -COLOR VN -LAMP		LEKO 23 -DESK 140 -COLOR 6x16 -SIZE		SIX LIGHTER 80 -DESK 121,122,123 -DIMMER	
PAR46 ACL 112-DESK NC-COLOR		CYC LIGHTS 31, 32, 33 -DESK NC 80 100-COLOR 121, 122, 123-DIMMER			
TOYS INFO 1. Beacons - (all 4 x 250W ACL) 5 x 1K total 2 clear beacons from front truss (desk #77) 3 red beacons on set risers (desk #78) 2. Star Strobes (desk #79) 24 total. 12 hung from rear truss. 12 on set facings		SPOT COLORS 1 - 33 2 - 34 3 - 841 4-6 - EMPTY			
BOTTLE VN N M W P46 TTL TOTAL 48 32 42 6 16 146 UPSTAGE 34 26 16 76 DOWNSTAGE 14 6 32 8 60 FLOOR 10 10		GEL COLOR 26 36 49 80 140 809 817 843 854 N/C TTL TOTAL 14 18 10 18 14 2 18 22 2 2 120 UPSTAGE 4 4 8 14 2 8 16 2 2 60 DOWNSTAGE 10 14 10 10 10 6 60			
VN 62 VN 61 VN 60 VN 59 VN 58 VN 57 VN 56 VN 55 VN 54 VN 53 VN 52 VN 51 VN 63 VN 64 VN 65 VN 66 VN 67 VN 68 VN 69 VN 70 VN 71 VN 72 VN 73 VN 74 VN 75 VN 76 VN 80 VN 81 VN 82 VN 83 VN 84 VN 85 VN 86 VN 87 VN 88 VN 89 VN 90 VN 91 VN 92 VN 93 VN 94 VN 95 VN 96 VN 97 VN 98 VN 99 VN 100 VN 101 VN 102 VN 103 VN 104 VN 105 VN 106 VN 107 VN 108 VN 109 VN 110 VN 111 VN 112 VN 113 VN 114 VN 115 VN 116 VN 117 VN 118 VN 119 VN 120 VN 121 VN 122 VN 123 VN 124 VN 125 VN 126 VN 127 VN 128 VN 129 VN 130 VN 131 VN 132 VN 133 VN 134 VN 135 VN 136 VN 137 VN 138 VN 139 VN 140 VN 141 VN 142 VN 143 VN 144 VN 145 VN 146 VN 147 VN 148 VN 149 VN 150 VN 151 VN 152 VN 153 VN 154 VN 155 VN 156 VN 157 VN 158 VN 159 VN 160 VN 161 VN 162 VN 163 VN 164 VN 165 VN 166 VN 167 VN 168 VN 169 VN 170 VN 171 VN 172 VN 173 VN 174 VN 175 VN 176 VN 177 VN 178 VN 179 VN 180 VN 181 VN 182 VN 183 VN 184 VN 185 VN 186 VN 187 VN 188 VN 189 VN 190 VN 191 VN 192 VN 193 VN 194 VN 195 VN 196 VN 197 VN 198 VN 199 VN 200 VN 201 VN 202 VN 203 VN 204 VN 205 VN 206 VN 207 VN 208 VN 209 VN 210 VN 211 VN 212 VN 213 VN 214 VN 215 VN 216 VN 217 VN 218 VN 219 VN 220 VN 221 VN 222 VN 223 VN 224 VN 225 VN 226 VN 227 VN 228 VN 229 VN 230 VN 231 VN 232 VN 233 VN 234 VN 235 VN 236 VN 237 VN 238 VN 239 VN 240 VN 241 VN 242 VN 243 VN 244 VN 245 VN 246 VN 247 VN 248 VN 249 VN 250 VN 251 VN 252 VN 253 VN 254 VN 255 VN 256 VN 257 VN 258 VN 259 VN 260 VN 261 VN 262 VN 263 VN 264 VN 265 VN 266 VN 267 VN 268 VN 269 VN 270 VN 271 VN 272 VN 273 VN 274 VN 275 VN 276 VN 277 VN 278 VN 279 VN 280 VN 281 VN 282 VN 283 VN 284 VN 285 VN 286 VN 287 VN 288 VN 289 VN 290 VN 291 VN 292 VN 293 VN 294 VN 295 VN 296 VN 297 VN 298 VN 299 VN 300 VN 301 VN 302 VN 303 VN 304 VN 305 VN 306 VN 307 VN 308 VN 309 VN 310 VN 311 VN 312 VN 313 VN 314 VN 315 VN 316 VN 317 VN 318 VN 319 VN 320 VN 321 VN 322 VN 323 VN 324 VN 325 VN 326 VN 327 VN 328 VN 329 VN 330 VN 331 VN 332 VN 333 VN 334 VN 335 VN 336 VN 337 VN 338 VN 339 VN 340 VN 341 VN 342 VN 343 VN 344 VN 345 VN 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632 VN 633 VN 634 VN 635 VN 636 VN 637 VN 638 VN 639 VN 640 VN 641 VN 642 VN 643 VN 644 VN 645 VN 646 VN 647 VN 648 VN 649 VN 650 VN 651 VN 652 VN 653 VN 654 VN 655 VN 656 VN 657 VN 658 VN 659 VN 660 VN 661 VN 662 VN 663 VN 664 VN 665 VN 666 VN 667 VN 668 VN 669 VN 670 VN 671 VN 672 VN 673 VN 674 VN 675 VN 676 VN 677 VN 678 VN 679 VN 680 VN 681 VN 682 VN 683 VN 684 VN 685 VN 686 VN 687 VN 688 VN 689 VN 690 VN 691 VN 692 VN 693 VN 694 VN 695 VN 696 VN 697 VN 698 VN 699 VN 700 VN 701 VN 702 VN 703 VN 704 VN 705 VN 706 VN 707 VN 708 VN 709 VN 710 VN 711 VN 712 VN 713 VN 714 VN 715 VN 716 VN 717 VN 718 VN 719 VN 720 VN 721 VN 722 VN 723 VN 724 VN 725 VN 726 VN 727 VN 728 VN 729 VN 730 VN 731 VN 732 VN 733 VN 734 VN 735 VN 736 VN 737 VN 738 VN 739 VN 740 VN 741 VN 742 VN 743 VN 744 VN 745 VN 746 VN 747 VN 748 VN 749 VN 750 VN 751 VN 752 VN 753 VN 754 VN 755 VN 756 VN 757 VN 758 VN 759 VN 760 VN 761 VN 762 VN 763 VN 764 VN 765 VN 766 VN 767 VN 768 VN 769 VN 770 VN 771 VN 772 VN 773 VN 774 VN 775 VN 776 VN 777 VN 778 VN 779 VN 780 VN 781 VN 782 VN 783 VN 784 VN 785 VN 786 VN 787 VN 788 VN 789 VN 790 VN 791 VN 792 VN 793 VN 794 VN 795 VN 796 VN 797 VN 798 VN 799 VN 800 VN 801 VN 802 VN 803 VN 804 VN 805 VN 806 VN 807 VN 808 VN 809 VN 810 VN 811 VN 812 VN 813 VN 814 VN 815 VN 816 VN 817 VN 818 VN 819 VN 820 VN 821 VN 822 VN 823 VN 824 VN 825 VN 826 VN 827 VN 828 VN 829 VN 830 VN 831 VN 832 VN 833 VN 834 VN 835 VN 836 VN 837 VN 838 VN 839 VN 840 VN 841 VN 842 VN 843 VN 844 VN 845 VN 846 VN 847 VN 848 VN 849 VN 850 VN 851 VN 852 VN 853 VN 854 VN 855 VN 856 VN 857 VN 858 VN 859 VN 860 VN 861 VN 862 VN 863 VN 864 VN 865 VN 866 VN 867 VN 868 VN 869 VN 870 VN 871 VN 872 VN 873 VN 874 VN 875 VN 876 VN 877 VN 878 VN 879 VN 880 VN 881 VN 882 VN 883 VN 884 VN 885 VN 886 VN 887 VN 888 VN 889 VN 890 VN 891 VN 892 VN 893 VN 894 VN 895 VN 896 VN 897 VN 898 VN 899 VN 900 VN 901 VN 902 VN 903 VN 904 VN 905 VN 906 VN 907 VN 908 VN 909 VN 910 VN 911 VN 912 VN 913 VN 914 VN 915 VN 916 VN 917 VN 918 VN 919 VN 920 VN 921 VN 922 VN 923 VN 924 VN 925 VN 926 VN 927 VN 928 VN 929 VN 930 VN 931 VN 932 VN 933 VN 934 VN 935 VN 936 VN 937 VN 938 VN 939 VN 940 VN 941 VN 942 VN 943 VN 944 VN 945 VN 946 VN 947 VN 948 VN 949 VN 950 VN 951 VN 952 VN 953 VN 954 VN 955 VN 956 VN 957 VN 958 VN 959 VN 960 VN 961 VN 962 VN 963 VN 964 VN 965 VN 966 VN 967 VN 968 VN 969 VN 970 VN 971 VN 972 VN 973 VN 974 VN 975 VN 976 VN 977 VN 978 VN 979 VN 980 VN 981 VN 982 VN 983 VN 984 VN 985 VN 986 VN 987 VN 988 VN 989 VN 990 VN 991 VN 992 VN 993 VN 994 VN 995 VN 996 VN 997 VN 998 VN 999 VN 1000		10 NC FLOOR SPECIALS ALL MOUNTED ON SINGLE FLOOR STANDS LOCATED UNDERNEATH DOWNSTAGE EDGE OF SET RISERS			
CLEAR BEACON #77		CLEAR BEACON #77		CLEAR BEACON #77	



28. STAGE, WINGS, STAIRS, CROWD BARRICADE, MIX PLATFORM, & RISERS

The stage and wing size required for **ARTIST**'s performance will vary depending on a number of factors, i.e. the venue size, whether the concert sound system is hung or stacked, and how many other **ARTIST**(s) will perform on the stage along with **ARTIST**. The dimensions below work best for **ARTIST**'s show, however if there are any requirements that cannot be fulfilled, or if you feel there may be a problem, regardless of its nature, please contact us so that we can find a staging solution now, as opposed to making it a larger problem on show day at load in. We look forward to working with you and thank you for your cooperation in advance.

- 28.1 **STAGE** – 52'W x 40'D x 4' to 6' H. Stage provided should have an even flat surface, free of any obstructions. Stage is to be level and should not be carpeted. Black skirting is to be attached to front and sides of stage. Stage should be capable of supporting 300lbs per square foot.
- 28.2 **WINGS** – 16'W x 24'D x 4' to 6'H. Wings are to be the same height as stage, and butted up to the stage. Wings are to be level and should not be carpeted. Black skirting is to be attached to front and offstage sides of wings. Wings should be capable of supporting 300lbs per square foot.
- 28.3 **STAIRS** – (2) sets of stairs are required for the stage. Each stair unit should be a minimum 4' wide and attached securely to the side of the stage. Each stair unit should be adequately lit with clamp on lights (so that the **ARTIST**s can see the steps when the house lights are off) and have guard railing on both sides. The locations for the stair units are (1) affixed stage right and (1) affixed stage left, directly upstage of the wings.
- 28.4 **CROWD BARRICADE** – 4' high barricade "free standing", not connected to the stage, running the entire width of the stage 48' + wings 32', placed 6' from the downstage edge of the stage.
- 28.5 **MIX PLATFORM** – The sound mixing platform size is 12' x 12' x 1'. The lighting platform is 8' x 8' x 2' placed either along side or directly behind the sound platform. The preferred position for the mix platform is eighty-five (85') feet from the downstage edge of the stage, house right of center.
- 28.6 **RISERS** - The following minimum number of risers in excellent condition without safety rails (toe rails) are required (assumes 4' x 8'):
 - a. (2) each 48" h [NOTE: All risers should have (3) sides faced with black]
 - b. (4) each 32" h [Masking to conceal the underside of risers]
 - c. (6) each 24" h
 - d. (3) step units (4) 24", (2) 32", (1) 48" heights

29. VENUE NOTES

PURCHASER shall provide the following items at venue. All items shall be available from rigging call until conclusion of load-out.

29.1 ALL VENUES

- a. Internet access is required.
- b. (1) runner with a valid driver's license and transportation (preferably a 15-pax van). Runner shall have a good working knowledge of local area and vendors and shall be at **PRODUCER**'s disposal from load-in until the completion of load-out.



- c. (4) trash cans with liners and (2) 20 lb. fire extinguishers near stage.
- d. Rubber or fiber matting to protect (2) runs of cable from stage to house mixing location.
- e. **PRODUCER's/ARTIST's** personnel shall have unrestricted access to venue from rigging call until completion of load-out.
- f. Venue lighting is properly functioning and bright enough to allow **PRODUCER's/ARTIST's** crew to function efficiently and safely.
- g. **PURCHASER** shall have sole responsibility to protect venue floor from damage by people, vehicles or equipment. **PRODUCER** shall use due care in this respect.
- h. **PURCHASER** shall have sole responsibility for rental, return and payment of all locally ordered materials and services.

29.2 ARENA VENUES

- a. All hockey dashers must be removed prior to rigging call.

29.3 OUTDOOR VENUES, INCLUDING SHEDS AND AMPHITHEATERS

- a. A solidly constructed load-bearing roof to provide good rain and sun protection of complete stage, including the front monitor line. Roof should be adjustable in height and provide a maximum clearance height of 30' as well as be adaptable to weather conditions. **PRODUCER** reserves the right to refuse performance if he feels roof is unsafe.
- b. Wings shall be covered to provide good rain and sun protection as required for production equipment.
- c. The mixing platform shall be 24' wide, 16' deep, and 3' high, and have a solidly constructed roof and barricade for protection. If complete performance is over (3) hours, a porta-toilet will be needed.
- d. The stage, wings, roof, and mix platform shall all be grounded to earth by an 8' x 1/2" copper stake, unless they are permanent structures with below ground footings.
- e. There shall be a minimum of (2) 1,000 watt work lights, from separate locations, for EACH work area, including stage, both wings, mix location, backstage, loading area, under stage, and immediately in front of stage. **PURCHASER** shall have at least (1) staff at venue that is familiar with these lights and their operation.
- f. (10) rolls of "Visqueen" (100' x 20') of 6 mil clear poly.
- g. (2) mops, (3) medium squeegees and (2) 18" push brooms.
- h. Extra water and drinks shall be provided within 20' of the stage.

30. PRODUCTION PERSONNEL REQUIREMENTS

- 30.1** Due to the variation in venues and operations, the following is an estimate of local labor required by **PRODUCER**. **PRODUCER** shall advise **PURCHASER** as to times and number of personnel required during the advance. Any labor requirements for any other tasks or acts must be in addition to these calls. Professional experienced personnel are required. Please, NO volunteer labor!
- 30.2 RIGGING CALL** – (1) forklift and driver, (3) riggers - (2) climbing and one (1) ground man, (1) electrician and (4) loaders.
- 30.3 STAGE CALL** – (4) loaders, (12) stagehands, the local Production/Stage MGR, Lighting Tech/Programmer, FOH and MON engineers, Backline Tech and Wardrobe Asst.



- 30.4 **SHOWCALL (30 minutes prior to shows start)** – (4) spot operators, (1) house light operator, (2) deck hands.
- 30.5 **LOADOUT** – (1) electrician, (1) forklift and driver, (4) loaders, (14) stagehands and (3) riggers – (2) climbing and (1) ground man.

31. SECURITY

- 31.1 It will be necessary to hold a security meeting (2) hours prior to show time. Present at the meeting should be a building representative, **PURCHASER's** representative, and the head of security.
- 31.2 It is the sole responsibility of **PURCHASER** to provide and apply for continuous security from rigging call until conclusion of load-out.
- 31.3 **PURCHASER** shall be responsible for the safety of the **ARTIST, PRODUCER, PRODUCER's** subcontractors, and their equipment at all times during engagement.
- 31.4 All of **PRODUCER's** personnel will display laminated permanent passes. Only persons wearing such passes will be permitted on stage or in dressing room area. Production Manager will provide guest and **PROMOTER/VENUE** passes on the day of performance.
- 31.5 No uniformed security personnel are to patrol area between stage and barricade. All security personnel shall normally be seated in this area and shall wear identical T-shirts provided by **PURCHASER** or security contractor.
- 31.6 If **ARTIST** is performing at venue for (2) or more nights, **PURCHASER** shall provide (2) security guards to be located on stage to protect **PRODUCER's** equipment. These guards shall report to the Production Manager at performance's conclusion, and remain at venue overnight until **PRODUCER's** crew arrives the following day.
- 31.7 Security personnel shall be located in the following areas:
- At all audience entrances. They shall search for and turn away any people possessing recording devices, cameras, and weapons.
 - (1) large security man to stay with **ARTIST** when they are in venue, including sound check and performance.
 - (2) people at mixing location, from opening of venue doors until closing of doors.
 - (1) person at each entry point to backstage area, from 4:00 PM to closing of doors.
 - (1) person at each entrance to **ARTIST's** dressing room area, from 6:00 PM until relieved by tour manager/road manager, approximately (1) hour after completion of performance.
 - (1) person at entrance to production office, from 6:00 PM until (2) hours after performance is completed.
 - (1) person at each access point to stage, from opening of doors until close.
 - (6) men behind barricade, from opening of doors until 1/2 hour after performance completion.



32. GROUND TRANSPORTATION

The following transportation will be arranged and paid for by the **PURCHASER** and approved by the road manager/tour manager in advance:

- 32.1 ARTIST AND CREW TRAVELING BY COACH** – Please arrange for 2) four-door sedans to be at hotel upon **PRODUCER**'s arrival. Keys shall be left at hotel's reception desk. (1) driver shall be on hand at all times and will be instructed by Tour Manager only. This person should be familiar with the locale.
- a. **NOTE:** Above-mentioned driver is not the runner as specified in paragraph 29.1.2, and should not be from a limo service.
- 32.2 ARTIST AND CREW TRAVELING BY AIR** – Please arrange for the following vehicles to be ready at the airport upon arrival of **ARTIST**.
- a. **ARTIST**
 - i. (1) stretch limousine with driver
 - ii. (1) large luggage van with driver (no seats other than driver/passenger)
One (1) 15 passenger van with driver
 - b. **CREW**
 - i. (1) 15 passenger van with driver
 - ii. (1) large luggage van with driver (no seats other than driver/passenger)

33. DRESSING ROOMS

- 33.1 ARTIST** requires the following (4) rooms in backstage area. All rooms shall be lockable, and keys shall be given to Production Manager at rigging call. All below mentioned rooms shall be clean, well lit, and have adequate ventilation, heating or air conditioning, with a temperature between 68 and 72 degrees. Carpeting is preferred, and required in the Commodore's room. Each room shall have (1) small table, or counter space, (1) lighted mirror with vanity table and (2) chairs, (1) 5' hanging clothes rack for wardrobe (two in room), and at least (1) 20 Amp electrical outlet. Any and all windows in dressing areas are to be curtained. If dressing area is a locker room, walls are to be covered with draping. A Jiffy Steamer will be required as well as a wardrobe person (check with the Road Manager). All rooms shall have easy access to clean, private washrooms - closed to the general public.

THE FOUR (4) DRESSING ROOMS ARE ASSIGNED AS FOLLOWS:

- 33.2 COMMODORES** – Large comfortable "Green Room" type. If dressing rooms are small, (2) rooms will be required; (1) for the **COMMODORES**, (1) for wardrobe. (2) sofas, (2) cushioned chairs, (2) corner tables, (1) large coffee table, (2) table lamps with shades, (2) 20" box fans, and (3) free wall mirrors are required in the **COMMODORE'S** room. An extension of the Production Office telephone should be installed in the **COMMODORE'S** dressing room, or Production Office should be adjacent to the **COMMODORE'S** dressing room. It is imperative that special attention be given to the **COMMODORE'S** dressing room areas. The floors **MUST** be carpeted and rooms **MUST** be clean and odor-free. Additionally, provide (1) 6' banquet style table w/table cloth, (2) table lamps w/shades, (1) 20" box fan, one small garment rack and (2) wall mirrors for a quick change area located off-stage left.
- 33.3 MEAN MACHINE** – A medium dressing room with at least (6) comfortable chairs and (1) box 20" fan.



- 33.4 **HOSPITALITY ROOM** – This room shall be the largest room or area available backstage. It will be used to serve the crew meal and for guest hospitality for 1/2 hour before show call until (90) minutes after conclusion of performance. Please ensure that this room remains clean throughout the engagement.
- 33.5 **PRODUCTION OFFICE** – This room shall have (1) large desk, (4) chairs, a venue switchboard phone for incoming calls and (2) private lines, one with a phone capable of making long distance calls, either credit card or otherwise, along with a high speed internet connection hard wired and/or wireless.

34. CATERING REQUIREMENTS

PURCHASER shall arrange for the following catering for **ARTIST** and crew.

- 34.1 Please furnish all soda in cans or plastic bottles, spring water in plastic bottles, and beer in bottles. Except beer, wine, and liquor, we prefer as few glass containers as possible.
- 34.2 **STAGE** – Set up 30 minutes prior to stage call, please ice down all bottles and/or cans.
- Top quality assorted teas (hot water, lemon, honey) and coffee with hot cups, sugar, & cream
 - (12) each of Coke, Mountain Dew
 - (6) 20 oz. Gatorade; 3 each – original 'Lemon-Lime' and 'Orange'
 - (12) 20 oz. spring water
- 34.3 **HOSPITALITY ROOM** – All food should be kept hot throughout the serving period in chaffing trays, or other warm server. Vegetables should be fresh and meat be carved at serving time, if possible. No pressed meats or other quick served foods will be accepted. Entree specifics and all other catering needs will need to be discussed prior to show.
- BREAKFAST** – Shall serve (12) people and be available 1/2 hour before stage call.
 - Eggs, bacon and sausage prepared by local catering company
 - Assorted Donuts & Breakfast rolls
 - Whole wheat and rye bread, English muffins, butter, (2) types of jams and crunchy peanut butter
 - Assorted cereals including granola
 - At least (3) types of fresh fruit, prepared
 - Coffee and tea with sugar, honey, and cream. Provide with 8 oz. hot cups, enough for use throughout day and show
 - (2) quarts fresh orange juice
 - (1) quart each grapefruit juice, cranberry juice, chocolate milk and whole milk
 - LUNCH** – (12) people a the pre-arranged time.
 - Hot lunch to be discussed with and approved by Production Manager
 - A variety of bread, butter, jams, peanut butter
 - Homemade soup, chili, stew (hot)
 - Salads with fresh vegetables and dressings
 - Fresh fruit
 - Coffee, tea, (1) gallon whole milk, (1) gallon chocolate milk, (1) case Coca-Cola, (1) case Mountain Dew, (1) case assorted non-carbonated



- drinks - Ice Tea, Lemonade and Fruit Punch and (1) gallon fresh orange juice
- vii. (6) 20 oz. Gatorade; 3 each – original 'Lemon-Lime' and 'Orange'
 - viii. (12) spring water - 550 ml bottles
 - ix. Plates, bowls, silverware (NOT PLASTIC)
 - x. Necessary condiments - salt, pepper, catsup, mustard, mayo and hot sauce
- c. **DINNER** – At 6:00 PM in large, clean area backstage for (20) people, (2) vegetarian meals (fresh fish). Furnish with tables, chairs, tablecloths. The meal is to consist of the following:
- i. Main course to be discussed and approved by Road Manager
 - ii. (3) hot vegetables and salad with assorted fresh vegetables and dressings
 - iii. Bread or rolls (whole wheat, rye, white) butter, (2) types of jams and crunchy peanut butter
 - iv. Dessert
 - v. Coffee, tea, whole milk, sugar, cream, 16 oz. cups
 - vi. (1) case of Coca-Cola
 - vii. (1/2) case each of Sprite, Fanta Orange, Mountain Dew
 - viii. (24) 550 ml bottles of Evian spring water
 - ix. One (1) case of imported beer (Corona, Becks, Blue Moon)
 - x. Plates, bowls, silverware (NOT PLASTIC)
 - xi. Necessary condiments – Salt, pepper, catsup, mustard
- 34.4 MEAN MACHINE DRESSING ROOM** – Set up (90) minutes prior to show time
- i. Top quality coffee and hot water with lemon, honey, cream, sugar, Equal, tea bags, hot and cold cups/glasses
 - ii. (12) Evian spring water - 550 ml bottles
 - iii. Ice (all beverages to be iced down)
 - iv. (1) quart each premium fruit juices (apple, cranberry, orange)
 - v. (1) 6-pack each of Diet Coke, Coke, ginger ale, Red Bull, sugar free Red Bull, Fanta Orange
 - vi. (12) 20 oz. Gatorade; 3 each – original 'Lemon-Lime' and 'Orange', Rain 'Berry' and 'Tangerine'
 - vii. Assorted deli tray (premium meats, bread, condiments, chips)
 - viii. Assorted veggie tray (carrots, broccoli, cauliflower, etc.)
 - ix. Fruit Platter-assorted fruit (Largest portions to be seedless grapes, watermelon and cantaloupe)
 - x. (1) 6-pack each Corona Beer (with lime slices) or Blue Moon (with orange slices) and Beck's
 - xi. Kleenex, (6) hand towels, six (6) bath towels and a bar soap
- 34.5 COMMODORES DRESSING ROOM** – Set up (90) minutes before show time
- a. Top quality coffee (decaf) service for (12) plus hot water, assorted decaf tea bags, lemon, honey, cream, sugar, Equal and Coffee cups and glasses
 - b. (12) Evian spring water - 550 ml bottles
 - c. (1) 25 lb. tub of ice (all beverages to be iced down)
 - d. (1) quart each premium fruit juices (apple, cranberry, orange)
 - e. (1) 6-pack of Ginger Ale
 - f. (1) bottle each of 'quality' Reisling, Cabernet Sauvignon, and White Zinfandel (deliver corked-do not uncork/provide corkscrew)
 - g. (2) 6-packs each of Michelob, Heineken Beer and Beck's



- h. (12) 20 oz. Gatorade; 3 each – original 'Lemon-Lime' and 'Orange', Rain 'Berry' and 'Tangerine'
- i. Lime and lemon wedges (8 lemon wedges per show)
- j. Hot chicken soup
- k. Assorted deli tray (premium meats, bread, condiments, chips)
- l. Assorted veggie tray (carrots, broccoli, cauliflower, etc.)
- m. Fruit Platter-assorted fruit (Largest portions to be seedless grapes, watermelon and cantaloupe)
- n. (1) Tin whole Cashews
- o. (4) dozen chicken wings (regular and hot/spicy) delivered to the dressing room (15 minutes) prior to the scheduled performance completion.
- p. (12) dark, lint-free, terrycloth hand towels
- q. (4) large bath towels per show
- r. (4) white wash cloths
- s. (2) boxes of Kleenex

34.6 STAGE – Please set up in quick-room 1/2 hour prior to the Commodores show time

- a. (1) Hot water thermos, assorted decaf tea bags, lemon, honey, hot cups w/lids and straws
- b. (20) 550 ml of bottled spring water (ROOM TEMPERATURE)
- c. (8) 20 oz. Gatorade; 2 each – original 'Lemon-Lime' and 'Orange', Rain 'Berry' and 'Tangerine' (ICED DOWN)
- d. (20) dark, lint-free, terrycloth hand towels
- e. (2) boxes of Kleenex

-  AC Power
-  Wireless Microphone Channels
-  Hardwired Microphone Channels
-  DI Channels
-  Monitor Mix Assignments
-  Instrumentation
-  Risers / Steps

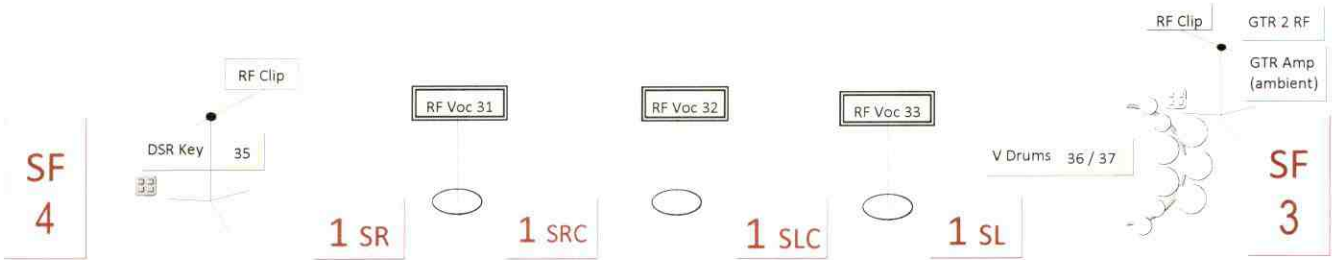
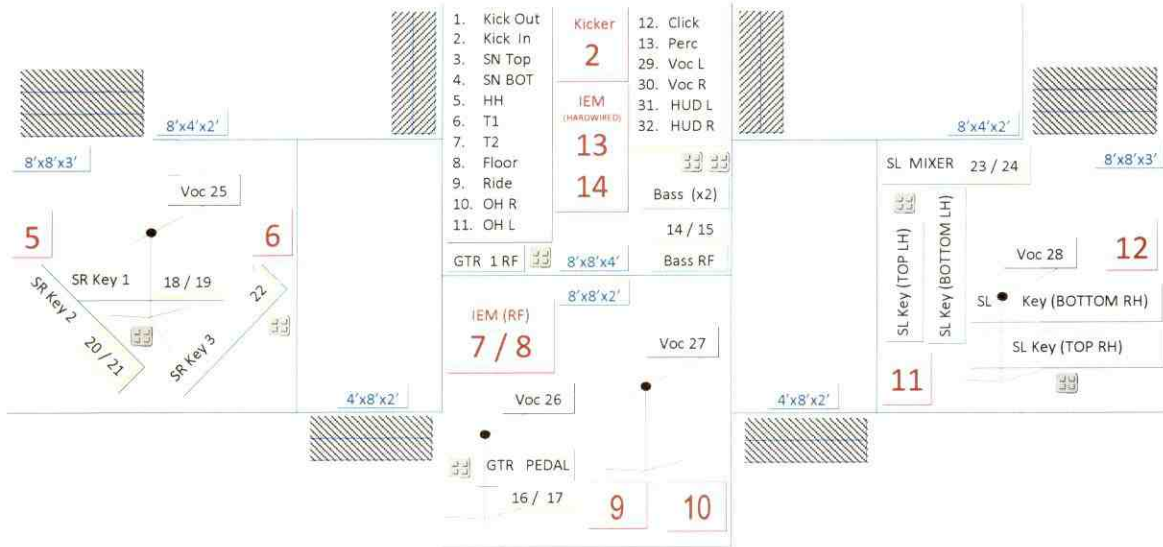
Stage Dimensions vs. Set Design

- A. 40'w x 40'd—Use plot as shown below
- B. 36'w x 36'd—Do not use cat-walks
- C. 32'w x 24'd—Do not use cat-walks or GTR/Bass riser
- D. 16'd—Do not use any risers
- * All other configurations must be approved by the PM

COMMODORES STAGE PLOT "A"

Rev: 2015.10.28 (Not to scale)

Production Manager
 PM: Eric Bare
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Cobb ■

Baum Dr

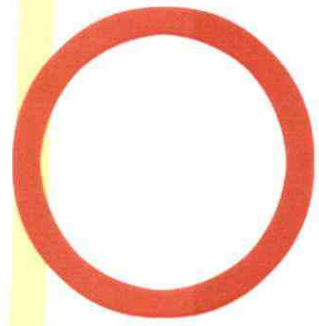
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Razorback Ticket Office

Baum Stadium ■

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DeBriyn Dr



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