

Skye Heart Productions

Sheena Easton 2018 Rider Initial: _____

SHEENA EASTON - 2018 RIDER

RIDER HIGHLIGHTS

This page provides a summary of some of the more important clauses of this rider.

Payment Information Please make all deposits to MPI Talent Agency, 12100 Wilshire Blvd. Suite 1030, Los Angeles, CA 90025. Balance of payments is to be made by cashier's check payable to Skye Heart Productions prior to performance. The Federal ID # is available on the face of this contract or by calling Annette Welch CPA at (949) 388-7361.

Insurance Proof of insurance is absolutely necessary before Sheena Easton will perform. A copy of a Certificate of Insurance indicating the purchaser (or promoter's) coverage is to be faxed to Annette Welch at (949) 388-7356. Said Certificate should include **Skye Heart Productions f/s/o Sheena Easton**, and all employees or contractors thereof as additional insured parties.

The Use of the Sheena Easton Name or Logo on Merchandise If you want to include the Sheena Easton name or logo on any event merchandise, you **MUST** get prior written permission from the ARTIST'S tour manager, Susan Holder at sholder@isp.com. Failure to do so will disallow your ability to sell said merchandise, as Skye Heart Productions reserves its absolute right to control the commercial use of its name, its logo, and the likeness of the ARTIST.

Transportation You should supply appropriate transportation for the group arriving into and departing from the local airport and traveling between their hotel and the venue, both for sound check and the show. Appropriate transportation is usually considered a 15-passenger van with the rear seat removed for equipment, an SUV or second vehicle for equipment, and a limo or town car for Ms Easton and her assistant, for airport pickups and dropoffs, and for hotel-to-venue-to-hotel travel.

Sound, Lights and Backline

The ARTIST carries no audio engineer, no lighting engineer and no backline gear or sound/lighting equipment. You are responsible for providing and/or paying for all backline and all sound and lighting equipment and personnel, per the contract.

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This Contract Rider contains the legal and technical details of the ARTIST'S performance which are necessary to present the best possible show. If you have difficulty fulfilling these requirements, please contact:

Susan Holder, Tour/Production Manager at sholder@isp.com or (323) 229-5209.

Please furnish to the ARTIST'S Tour/Production Manager all pertinent technical and logistical information regarding the performance at least four (4) weeks prior to the date. This should include:

Lighting and sound specifications

Description of dressing rooms, backstage restrooms and showers

Stage and available riser dimensions

Contact information for your house technical personnel and vendors

Contact information for your hospitality/logistics and promo personnel

If your contract includes the provision of rooms for the ARTIST'S entourage, please supply details regarding the hotel, its amenities and distance to the local airport and to your venue, and ground transportation to and from all included locations.

THIS RIDER IS NOT TO BE ALTERED WITHOUT WRITTEN APPROVAL FROM MS. EASTON'S TOUR MANAGER/PRODUCTION MANAGER, Susan Holder sholder@isp.com (323) 229-5209.

RIDER TO THE CONTRACT DATED _____
BETWEEN SKYE HEART PRODUCTIONS, INC. (herein after referred to as ARTIST) and
_____(herein after referred to as PURCHASER)
COVERING ENGAGEMENT AT _____
ON _____, 20_____

ALL terms and provisions hereinafter set forth are part of one and the same contract. ARTIST agrees to furnish and PURCHASER agrees to accept for the engagement hereunder an entertainment unit including the services of the ARTIST upon all of the following terms and conditions.

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1. CANCELLATION - ILLNESS, FORCE MAJEURE

A. ARTIST may terminate this agreement if:

- 1 Any individual member of "ARTIST" contracted for the show shall die, become ill or incapacitated and be unable to perform.
- 2 In ARTIST'S judgment, performance of the engagement may directly or indirectly expose ARTIST, any employee of ARTIST, any employee of any company contracted by ARTIST or of Purchaser or any portion of the audience, to danger of death or injury by any outbreak of violence or civil strife of any kind.
- 3 Performance of any of Producer's obligations shall be rendered impossible or impracticable by any reason of strikes, civil unrest, gasoline rationing, unforeseeable act or order of any contractor or sub-contractor or of any public authority, epidemic, dangerous weather conditions, national or local state of emergency, fire, or other event or condition of any kind of character.
- 4 Performance of any of ARTIST'S obligations shall expose any member of "ARTIST" or PURCHASER'S employees, agents or independent contractors to civil or criminal proceedings of any kind.

B. It is PURCHASER'S sole responsibility to ensure that it is safe for ARTIST to perform.

- 1 If missiles such as bottles, explosive fireworks or other objects should hit the stage before or during the performance, and such missiles endanger the persons or property performing thereon, then ARTIST may refuse to perform or quit the stage and PURCHASER shall still be liable to pay the full amount due hereunder.
- 2 If the stage is not covered and the weather conditions are such that the ARTIST'S safety is in question or the equipment is in danger of being damaged, then ARTIST may refuse to perform, or quit the stage and PURCHASER shall still be liable to pay the full amount due hereunder.

2. POSTPONEMENT / CANCELLATION

If ARTIST accepts employment for a motion picture, television series, television special, or a legitimate stage play that will conflict with an engagement herein provided for, ARTIST may be released of its obligations in connection with the engagement(s) hereunder if, and only if, it gives PURCHASER written notice thereof at least THIRTY (30) days prior to the commencement date of the engagement hereunder.

In the event of such postponement, the terms of this agreement shall be extended for a period equal to the period of the ARTIST'S unavailability. There shall be no extension however, if despite postponements, ARTIST performs the above engagements within the period specified.

3. LICENSING AND FEES

PURCHASER shall obtain all licenses, permits, certificates, authorizations or other approvals required to be obtained from any Union, Guild, Public Authority, Performing Rights Society or other entity properly having jurisdiction over or with respect to the engagement and shall comply with and completely satisfactorily fulfill all terms, conditions, and covenants set forth herein. PURCHASER agrees to pay for any and all charges for additional musicians as may be required by local Musicians' Union within whose jurisdiction this engagement is played. PURCHASER also agrees to pay any and all taxes, not including employment tax deductions, levied by city, state, or local governments.

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4. INDEMNIFICATION

PURCHASER hereby agrees to indemnify and hold harmless the ARTIST and the ARTIST'S employees, representatives, contractors and agents from and against any claims, costs, (including attorneys fees and legal costs), damages, liabilities, losses and judgments arising out of or in any manner connected with any claim, demand, or action made by a third party sustained as a direct or indirect consequence of the engagement.

PURCHASER shall also indemnify ARTIST against any and all loss, damage and/or destruction occurring to ARTIST'S equipment or that of her employees, contractors and agents, inside or outside the venue, including but not limited to damage or destruction occasioned by force majeure events.

5. INSURANCE

PURCHASER shall provide ARTIST or ARTIST'S REPRESENTATIVE with a certificate of insurance evidencing the following:

- A. Comprehensive general liability insurance as required by the venue, but in no event with a limit to liability of less than One Million Dollars (\$1,000,000.00) combined single limit for bodily injury and property damage. PURCHASER shall add ARTIST and individuals comprising ARTIST as additional names insured.
- B. Said insurance shall also provide public liability insurance coverage to protect against injuries to persons and/or property as a consequence of the Installation and/or operation of the equipment provided by ARTIST, her employees, contractors, and agents. In addition, it is agreed that the PURCHASER shall have in effect a policy of Workman's Compensation covering all of its employees involved in the installation, operation, or maintenance of the equipment provided by the ARTIST, her employees, contractors, or agents. The PURCHASER further agrees to provide full insurance coverage for all equipment provided by the ARTIST, her employees, contractors, and agents; against fire, theft, riot or any other type of act that would cause harm or damage to equipment. The PURCHASER shall supply the ARTIST with a certificate acceptable to ARTIST showing coverage of the above at least one (1) week prior to the show date. However, if said certificate is not received by ARTIST prior to the above show date, then ARTIST at her election, may terminate this engagement. If ARTIST elects to perform engagement and the certificate of insurance has not been received, PURCHASER is still solely responsible for complete coverage as specified above.

6. DISCRIMINATION

No discrimination for reason of race, religion, sex, age, or country of national origin shall be permitted or authorized by PURCHASER in connection with the sale of tickets, admission to, seating, or accommodations at the engagement.

7. BILLING

SHEENA EASTON shall receive 100% sole star billing in any and all publicity releases and paid advertising, including but not limited to newspaper advertising, programs, fliers, signs, table cards, lobby boards, and marquees. The billing of any other performer appearing with SHEENA EASTON during this engagement shall be subject to ARTIST'S prior approval.

8. ADVERTISING AND PROMOTION

PURCHASER agrees to advertise and publicize ARTIST prior to and during this engagement with advertising, publicity and promotional material furnished or authorized by ARTIST or ARTIST representative.

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For information regarding biographies and publicity pictures, radio, television and newspaper interviews etc. PURCHASER should contact: Susan Holder, Tour/Production Manager at sholder@isp.com or (323) 229-5209. All media (photos, videos, bios, etc.) used for promotion of this engagement must be pre-approved by ARTIST.

Neither the name of SHEENA EASTON nor the names of any individuals comprising SHEENA EASTON may be used or associated, directly or indirectly, with any commercial product or service. Nor shall any sign, banner or material advertising any commercial product or company be displayed next to or near the stage at any time, while the audience is in the building. Nor shall any such advertising appear on tickets, flyers, handbills, or posters without the prior written consent of the ARTIST.

9. VIDEO AND STILL PHOTOGRAPHY; AUDIO RECORDING

Accredited press photographers are permitted to take still photographs of the ARTIST during the first two songs of the performance only, using only available light, i.e., no flash permitted. No other photographs of the ARTIST prior to, during, or after the performance are allowed without the prior written consent of the ARTIST. Therefore, it is of great importance that the PURCHASER provide signs at each entrance to the venue stating "**SORRY, NO CAMERAS OR RECORDING EQUIPMENT ALLOWED**" in large visible letters. Also, the PURCHASER shall provide security at each entrance to check that no cameras and/or recorders are allowed into the performance areas.

No performance may be broadcast, photographed, recorded, filmed, taped, or embodied in any form for any purpose whatsoever without ARTIST'S prior written consent. PURCHASER will deny entrance to any persons carrying audio or video recording devices, including but not limited to members of the audience, press and PURCHASER'S staff. **You must be able to show the consent agreement – signed by Susan Holder, Tour/Production Manager – before recording, taping, etc. of any kind will be allowed.**

While the ARTIST might be available and consent to advance phone interviews to help promote your event, PURCHASER must not commit ARTIST to any personal appearances, interviews, or any type of promotion whatsoever without the prior written consent of the ARTIST. The ARTIST is not available for any events, interviews or meet-and-greets prior to the performance on show days. All media requests should be forwarded to Susan Holder sholder@isp.com (323) 229-5209.

10. OPENING ACT(S)

PURCHASER agrees that the appearance of any other act(s) on the same bill as SHEENA EASTON will be subject to ARTIST'S prior approval, including but not limited to supporting acts, masters of ceremonies, and presenters.

11. CLOSING OF SHOW

It is understood that SHEENA EASTON will be the closing performer at each show during the engagement hereunder.

12. COMPLIMENTARY SEATING

PURCHASER to provide ARTIST with a minimum of fifteen (15) complimentary tickets for each performance; these seats are to be at the top price, best location and are not to be single seats.

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13. NO SMOKING

An announcement shall be made prior to each performance stating the following "At the ARTIST'S request, this shall be a non-smoking engagement." Signs stating the same shall be posted at all entrances where this is not the standard house policy.

14. TRANSPORTATION

When requested by ARTIST'S representative, PURCHASER shall provide and pay for:

One (1) stretch limousine, one (1) passenger van (15-person capacity), and one (1) luggage vehicle for transportation of artist, band and luggage between airport, hotel, and facility. All drivers are requested to not smoke.

15. ACCOMMODATIONS

PURCHASER agrees to furnish ARTIST with the following 4-star (5-star outside of the United States and Canada) accommodations during this engagement PLUS the night prior to the (first) performance.

- A. One (1) 1-Bedroom Non-Smoking Suite for the entire engagement, registered under the name LISA LANE for privacy. It is important that this room be in a quiet part of the hotel, away from elevators, ice machines and construction/remodeling work.
- B. Seven (7) Single Non-Smoking Rooms for the entire engagement. These rooms must be away from elevators, ice machines and construction/remodeling work. Personal assistant's room must be near Ms. Lane's room.

16. FOOD AND BEVERAGE CONSIDERATION (CASINOS AND INDUSTRIAL DATES ONLY)

PURCHASER to provide ARTIST an allowance of \$200.00 USD (or equivalent) per day, and to ARTIST's assistant and tour manager an allowance of up to \$100.00 USD per day, each to be used within the hotel through room service, or any hotel restaurants, cafes, or food service facility.

ARTIST/assistant/tour manager will sign for all such needs. All other personnel traveling with ARTIST shall receive full catered meals, per advance with ARTIST's Tour/Production Manager, or a 50% food and beverage discount in hotel restaurant/deli, or complimentary meal vouchers for the hotel/casino buffets or restaurants.

The following items are to be pre-set in Sheena Easton's (Lisa Lane) designated suite, prior to the party's arrival:

SHEENA EASTON'S (LISA LANE) HOTEL SUITE (prior to arrival)

6 pack one-liter bottles of Evian water

Lipton tea bags with caffeine

Lipton decaffeinated tea bags

1 package of natural, unsalted almonds

1 bottle Sauvignon Blanc or Pinot Grigio wine

Fresh fruit: apples, pears, bananas, grapes, peaches, melon

No flowers please!

17. LOAD IN REQUIREMENTS

- A. PURCHASER agrees that the place of engagement shall be available for technical setup at least 6 hours prior to the time the house will be opened for the performance. PURCHASER further agrees to have all personnel required for full and complete technical setup.

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- B. PURCHASER agrees to have a representative with decision-making authority at the venue at time of Load-In. This representative must have a copy of this entire contract and copies of all written communications from ARTIST'S Tour/Production Manager.
- C. PURCHASER agrees to provide adequate personnel for the purpose of unloading ARTIST'S equipment, assistance in stage setup, performances and reloading of equipment after the performance PLUS personnel needed for outside lighting, sound, and riser companies.
- D. ARTIST must have the right to set up all staging, instruments, and properties used in the performance. The aforesaid staging, instruments, and properties must not be moved, relocated and/or used by any person other than ARTIST or her representatives without the approval of the ARTIST'S Tour/Production Manager.

18. SOUND CHECK / REHEARSAL

PURCHASER agrees to provide for a four-hour rehearsal after full equipment setup, which will also serve as a sound check. Rehearsals and sound checks are "closed", and PURCHASER shall not permit any visitors on the stage, backstage, or in the audience area unless agreed by ARTIST'S representatives.

19. POWER REQUIREMENTS

POWER FOR SOUND AND LIGHTS MUST BE ON SEPARATE SERVICES. Stage power for band equipment should be supplied from the sound system feed. See plot for power/signal distribution on stage.

20. RISER REQUIREMENTS

The following stage risers will be required: 2 – 8' x 8' x 12" risers, structurally sound and with no give or bounce, carpeted and masker

21. STAGE REQUIREMENTS

- A. The performance area must be a minimum of 40' wide x 30' deep and elevated to a height sufficient for adequate viewing by the entire audience. The stage must be structurally sound, and the performance area must be smooth and free of holes, gaps or protrusions. In the event that the performance is outdoors, PURCHASER must provide weatherproof covering for the stage area and the mixing consoles.
- B. Sound wings must be large enough to contain monitor mixing area, PA and sidefills.
- C. Stairs and railings: Two (2) sets of stairs with railings and adequate lighting are required for entrance.
- D. A mixing location should be approximately 75' from the stage and on the main (orchestra) level of the venue. Two mixing platforms must be provided: A platform 1' high of adequate size for sound equipment and personnel and platform 2' high of adequate size for lighting equipment and personnel.

22. LIGHTS

Venue/Producer is to provide lights and lighting director for sound check and performance. All information regarding in-house systems, hanging positions, instrumentation, and limitations must be advanced immediately with ARTIST'S Tour/Production Manager.

PURCHASER must provide a minimum of 2 Super-Trouper or equivalent follow spots and operators with 6 different color slides in good working condition.

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23. SHEENA EASTON SOUND REQUIREMENTS

MONITOR SYSTEM

- 1 - Yamaha PM5D, Midas H-3000 or similar pro-quality console (digi for multi-artist event)
 - 12 - 1/3 Octave Graphic Equalizers: Klark Technik DN-360, DN-3600
 - 1 - TC2290 or D-2 Digital Delay – mono send/mono return – or similar
 - 1 - Yamaha SPX 990 - mono send/mono return
 - 4 - Channels of gates for insert. Drawmer, BSS or KT
 - 5 - bi-amped wedges on 3 mixes for Ms. Easton; PLUS 2 - bi-amped wedges and 4 in-ear mixes (6 mixes total) for band. Venue to provide packs, musicians have their own ear buds.
 - 2 - Bi-amped side fill monitors - preferably in stereo but mono OK
- Total: 7 wedges + 4 in-ears + side fills; 11 monitor mixes + 2 effects sends

SEE INPUT LIST FOR MICROPHONE REQUIREMENTS

HOUSE SYSTEM Console: 48-input Midas XL4, XL200, Heritage; Yamaha PM5D, PM-4000 or better (digital for multi-artist events)

Effects: See Input List for most current effects requirements

- 3 - Yamaha SPX 990 or equivalent
- 1 - Roland SDE 3000 or TC 2290 or TC D-Two

Processing (Inserts):

- 6 channels - DBX 160x BSS 901-II
- 6 channels - Drawmer, Aphex 612 or BSS 502 Gates

Processing (Drive):

Analog or digital 1/3-octave graphic EQs on each output (L, R, Sub, Front Fill, Delay) System Processor or crossover accessible at FOH position configured for speaker system

Speaker Systems:

A "State of the Art" system must provide adequate coverage to all audience areas at full frequency range and without distortion, including the use of front fills, balcony fills, and delay clusters.

SOUND – Other – *Don't miss these!*

- 3 - **Shure Beta 58 handheld wireless mics** with UHF U24D transmitter/receiver systems
- 1 - Shure or Sennheiser wireless guitar transmitter/receiver systems (as listed in Backline – Guitar)
- 1 - Shure or Sennheiser clip-on mic and beltpack/receiver system (as listed in Backline - Sax)
- 1 – Yamaha MG-124-C/CX or MG-166-C/CX mixer (as listed in Backline - Drums)

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BACKLINE EQUIPMENT (3 pages)

Purchaser shall provide the following:

KEYS

- 1 – Yamaha Montage or Yamaha S90ES (1st choice); or, Yamaha Motif 8 ES (2nd choice) or Motif 8 XS - (piano-style with 88 weighted keys) - this will go on the bottom of the 2-level keyboard stand
- 1 – Yamaha Montage or Motif 6 or 6XS (synthesizer-style with 76/61 non-weighted keys; OR 1-Yamaha Motif 7 or 7XS (synthesizer-style with 76 non-weighted keys - this will go on the upper level of the stand
- 2 – Yamaha FC7 pedals (volume pedals)
- 2 – Yamaha FC4 or FC5 pedals (sustain pedals)
- 1 - Two (2) tier keyboard stand
- 20 - 6' to 12' ¼" (guitar) cables – this is not a misprint – needed for connecting tracks
- 6 – 20' ¼" (guitar) cables
- 1 – drum throne with bike seat – hydraulic preferred

DRUMS

ENDORSED by TAYE Drums USA Please Contact Todd Trent @ (909)628-9589 for Possible Kit Locations & Availability

*****NO DW or Drum Workshop DRUMS!!!*****

- 1st Preference: TAYE Drums ParaSonic / Studio Birch / Studio Maple / Tour Pro
- 2nd Preference: YAMAHA Maple Custom / Recording Custom - 3rd Preference: PEARL Masters / Reference / Masterworks / Session
- 1 - Bass Drum: 22"
- 2 - Snare Drums: (1) 14" snare + (1) extra 13" or 14" Snare Drum
- 3 - Rack Toms: 8" (w/mount for stand), 10" and 12" (Both should be mounted on Bass Drum)
- 2 - Mounted / Floor Toms: 14" and 16" on double tom stand *OR* Floor Toms w / Legs

DRUMHEADS - *ALL DRUMHEADS SHOULD BE NEW!!!*

*****NO EVANS EMAD or GMAD Bass Drumheads*****

- Bass Drum Batter: AQUARIAN Super Kick 2 (Clear) / REMO Powerstroke 3 Batter (Clear)
- Bass Drum Resonant-Side (Front): REMO Powersroke 3 Resonant Drumhead (Smooth White w / no stripes) or (Resonant Black)
- Snare Drum Batter: REMO Emperor (Coated) / Vintage "A" Ambassador (2-ply, Coated)
- Snare Drum Snare-Side: REMO Ambassador Hazy Snare-Side Drumhead
- Rack / Mounted / Floor Tom Batter: REMO Vintage Emperor Batter (Clear) or Emperor Batter (Clear)
- Rack / Mounted / Floor Tom Resonant-Side: REMO Ambassador (Clear) Drumheads

CYMBALS

- Hi-Hat Cymbals: - 1st Preference: 14" or 13" ZILDJIAN "K Zildjian" Mastersound Pair
- 2nd Preference: 14" or 13" ZILDJIAN "A Custom" Mastersound Pair
- Crash Cymbals: SABIAN HHX Evolution Cymbals (Any/All Available)
- SABIAN HHX Legacy Cymbals (Any/All Available)
- Any Extra Thin SABIAN or Zildjian Crash Cymbals
- Splash Cymbals: SABIAN HHX Evolution Cymbals (Any/All Available)
- SABIAN HHX Legacy Cymbals (Any/All Available)
- Any Extra Thin SABIAN or Zildjian Splash Cymbals
- Ride Cymbal: SABIAN AAX Dry Ride
- SABIAN AAX Hand Hammered Raw Bell Dry Ride
- SABIAN HHX Groove Ride
- ZILDJIAN Earth Ride
- Any SABIAN Hand Hammered, HH or HHX Ride Cymbals

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- Special / FX Cymbals: SABIAN HHX Evolution 16" and 18" "O-ZONE" Cymbals
SABIAN HHX Evolution 17" "EFFEKS CRASH" Cymbal

DRUM HARDWARE

NO DW or Drum Workshop HARDWARE, STANDS or PEDALS!!!

- 1 - Bass Drum Pedal: TAMA Iron Cobra Power-Glide Single BASS DRUM PEDAL
- 1 - Hi-Hat Pedal: 1st Preference: TAMA Iron Cobra Lever-Glide or RoadPro
2nd Preference: YAMAHA Hi-Hat Stand
- 6 - Cymbal Stands: 1st Preference: TAMA RoadPro Cymbal Stands
2nd Preference: YAMAHA Cymbal Stands
3rd Preference: PEARL Cymbal Stands
- 1 - Double Tom Stand: Compatible for 14" and 16" Mounted Toms
- 2 - Snare Drum Stands: 1st Preference: YAMAHA Snare Drum Stands
2nd Preference: PEARL Snare Drum Stands
- 1 - Drum Throne: PORK PIE or ROC-N-SOC Bicycle Style Drum Throne

MIXER

NO MACKIE Mixers!!!

YAMAHA MG-124C (or CX) or YAMAHA MG-166C (or CX) - Second Preference: ALLEN & HEATH equivalent... w / at least (6) XLR inputs. Third Preference: SOUND CRAFT equivalent... w / at least (6) XLR inputs

ACCESSORIES / MISC.

- 1 - Vocal microphone w / Boom Stand (for sound check only)
- 6 - Pair VIC FIRTH Peter Erskine Ride Stick Drumsticks... model (SPE2)
- Muffling Rings: EVANS "E-Rings" or REMO "RemO's" Muffling / Sound Control Rings - (1) for each 10", 12", 16" and (2) 14" rings
- 8'x 8' Carpet
- Clear Plexi-glass Drum Shield
- Drum Key

Notes from drummer Earl Campbell: The only two important things are (1.) making sure the monitor engineer knows ahead of time I always take a stereo mix into my mixer directly from the monitor board (for everything live onstage). I get the click, bass and all tracks from the DI "links" (AKA "thru" or "outputs") so I have independent control of volume fluctuations on different songs. That being said (2.) EVERY DI connected to the computer needs to have those so I can do that.

GUITAR

- 1 - Fender Deluxe Reverb amp
- 2 - guitar stands
- 1 - Fender Stratocaster Guitar
- 1 - set of Ernie Ball or D'Addario electric guitar strings - .010 thru .046 gauges
- 1 - Shure ULX UHF or Sennheiser UHF wireless guitar transmitter/receiver system (located on guitar amp)
- 1 - guitar amp plexi
- 1 - high backless wooden stool

PERCUSSION

- A cabasa and a tambourine
- 1 - high backless wooden stool

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SAX

1 - sax stand

1 - clip-on wireless mic w/Shure ULX UHF or Sennheiser UHF wireless guitar transmitter/receiver system
(also mentioned in Sound – Other)

1 – high backless wooden stool

MISC

6 - music stands w/lights (for keys and other band members)

1 – stool for Sheena – with back or backless, but light/easy to move around the stage

1 – small table or tall black box to hold tray of Sheena’s beverages

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Console Ch	Sub-snake	Input	Mic / DI	Insert	
1		Kick	Beta 52 or equivalent		
2		Snare	Beta 57		
3		Hat	SM-81		
4		Rack 1 & 2	AKG-414 or KSM-32	Gate 1	
5		Floor 1 & 2	AKG-414 or KSM-32	Gate 2	
6		Overhead	SM-81		
7		Overhead	SM-81		
8					
9		Sax	BETA 98/ATM-35 - UHF Wireless	Comp 2	
10		Elec Guitar	SM-57		
11		Keys L	Active DI		
12		Keys R	Active DI		
13		Vocal – Sax	SM-58		
14		Vocal – Guitar	SM-58		
15		Vocal - Keys	SM-58		
16		Backing Vocal	BETA-58 – UHF Wireless	Comp 3	
17		Vocal – SHEENA	BETA-58 – UHF Wireless	Comp 4	Straight stand Round-base
18		Vocal – SPARE	BETA-58 – UHF Wireless		
19		Laptop (Band-L)	Output #1 - DI (on Keys riser)		
20		Laptop (Band-R)	Output #2 - DI (on Keys riser)		
21		Laptop (BGV-L)	Output #3 - DI (on Keys riser)		
22		Laptop (BGV-R)	Output #4 - DI (on Keys riser)		
23		Laptop (Bass)	Output #5 - DI (on Keys riser)		
24		Laptop (Click)	Output #6 - DI (on Keys riser)		
25		DDL Return	Separate units for stage & FOH		
26		SPX990 Return 1 L	Separate units for stage & FOH		
27		SPX990 Return 1 R	Separate units for stage & FOH		
28		SPX990 Return 2 L			
29		SPX990 Return 2 R			
30		FX Return 3 L			
31		FX Return 3 R			
32		FX Return 4 L			
33		FX Return 4 R			
34					
35					
36					
37					
38					
39					
40					

Separate reverb and delay units are required at the monitor console. All inputs required at the monitor console. All wireless mics should be UHF - NO VHF!. **Round base (Atlas) stand for Ms Easton and BGV.**

Updated: October

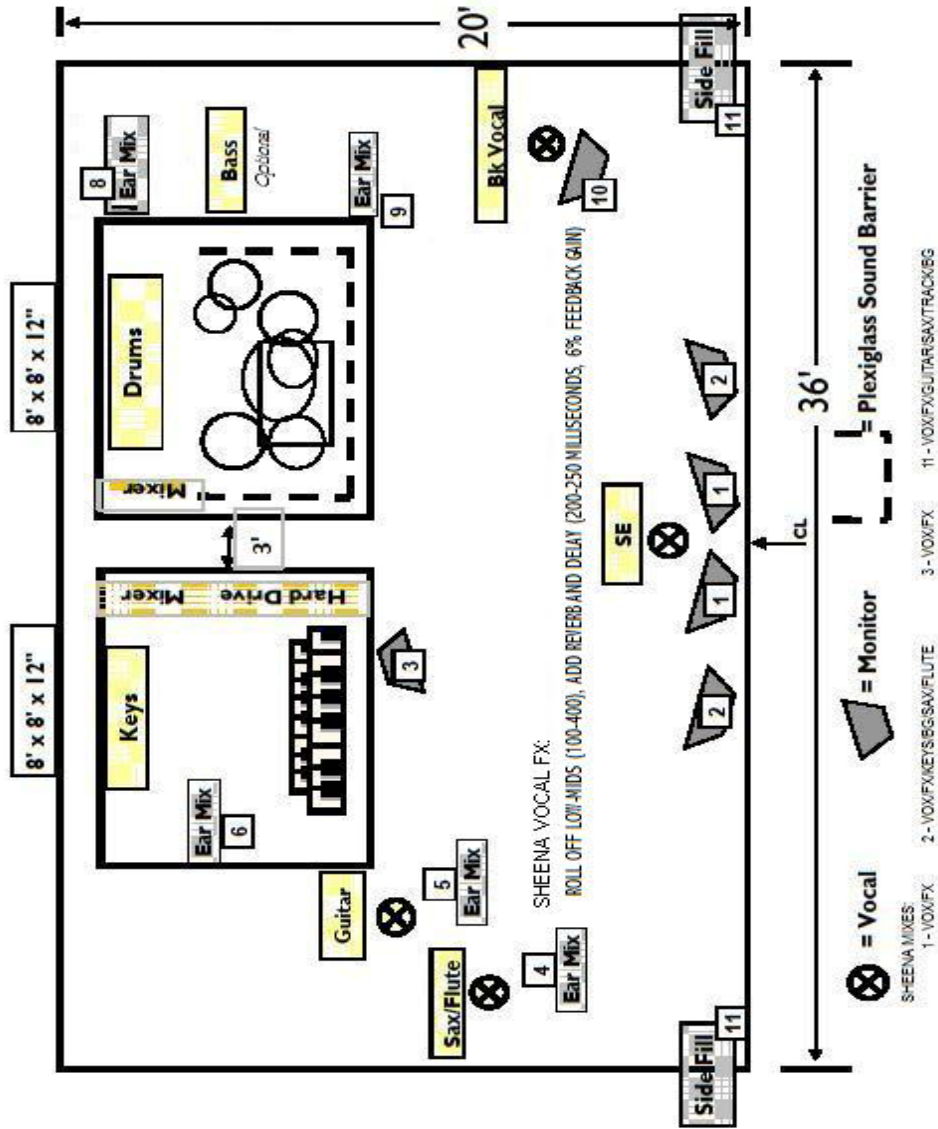
Susan Holder, Tour/Production Manager (323) 229-5209

sholder@isp.com

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Updated: October 2018

SHEENA EASTON
2012 STAGE PLOT



REVISÉ January 2017

Sheena Easton Sound and Backline - Insert A

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25. DRESSING ROOMS & CATERING (2 pages)

PURCHASER agrees to provide TWO (2) large lockable dressing rooms. Both rooms must be equipped with lights, electrical power, heating, air conditioning, mirrors, private restrooms, large vanities with mirrors, adequate lighting, comfortable seating for the number of intended people and should be close to the immediate stage area. Dressing rooms shall be ready at the time designated for soundcheck.

Purchaser shall provide the following items:

SHEENA EASTON CATERING REQUIREMENTS

SHEENA EASTON'S (LISA LANE) HOTEL SUITE (upon arrival)

6 pack one-liter bottles of Evian water
Lipton tea bags with caffeine
Lipton decaffeinated tea bags
1 package of natural, unsalted almonds
1 bottle Sauvignon Blanc or Pinot Grigio wine
Fresh fruit: apples, pears, bananas, grapes, peaches, melon
No flowers please!

SHEENA EASTON'S DRESSING ROOM AT VENUE

6 pack one-liter bottles of Evian water
Lipton tea bags with caffeine
Lipton decaffeinated tea bags
1 package of natural, unsalted almonds
1 bottle Sauvignon Blanc or Pinot Grigio wine
Fresh fruit: apples, pears, bananas, grapes, peaches, melon
4 – bath sized towels
No flowers please!

BAND DRESSING ROOM (8 people)

Vegetable tray with dip (carrot, celery, etc.)
Mixed fresh fruit tray (bananas, apples, oranges, grapes)
Tortilla chips and salsa, crackers (Ritz), nuts
Hot tea, lemon, sugar, honey, cream
12 cans or bottles assorted soft drinks
6 bottles mineral water
1/2 - case (12 bottles) of Corona beer; 1/2 case (12 bottles) of Sam Adams beer
24 - bottles spring water
2 - quarts of Gatorade
1 - quart Cran-Apple Juice (any mix)
1 - quart freshly squeezed orange juice
Freshly brewed coffee
10 - bath towels
10 - hand towels
All juices can be used from lunch if unfinished. All sodas and waters, if unopened, can also.

LUNCH AT VENUE - for 8 people (including two vegetarians) - prior to soundcheck

Hot soup: vegetable, chicken, or tomato
Deli tray (w/turkey, beef, salami, cheeses); tuna, egg, or chicken salad; wheat and rye breads
Tomatoes, pickles, onions, lettuce

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Fresh whole fruit (apples, oranges, bananas, grapes, etc.)

Potato chips, Tortilla chips and salsa

Cookies

Hot, fresh coffee service & tea service, including lemon, honey, sugar (real and sugar-free), cream

1 gallon of 2% milk

1/2 gallons each of orange juice, apple juice, cranberry juice

1 gallon of spring water

2 quarts of Gatorade

1 case of assorted sodas

Toaster, Cups, Bowls, Plates, Utensils, napkins, & condiments

DINNER AT VENUE - for 10 people (including 3 vegetarians)

Salad with assorted dressings; rolls and butter

2 types (including vegetarian) of entrees freshly prepared (local specialties are welcome)

Potatoes or rice; steamed fresh vegetables

Dessert

2 gallons of milk (one whole, one 2%)

2 gallons of juice

2 gallons of spring water

1 case of assorted sodas

Coffee and Tea service

STAGE SUPPLIES

24 - 1/2-liter bottles Spring Water per show

8 - hand towels (dark color preferred) per show

Each dressing room should have an ample supply of glasses, cups, saucers, utensils, cloth napkins and trash receptacles. No plastic utensils, cups, or paper napkins please!!

Updated: October 2018

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ANY PART OF THIS RIDER THAT IS NOT ADHERED TO IS CONSIDERED BREACH OF THIS CONTRACT, THEREBY PUTTING CONCERT IN JEOPARDY AND SUBJECTING CONCERT TO CANCELLATION WITH PURCHASER LIBEL FOR ALL EXPENSES AND ANY AND ALL MONIES DUE TO ARTIST THAT WOULD CONSTITUTE A SOLD - OUT PERFORMANCE. THIS AGREEMENT MAY NOT BE CHANGED, MODIFIED, OR ALTERED IN ANY MANNER WHATSOEVER EXCEPT BY AN INSTRUMENT OF WRITING SIGNED BY ALL PARTIES.

PLEASE NOTE: Any and all technical questions regarding the production, no matter how minor or seemingly insignificant should be directed to:

SUSAN HOLDER, TOUR/PRODUCTION MANAGER (323) 229-5209 sholder@isp.com

ACCEPTED AND AGREED

PURCHASER

DATE _____

ACCEPTED AND AGREED

ARTIST

DATE _____