

Rider Definitions

It has been our experience that the following terms and phrases may be new to some clients. To facilitate a clear understanding and ensure the best possible results for both the Artist and Purchaser, please review the following definitions:

Sound Check

In addition to verify that every piece of equipment is functioning, the sound check is the one chance for the performers and sound crew to blend the levels of audio for the stage and the room. Correct sound on stage allows the performers to sing on key, balanced sound for the room makes for a pleasurable listening experience for the audience.

Dressing Room

The Timebenders' performance is a wildly energetic and varied stage show as much as it is great dance music. The content of the show takes the audience through the past 5 decades, exposing them to some of the greatest hits and stars of those eras. As a result, the costuming is constantly changing not only between sets but also sometimes from song to song. For this reason, the dressing room requirements must be met. Close proximity to the stage (even with "pipe and drape") is paramount. Mirrors, lights and power are other important elements to the dressing room, integral to the success of any Timebenders' show.

Parking

If the purchaser is supplying the production (PA and lights), the Timebenders arrive in a Cargo Van and a passenger van – Unless flying to the show, in which case they travel in two passenger vans, which need to be parked safely during the sound check and performance at the sole expense of the purchaser.

If the Timebenders are supplying production, there will be additional vehicles, the passenger vans as mentioned above and a large cube van full of PA and Lighting gear. It is imperative that convenient parking be arranged so as not to take away from the allotted set up time.

Tech Requirements

The PA and Lighting system requires a minimum 100 amp 3 phase 120/208 service available with either cams or a Hubble pin and sleeve connector. For some smaller shows a 50 amp range receptacle may suffice. Please confirm power requirements prior to the event.



RIDER AGREEMENT

The following terms and conditions listed in this Agreement are to ensure the best possible show for the Purchaser. Any matters of concern should be directed to Jesse Bannerman (Technical Director), or Tom Watson.

- 1) TECHNICAL PRODUCTION: The purchaser must provide, at their own expense, the requirements listed in the attached production rider in their entirety by either:
 - a) Hiring a production company of their choosing or
 - b) Hiring The Timebenders to arrange the productionAny omissions or substitutions must be approved by the Timebenders prior to the event. Failure to meet these requirements may be considered a breach of contract.
- 2) ACCOMMODATION: All performances outside Victoria, and the surrounding lower-Island municipalities will require the Purchaser to provide clean and reputable accommodation as follows:
 - a) Where the **Purchaser is supplying production and crew, the requirement is 4 double rooms** (each with a minimum of two beds).
 - b) Where the **Artist is supplying production and crew, the requirement is 5 (call to confirm) double rooms**, each with a minimum of two beds. All rooms should be registered or referenced under band name.There is a complete list of names and rooming assignments on the last page of this rider, please ensure there is enough rooms and beds booked according to the guide above. Please provide confirmation numbers to the Timebenders' office.
- 3) PARKING:
 - a) Where the **Purchaser is supplying production and crew, the requirement is 2 parking spaces**. The two vehicles are a Cargo Van (equipment) and a passenger van (performers) and therefore need to be parked as close to the stage as possible. Vehicle choice depends on distance from the Timebenders' office.
 - b) Where the **Artist is supplying production and crew, the requirement is 2-3 parking spaces**. The three vehicles are a 1-ton cube van (carrying the PA and Lights) and the others as mentioned above.

This is important as any difficulties with parking directly affect the efficiency of set-up.
- 4) DRESSING ROOMS/CATERING: Please have the following requirements ready and set upon band's arrival:

NOTE: Catering Buyout option is available for \$250.00, to be discussed with Tom Watson at least 7 days prior to show

 - a) 10 chairs; full length mirror; two portable clothing racks; one 4 x 8 ft. banquet table for props and accessories; Power available in the room; access to running water is an asset, but not a necessity.
 - b) Twenty-four (24) one-litre bottles of purified water (per show); **coffee**; chilled juices; other beverages.
 - c) A small tray of nibblies with a selection of meat, cheese and veggies and nuts. Please have nibblies, coffee and water **available in the dressing room at sound check**.
 - d) Due to the frequency and pace of costume changes, the location of dressing room must be **within 50'** of the stage. If this is not possible, a separate "quick change" pipe & drape area measuring no less than 8' x 10' must be erected within 30' of the stage.
- 5) STAGE REQUIREMENTS: 32' x 24' x 2' continuous, clean deck capable of supporting 125 lbs/sq ft. (24 x 16 x 2 is a min). Stairs must be provided on one side of the stage and at downstage center. In addition, two risers measuring 6' x 8' must be placed according to the attached stage plot. A stepped stage is also acceptable where the back half of the stage is 16" higher than the front. Should the performance be outdoors, stage cover large enough to cover entire stage area is required.
- 6) TECHNICAL POWER REQUIREMENTS: The show requires a minimum 100 amp 3 phase 120/208 connection terminated with cams or a Hubble pin and sleeve connector. This must be located no more than 10 feet or 3 meters from the stage. For some smaller shows a 50 amp range receptacle may suffice. Please confirm the exact power requirements with the band or production company far in advance of the show. Any costs incurred to accommodate these requirements including, but not limited to, permits, electrician's fees or venue charges are the sole responsibility of the purchaser. **The quality and success of the show hinges on this request.**
- 7) ACCESSIBILITY/SOUND CHECK/ROOM SET:
 - a) A comprehensive sound check (min. 45 minutes) is mandatory and is required prior to any performance.
 - b) Where the Artist supplies the production equipment and backline, Artist's crew must have unobstructed access to the Venue no fewer than four (4) hours prior to the scheduled start of the event.
 - c) The front of house mix position must be established as per the attached production rider to ensure the highest level of production is maintained.
- 8) PERMITS/LICENSE FEES: Purchaser agrees to obtain any and all applicable permits and licenses and paying for any fees that may or may not be assessed in order to be in compliance with local and international laws and regulations.

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PRODUCTION RIDER

The purchaser must provide, at their own expense, the following requirements in their entirety. Any omissions or substitutions must be approved by the Timebenders prior to the event. Failure to meet these requirements may be considered a breach of contract.

Any additional fees or costs imposed by the venue for power hookups, etc. to accommodate these production requirements are the purchaser's responsibility and should be considered in addition to the cost of production.

LIGHTING

The Timebenders technical director shall have sole and absolute authority over lighting design and operation.

The supplier shall provide 1 gripped lighting technician, knowledgeable in the system setup and operation, for the duration of the soundcheck and the show. Unless otherwise stated, the supplier's technician is expected to operate the show.

The supplier shall also provide 1 gripped followspot operator for the show.

Minimum show lighting requirements:

- 24 1K Par Cans (Par 64 or equivalent)
Assorted Gel for the above lights.
- 2 Blinder's
- 6 Intelligent lights (Martin MAC250 Entour or better)
High quality scanners are acceptable substitutes
- 1 Followspot (Lycian Midget or equivalent) with operator.
This is a critical component of the show!

- 1 Back drop (Black) to cover the width of the stage, pipe and drape is acceptable
Controller and Dimming for the above lights
Appropriate trussing and/or stands for the above lighting/back drop

The lighting should be arranged with 12 par cans upstage to provide a 3 color back wash and 12 par cans downstage to provide a 2 color wash (light colors). The lights should be focused to provide a good general wash of the stage as the performers use the whole stage during the performance.

The above should be considered a base system, the purchaser is encouraged to arrange additional lighting to further enhance the show.



SOUND

The supplier shall provide 1 gripped FOH technician, knowledgeable in the system setup and operation, for the duration of the soundcheck and the show.

The supplier shall also supply 1 gripped monitor technician to operate monitors for the duration of the soundcheck and the show

Front End:

- 1 Professional 4way sound system (EAW, Meyer, or equivalent). System must demonstrate a frequency response of at least 40hz – 15000hz, provide proper coverage for the entire audience and be able to produce 120db SPL (peak) with no audible distortion at the mix position.
The Timebenders audio technician must be provided access to systems processor upon request.

Yorkville, Community, Peavey, Mackie and any fuzzy box of dubious origin are not acceptable for the front end PA unless approved by the Timebenders technical director prior to the day of the event.

FOH:

Digital mixing console – any of the following are acceptable
Yamaha M7CL-48 (LS9-32 will be accepted in smaller venues)
Yamaha PM5D
Digidesign Profile
Digico SD8
Digico D1

Other consoles may be considered, please confirm with the Timebenders technical director prior to the event. If the above consoles are not available, a system meeting the following requirements may be substituted.

- 1 Professional sound console with a minimum of 40 inputs. Preferred consoles are:
Midas XL or Heritage series
Yamaha PM series
Soundcraft MH series
APB Dynasonics Spectra
Allen and Heath ML Series
Allen and Heath GL4000

Other consoles may be considered, please confirm with the Timebenders technical director prior to the event. The Timebenders will not accept the following brands of console: Behringer, Mackie, Peavey and Soundcraft Spirit.

- 1 Stereo 31 band EQ
- 10 Channels of compression
- 4 Channels of gates
- 3 Stereo Reverbs (TC Electronic, Lexicon PCM/LXP or Yamaha SPX9xx)
- 1 Digital delay with tap sync

The FOH mix position must be located in a suitable position in the house, **a side stage mix position is absolutely unacceptable!** It is the purchasers/suppliers responsibility to ensure that there is adequate room for the mix position and that appropriate cabling has been arranged to make this happen. Failure to comply with the above will result in a delay of soundcheck/show while this situation is corrected.



MONITORS:

- 1 24 channel monitor desk capable of 5 mixes and that meets the following specs:
 - 4 band EQ on each channel, Hi, Low, 2 sweepable mids
 - High pass filter on each channelPreferred mixer brands include: Midas, APB, Crest, Allen & Heath and Yamaha.

The following brands will not be accepted: Behringer, Mackie, Peavey and Soundcraft Spirit.

- 2 Professional sidefill monitors (These can be a high quality 2-way boxes on stands, a sub is not required)
- 1 Professional low profile Bi-amped wedge (EAW SM200 or similar)
- 3 1 band EQ's, 2 for sidefills and 1 for the monitor wedge

**The Timebenders provide 1 set of IEMs which require 1 XLR send to the drum riser. No graphic EQ is required.*

Monitors made by Yorkville, Community, and Peavey will not be accepted.

The side fills must be located at the downstage corners of the stage with the horn elevated to approximately the 6' level. Please confirm what you will be providing for sidefills with the Timebenders technical director prior to the event.

If professional bi-amped wedges are not available a high quality passive box may be substituted.

VIDEO:

- 1 Rear projection screen, minimum 9'x12', located upstage centre
 - 1 Projector, minimum 4500 ANSI lumen with short throw lens
- OR
- 2 Projection screens, minimum 7.5'x10' located one either side of the stage
 - 2 Projectors, minimum 4500 ANSI lumen
 - 1 VGA distribution amp (1 in, 2 out)
 - VGA extension to reach the FOH mix position

BACKLINE

- 1 5 piece Yamaha Maple Custom or Oak Custom kit
 - 22" kick
 - 10" 12" and 14" toms
 - Zildjian Dark K, Zildjian A Custom or Sabian AA/HH cymbals
 - 2 crashes (16" and 17", natural finish preferred)
 - 1 ride.No Zildjian ZBT ZXT, ZHT, Z custom or Sabian B8 or B8 pro
- 1 extra heavy duty cymbal stands
- 1 extra snare stand
- 1 Ampeg SVT Classic with 4x10 Bass Cabinet, Eden, SWR or GK are acceptable substitutes.
No Hartke or Yorkville
- 1 Fender Deluxe Reverb, or Fender Super Reverb, or Fender Twin
- 1 Roland KC-150 keyboard amps
- 1 Good quality acoustic guitar with pickup and strap
- 1 61 key Keyboard with midi out
- 1 88 key keyboard midi controller
- 1 Apex Pedestal style keyboard stand
- 1 'X' style keyboard stand
- 3 guitar stands

Notes:

Under no circumstances will The Timebenders ever consider Behringer equipment acceptable! All systems shall be setup and operational before the arrival of The Timebenders crew. Supplier is responsible for all labour required for the setup and strike of the above systems. The band enters and exits down stage centre throughout the show, route cables appropriately



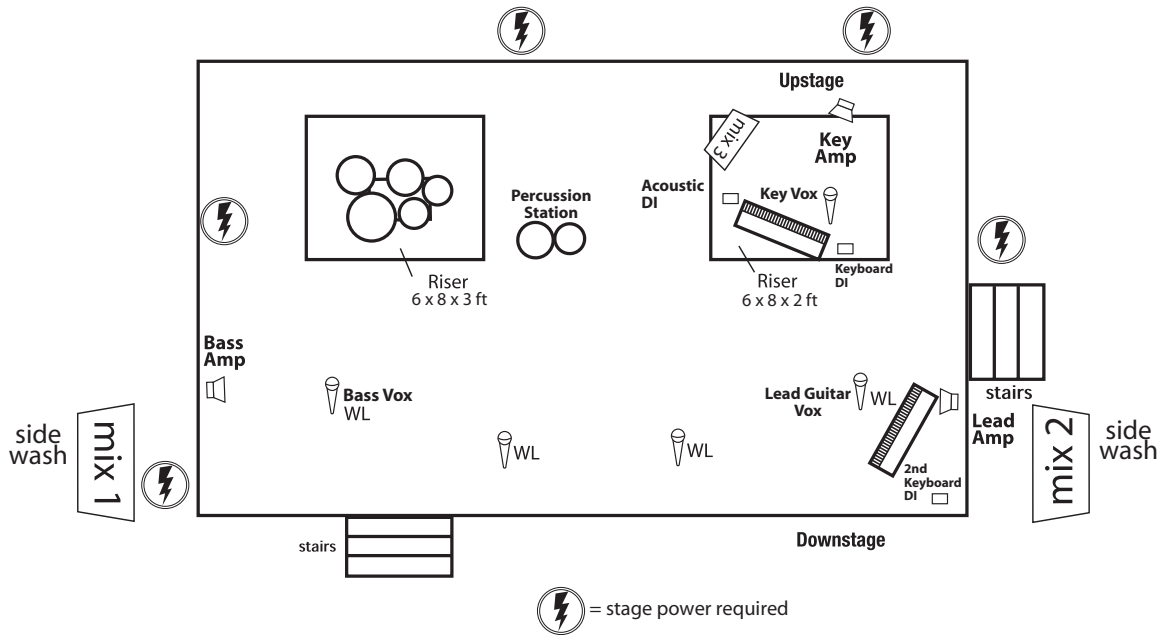
INPUT LIST

1	Kick (out)	Beta 52A
2	Kick (in)	SM 91
3	Snare (top)	SM 57 or Beta 98
4	Snare (bottom)	SM 57
5	Hi Hat	AKG 451 or equiv
6	Rack	Beta 98
7	Rack	Beta 98
8	Floor	Beta 98
9	OH SR	AKG 414 or equiv
10	OH SL	AKG 414 or equiv
11	Conga	Beta57a
12	Bass DI	Active DI
13	Bass Mic	Sennheiser 421
14	Guitar SR Front	Sennheiser 409
15	Guitar SR Back	SM 57
16	Acoustic Guitar	Active DI
17	Keys 1 Left	Passive DI
18	Keys 1 Right	Passive DI
19	Keys 2	Passive DI
20	Vox Wireless BASS	SHURE UHF Handheld – Beta 87 cap
21	Vox Wireless SR	SHURE UHF Handheld – Beta 87 cap
22	Vox Wireless C	SHURE UHF Handheld – Beta 87 cap
23	Vox Wireless Guitar	SHURE UHF Handheld – Beta 87 cap
24	Vox Keys	Beta87a
25	Laptop L/iPod	
26	Laptop R/iPod	
27	Verb 1 Left	
28	Verb 1 Right	
29	Verb 2 Left	
30	Verb 2 Right	
31	Verb 3 Left	
32	Verb 3 Right	
33	Delay	
34	Talkback	Beta 58 (needs feed to monitors)

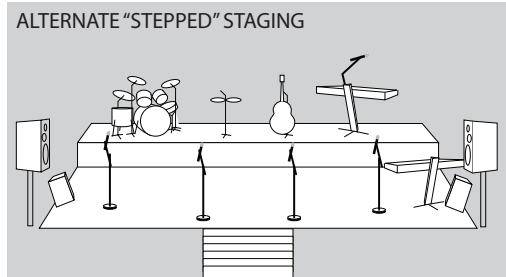
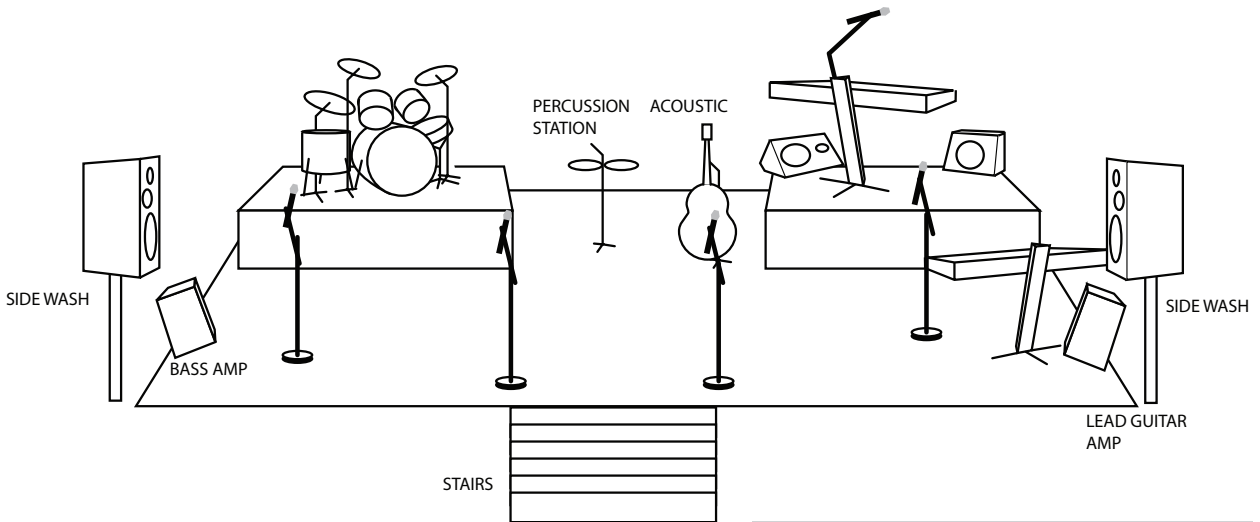
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BACKLINE RIDER / STAGE PLOT

Please refer to Jesse Bannerman (Technical Director) for all technical questions



= stage power required



NOTES:

- Drum Riser (16 - 24 inches preferred),
- Keyboard Riser (12 - 16 inches preferred),
- All the mic stands should have booms
- WL = Wireless mics



Rooming List for Hotel Accommodation

Please note:

*Our check-in times can vary, therefore, please ensure that the hotel payment terms have been arranged and front desk staff (day and night) have been made aware that the rooms have been **pre-paid**. All rooms must have a minimum two double beds.*

When **Timebenders supply** the production (PA, Lights & Crew):

5 double rooms are required -

1. Tom Watson - **NON SMOKING**
 Dave Mills

2. Brendan O'Byrne - **NON SMOKING**
 Bryan Kelly

3. Jennie Tuttle - **NON SMOKING**
 Lindsey Skwoark

4. Jesse Bannerman - **NON SMOKING**
 Aaron Scoones

5. Crew 1 - **NON SMOKING**
 Crew 2

When the **client supplies** the production (PA, Lights & Crew):

4 double rooms are required -

1. Tom Watson - **NON SMOKING**
 Dave Mills

2. Brendan O'Byrne - **NON SMOKING**
 Bryan Kelly

4. Jesse Bannerman - **NON SMOKING**
 Aaron Scoones

4. Jennie Tuttle - **NON SMOKING**
 Lindsey Skwoark