

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.

Production

The Timebenders require specialized sound and lighting equipment suitable for the venue in order to perform, it is the purchasers responsibility to make sure that appropriate arrangements are made in advance of the show (see attached production rider).

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.



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 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 production (please enquire at time of booking)

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.

2) ACCOMMODATION:

All performances outside Victoria, and the surrounding lower-Island municipalities will require the Purchaser to provide clean and reputable accommodation as follows:

Where the Purchaser is supplying production and crew

- 4 rooms with 2 double beds/room

Where the Artist is supplying production and crew

- 5 (call to confirm) rooms with 2 double beds/room.

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:

Where the Purchaser is supplying production and crew:

- 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.

Where the Artist is supplying production and crew:

- 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:

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.

Please have the following requirements available in the dressing room upon the band's arrival:

- 10 chairs
- 1 full length mirror
- 2 portable clothing racks
- 1 8 ft. banquet table for props and accessories.
- 1 15amp circuit
- access to running water is an asset, but not a necessity.
- Appropriate lighting

4) CATERING:

Please have the following available upon the band's arrival:

- a small tray of nibbles with a selection of meat, cheese, veggies and nuts.
- an assortment of beverages including water, juice, coffee and tea.

Please have the following available after the band's soundcheck:

- 8 hot meals or small buffet with an assortment of hot and cold entrees served in the bands dressing room or
- If preferred a meal buyout of \$250 can be arranged, please contact Tom Watson or Jesse Bannerman at least 7 days prior to the show.

Please have the following available ½ hour prior to the scheduled start of the show:

- 24 one-litre bottles of purified water
- an assortment of beverages including juice, coffee and tea.



6) STAGE REQUIREMENTS:

Ideally a 32' x 24' x 2' continuous, clean deck capable of supporting 125 lbs/sq ft. (24 x 16 x 2 is a minimum). Stairs must be provided on one side of the stage and at downstage center. In addition, two risers measuring no less than 6' x 8' must be placed according to the attached stage plot. A stepped stage arrangement is also acceptable where the back half of the stage is 16" higher than the front half. Should the performance be outdoors, stage cover large enough to cover entire stage area is required.

7) TECHNICAL POWER REQUIREMENTS:

If the artist is providing production:

- a minimum of a 50 amp range receptacle is required, please confirm the exact power requirements with the artist far in advance of the show.

If the purchaser is providing production:

- please confirm power requirements with the production company

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.

8) ACCESSIBILITY/SOUND CHECK/ROOM SET:

- A comprehensive sound check (min. 45 minutes) is mandatory and is required prior to any performance.
- 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.
- The front of house mix position must be established as per the attached production rider to ensure the highest level of production is maintained.

9) 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.



PRODUCTION RIDER

SOUND

The Timebenders travel with their own mixing system for FOH and monitors and will provide the following inputs to the suppliers sound system (from the keyboard riser):

- 1 – Monitor mix 1
- 2 – Monitor mix 2
- 3 – Monitor mix 3
- 4 – FOH left
- 5 – FOH right

Supplier to provide:

- 1 gripped system technician knowledgeable in the system setup and operation for the duration of the soundcheck and the show.
- 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.
- 3 Monitor wedges, SM200 or equivalent with appropriate processing and amplification
- 1 Mic package as per the attached input list (see below)
- 1 Mic stand kit for above mic kit
2 of the vocal stands should be round base
All vocal stands should have short booms,
- 1 Mic cable package with at least 35 25' mic cables and 2 25' 12 channel sub snakes
- 1 Stage AC package (see stage plot for drop locations)

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.



LIGHTING

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

Supplier to 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.

Minimum show lighting requirements:

- 24 1K Par Cans (Par 64 or equivalent)
Assorted Gel for the above lights.
-or-
- 12 LED Fixtures such as the Chauvet COLORado 1
- 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 following are recommended for enhanced lighting effects:

- 6 Intelligent lights (Martin MAC250 Entour or better)
High quality scanners are acceptable substitutes

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.

VIDEO (optional):

- 1 Rear projection screen, minimum 9'x12', located upstage centre
- 1 Projector, minimum 4500 ANSI lumen

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

(may not be required for events on Vancouver Island and the lower mainland, please inquire at time of booking)

- 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 stand
 - 1 extra snare stand
- 1 Ampeg SVT Classic, Mesa, Mark Bass or Eden with a 4x10 cabinet
No Hartke or Yorkville
- 1 Fender Deluxe Reverb, Fender Twin Reverb or Fender Super Reverb
- 1 Roland KC-150 keyboard amps
- 1 Good quality acoustic guitar with pickup and strap
- 1 76 key synth action keyboard with midi out
- 1 61 key keyboard with midi out
- 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

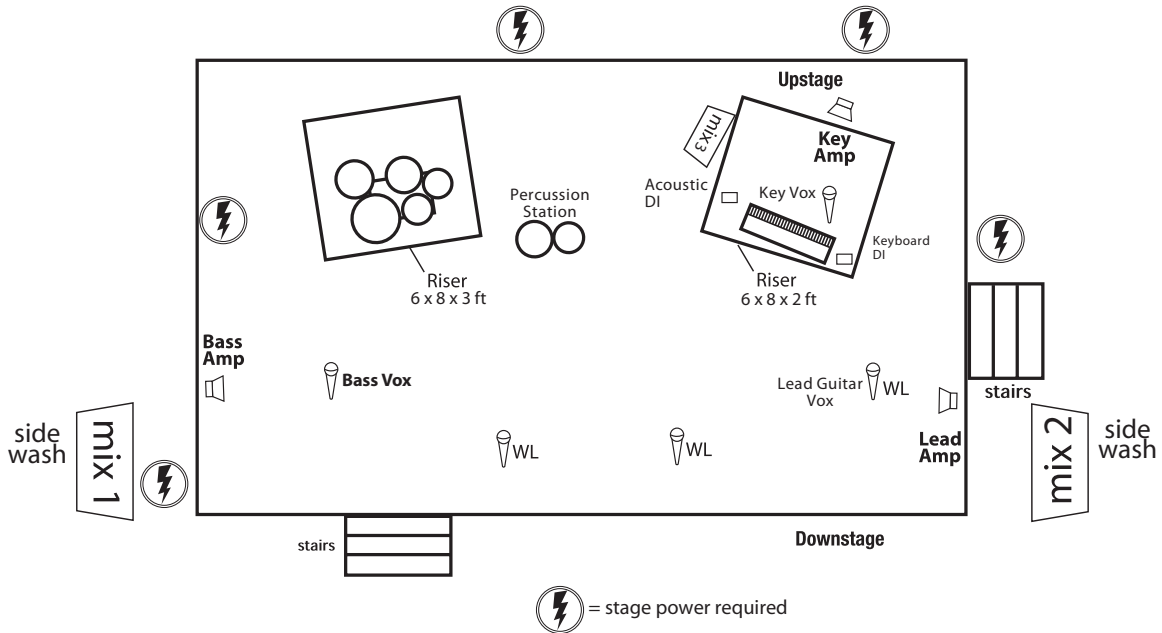
March 2011

1	Kick	Beta 52A
2	Snare	Sennheiser e904
3	Hi Hat	AKG 451 or equiv
4	Rack 1	Sennheiser e904
5	Rack 2	Sennheiser e904
6	Floor	Sennheiser e904
7	OH	SRAKG 414 or equiv
8	OH	SLAKG 414 or equiv
9	Conga	SM 57
10	Bass DI	Active DI
11	Guitar	Sennheiser 409
12	Acoustic	Active DI
13	Keys 1 L	Passive DI
14	Keys 1 R	Passive DI
15	Keys 2	Passive DI
16	Vocal Wireless Bass	Shure UHF Handheld with Beta 87 capsule
17	Vocal Wireless SR	Shure UHF Handheld with Beta 87 capsule
18	Vocal Wireless SL	Shure UHF Handheld with Beta 87 capsule
19	Vocal Wireless Guitar	Shure UHF Handheld with Beta 87 capsule
20	Vocal Keys	Beta 87a
21	Laptop L / IPOD	
22	Laptop R / IPOD	

THE TIMEBENDERS

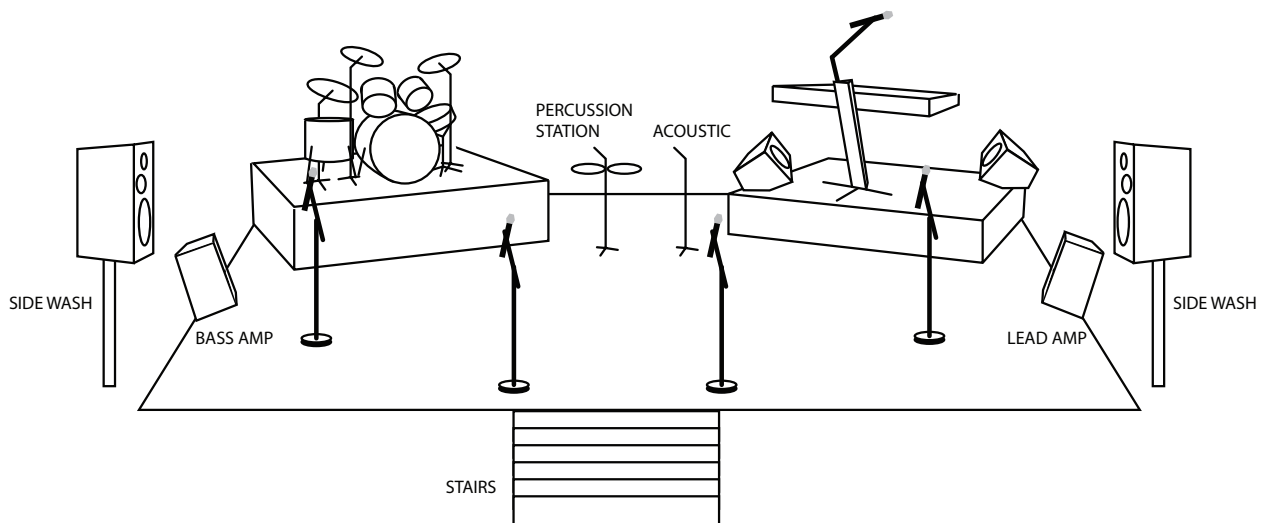
BACKLINE RIDER / STAGE PLOT

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



NOTES:

- Drum Riser (36 inches preferred),
- Keyboard Riser (24 inches preferred),
- All the mic stands should be round-based 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