

Brand New

# Brand New



## Tour advance – fall 2009

**Tour Manager**

Indy Powers  
+1 (505) 803-4099  
powers.indy@gmail.com

**Booking Agent**

Andrew Ellis  
+1 (516) 829-5196  
mrhappy@macconnect.com

**Production Manager**

Michael Babcock  
+1 (414) 331-7070  
mike@themonitorguy.com

**Band Management**

Ari Martin  
+1 (212) 760-1540  
ari@nettwerk.com

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## Tour Advance fall 2009

### **SETTLEMENT**

- The settlement amount agreed upon should be paid by certified check. Please make check payable to BN TALL, INC. A completed W9 will be provided .
- Our Ad-pack must be available for review at time of LOAD IN!!!
- At settlement time, you MUST provide the following:
  - o TICKET AUDIT (No exceptions)
  - o ZIP REPORT (No exceptions)
  - o J REPORT (No exceptions)
  - o FULL BREAKDOWN OF ALL SHOW COSTS (No exceptions)
  - o RECEIPTS AND BACKUP FOR EVERYTHING!!! (No exceptions)
- If you anticipate going over budget on anything at all, PLEASE consult the Tour Manager first for approval. BRAND NEW is not responsible for any overages that have not been approved in advance!!!!

### **LOCAL CREW**

- A minimum of 6 stagehands is required for load in/out. We will utilize 2-4 of these hands throughout the performance. Please advance all local crew needs with artist's production manager.
- All stagehands must be present at the advanced load in time and 15 minutes prior to the end of the performance.
- Local crew will be issued BRAND NEW working passes.

### **PHOTO POLICY**

Video and Digital photography are strictly forbidden during the performance. All ticket holders must be searched upon entering the premises and there must be signs posted at the entrance that read: "NO PHOTOGRAPHY – VIOLATORS ARE SUBJECT TO EJECTION". Security must be prepared to enforce this. Tour management will provide Photo and/or video passes for approved photographers.

### **PARKING**

BRAND NEW will be traveling in 2 tour buses with trailers and possibly a truck. All parking permits to be paid for by the event producer.

### **SECURITY**

Tour Management will hold a security briefing 15-30 minutes before doors. Local production manager/stage manager and head of security must be present. Additionally, we require that a professional concert barricade be placed in front of the stage.

### **RUNNER**

One production runner must report to the Tour Manager at load in and will be required to stay until the end of the performance, unless otherwise released by the Tour Manager.

### **HOSPITALITY**

- Please consult the Tour Manager before purchasing any of the items on the hospitality rider. Our needs change on a daily basis and we may not need several items that are listed.
- If you are not providing a hot meal, dinner buyouts must be issued to the Tour Manager at load-in. Please consult the tour manager for appropriate head counts and dollar amounts. All tens and fives, please – no twenty dollar bills.
- Lunch items such as lunch meats, breads, sandwich fixings and condiments, fresh fruit, coffee, soft drinks and water must be available at load-in.
- Please provide menus for food delivery on buyout shows. (Vegetarian options!!!)
- If your venue has showers, please provide 20 towels at Load-in.

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### **DRESSING ROOM AND PRODUCTION OFFICE**

Dressing room and production office must be within close proximity to each other as well as the stage. The dressing room is for the exclusive use of BRAND NEW only. No one, with the exception of the touring party and hospitality staff are permitted to enter the dressing room at any time without the permission of the Tour Manager. The dressing room must be lockable and a key must be provided to the Tour Manager at load in. The dressing room must contain the following:

- All advanced hospitality items.
- Ample seating for at least 13 people.
- One full-length mirror.
- Wireless internet access.
- Ample power outlets.

### **CREDENTIALS**

BRAND NEW will be carrying tour credentials. There will varying degrees of access for each type of pass. The local production manager will be issued a pass sheet upon BRAND NEW's arrival, detailing each level of access. If your venue must use local credentials, we will need 25 ALL ACCESS passes upon arrival. This does not include the support acts.

### **SOUND, LIGHT AND STAGE ADVANCE CONTACTS:**

SOUND:	Mike Babcock	mike@themonitorguy.com	414-331-7070
LIGHTS:	Sarah Landau	sarahlandau@gmail.com	631-672-3585
STAGE:	Joe Cannetti	jocannetti@gmail.com	631-839-7344

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## HOSPITALITY RIDER

Please consult the Tour Manager before purchasing any of the below items, as we may not require some items for your show.

### MONDAY/WEDNESDAY/FRIDAY/SUNDAY

- Four (4) deli meats, individually packaged (turkey or ham.)
- Four (4) deli cheeses, individually wrapped (cheddar, Muenster, Aged Asiago, Manchengo, Gouda etc.)
- Two (2) package of vegetarian deli slices (Smoked Tofurkey, etc.)
- Two (2) package of non-dairy cheese slices.
- Assorted condiments for sandwiches (veganaise, mustard – brown or Dijon)
- Two (2) loaf of whole wheat or whole grain bread
- Two (2) box of any of the following cereals (Smart start, Life, Honey Nut Cheerios)
- Three (3) of the following WHOLE FRESH fruits (oranges, blueberries, bananas,)
- One (1) package of Chewy Chips Ahoy Cookies.
- One (1) carton of soy milk (regular or vanilla)
- One (2) carton of milk (nonfat)
- One (1) bag of tortilla chips.
- One (1) package of organic fruit leather.
- One (1) jar of salsa (medium or hot only)
- Hot coffee and accompanying milk, flavored creamers, sugar, etc. (at Load in)
- One (1) bottle of the following juice (orange, cranberry)
- One (1) six-pack of Mountain Dew cans.
- Six (6) assorted Arizona Iced Tea drinks.
- Six (6) assortment of the following juices (Odwalla, Naked, Bolthouse Farms)
- Two (2) four packs of red bull (one regular, one sugar free)
- Four (4) cases of bottled water (12oz. Bottles only)
- One (1) of the following chocolate bars (Cadbury fruit and nut or 70% cocoa).
- Both hot and cold drink cups
- Plastic cutlery (forks, knives, spoons)
- (12) meal buyouts @ \$15USD each (\$180USD - fives and tens only!!!!!!)
- Twenty (20) large bath towels (when showers are available)
- Ten (10) medium sized white hand towels for stage (every show)
- LOTS of ice (Will need ice for both buses at load in/load out)
- One (1) bottle of Sauvignon Blanc (\$10 dollars or less)
- One (1) Bottle of Seltzer - orange or plain
- One (1) Twenty Four pack of Diet Coke and Coke
- One (1) bottle of red wine in the \$10-15 range. (Cabernet Sauvignon or Shiraz)
- Three (3) case of local microbrew beer (Pale Ale or Pilsner)
- One (1) case of Red Stripe Beer
- Six (6) Assorted Gatorade
- Six (6) Assorted Cup-o-Noodles
- One (1) box of veggie burgers

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### TUESDAY/THURSDAY/SATURDAY

- Four (4) deli meats, individually packaged (turkey or ham.)
- Four (4) deli cheeses, individually wrapped (cheddar, Muenster, Aged Asiago, Manchengo, Gouda etc.)
- Two (2) package of vegetarian deli slices (Smoked Tofurkey, etc.)
- Two (2) package of non-dairy cheese slices.
- Two (2) loaf of whole wheat or whole grain bread
- Two (2) box of any of the following cereals ( Raisin Bran, Blueberry Morning, Special K Red Berry)
- Three (3) of the following WHOLE FRESH fruits ( apples, strawberries, kiwi, lemons, mangoes)
- One (1) carton of milk (nonfat)
- One (1) box of wheat thins.
- Hot coffee and accompanying milk, flavored creamers, sugar, etc. (at Load in)
- One (1) bottle of the following juice (apple, pineapple)
- One (1) six-pack of Mountain Dew cans.
- Six (6) assorted Arizona Iced Tea drinks.
- Six (6) assortment of the following juices (Odwalla, Naked, Bolthouse Farms)
- Four (4) cases of bottled water (12oz. Bottles only)
- Both hot and cold drink cups
- Plastic cutlery (forks, knives, spoons)
- (12) meal buyouts @ \$15USD each (\$180USD - fives and tens only!!!!!!)
- Twenty (20) large bath towels (when showers are available)
- Ten (10) medium sized white hand towels for stage (every show)
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- One (1) Bottle of Seltzer - orange or plain
- One (1) Twenty Four pack of Diet Coke and Coke
- One (1) bottle of red wine in the \$10-15 range. (Cabernet Sauvignon or Shiraz)
- Three (3) case of local microbrew beer (Pale Ale or Pilsner)
- One (1) case of Red Stripe Beer
- Six (6) Assorted Gatorade
- One (1) Box of veggie chicken patties
- One (1) box of veggie hot dogs

Tour Manager – Indy Powers – powers.indy@gmail.com

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## **TECHNICAL RIDER – Updated 7/19/2009 – Expires 12/31/2009**

Please visit <http://www.themonitorguy.com> for the most recent version of this rider to ensure the most accurate info

### **GENERAL REQUIREMENTS:**

**Advance** – Please advance the following with the Artist's Tour Manager: catering, hospitality, settlement issues, travel requirements, hotels, advertising, production schedule, dressing room and production office needs, licensing and permits, promo schedule, meet and greets, etc. The Artist's Tour Manager is Indy Powers and he can be reached at [powers.indy@gmail.com](mailto:powers.indy@gmail.com) and by phone at (505) 803-4099

Please advance the following with the Artist's Production Manager: production schedule including load in times, doors, set times, and curfew; local crew requirements; production requirements including sound, lighting, video, and rigging; truck and bus parking, etc. Please forward all local contacts to artist's tour manager and production manager including: house production manager, sound, lighting and video vendors, and stage manager. The Artist's Production Manager is Mike Babcock and he can be reached by email at [mike@themonitorguy.com](mailto:mike@themonitorguy.com) and by phone at (414) 331-7070 or (813) 363-5064.

**Stage** – Purchaser shall provide an industry standard, professional stage and roof. Stage and Roof systems must be consistent with those constructed by Stage Co. and Mountain. Home made stages must have engineering specs with load ratings available to the artist's production manager at least 2 weeks prior to the event. The surface shall be level, strong, and smooth, with no holes or protrusions. Hand rails and toe rails must be available. There shall be lighted stairs USL and USR. There should be a minimum of 8' between the upstage edge and the back wall. The minimum size should be 48' wide x 40' deep. Qualified stage technicians must be on site from load in throughout load out.

**Roof** – Any roof systems employing crank style lifts (ie Genie Towers) are unsatisfactory under ANY circumstance. All roof systems must be load bearing, no shade roofs. All towers must be properly guyed to sufficient anchor points and must withstand winds up to 50 MPH. In the event that inclement weather is approaching, the artist reserves the right to cancel the performance in the interest of human safety. Any temporary roof structures must have engineering spec with load ratings available to the artist's production manager at least 2 weeks prior to the event. Qualified roof technicians must be on site from load in throughout load out and overnight if multiple dates are involved.

**Rigging and Safety** – Any electrical, rigging, stage and/or roof system deemed unsafe by the artist's production manager must be fixed to his approval before load in. Failure to make the item(s) in question safe in a reasonable amount of time for a sound check will result in show cancellation with artist's guarantee and any buyouts due in full.

**Outdoor Shows** – There must be adequate cover on the wings and at FOH. Tents must have detachable sides and be properly anchored to the ground. There should be 2 rolls of 100' x 60" clear plastic available, preferably 4-6mm thick. It is not realistic to expect the artist to travel with all necessary equipment to provide protection from inclement weather.

**Festivals** – 2 rolling guitar skids that are 4'x8' as low as possible (1 x 2 meters is ok) and one drum riser that is 12'x8'x1' (3 x 2 meters is ok) should be supplied. On all festival dates, please supply an area backstage for the Artist's crew to preset equipment, this area should be a minimum of 24'x10'. Also please supply an area dedicated for our empty cases.

**Stage Preparation** – THE STAGE SHOULD BE CLEAN AND CLEAR PRIOR TO OUR SCHEDULED LOAD IN TIME, STAGE PLOTS ARE OUTDATED ALL THE TIME, OURS PROBABLY IS AS WELL. Cabling, monitors, drum riser, ground lighting, side fills, drum fill, tape marks from last year's shows, etc must be removed from the stage prior to our arrival. We want to see a clean stage and mess it up our way. There should be trash cans available on either side of the stage. Standard cleaning supplies (push brooms, mops, squeegees, etc) should be readily available.

**Generators** – Sound and Lighting will not share a generator. Any generator must be equipped with a proper ground rod and a qualified technician must be on site throughout the event. Please make sure all generators are properly maintained (fuel filters changed, fuel tank full, etc) prior to the Artist's arrival.

**Risers** – The Artist will be traveling with their own drum risers. On fly dates and some festivals, please supply one (1) 12' x 8' x 18" riser. Shaky riser or "trampolines" are not acceptable. All dimensions listed are in feet. In metric countries, 12' x 8' risers are preferred, but risers that are 3 meters wide, by 2 meters deep and ½ meter tall are acceptable.

If you do not have all 13 pages, visit <http://www.themonitorguy.com> to get the most current, complete, tech rider

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**Barricade** – An industry standard, acoustically transparent, free standing, metal barricade (ie MOJO) will be required for all shows. This should span from PA stack to PA stack, be 4' tall and at least 6' from the downstage edge. FOH must have a barrier that prevents the audience from getting within 6 feet of any sound, lighting or video equipment. Bike rack is not an acceptable stage barricade but can be used along the sides and around foh. Examples of unacceptable barricades are: bike rack, snow fence, white picket fences, yellow caution tape, traffic cement barricades, the local football team holding hands, a line in the sand, etc. This item is non-negotiable, Artist will not perform without barricade in place.

**Work Lights** – There must be adequate work light located throughout the concert site to light the stage, wings, loading dock area, and mix position. These lights must be available from load in through the end of load out.

**Times and Running Order** – Load in times and running order will be advanced by the Production Manager. The Artist's set length is approximately 90 minutes.

**Sound check** – Artist shall require a sound check before each performance of at least one and a half (1½) hours. This does not include set up time or line check. Working personal only shall have access to the venue during sound check. Any other personnel will need to be approved by Artist's Production Manager or Tour Manager.

**Stage hands / Loaders** – The Artist's Production Manager will advance all required local personnel. Local crew requirements may vary due to venue conditions such as a long push to the stage or difficult rigging conditions. Local crew will be available exclusively to the touring staff and will not be used to perform house duties such as removal of local production, barricade or stage decks. The runner should have cursory knowledge of the area and be familiar with items typically associated with a tour. Volunteer crews are strongly advised against.

The Artist's Production Manager reserves the right to dismiss any working personnel for the following reasons: Physically or mentally unable to do the tasks required, refusal to do the tasks required, visibly under the influence of drugs or alcohol, unsafe work practices (including the wearing of flip flops), wandering away from the job, talking on mobile phone, or any other blatantly unprofessional practices, including but not limited to asking artist for photos, picks, sticks or autographs. The purchaser is strongly encouraged to ensure that all working personnel are alert and of a professional attitude.

A \$100.00 US cash buyout per worker dismissed or absent will be paid to Artist Production Manager at load in and load out as needed.

**The purchaser agrees to provide a professional quality audio and lighting system. These systems should be completely set up and checked prior to the bands arrival at the venue. The specs are as follows:**

### **FRONT OF HOUSE AUDIO REQUIREMENTS:**

**Front of House riser** – Not necessary, our FOH engineer is a man of the people. If there must be a riser, please place FOH equipment in front of it and furnish a couch for a VIP seating area. Barricade and security must be provided around all foh sound and lighting gear, bike rack is acceptable

**Front of House speaker system** – Shall consist of a 4 way stereo, actively powered speaker system of ample size, quantity and power to provide even, full-range, undistorted sound to every seat/viewing area in the venue. Line arrays are preferred. The system should be capable of providing a minimum of 120db (a-weighted) SPL at the FOH mix position. The artist does not dictate the mix to be 120 db, but the headroom is to prevent possible equipment failure for underpowered rigs. Preferred systems are: Clair, Martin, L 'Acoustics, D&B, JBL Vertec, Adamson, Nexo, Meyer Milo, EV, EAW. No Semi Pro gear (Peavey including the Versarray system, Mackie, Behringer, etc) or home made PA systems.

**Subs** – Please provide an appropriate number of subs in proportion to the main system and enough to handle loud rock music. Subs should be run from an Aux if possible. Preferred systems are: Clair, L'Acoustics, D&B, JBL Vertec, Adamson, Nexo, Meyer, EV. **No Semi Pro Gear (Peavey, Mackie, Behringer, etc).**

**PA Deployment** – The system techs should be familiar with modern tools and tricks of the trade to properly deploy and tune said PA system. This means bringing the proper amount of PA for the room size and type of show, rigging and aiming it safely and precisely, using smaart or sim to properly align the components in the array. There is plenty of training available for system techs to learn how to perform these industry standard duties, this training should be done prior to this performance. In other words, the Artist's touring crew would like your A team, if your A team does not know how to properly deploy and tune a modern PA system, please pass on this show.

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**Front of House console and processing** – A professional quality 48 channel console with 4-band parametric EQ on all inputs and VCA capabilities should be provided. Digidesign Venue, Midas Heritage or XL Series, Yamaha 5000 or 4000 or Soundcraft Series 5 are acceptable. Digital consoles other than a Digidesign Venue system must be approved in advance

\*Please make sure if a digital surface is accepted that the firmware is updated to the latest version available, this is very important. Failure to have the latest firmware installed prior to our arrival will require an on site firmware upgrade.

**System EQ** – There should be a high quality 31 band graphic EQ (A Lake controller with a wireless tablet is preferred, XTA, KT, BSS, TC) for every zone of the PA (left, right, front fills, out fills, delays etc.). Please allow access to the system processors to the artist's FOH engineer.

**Front Fills, Out fills** – Front fills are absolutely necessary in every venue. Out fill as needed. Please have each zone controlled from the FOH console with a discreet matrix send for each zone.

**FX and dynamics processing – Please supply if FOH console is analog**

8 ch. Gate (Drawmer / BSS)

10 ch Comp. ( Drawmer / BSS / KT / DBX)

1 BSS 901

1 Distressor

1 Eventide 3500 or Eclipse.

2 Yamaha SPX 990 or 2k

1 TC 2290 or D2 (the delay unit must have a tap tempo and be able to provide a minimum of 1500ms of delay)

1 CD burner would be nice whether the FOH console is analog or digital.

**Power and cabling** – Please be sure to have all necessary cabling and interconnects for all of the above listed equipment. A 20 amp courtesy outlet or quad box should be provided at the FOH mix position

**Talkback and Com** – A switched talkback microphone with a feed to the monitor console and a clear-com system with phone style handsets between FOH and monitor positions should be provided.

**MONITOR REQUIREMENTS:**

The Artist will supply all mics, mic cables, subsnakes, split to your system, and monitor console. Any support act requirements will be handled by the supplier, not the artist. The only thing we will require is stands and stage power as per our stage plot and input list. Any other equipment carried by the artist will be advanced with the artist's production manager.

\*Please allow an 8' x 8' space downstage left as close to the stage as possible for the touring monitor console and work boxes. The house console should be placed further off stage or up stage than this area.

**Wireless Systems:** We are carrying four (4) channels of Sennheiser EW300G2 which operate in the range of 518-550 MHz. Any and all licenses required for the operation of these units shall be provided at no cost to the Artist.

**Microphones and Stands** – The artist will require stands as per our input list. The artist will be carrying a microphone package. Mic cables and sub snakes will be required as per our input list on fly dates including any interconnects to the IEM system.

**Monitor Speakers** – Ten (10) matching active bi-amped wedges (2"+15") or (2"+12") on five (5) mixes (not including cue) should be provided. (Preferred wedges are Martin, Microwedge, L' Acoustics, EV, Nexo, Clair, Showco, EAW, etc.). These wedges must be able to reproduce a good amount of low end (kick, bass and electric guitar).

4 way active stereo side fills with subwoofers will be required. 2 x L Acoustics Dv Subs with 2 arcs per side is preferred.

1 Subwoofer (single 18" or double 18" or 15") will be required for drum riser. Please note that a slightly larger wedge is not a proper subwoofer.. L Acoustics Dv Sub is preferred

**Technicians** – Please have qualified lighting, front of house, monitor and patch technicians knowledgeable of the house system available from load in through load out to help out as needed. If the technicians do not understand english, please supply a translator.

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**Support Acts** – The Artist will not share Microphones, snake channels, console channels, or monitor sends with support acts. Please supply sufficient equipment to handle their needs as separate from ours as possible. There is never an instance where the support act will use the artists monitor console.

**THE FOLLOWING MONITOR REQUIREMENTS ARE ONLY FOR FLY DATES OR ONE-OFF DATES! AN EMAIL TO THE ARTIST'S PRODUCTION MANAGER ([mike@themonitorguy.com](mailto:mike@themonitorguy.com)) WILL LET YOU KNOW IF YOUR SHOW REQUIRES THIS GEAR OR NOT!**

**Monitor Console** – Yamaha PM5D-rh or Digidesign Venue on fly dates only. Any other monitor console must be approved in advance.

\*\*\*If a digital surface is provided, please ensure that it has the latest firmware available installed on it prior to our arrival. Failure to do so will require an on site firmware upgrade, no one "wants" to do that, so please have it pre-installed.

**Monitor Processing - \*\*NOTE\*\* Please supply the following if the console is analog and approved.**

12 channels of comps (Drawmer, KT, DBX, etc)

8 channels of gates (Drawmer, KT, DBX, etc)

3 high quality noise free stereo reverb units (SPX-2000, M-One) \*\*\* Must have minimum of 1 \*\*\*

8 high quality 1/3 octave EQ's for side fills (KT DN360, Helix, Lake Contour with Tablet, TC with remote),

High quality parametric EQ's can be substituted if advanced.

**Wireless System** – 6 channels of Sennheiser EW300IEM wireless in ear monitor systems with an appropriate antenna combiner system should be supplied at all shows in Germany and the United Kingdom at no additional cost to the artist.

### Brand New Fall Tour 2009 Lighting Rider

#### What we are bringing:

We are carrying a floor lighting package and all necessary power/data for it, bare end tails and cam-lock feeder, a 40' x 30' backdrop, a Grand MA full-size console, a dmx snake, a few set pieces, and a df-50 hazer. Two DL3s will hang from your house DS truss if possible, and 2 lanterns will hang outrigged from your US truss where possible.

#### What we need:

A House Rig: If there is no lighting rig in-house, please refer to the attached two-truss plot system to fill the empty space. There are lots of notes and lots of lights, but it's flexible; I realize shows' budgets vary, so please do get in touch.

Otherwise, please have the following colors available for use in the house conventional rig, both US and DS. Please clear any substitutions with me.

No Color

Lee 201 full CTB

Lee 205 1/2 CTO

Lee 106 Red

Lee 119 Blue

Rosco 22 Amber

Lee 116 Turquoise

If you happen to have a wash worth of Lee 200 Double CTB and/ or Rosco 99 Chocolate in-house (don't buy it just for me) I will give you a prize!

Please Patch conventionals symmetrically from outside in.

House Tech: Please join us at the same time that we come in, unless you need to prep color or there are things to fix in the rig then maybe a little earlier so you can have that done by the time we get there. You'll most likely be running the house rig for a support act or two as well.

Haze: If available in-house, we would like to use your haze machine in addition to our own. Please make any and all necessary arrangements for us to use this starting an hour after load-in. If haze is not allowed in the venue or you need any

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specs to get it approved in advance, please contact me immediately.

FOH: Please make space at FOH for a Grand MA console in addition to your house console, I'll likely be using both. One can be set up on an angle if necessary. I prefer the Grand MA on the right-hand side.

No spotlights are required.

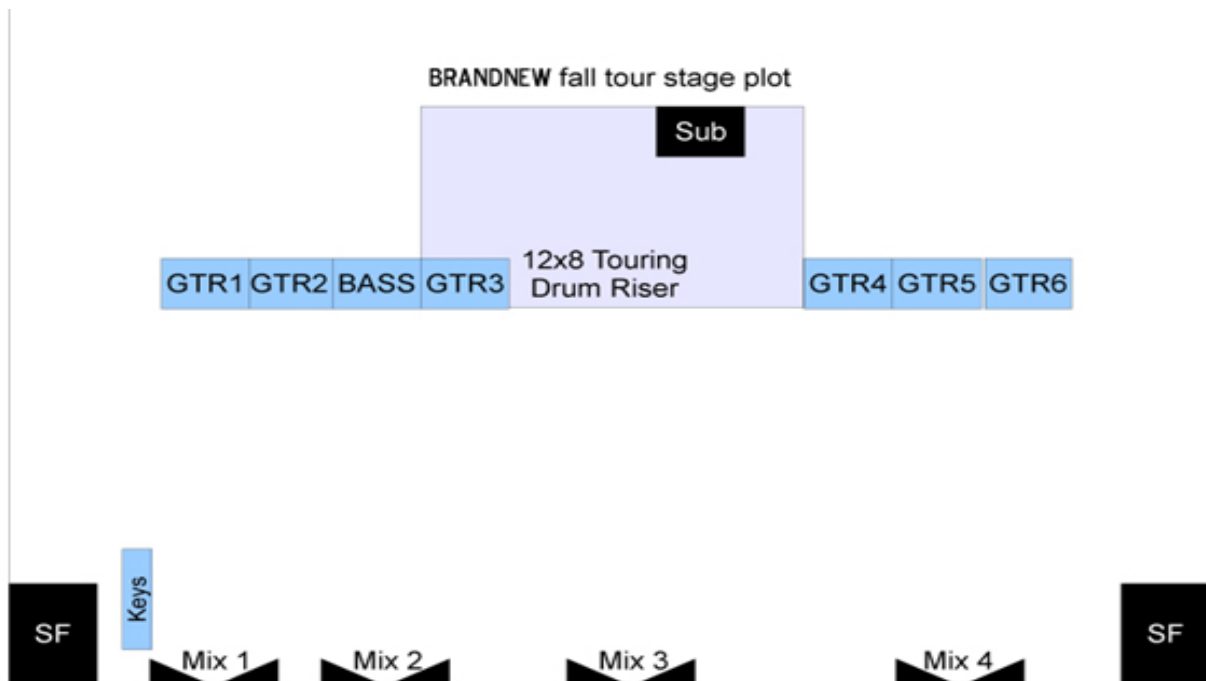
Any questions or concerns please contact:

Sarah Landau  
[SarahLandau@gmail.com](mailto:SarahLandau@gmail.com)  
1-631-672-3585

### Stage Plot and Input List:

The current differences in the stage plot to real life are as follows:

There may be more or less wedge mixes required than shown, how many more will be determined on day of show.



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## **brandnew** INPUT LIST

Ch	Description	Mic	Stand	Location
1	Kick 1	D6	<b>Short Boom</b>	SL Drum Riser
2	Kick 2	Beta 91	n/a	SL Drum Riser
3	Snare Top	I5	<b>Short Boom</b>	SL Drum Riser
4	Snare Bottom	I5	Claw	SL Drum Riser
5	Hi-Hat	AE5100	Claw	SL Drum Riser
6	Rack	E604	n/a	SL Drum Riser
7	Floor	E604	n/a	SL Drum Riser
8	SR OH	AE5100	<b>Tall Tripod</b>	SL Drum Riser
9	SL OH	AE5100	<b>Tall Tripod</b>	SL Drum Riser
10	Bass DI	Avalon DI	n/a	USC
11	Bass Mic	D6	Z-bar	USC
12	SR Derrick GTR 1	E609	Z-bar	SR
13	SR Derrick GTR 2	SM57	Z-bar	SR
14	Keys	Sansamp	n/a	DSR
15	C Jesse GTR 1	E609	Z-bar	SR
16	C Jesse GTR 2	AE3000	Z-bar	SL
17	C Jesse Acoustic	Radial DI	n/a	DSC
18	SL Vin GTR 1	E609	Z-bar	SL
19	SL Vin GTR 2	AE3000	Z-bar	SL
20	SR Derrick Vocal	AE5400	<b>Tall Tripod</b>	DSR
21	C Jesse Vocal	AE5400	<b>Tall Tripod</b>	DSC
22	SL Vin Vocal	AE5400	<b>Tall Tripod</b>	DSL
23	Guest Vocal	AE5400	<b>Tall Tripod</b>	SR
24	Drum Brian Vocal	AE3300	<b>Tall Tripod</b>	SL Drum Riser
25	Spare Vocal	AE5400	n/a	DSC
26	Kick	ATM35	<b>Short Boom</b>	SR Drum Riser
27	Snare	I5	Claw	SR Drum Riser
28	Hi Hat	AE5100	<b>Short Boom</b>	SR Drum Riser
29	Rack	ATM25	n/a	SR Drum Riser
30	Floor	ATM25	n/a	SR Drum Riser
31	OH SR	AE5100	<b>Tall Tripod</b>	SR Drum Riser
32	Bass Drum	AE2500	Claw	USC
33/34	Audience (mons only)	<b>Large Diaphragm Condensers</b>	<b>2 Short Booms</b>	DSL/DSR

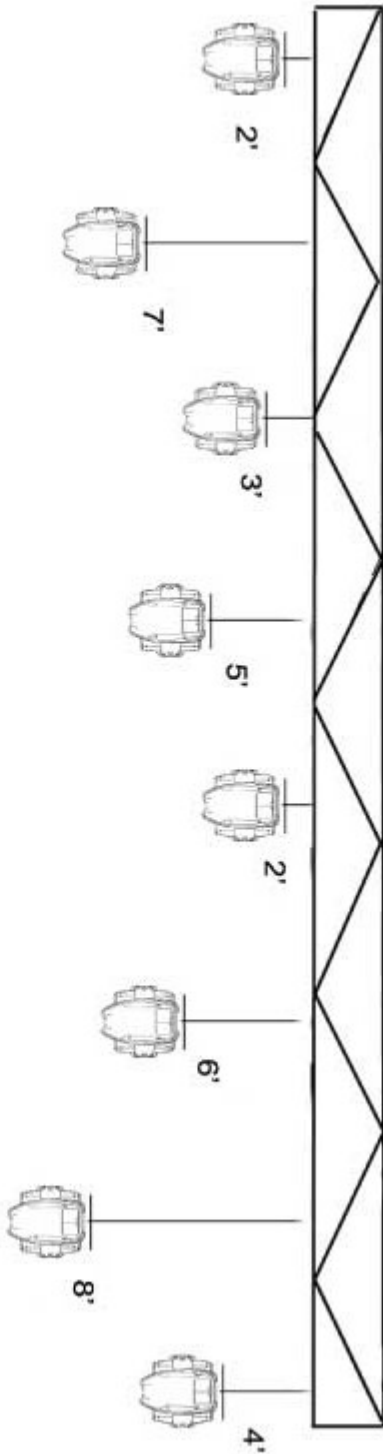
**Anything in Bold type above should be supplied by the provider**

**Any Questions call Mike Babcock at (813) 363-5064 or email [mike@themonitorguy.com](mailto:mike@themonitorguy.com)**



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## US T-BAR LENGTHS (from bottom of truss)



Please supply either Mac 700 Spots or Altman, Strand, or Mole Richardson 1K Fresnels.  
(Call to discuss)

**BRAND NEW FALL 2009 LIGHTING PLOT  
FOR VENUES W/O HOUSE SYSTEMS  
FRONT VIEW OF US TRUSS**

LD: Sarah Landau 631-672-3585  
sarahlandau@gmail.com