

2023

THE AL MCKAY ALLSTARS

CONCERT TECHNICAL RIDER

*****This document supersedes all previous technical information and is subject to further revision*****

PRODUCTION OFFICE:

Production Manager

Dermott Freeman +44 7915083709 backline2@mac.com

Tour Manager

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MANAGEMENT:

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XIX. TECHNICAL RIDER

A. PURCHASER'S ATTENDANCE: CONTROLLING DECISIONS

1. Purchaser agrees to furnish at his own expense his personal representative capable of making any decisions pertaining to the engagement from the time of arrival of the production equipment through the time of departure. This representative must have copies of this entire agreement together with any riders, copies of all mail grams and letters pertaining to the engagement.

Purchaser's representative will remain in the immediate backstage area and must be in constant contact with Allstars' Road and/or Production Manager. Allstars' Production Manager will make all decisions relative to the staging of Allstars' show.

2. Purchaser will provide Allstars with telephone numbers (business and residence) where Purchaser's principal and representative maybe contacted during the fourteen days prior to the engagement. The person signing this agreement on behalf of Purchaser will be personally present at the place of the engagement from two hours prior to show time.

3. Instruments and properties shall not be removed, relocated and/or used by any person other than Road/Production Managers of Allstars without the express permission of Allstars' Production Manager.

4. During the Allstars' performance any other musical equipment shall be in an area completely off stage. No movement of any equipment may take place with the Allstars is on stage.

B. STAGING

With the exception of personnel directly involved with the running of the show, the stage and the immediate surrounding area will be cleared completely during the performance, the stage area will be under the absolute supervision of Allstars' Production Manager. The security guards at each access point will be so informed and there will be no exceptions.

Purchaser shall provide at his expense a permanent stage 60' wide by 40' deep by 5' high. The surface of the stage floor must be a smooth finish (no groves or protrusions, and friction less).

C. MIXING POSITIONS

Both Sound and Lighting mixers shall be placed at stage center seventy-five feet back. Purchaser will hold appropriate number of seats closer than the mix area to reseal patrons who will be displaced by the positioning of the mixing consoles.

D. SPOTLIGHTS

1. Purchaser agrees to provide for the use of the Allstars four "Super Troupers". In some case it may be necessary to remove seats so that temporary follow-spot platforms and spotlights can be installed. These platforms and spotlights should be installed prior to State Call and no later than mid-day the day of the performance. All spots must be placed in order to have a clear view of the stage.

The Super Troupers must be in good working condition, each with four sets of carbons, good working irises and dousers, and six color boomerang, all cleaned and tested prior to the performance.

1. Purchaser agrees to provide spotlight operators. Operators must be available for thirty minutes prior to show time for pre-show briefing. Purchaser will insure that operators are at their position not less than twenty minutes prior to commencement of Opening Allstars' performance for final instructions and headset check. Any overtime incurred due to Spotlight Operators tardiness will be the direct responsibility of Purchaser. Page 2 of 14

E. INTERCOM

Intercom stations will be at the four house spot locations, the light mix location, houselights control, and upstage right.

F. SOUND SYSTEM CAPACITY

Allstars' sound system is able to cover up to a 3000 seat hall. If Purchaser's date utilizes a hall larger than 3,000 seats, Purchaser agrees to provide additional speaker cabinets, power amps, and connecting cables. In this situation Purchaser must contact Road Manager four (4) weeks prior to concert in order to receive assistance in locating a compatible equipment. (Note: This may affect other areas of technical rider, i.e., Load- In, power requirements, etc.).

G. STAGE RISER REQUIREMENTS

8' x 12' x 24" (240cm x 366cm x 40cm) Horn Riser

8' x 8' x 24" (240cm x 240cm x 60cm) Drum Riser

8' x 8' x 16" (240cm x 240cm x 40cm) Keyboard #2 Riser

*8' x 8' x 8" (240cm x 240cm x 20cm) Percussion Riser (***Only used with a shared stage, must have wheels.***)

H. BAND EQUIPMENT, SOUND SYSTEM, STAGING & INPUT LIST AND LIGHTING REQUIREMENT:

SEE EXHIBITS A, B, C & D

- I. Purchaser shall be responsible to supply the Artist's backline exactly as it is stated in Exhibit "B" of this Agreement. Any changes will not be acceptable unless previously agreed to by Artist's representative. Should any changes be made that are unacceptable, Purchaser will be required to pay a fine of \$1,000.00 USD for each musician whose gear is not as per the Exhibit.

Initial _____

- J. Purchaser will provide 36 hands towels and 24 - ½ liter bottles of flat water for the stage.

If sound and lights are to be supplied by Purchaser, than all items in this rider dealing with load-in, crew meals, power, etc. will be up to the Purchaser so long as the sound Allstars sound check is as per this rider.

XX. CREW CALLS/PERSONNEL

A. MOVE-IN

Purchaser agrees to provide (4) to (6) stage hands for the loading in of backline gear. Crew shall have total access to building by 1:00 PM. on the concert day. However, should access be needed to prior to this, Purchaser will be notified.

B. SOUND CHECK

1. Purchaser agrees to provide (2) to (4) stagehands for SOUND CHECK.
2. Purchaser agrees to have the entire setup (PA/Monitors/Lights/Backline) up and running 3 hours prior to Soundcheck with Band.
3. The show requires a band and technical rehearsal to begin two hours prior to doors opening.
4. No audience will be allowed to enter the place of performance until Sound Check has been completed to Allstars' satisfaction. Purchaser agrees to provide security to ensure auditorium is clear of all persons not involved with Sound Check.
5. Doors will not be opened until Allstars' Production Manager gives permission.

C. SHOW CALL

Purchaser agrees to provide (2) to (4) stage hands for SHOW & (4) to (6) stage hands for the loading out of gear. Spot Operators for spotlights & House lights Operator (preferably electrician).

- D. All rooms should be fully accessible by 1:00 PM of the concert day unless otherwise requested.

Initial _____

XXIII. LIGHTS DURING SHOW

The Purchaser will make arrangement for all lights not specifically required by local safety ordinances to be turned off during performance. This especially applies to clocks, scoreboards, advertising billboards and concessions in the hall. All doorways to lighted hallways will be curtained.

EXHIBIT "A"
ALLSTARS SOUND RIDER – FOH SYSTEM

A sound system of Allstars' choice (based on consultation with Allstars' Manager, Road Manager and/or Production Manager) will be provided at no cost to Allstars.

ALLSTARS SHALL HAVE FINAL DECISION REGARDING EQUIPMENT PLACEMENT. THE NUMBER OF FRONT HOUSE BOXES WILL BE DETERMINED BY THE HOUSE ENGINEER AND THE SIZE OF THE VENUE

The sound system must have complete coverage of the entire listening area. It must be a 3 or 4 way active system capable of 110 db-SPL from 30Hz - 17KHz with no detectable distortion at the mix position. The front house system should be in true stereo sub speakers can be on the stereo mix or on an independent volume control (**preferred**). The house mixing console must have a minimum of 48 inputs, each input shall have 4 band sweep or parametric equalization, with at least 8 auxiliary sends, phantom power, variable hi pass filter and 8 assignable subgroups. **The sound system must be in true stereo.**

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Gain sharing between the foh and monitor consoles is unacceptable!!!

PREFERRED FOH MIXING CONSOLES:

L' Acoustics: VDOSC Series

>>1stCHOICE- Digico Quantum 335, SD7, 10, or 5

Adamson: Y Axis Series

Avid S6L or Profile

Nexo: Geo Series

Yamaha Rivage PM10, PM7, PM5 or CL5

Myer: M Series

SoundCraft Vi 2000, 3000, 5000

d&b: J, Q or V Series

JBL VTX

Mixing console must have DESK LAMPS so that console maybe seen clearly. Mixing console is to be placed 2/3 of length of house from stage and in the center where possible. Venue must provide one of the preferred consoles listed above for FOH with no exceptions!

COMMUNICATIONS:

1.– **Shout System** between FOH & Monitors **Must** be provided

2.– Switched mic at the monitor position for communication between the engineer and musicians with iem's 3 –

Switched mic at FOH position for communication between the FOH mixer and the Stage

All electrical equipment and service shall be grounded and must exceed all local applicable codes.

WIRELESS MICROPHONE REQUIREMENTS (8 CHANNELS):

VOCALS:

4 x SHURE BETA 58 WIRELESS HANDHELD MICROPHONES WITH SHURE U4D or AXT*
WIRELESS RECEIVERS

Shure PG series and SLX series and UA series wireless units unacceptable!!!! HORN

SECTION:

4 x SHURE WIRELESS RECEIVERS AND BELTPACKS

2 x DPA 4099 microphones with DAD 6010 Miniature Series Microdot to TA4F Microphone Adapter
Horns' wireless units must be SHURE Systems as we are using DPA 4099 mics with Shure adapters!!

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1-250 FT 48 CHANNEL HOUSE SNAKE WITH 50 FT 48 CHANNEL 2- WAY SPLITTER **STAGE**

POWER:

THE SOUND COMPANY SHALL PROVIDE ALL STAGE POWER FOR BAND GEAR. A
MINIMUM OF (2) 20 AMP CIRCUITS ON INDIVIDUAL BREAKERS ARE NEEDED.

The Allstars reserve the right to add or delete equipment as necessary. All equipment and placement of equipment is subject to approval of Allstars' Stage Manager and/or Allstars' Production Manager.

ALLSTARS MONITOR SYSTEM

Please ensure you read in depth the monitor system requirements. It is a very simple system design. If you have any questions relating to the monitor system, please request to speak directly with Aaron Boothe the monitor engineer.

Monitor Console Option List:

Yamaha CL5, CL3
Midas Pro X
Soundcraft Vi5000, Vi7000,
Digico SD10, SD12, SD7

All consoles must have external stage box to meet the input and output requirements.

Monitor/Side-fill Speakers Option List:

13– 14 Bi-amped floor wedges. This includes Cue wedges.
All wedges must be identical. Acceptable brands & models include:
D&B Audio M2, M4, M6 (*must not be used with D6 amplifiers*)
L'Acoustics HiQ15
Adamson M15
Nexo PS15 (*Only with TD controller*)
Martin Audio LE1500, XE Series

Drum Sub to be a dual 15" or a single 18" direct radiated. It must a dedicated amplifier with processing.

Side fills to be a decent 2/3 way system. This can be a point source system or a Line array flow or ground stacked.

All Monitor & subs must not be used with underpowered amplifiers. The show produces very dynamic sounds and will demand headroom all amplifiers/processors must be consistent with all the monitors they are powering i.e they all must be the same model and power rating.

Wireless In Ear Monitor Option List:

We require 8 x complete wireless systems (*8 x transmitters & 10 x belt pack receivers*) All setup in Stereo with packs set to default Acceptable systems are:

Sennheiser G3/G4 EW300, 2000 Series
Shure PSM900, PSM 1000 Series
Wisyscom MTK952

All systems must be wired to antenna distribution units using large antenna's with high quality bnc cables.

For example:

Sennheiser 2 x AC3 with 2 x A5000 CP/2 x A2003 or 1 x AC3200 with 1 x A5000/ A2003
Shure 1 x PA821A with 1 x PA805/HA-8089

Please add 1 x extra antenna which is to be wired directly for the monitor engineers system.

Wired In Ear Monitor Option List:

We require 2 x complete wired systems. (2 x body pack receivers)

Both to be setup in Stereo

Acceptable systems are: Shure P9HW or Shure P6HW

No other wired systems are acceptable

Please also provide 40 x AA batteries + 6 x 9volt Duracell or energizer batteries

Al McKay Allstars Monitor Mix Outputs Revised Feb 2023

MIX	LABEL	WEDGE	IEM
Mix Out 1	Drums	2 x wedge + Sub	
Mix Out 2	Side Fill	Mono 2/3 way system	
Mix Out 3	GT L	1 x wedge L	
Mix Out 4	GT R	1 x wedge R	
Mix Out 5	BASS	1 x wedge	
Mix Out 6	BV 1	2 x wedges	
Mix Out 7	BV 2	2 x wedges	
Mix Out 8	BV 3	2 x wedges	
Mix Out 9	Keys 1 IEM L		Hard wired 1 L
Mix Out 10	Keys 1 IEM R		Hard wired 1 R
Mix Out 11	Keys 2 IEM R		Hard wired 2 L
Mix Out 12	Keys 2 IEM R		Hard wired 2 R
Mix Out 13	Percussion IEM L		IEM 1 L
Mix Out 14	Percussion IEM R		IEM 1 R
Mix Out 15	Trumpet 1 IEM L		IEM 2 L
Mix Out 16	Trumpet 1 IEM R		IEM 2 R
Mix Out 17	Trumpet 2 IEM L		IEM 3 L
Mix Out 18	Trumpet 2 IEM R		IEM 3 R
Mix Out 19	Trombone IEM L		IEM 4 L
Mix Out 20	Trombone IEM R		IEM 4 R
Mix Out 21	Sax IEM L		IEM 5 L
Mix Out 22	Sax IEM R		IEM 5 R
Mix Out 23	Tim IEM L		IEM 6 L
Mix Out 24	Tim IEM R		IEM 6 R
Mix Out 25	Guitar 2	1 x wedge	
Mix Out 26	Tech		IEM 7 mono
Monitor/Cue Out A L	Monitor engineer L		IEM 8 L
Monitor/Cue Out A R	Monitor engineer R		IEM 8 R
Monitor/Cue Out B L	Monitor engineer L	1 x Wedge	
Monitor/Cue Out B R	Monitor engineer R	1 x Wedge	

Mix Out 27	If available this will be for side fills	2/3 way system	<i>Mix 1 & 2 will become drum monitor & drum sub</i>
Mix Out 28	If available this will be for side fills	2/3 way system	
		Total Wedge Mixes = 9 This includes side fills	Total Stereo IEM Mixes 9 This includes both wired, Wireless & cue

AL MCKAY ALLSTARS

INPUT AND FOH CHANNEL LIST

Nov 14 22 update - v3

PATCH	FOH IN	SOURCE	MIC	STAND
	1	KICK IN	Shure B91A or SM91	
	2	KICK out	Audix D6	Heavy Short boom stand
	3	SNARE TOP	Shure SM57	Shure A56D or short boom
	4	SNARE BOTTOM	Shure SM57 or Sennheiser E904	Shure A56DD or short boom
	5	SNARE 2	Shure SM57 OR Sennheiser E904	Short A56D or short boom
	6	HI HAT	Shure KSM137 OFAKG C451/CK1	Short boom w/shock mount
	7	RACK TOM 1	Shure B98AMP/C or Audix D3 or DPA4099	Shure A75M clamp for Shure option
	8	Rack Tom 2	Shure B98AMP/C or Audix D3 or DPA4099	Shure A75M clamp for Shure option
	9	FLTOM 1	Shure B98AMP/C or Audix D3 or DPA4099	Shure A75M clamp for Shure option
	10	FL Tom 2	Shure B98AMP/C or Audix D3 or DPA4099	Shure A75M clamp for Shure option
	11	OVERHEAD (Stage Right)	AKG C414 OR C314 or Shure KSM32	Boom stand w/shock mount
	12	OVERHEAD (stage Left)	AKG C414 OR C314 or Shure KSM32	Boom stand w/shock mount
	13	BASS DI	D.I (Radial of BSS)	
	14	Bass Mic	Shure Beta52 or Audix D6 or D4	Cab Grabber XL or Short boom
	15	CONGA 1	Audix M1280B or Audix D3 or DPA4099	Original clips/ holders
	16	CONGA 2	Audix M1280B or Audix D3 or DPA4099	Original clips/ holders
	17	CONGA3	Audix M1280B or Audix D3 or DPA4099	Original clips/ holders
	18	BONGOS	Audix M1280B or Audix D3 or DPA4099	Original clips/ holders
	19	TIMBALES	Sennheiser 906 or Shure SM57	Shure A75 or Audix option
	20	SPX L	D.I. (Radial or BSS)	
	21	SPX R	D.I (Radial or BSS)	
	22	TOYS OVERHEAD SL	AKG C314 or C414 or Shure KSM32	Boom stand w/shock mount
	23	PERC OVERHEAD CENTRE	Shure KSM137 or AKG C451/ck1	Boom stand w/shock mount
	24	PERC OVERHEAD SR	AKG C314 or C414 or Shure KSM32	Boom stand w/shock mount
	25	KBRD 1 L Max	D.I. (Radial or BSS)	
	26	KBRD 1 R Max	D.I. (Radial or BSS)	
	27	KBRD 2 L Backup	D.I. (Radial or BSS)	
	28	KBRD 2 R Backup	D.I. (Radial or BSS)	

	29	KBRD 2 L	D.I. (Radial or BSS)	
	30	KBRD 2 R	D.I. (Radial or BSS)	
	31	Guitar Gmoe	Sennheiser 906 or Shure SM57	Short boom or CabGrabber
	32	Guitar AI SR	Sennheiser 906	Short boom or CabGrabber
	33	Guitar AL so	Sennheiser 906	Short boom or CabGrabber
	34	WL TRUMPET 1	DPA 4099	
	35	WL TRUMPET 2	DPA 4099	
	36	WL TROMBONE	DPA 4099	
	37	WL SAX	DPA 4099	
	38	Wired Horns backup	DPA 4099	
	39	Wired Horns backup	DPA 4099	
	40	Wired vocal AL	Shure SM58 with switch	BOOM Stand
	41	VOCAL Claude	Shure Axient or ULXD with B58A Capsule	Round base straight stand
	42	VOCAL Tim	Shure Axient or ULXD with B58A Capsule	Round base straight stand
	43	VOCAL Devere	Shure Axient or ULXD with B58A Capsule	Round base straight stand
	44	Vocal Spare	Shure Axient or ULXD with B58A Capsule	Round base straight stand
	45	Shout to FOH	Shure SM58 with switch	Short Boom
	46	Shout to Stage	Shure SM58 with switch	Short Boom
	47	AMB MIC SL	Shure SM81	Boom Stand
		AMB MIC SR	Shure SM81	Boom Stand

EXHIBIT "B"

ALLSTARS BACKLINE GEAR LIST 2023

Keyboard Rig # 1

Keyboard Rig # 2



A. Al McKay's Guitar Rig

- (2) Roland JC 120 Amp The one supplied must be in perfect working condition and delivered in case.
- (2) Fender Twin Reverb, combo 2x12. Must be in perfect working condition and delivered in case. (Cannot be substituted) *****Please include footswitches and spare fuses for these guitar amplifiers*****
- (3) Guitar Stands (One guitar stand needed for Mr. McKay's dressing room.)
- (2) High quality mono Jack cables 5m
- (2) High quality mono Jack cable 8m
 - (1) Left handed Guitar (as a backup) preferably Gibson Les Paul or fender strat
 - (1) Bar Stool with foot rest for Mr. McKay to use during soundcheck and performance
- (1) Boss Tuner TU-3

B. Keyboard Rig #1:

- (1) Korg Kronos, Piano, Yamaha Motif 8 or Yamaha S90 (Must have 88 Weighted Keys!!)
- (1) Single Tier Double Braced X Stand, (no double stands or ultimate etc.)
- (1) K&M round Top Drum Stool
 - (1) *Small Table or Case top for computer*
 - (1) *Shure P6 or P9 HW hardwired beltpack monitor w/ TA 4F to stereo XLR cable.*
- (4) ¼ Inch jack jack Cables (3m or 10' minimum) – **Must be checked prior to hook up**
- (1) Stereo volume pedal (**Boss FL-500L**) - **Must be checked**
- (1) Sustain pedal

C. Keyboard Rig #2 (PLAYED FROM A SITTING POSITION):

- (1) Yamaha Motif XF7 with sustain pedal (1) Yamaha Motif XF8 with sustain pedal please check sustains work.
- (2) Single Tier Double Braced X Stand, (no double stands or Apex style etc.)
- (1) K&M round Top Drum Stool
- (2) Stereo volume pedal Korg XVP-20 - **Must be checked**
- (1) Small Table or Case top for **computer** (1) **Towel to clean Keyboard**
 - (8) *15' or 5m ¼ Inch jack jack Cables - Must be checked prior to hook up*
 - (1) *Shure P6 or P9 HW hardwired beltpack monitor w/ TA 4F to stereo XLR cable.*

D. Bass Rig:

(2) **Aquila** 700 or 500 Bass Amp Heads
(2) **SWR Goliath III** 4x10" Bass Cabinets (please check tweeters are working and supply spare fuses for tweeters)

OR

(2) **Ampeg SVT-7 PRO**
(2) **Ampeg 4 x 10 pro neo cabs**

Plus

(1) **Hercules Guitar Stand**
(2) High quality jack cords 20 feet (1) **boss Tu3** tuner



E. Drum Kit

Pearl Drums (Masters or Reference series preferred)

PEARL MASTERS

8x7 Tom

10x7 Tom

12x8 Tom

16x16 Floor Tom

22x16 Bass Drum

14x6.5 Snare Drum

14x6.5 Snare Drum (Pearl makes a Maple/Mahogany Free Floater) Note: This is specific for the sound we need to match the records!

(Remo Heads)

Ambassador Clear

Ambassador Hazy Snare Side

Powerstroke P3 Coated (14x6.5)

Emperor Coated and Ambassador Hazy Snare Side (14x6.5 Maple/Mahogany).

HARDWARE

H2000C hi-hat stand

S2000 snare stand x 2

P Demon Chain Pedal (single) D2500 throne

B1030 Boom Cymbal Stand x6

CYMBALS (SABIAN)

HHX EVOLUTION 14" HI HATS

HHX LEGACY CYMBAL 17"

HHX EVOLUTION CYMBAL 18"

HHX EVOLUTION CYMBAL 10" SPLASH HHX EVOLUTION GROOVE RIDE 21" HHX LEGACY CYMBAL 18"

HHX EVOLUTION OZONE 16"

F. Percussion Rig (David Leach is endorsed by LP - Latin Percussion):



Preferred Conga set: LP Galaxy – Giovanni Series

(3) Congas - Quinto (11"), Conga (11 ¾"), Tumba (12 ½") plus (1) Pair Matching Bongos

Stands: (3) LP® Collapsible Cradle or Gibraltar Medium/Large Single Conga Stands (long legs)

(1) LP® BONGO STAND W/CAMLOCK STRAP or Gibraltar 6716 heavy duty Bongo Stand

*******All Drums Must have new Remo Heads*******

LP-Classic Series Timbales - (2) 13" and 14"/ or 14" and 15" with standard cowbell mount (holder)

(7) Gibraltar Boom Cymbal Stands and a roland SPD stand.

(5) Various Sabian Cymbals – 10"/12"/14"/15"/16"/17" Splash, Medium Crash, Thin Crash & 18" or 20" China Cymbal

(1) Latin Percussion work station or Gibraltar Percussion Workstation with Mounting Brackets

(1) *LP Wind Chime with Stand or Mounting Bracket*

(3) *LP Cowbells (mountable) - Small LP Cha-Cha, Medium and Large*

(1) Hand Held Tambourine – **Must Provide**

(3) Various shakers

(1) Rug or Carpet 6' x 8'

G. Additional Supplies:

(2) Flugelhorns: (from suggested Manufacturers)

Kanstul, Yamaha, Vicent Bach, Selmer, Curtois, Schilke, Conn, King, Van laar, B&S.

(They do not have to be new horns)

(2) Pairs or Drumsticks Vater 5a

(1) Drum moon Gel

(1) Roll of high quality black Gaff Tape

(4) AAA batteries Procell for each show

(2) 9V Block Battery Procell for each show.

(2) Hercules Trombone Stand

(2) Trumpet stand

(2) Hercules Auto-Grip Alto/Tenor saxophone stand or 1 double sax stand

(2) Electric Fans (1 drum position and 1 at trombone position)

H. Guitarist 2

(2) Fender Twin Reverb amp

(1) Power converter to 110 power for FX pedal

(1) spare fender strat with 9 gauge strings

(2) Hercules guitar stands

ALL EQUIPMENT PROVIDED IS TO BE FOR THE SOLE EXCLUSIVE USE OF ALLSTARS. NO OTHER GROUP OR PERSON MAY USE ANY OF THE EQUIPMENT PROVIDED HERE WITHOUT THE CONSENT OF THE PRODUCTION MANAGER. THERE ARE TO BE ABSOLUTELY NO CHANGES OR SUBSTITUTIONS OR SHARING OF EQUIPMENT WITHOUT THE EXPRESSED CONSENT OF THE ALLSTARS PRODUCTION PERSON.

----->!!!!!!WARNING!!!!!!<-----

**PLEASE DO NOT PLUG ANY OF THE ALLSTARS EQUIPMENT IN WITHOUT THE CONSENT OF
THE BAND'S STAGE MANGER OR PRODUCTION MANAGER. YOU WILL BE HELD
RESPONSIBLE FOR ANY DAMAGES THAT MAY OCCUR TO OUR EQUIPMENT AS A RESULT**

