

CRAIG WAYNE BOYD

2015 TECHNICAL RIDER (Page 1 of 9)

(Updated as of March, 2015. Any information received prior to this could be inaccurate.)

This TECHNICAL RIDER is designed to help you make your upcoming event a huge success. If you have difficulty meeting the requirements set forth herein, something unexpected arises, or there are issues left unaddressed within these pages, please feel free to contact CWB's Tour Manager anytime, 24 hrs a day at the number below. The band, their agents, management and crew all understand the potential pitfalls involved in putting together a concert production. The good news is... with some careful planning and communication most problems can be resolved early, or even avoided entirely. So please communicate. **DON'T BE SHY, CALL US!**

ARTIST'S CONTACTS:

MANAGEMENT:

Full On Management
Arlis Albritton
arlis@fullonmgmt.com
[\(615\)482-3823](tel:(615)482-3823)

BOOKING AGENCY:

WME
Lane Wilson
1600 Division St
Ste 300
Nashville, TN 37203
(615) 963-3000

TOUR MANAGER:

Brett Walker
PHONE: (919) 280.1985
Brettgunz@gmail.com

TOUR PRESS / MEDIA RELATIONS:

Daniel Almond

Director, Publicity and Events
Manhattan Beach Studios
1600 Rosecrans Avenue, Bldg. 2B, 3rd Floor
Manhattan Beach, CA 90266
☎ [310.426.9900](tel:310.426.9900) | ☎ [205.394.2575](tel:205.394.2575)
www.cmpr.net
www.cmprevents.com

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1. PERMITS AND RESTRICTIONS

The local PROMOTER must inform CWB's Production Manager of any legal or facility restrictions, limitations, codes or ordinances that could prevent any of CWB's production requirements from being carried out, during ADVANCE.

2. PROMOTER REPRESENTATION

PROMOTER agrees to have representative with decision-making authority at the venue from Load In to Load Out. This representative must have a copy of the entire CONTRACT, including a copy of the entire CONTRACT RIDER, a copy of this TECHNICAL RIDER, and copies of all fax's, emails, telex's, and letters pertaining to this ENGAGEMENT.

3. PRODUCTION OFFICES, PHONES & HIGH SPEED INTERNET

PROMOTER shall make available one (1) office for Craig Wayne Boyd's production use only. This office should have two (2) phone lines and one (1) fax line. These phones are to be direct dial. Please have phone jacks marked with correct numbers prior to arrival. One (1) DSL or ISDN High Speed Internet line. These numbers should be forwarded as soon as possible to the tour manager and production manager. It should also have one (1) 6' table, four (4) chairs, clean trash receptacles, and proper heating/air conditioning. This office must be clean and ready for use from the time of the production load-in through the end of the production load-out. This office should be located as near to the stage area as possible.

4. ACCESS

PROMOTER 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. PROMOTER further agrees to provide all personnel required for full and complete technical setup. All of the venue facilities relevant to the production, specifically power, floor access, parking, dressing rooms and offices will be available at time of load-in, and remain accessible until the band and crew departs after load-out.

5. LOCAL CREW CALLS

PROMOTER agrees to provide the following personnel for the purpose of unloading ARTIST'S equipment, assistance in stage setup, PERFORMANCES and reloading of equipment after the PERFORMANCE; this list does not include personnel needed for outside lighting, sound, or riser companies. Please note that these calls may vary according to the venue and must be advanced and confirmed by CWB's Production Manager Brett Walker.

Load in:

- Three (3) able-bodied Stagehands/Helpers (sober)
- House Sound Engineer
- Monitor Sound Engineer
- House Lighting Designer
- House Electrician
- 1 Runner

Show:

- Spot Operator(s) (where applicable)
- House Sound Engineer
- Monitor Sound Engineer
- House Lighting Designer
- One (1) person to sell merchandise throughout the duration of the show (preferably a person of some intelligence, with a good sense of responsibility and an outgoing personality). When not provide by CWB.

Load Out:

- Three (3) able-bodied Stagehands/Helpers (still sober)

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6.SOUND CHECK / REHEARSAL

Sound checks are normally 1:00 pm – but will be advanced on a venue by venue basis. When ARTIST is headlining, PROMOTER agrees to provide for a three-hour rehearsal, which will also serve as a sound check. Rehearsals and sound checks are “closed”, and PROMOTER shall not permit any visitors on the stage, backstage, or in the audience area unless approved by ARTIST’S Representative.

7.RESERVED SEATING

In a reserved seat house, it is requested that the general public be allowed to stand in front of their seat without harassment from security or house personnel. As long as they are not blocking a fire lane or causing damage to the seat or venue, they should NOT be asked to sit down.

8.DISCRIMINATION

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

9.SECURITY

PROMOTER shall guarantee proper security at all times to insure the safety of the ARTIST and ARTIST’S representatives in the venue, the stage area, the parking areas, as well as the safety and security of ARTIST’S musical instruments, road cases, and personal property, starting from the arrival of the crew at load-in, through the PERFORMANCE, until final departure of the band and crew. During the PERFORMANCE, ARTIST will have complete control of all people, guests and staff in the stage, sound control, and light control areas. PROMOTER agrees to assume full responsibility for any loss by ARTIST so long as ARTIST acts in accordance to the reasonable directions of the PROMOTER.

Quantities and roles of all Security personnel to be discussed with and determined by CWB’s Production Manager, Tour Manager, or Security Director in advance. These calls are subject to change day of show if the need arises.

With the sole exception of local law enforcement officers, no security personnel shall be in possession of ANY weapon or firearm, legal or illegal, licensed or unlicensed, at any time during their service to this ENGAGEMENT.

10.ABUSE OF AUTHORITY AND/OR INTOXICATION

ARTIST reserves the right to have removed from the premises, and have relieved of his/or her duties, any persons, security, house staff, or ANYONE (regardless of personal or professional affiliation) who abuses their authority and is deemed by ARTIST or ARTIST’S Representative to be using violence, or threats of violence, against Craig Wayne Boyd or band, CWB’s representatives, CWB’s crew members, or the general public. ARTIST also reserves the right to have ANYONE removed due to intoxication of alcohol or other substances.

11.APPROVAL OF ANNOUNCEMENTS AND/OR ANNOUNCERS

All announcements, except those pertaining to safety or building requirements, made through the house sound system, whether made from the stage, FOH position, DJ booth, or another area of the venue, are subject to ARTIST’S APPROVAL. ARTIST may also, at its’ sole discretion, deny the use of the stage, and/or house sound system, to any person or persons, during any part of the ENGAGEMENT, regardless of their show credentials, employment status, or any personal or professional affiliation, if ARTIST or its’ Representative deem that person or persons to be too intoxicated, disruptive, offensive, abusive, or seen to be in any way negatively impacting ARTIST, or the public’s enjoyment of the show. This includes, but is not limited to, announcers, DJ’s, radio station personnel, comedians, event staff (including their friends, relatives, or spouses) and any other persons or performers not expressly billed as MUSICAL PERFORMERS.

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12.PARKING

Arrangements shall be made by PROMOTER for secure, accessible and level parking in the immediate backstage area for a 45-foot tour bus, or equivalent two (2) vans, including all necessary parking permits that will allow unimpeded access for ARTIST'S touring vehicles. Said area shall have easy, secure, and safe access to venue for equipment and personnel IN and OUT. "Shore Power" (a discreet 60 amp single phase electrical power source with isolated ground and adequate "feeder" cable to reach the bus's electrical link) shall be supplied for vehicle(s). Vehicle(s) shall remain parked from load-in until three (3) hours after load-out.

13.HOUSE LIGHTS

PROMOTER will make arrangements for all lights not required by the local safety ordinances to be turned off during the PERFORMANCE. This especially applies to clocks, advertising and concessions.

14. DOORS OPENING

Doors will not be opened to the public until permission is given by CWB's Tour Manager. This will happen after, but not limited to, the end of the time allotted for CWB's sound-check

15. DOCTOR/MEDICAL

Please provide the names and telephone numbers of recommended local doctors who, if needed, can be on-call and available 24-hours a day (particularly during weekend and/or evening hours) to come immediately to the hotel or venue, should an unforeseen medical situation arise. Please provide this information to the ARTIST'S Production Manager or Tour Manager when advancing the show.

16.SOUND ENGINEERS, LIGHTING DESIGNER (NO PYRO)

Please provide skilled and experienced house and monitor sound engineers, and lighting designer/operator (Standard stage smoke/fog machines are fine, but for crying' out loud... NO PYRO, FIREBALLS, OR EXPLOSIONS!)..

MONITOR engineers MUST BE present and ATTENTIVE at their boards at all times DURING THE ENTIRE PERFORMANCE. No "auto-pilot." PROMOTER agrees that the monitor engineer's cell phone will be switched off, and that their undivided attention will be focused on the stage at all times during the PERFORMANCE. If your monitor area does not have a direct line of sight to the stage, or your engineer is known to be even "a little bit spacey", we will need you to provide someone to work alongside them during the show (skilled or not), to watch the band for visual clues regarding the stage mix. This person's sole responsibility will be to relay messages from the band to your monitor engineer as he works (or chats up a girl, or text messages his mom, or chases something shiny around the room). Trust us, whoever is running your FOH will be too busy mixing to assist in this regard. Please, if there is any doubt in your mind at all, get your monitor guy "a buddy" who can help watch the band for clues about audio problems during the show.

17.SOUND REQUIREMENTS

PROMOTER must provide a 4-way sound system capable of producing 120 db of undistorted sound at the mix position 100' from the edge of the stage. These speakers must be of professional quality and be all in phase and in perfect working order. There must be proper amplification and cabling to run these speakers. The Front of House engineer must have unrestricted access to all electronics; including all EQ's, compressors, crossovers and amplifiers. There must be a competent engineer to set up and oversee the system available at all times.

18.POWER REQUIREMENTS (For non house systems)

A. POWER FOR SOUND AND LIGHTS MUST BE ON SEPARATE SERVICES. Two services off the same transformer are not acceptable.

B. Stage power for band equipment should be supplied from the sound system feed. See attached stage plot (bottom of page 8) for power distribution on stage.

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19.STAGE REQUIREMENTS

- A.** The required stage area must be a minimum of 20 feet wide and 16 feet deep (preferably larger). Surface should be smooth, level, and secure. This is the PERFORMANCE area and does NOT include area for the PA or monitor mixing position.
- B.** Sound wings even with the stage to hold PA and monitor mixing position. Monitor mixing position preferably stage left.

20.DRUM RISER REQUIREMENTS

1 – 8' x 8' x 12" or 18" drum riser, carpeted and masked. Riser must be level and well supported, with no give or bounce.

21.MONITOR REQUIREMENTS

For venues with a seating capacity over 200, separate house and monitor sound mixing consoles are MANDATORY.

Console: Minimum 32-input, 8-buss professional mixing console with 3-band sweepable (not fixed) EQ; Midas, Yamaha, Soundcraft, Gamble, e.g.

It is necessary to reserve a minimum of ten (10) dedicated channels on the monitor console for the exclusive use of CWB.

Monitor Speakers (Total 3 mixes if in ear systems are not available):

3 - bi-amped single or double 12" wedges:

*CWB has as stereo IEM and a hard wire IEM for the drummer

22.FRONT-OF-HOUSE (FOH) REQUIREMENTS

For venues with a seating capacity over 200, separate house and monitor sound mixing consoles are MANDATORY.

Console: Minimum 32-channel, 8-buss with 4-way sweepable parametric & high-pass EQ. Acceptable consoles include: Midas, Profile, SC 48, Yamaha 5D, Yamaha CL 5 or comparable

It is necessary to reserve a minimum of ten (10) dedicated channels on the FOH console for the exclusive use of CWB.

Effects (in an ideal world):

One (1) Yamaha SPX 90 or 900, or equivalent Lexicon

Three (3) Yamaha SPX 990 or 1000 or 2000, or equivalent Lexicon

One (1) Roland SDE 3000 or SDE 1000 or TC 2290 or TC D2, or equivalent Lexicon

Processing (Inserts):

8 channels - DBX 160x Compressor / Limiter or BSS 901-II

6 channels Drawmer, Aphex 612 or BSS 502 Gates

Processing (Drive):

(1) 1/3-octave graphic EQ on each output. (L, R, Sub, Fill, Delay)

(1) System Processor (or crossover) at FOH position

(1) Ipod connection

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23.INPUT LIST

See stage plot for input list. Note that CWB travels with a mic package. In case of a fly date, a proper mic package must be approved by CWB's FOH engineer.

24.BACKLINE

Craig Wayne Boyd:

- 1) Marshall 1974x (second choice Fender Princeton 12)
- 2) Wireless Instrument units Shure/Sennheiser quality
- *2) Radial Direct Box (if no wireless, wireless preferred)

Josh Henson: guitar

Amp -

- 1) Fender Blues DeVille, Hot Rod DeVille or Hot Rod Deluxe with channel switching pedal. (Either 2x12 or 4x10 is fine

*please include adjustable straps (black preferred)

Misc -

- 2) long guitar cables, 4) short pedal cables, 1) guitar multi stand or boat to hold 4 or more guitars, extra set of 10-52 strings, capo.

Johannes Greer Drums:

Drums: 1 rack, 2 floor. Can start at 10 or 12 inch and go to 16inch. 22 inch kick preferred. Mapex first brand choice or DW. 6 cymbal stands. Xlr for hard wired ears. If running tracks, 2 di's. Pearl or Dw pedals. Two snare stands

Kyle Roop Steel/guitar:

2 (two) Fender Twins

Steel Guitar Throne or keyboard bench..

Jeff Jenkins Bass:

Aguilar 4x12 or 810 bass cabinet. Ampeg 2nd choice.

Aguilar DB750/751 bass amp/ Ampeg SVT 2nd choice.

1x - Lasko 655702 Stanley Blower (high velocity floor fan)

25.STAGE PLOT

Attached Separately

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HOSPITALITY REQUIREMENTS

26.LUNCH & DINNER

A. LUNCH FOR 8-10 PEOPLE

At time of Load-In please provide eight (8) to ten (10) hearty hot lunches for band and crew: Soup (of the day) and sandwiches. Example: grilled chicken; hamburgers (no fast food); turkey or veggie burgers; chicken wraps; ; burritos, hot or cold subs, etc.; salad, and fries or chips.

Coffee and spring water

Cups, bowls, plates, utensils, napkins

B. DINNER FOR 8-10 PEOPLE

Please provide eight (8) to ten (10) 3-course dinners for band and crew (Menus subject to approval by ARTIST'S Representative at time of ADVANCE). Local favorites appreciated.

ARTIST prefers a \$25.00 buy out for each member of the touring party.

27.DRESSING ROOM

PROMOTER agrees to provide ARTIST with one (1) large dressing room with door lock. The dressing room must be equipped with lights, electrical power, internet access, heating, air conditioning, comfortable seating for 10 (ten), mirrors, private restroom, and should be close to the immediate stage area. Dressing room shall be ready at the time designated for sound-checks.

28.DRESSING ROOM HOSPITALITY/CATERING

Also, please provide the following hospitality items backstage by the time doors open at start of show:

Towels:

- Twelve (12) small stage towels (bathroom towels... not bar towels).
- Twelve (12) large bathroom towels (only if dressing room has a shower).

Hospitality

- 2) Cases of water
- 1) 6 pack Coke Zero
- 1) 12 pack Coke
- 1) 6 pack Sprite
- 4) coconut waters with pineapple
- 4) Bottles of muscle milk vanilla
- 2) 5 hour energys
- 1) 6 pack Vitamin Water Zero Squeezed L'ade
- 1) half gallon of apple juice
- 1) veggie tray
- 1) one case of Bud Light
- 1) bottle of Woodford Reserve
- 1) bottle of Jack Daniels
- 1) can of Sour cream and onion Pringles
- 12) stage towels
- 1) roll of paper towels
- 1) pack of Solo cups
- 1) Loaf of wheat bread
- 1) lbs of turkey
- 1) lbs of ham
- ½) lbs of provolone
- 1) small peanut butter
- 1) squeezable grape jelly
- 1) small squeezable mustard
- 1) small squeezable mayo

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HOSPITALITY REQUIREMENTS (continued,...)

- 1) small tin of premium coffee
- 1) pack of paper plates
- 1) 4 pack of Red Bull
- 1) small pack of coffee filters
- 1) small tin of premium coffee
- 50 lbs of clean ice for bus
- *Advance after show food DOS

29.ROOMING LIST

Please provide 3 king-sized single rooms and 2 doubles for the night of the PERFORMANCE at a 3-star or better hotel. Please pre-register this group and include a completed copy of this rooming list with each guest's key packet prior to our arrival.

PLEASE NOTE: ALL ROOMS MUST BE NON-SMOKING, EXCEPT*

NAME	ROOM #	ROOM TYPE
BRETT WALKER	_____	KING - NS
BRETT WALKER	_____	KING - NS
BRETT WALKER	_____	Double - NS
BRETT WALKER	_____	Double - NS
JON BERRY	_____	KING - NS

Please prepare separate incidental folios for each guest charges billed to room.

30.THANKS AND GOOD TIMES!

If you've never booked this band before, you're in for a great evening of live music. It's an impressive show! If you're a repeat buyer, then you already know how Craig Wayne Boyd puts 200% into every performance they give. You won't be disappointed. Thanks in advance, and have a great show!

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