

The British Invasion Years

Artist Engagement Contract

PERFORMANCE RIDER

I. BACKSTAGE ACCOMMODATIONS AND SECURITY

A. Dressing Rooms

1. Purchaser shall provide a minimum of one (1) clean, well lit, and secure dressing room not accessible to the general public.
2. Room(s) shall be for the sole use of the Artist and shall have adjoining access to clean, adequately supplied restrooms. In the event there is no adjoining access, it is the Purchaser's responsibility to provide secure areas not accessible to the general public.
3. Room(s) shall comfortably accommodate up to six (6) people, each containing a minimum of:
 - Two (2) or more standard grounded electrical outlets
 - One (1) large or full-length mirror, folding table, clothing rack and fresh towels
 - Sufficient lighting and climate control (Heat/Air Conditioning)
 - One (1) large trash can
 - Comfortable seating for number of people assigned to that room

B. Backstage

1. Only Band, Crew and Venue working personnel will be permitted behind the stage. This area must be kept continuously secure from the moment of arrival until load-out is complete. For outdoor events, proper barricades must be provided backstage to ensure the safety of the band, crew, musical equipment and personal items. If barricades can not be provided, security personnel must be provided at any backstage entrance point.

C. Artist Sound Check

1. Sound Check will be private and closed to the public, only venue working personnel will be permitted in the stage area at this time. Photographs or video of the Artist during sound check is strictly prohibited unless specifically authorized by Artist.

II. HOSPITALITY AND MEAL REQUIREMENTS

A. Food

1. Purchaser shall provide dinner meals for Artist (4) plus Crew (2-3). Artist agrees to provide the final total number of people in the band/crew to the Purchaser with enough advance notice to ensure meals will be provided in a timely manner on the date of the event. Appropriate tables, chairs, place settings for this purpose shall also be provided. Although the menu is at the discretion of the Purchaser, generally, a suggested minimum meal may consist of:

- An assortment of thinly sliced deli meats and cheeses (ex: turkey breast, grilled chicken breast, roast beef, genoa salami, domestic ham, swiss cheese, yellow american cheese, etc.) with assorted condiments (ex: yellow mustard, deli mustard, mayonnaise, ketchup, dill pickles, etc.), or hot entrée (ex: sliced turkey, chicken parmesan, sliced roast beef, baked ziti, etc.).
 - An assortment of fresh breads and/or rolls (ex: white, wheat, rye, marble, club rolls, kaiser rolls, etc.)
 - Basic fresh garden salad (romaine lettuce, tomato, cucumber, carrot), with Italian & ranch dressings on the side
 - Assorted garnish (ex: lettuce, tomatoes, onions, etc.).
 - Assorted chilled salads (ex: macaroni, potato, pasta, cole slaw, etc.)
 - Assorted snacks, such as pretzels, potato chips, etc.
 - Assorted baked goods, such as chocolate chip cookies, brownies, etc.
2. Artist agrees to provide purchaser with any dietary restrictions with enough advance notice to ensure the requirement can be met.
 3. Serving time to be determined by event schedule and coordinated between Artist and Purchaser, but no later than ninety (90) minutes before show time.

B. Beverages

1. Purchaser shall provide the following beverages at load-in time and available for Artist throughout the evening:
 - One (1) case of 12 oz bottles (or larger) of non-sparkling water, chilled and iced.
 - One (1) case of 12 oz bottles or cans (or larger) of assorted chilled and iced soft drinks and juices Ice Tea (Snapple, Pure Leaf, etc.), Sparkling Water (LaCroix, etc.), Sprite, Coke, Cranberry Juice, Orange Juice, etc.). It is acceptable for the Purchaser/Venue to provide the equivalent soft drinks in chilled, iced pitchers if it is more convenient.
 - Freshly brewed coffee and decaffeinated coffee and/or assortment of teas and hot water, as well as milk, half-and-half, sugar, honey, and artificial sweetener (Equal, Splenda, or Sweet & Low, etc.).
2. In the event of load-in prior to 1:00 PM day of show, two (2) meal services will be required, as outlined above. At least one meal shall be a hot entrée as described above.

C. Buyout

1. Meal/Beverage buyout = \$200. This does not include bottled water which must be provided by venue as per “B” (above).

III. LOAD-IN AND PARKING ACCOMMODATIONS

A. Load-In

1. The purchaser shall allow for a minimum of three (3) hours for loading of equipment, setup and sound check.
2. The purchaser must provide free and clear access on a completely smooth, hard surface, (NO STAIRS/STEPS) for loading and unloading of equipment. Any load-in that has stairs or uneven soft surface, purchaser must provide extra personnel, AT NO COST TO THE ARTIST, to assist in loading

and unloading of equipment. Please consider these requirements when coordinating and scheduling your event. The artist's production manager must approve any changes to this policy.

B. Parking

1. Purchaser shall provide legal, free, pre-paid or validated, and secure parking as close as reasonably possible to the loading area for four (4) vehicles, plus a production truck if Artist will be supplying production (Straight body, 18 foot box 24 feet overall length and, clearance for 11 feet 2 inches high).

IV. AUDIO

A. Front of House (FOH) System

1. If Purchaser is providing full audio system, minimum is described below (plus additional monitoring engineer, if monitors are not controlled from FOH). All equipment is to be high-end, from brand manufacturers such as L Acoustics, D&B, JBL, EV, EAW, RCF, Yamaha or similar/superior. Absolutely NO homemade equipment or unknown manufacturers. All equipment must be approved by Artist's production manager in advance. Also, any Sound Systems using old antiquated analog gear older than 5-10 years must be approved by our FOH Sound Engineer/Production Manager prior to show date. All gear must be fully maintained and in excellent working condition:

- 10-20,000 watt system/ or adequate for the size of the venue
- 24/32 Ch. Digital mixing console (see Section IV A, Para. 2 below).
- L&R FOH 3-way speaker system w/18' subwoofers (usually 2 per side). House system subwoofers must run from an Aux off the FOH mixing console
- 4 high quality Wedge Monitors self powered or by amps and 4 separate mixes
- 6 Pro grade vocal mics & boom stands, which includes a separate mic for announcements/speaker(s)
- 5 (or 6) Pro grade drum mics & appropriate stands
- Minimum 4 DIs [1 keys (stereo mix) 1 key mono ,1 for percussion pad and 1 for Stage Right guitar
- Mic lead guitar Stage Left
- OK to mic bass or take direct out from the head (direct preferred)
- All audio and mic cables as well as a minimum of four (4) quad power drops
- All necessary power amps to safely and properly drive system

2. Preferred Mixing Consoles: Midas M32 preferred, or Behringer X32. Other acceptable options: Digico series, Midas Pro series, Yamaha CL or QL series, any SoundCraft series, Digidesign Avid SC48 venue. Artist utilizes USB drives to upload our show file or scene file into console. On site house Engineer or tech must have all digital console's show files saved and backed up. Artist is not responsible for any lost show or scene files.

3. If, upon arrival, Artist's production manager determines that the house/supplied audio system does not meet Artist's specifications as outlined herein, he reserves the right to hold performance until in house crew/company rectifies the issues and corrects the problems. Artist's production manager also reserves the right to bring in any sound or lighting equipment necessary to satisfy Artist's requirements.

4. Artist's FOH sound engineer shall have full access to all aspects of the sound system, including crossovers and amps, if necessary. Venue manager and/or hired outside companies must be made aware prior to arrival. Any questions or concerns must be discussed in advance, and should be directed to Artist's production manager Vinnie Cupo at 732-735-3734 (cell) or 732-987-9319.

V. POWER/ELECTRICAL REQUIREMENTS

A. Power & Electrical Requirements

1. The purchaser will provide adequate electrical service. All power is to be dedicated for sole use by the Artist and its production company. Power requirements are broken down into three categories depending upon the type of event. Artist's production company has its own power distribution to tie into a 100 amp panel, with number 6/4 wire two hot leads, a neutral, and a ground with cam-lock connectors that connects to the production company's PD, and loose bare tails on the other end to tie into either a pull down type fused disconnect with lug connectors, or on through to a 100 amp breaker, with a neutral and ground bar. The three aforementioned categories are as described below:

1) 100 amp Single-phase service at 120 volts per leg with neutral and ground. One of the following connections is needed.

- A service disconnect box with lugs for connections
- A breaker in an electrical sub-panel or cam-lock connectors.
- A qualified electrician must be available at the venue when this option is required

2) A minimum of 5, but 6 preferred twenty (20) amp standard, grounded Edison wall outlets on separate circuits. The electrical service must terminate within 25 feet of the stage.

3) Generators: If a generator is required, it must be of a large professional type like used for outside festivals and carnivals, able to produce a full 230 volts, 100 amps plus of stable non-fluctuating power. Absolutely no consumer level portable generators will be used.

NOTE: **If Artist provides a full light show, then the "1" service is required.**
 If no light show is provided by Artist, then use the "2" service.

VI. BACKLINE

A. Backline

1. Unless otherwise agreed upon, Purchaser shall provide Backline instrumentation and equipment as outlined in the "BIY Stage Plan" and "Detailed Backline Requirements" at the end of this document.

2. Along with backline as outlined above, Purchaser shall provide a knowledgeable backline tech to be positioned in the stage wings and at the ready during the entire performance to immediately troubleshoot backline equipment issues on stage, should they arise.

3. If Purchaser is not providing Backline, Purchaser will "buy-out" or reimburse Backline costs to Artist, as outlined and mutually agreed to in the Artist Agreement.

4. Purchaser shall provide a secure, sturdy, level drum platform with a non-skid surface, minimum dimensions: 8 feet x 8 feet, 12 inches high.

5. Purchaser shall provide a secure, sturdy, level keyboard platform with a non-skid surface, minimum dimensions: 8 feet x 8 feet, 8 inches high.

6. For sanitary and stage logistics reasons, Theatre/Audio Production must provide a dedicated microphone and stand for guest speakers, singers, speeches, etc. At no time should any of the Artist

microphones be used by anyone else. Additionally, once set into position, microphones are not to be moved by anyone else but the Artist themselves.

7. If the event involves multiple acts, Artist backline, microphones, etc. can not be moved without prior consent of Artist Stage Manager

8. Stage must be kept clean, therefore a convenient, secure off stage storage area for empty road cases must be provided.

9. Purchaser shall provide a digital clock for the stage that is easily visible from a distance of six feet.

VII. LIGHTING, BACKDROP & PROJECTION

A. Purchaser Supplied Lighting Requirements

1. If Purchaser is providing lighting system, full use of house lighting system and follow spot(s) with lighting technicians will be made available.
2. Supplied lighting shall meet or exceed room, theater, outdoor arena or festival requirements (or) the following will apply: Upstage truss should have a minimum of 24 LED RGBWO with powerful high Watt LEDs and down stage truss will have minimum of 6-8 theater Ellipsoidal (Source 4) lights for front lighting. A two side front wash is acceptable, as long as the artists are fully lit from the front. All lighting must have a pro lighting controller capable of dimming all lighting, chase, and special effects, etc. A lighting operator or LD (Lighting Designer) must be on site that has full knowledge of the lighting system. (If available, at least one (1) 500 watt or greater follow spotlight). Contact Artist's production manager with questions.
3. If Purchaser is providing a projector w/ VGA input & screen/backdrop for Artist, which meet the Artist's technical requirements, then full use of such projector & screen/backdrop will be made available to Artist. Artist will provide laptop with presentation(s) pre-loaded. Contact Artist if an input other than VGA is required. If Purchaser will not provide projector & screen, the Artist must be notified at least ninety (90) days in advance of the performance.

VIII. MERCHANDISE

A. Terms

1. Artist may sell merchandise without commissions or fees unless otherwise agreed upon in advance.
2. Purchaser shall ensure that sufficient space is provided in lobby area with counter area or table, and sufficient lighting, within ten (10) feet of a standard grounded electrical outlet.

IX ADVERTISING & PROMOTION

A. Terms

1. Artist name **must appear exactly as follows** in all advertising and promotional materials:

The British Invasion Years

If space on a marquee is at a premium, **only** the following abbreviated names are allowed:

British Invasion Years
Brit Invasion Years

2. All advertising and promotional materials are subject to Artist review and approval prior to publishing.

B. Interviews/Press/Media

1. All interviews, Press/Media time, etc., must be pre-approved by, and scheduled in advance with the Artist, and are at the Artist's discretion. Interviews on the day of the event must be completed no later than ninety (90) minutes before the show begins.

X. TRAVEL

A. Overnight Accommodations

1. Purchaser will provide overnight accommodations for the number of nights outlined in Artist Agreement, consisting of single non-smoking hotel rooms for each band and crew member.
2. Artist agrees to provide Purchaser with the total number of people in the band/crew with enough advance notice to ensure hotel accommodations will be provided in a timely manner for the date of the event.
3. Hotel must be a minimum of a "three diamond" AAA rating and must be located within five miles from the venue.

B. Air Travel

1. Artist agrees to provide its own air transportation unless otherwise outlined in the Artist Agreement.
2. Purchaser shall provide ground transportation to/from the airport and hotel/hotel and performance venue, that will comfortably accommodate all members of the band and crew, and their luggage. If Purchaser is not providing ground transportation, purchaser will "buy-out" or reimburse ground transportation costs to Artist, as outlined in the Artist Agreement.
3. Artist agrees to provide Purchaser with the total number of people in the band/crew with enough advance notice to ensure the appropriate ground transportation will be provided in a timely manner.

Any modifications, additions or deletions to this performance rider must be mutually agreed upon, signed and dated, and attached to these documents. The undersigned Purchaser warrants that he/she is fully authorized to enter into this agreement.

Initials:

The British Invasion Years (Artist) _____ Date _____

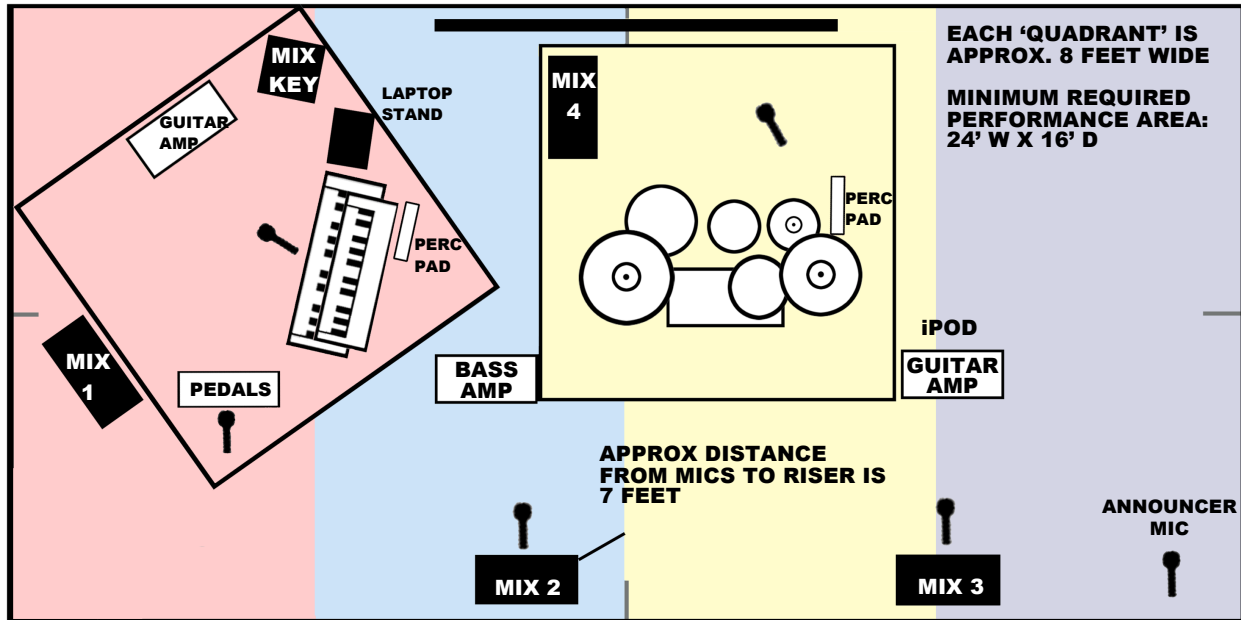
[Venue/Promoter Name] (Purchaser) _____ Date _____



THE BRITISH INVASION YEARS



STAGE PLOT: ARTIST SUPPLIED BACKLINE



KEYS/GUITAR (JON)	BASS (BOBBY)	DRUMS (DAVE)	GUITAR (LEE)
KEYBOARDS 2 Keyboard setup, on an 8' x 8' minimum riser. Top: Stereo DI. Bottom: Stereo DI Both sets of Dis w/ 1/4" cables in and through (out). GUITAR Mono DI Both w/ 1/4" cables in and through (out). PERCUSSION PAD Mono DI Both w/ 1/4" cables in and through (out). VOCAL MICS (2) Audix OM5 band supplies. MONITOR MIX 1 All vocals at 100% as a starting point. MONITOR MIX (KEY) Supplied monitor on a speaker stand/pole.	BASS AMP Direct out via bass head, or DI. WIRELESS SYSTEM 518-554 MHz (optional/band supplies). VOCAL MIC Audix OM5 band supplies. MONITOR MIX 2 All vocals at 100% as a starting point, slight bass for ambience, kick & hat as needed.	DRUMS 4 piece kit: 1 kick, 1 rack tom, 1 floor, 1 snare, 1 crash, 1 ride, 1 hi hat, percussion pad. Snare and hi hat mic'ed separately. Percussion Pad utilizes 1-active DI, supplied by band. NOTE: 8' x 8' minimum drum riser to be set up off center (approx. placement shown). A good rule of thumb is the left edge of riser is on the center line of the stage. VOCAL MIC Audix OM5 band supplies. MONITOR MIX 4 All vocals at 100% as a starting point. Other instruments as needed.	GUITAR 1-12 Combo amp direct XLR (own amp) or Sennheiser 609 we supply (if backline supplied). WIRELESS SYSTEM 626-662 MHz (optional/band supplies). VOCAL MIC Audix OM5 band supplies. MONITOR MIX 3 Own vocal only at 100% as a starting point. Other instruments as needed. iPOD For intros, etc., w/ Rapco LTGLBOX DI Interface band supplied. XLR input, placed on top of amp.

BACKDROP White cyc, or video screen. Contact Artist. AC QUAD JUNCTION BOXES (7) 2 at Keys, 1 at Bass Amp, 1 at Drums, 1 at Guitar Amp, 1 by each upstage vocalist (2).	SUBSTITUTIONS & MODIFICATIONS Any substitutions and/or modifications to house audio/monitors must be discussed, finalized and approved in advance. USE A DEDICATED ANNOUNCER MIC UNDER NO CIRCUMSTANCES ARE BAND MICS TO BE USED OR MOVED BY OTHERS!	MINIMUM ELECTRICAL REQUIREMENTS <ul style="list-style-type: none">BAND: 2 – 20 Amp circuitsSOUND: 3 – 20 Amp circuitsLIGHTS: 1 – 20 Amp circuitGENERATORS: Any use, specs, etc., must be discussed and approved in advance.
---	---	---

QUESTIONS? CALL PRODUCTION MGR VINNIE CUPO 732-735-3734 (C) OR 732-987-9319

DAY OF SHOW CALL 732-983-2829 OR 732-501-8098

BRITISH INVASION YEARS – INPUT LIST

C H	INPUT	MIC/CONNECTION	SUB SNAKE	MAIN SNAKE
1	Kick	Sennheiser 901		
2	Snare	Sennheiser 905		
3	Hi Hat	Shure SM81		
4	Rack Tom	Sennheiser 904		
5	Floor Tom	Audix D-4 or 904		
6	DRUM Percussion Pad (if 24 ch board)	Active DI		
7	BASS	DI or direct XLR		
8	[OPEN]			
9	KEYS Top LEFT	Top Stereo DI L		
10	KEYS Top RIGHT	Top Stereo DI R		
11	KEYS Bottom LEFT	Bottom Stereo DI L		
12	KEYS Bottom RIGHT	Bottom Stereo DI R		
13	KEYS Percussion Pad	Mono DI		
14	KEYS GTR Stage R	Mono DI		
15	GTR Stage L	Direct XLR or Sennheiser 609		
16	[OPEN]			
17	KEYS Vocal	Audix OM 5 we supply		
18	GTR Stage RIGHT Vocal	Audix OM 5 we supply		
19	BASS Stage CENTER Vocal	Audix OM 5 we supply		
20	GTR Stage LEFT Vocal	Audix OM 5 we supply		
21	DRUM Vocal	Audix OM 5 we supply		
22	[OPEN]			
23	MC Mic (if 24 ch board)	Any mic		
24	iPOD on Stage L amp (If 24 ch)			
25	[OPEN]			
26	[OPEN]			
27	[OPEN]			
28	[OPEN]			
29	[OPEN]	XLR laptop interface we supply		
30	DRUM Percussion Pad (if 32 ch board)	Active DI		
31	MC Mic (if 32 ch board)	Any mic		
32	iPOD on Stage L amp (If 32 ch)	XLR laptop interface we supply		

BRITISH INVASION YEARS – DETAILED BACKLINE REQUIREMENTS

KEYBOARDS/GUITAR (JON)			
Item	Option 1	Option 2	Option 3
Top Keyboard	Roland Fantom-S w/ sustain pedal(s)	Roland Fantom X7 w/ sustain pedal(s)	Roland Fantom X8 w/ sustain pedal(s)
Bottom Keyboard	Nord Electro 3 (not HD...MUST be "Electro 3") w/ sustain pedal(s)	Roland Fantom-S or Fantom X7 w/ sustain pedal(s)	Roland Fantom X8 w/ sustain pedal(s)
Keyboard Amplifier	EV ZLX12P on an adjustable tripod speaker stand	JBL EON 612 powered speaker on an adjustable tripod speaker stand	Motion Sound KP500SN
Guitar (Qty: 2) Right Handed, Professionally Set Up & Strung with FRESH .010s	Fender Telecaster S/S pickup config w/ 3-way switch	G&L ASAT Classic or Tribute Telecaster style S/S pickup w/ 3-way switch	Telecaster style from top guitar maker, S/S pickup w/ 3-way switch
Guitar Pedals	<ul style="list-style-type: none"> • 2 - Ibanez Tube Screamer TS808 • Cables, power supplies, fresh batteries • Chromatic Tuner 	<ul style="list-style-type: none"> • 2 - BOSS SD-1 Overdrive • Cables, power supplies, fresh batteries • Chromatic Tuner 	<ul style="list-style-type: none"> • 2 - Seymour Duncan 805 OD • Cables, power supplies, fresh batteries • Chromatic Tuner
		<ul style="list-style-type: none"> • 2 - Ibanez Tube Screamer TS808 	<ul style="list-style-type: none"> • 2 - Ibanez Tube Screamer TS808
Guitar Amplifier	Fender Deluxe Reverb	Fender Twin Reverb	Roland JC-120
Mic Stands	Three (3) heavy duty adjustable boom stands (2 vocal, 1 iPad)	CONTACT US	CONTACT US
Guitar Stand(s)	Qty: 2	CONTACT US	CONTACT US
Heavy Duty Adjustable TWO tier Keyboard Stand	Stand with adjustable top tier HEIGHT	If mount for top keyboard shelf does not adjust vertically, than add two wood 2x4s, each between 10" and 14" long. This is used to raise entire keyboard setup.	CONTACT US
8+ Channel Stereo Mixer w/1+ Aux Out Plus 4 – 10' ¼ in Cables	Mackie	Behringer	Yamaha
Heavy Duty Adjustable Music Stands (Qty: 2)	Adjustable height, w/ SOLID tops to use at 90° "tables" for laptop & mixer.	CONTACT US	CONTACT US
Percussion Pad w/ Heavy Duty Stand adjustable to Shoulder Height 45° angle and approx 4'6" H.	Roland Octipad SPD-30 plus 1 drumstick	Roland SPD-SX plus 1 drumstick	CONTACT US

BASS (BOBBY M)			
Item	Option 1	Option 2	Option 3
Bass (Qty: 2) Right Handed, Long Scale Professionally Set Up, strung w/ FRESH D'Addario Bright Round Wound EXL160 Medium Gauge or equiv.	Rickenbacker 4003	Fender Precision or Jazz	Hofner Ignition Series Vintage Violin Bass Sunburst
Bass Head (500 watts min.)	Galien Kruger MB800 Ultralight Bass Head (800 Watts)	Eden WT800 Bass Head	Hartke LH500 Bass Head (500 Watts)
Bass Cabinet (4x10 Cabinet)	Galien-Kruger 410 RBH w/Horn	Eden D410XST w/Horn	Hartke Hydrive Series 410
Mic Stands	One (1) standard adjustable boom	CONTACT US	CONTACT US
Guitar Stand(s)	Qty: 2	CONTACT US	CONTACT US
Misc	<ul style="list-style-type: none"> • One (1) bar stool or folding chair on stage. • One (1) music stand w/ detachable top 	CONTACT US	CONTACT US

DRUMS (DAVE)			
Item	Option 1	Option 2	Option 3
Drum Kit (4 piece): <ul style="list-style-type: none"> • 14x22 Kick • 5x14 Snare • 8x12 Rack Tom • 16x16 Floor Tom 	Ludwig Legacy Series Maple or Classic Series Maple preferred. If not available, then any Ludwig series. No worn/damaged heads.	Tama Star Series or Starclassic Series. If not available, then any Tama series. No worn/damaged heads	DW Performance Series. If not available, then any DW series. No worn/damaged heads.
Cymbals: <ul style="list-style-type: none"> • 18" Medium Crash • 20" Crash/Ride • 14" Hi Hats 	Zildjian K Series preferred. If not available, then any other Zildjian series.	Sabian	Paiste
Drum Stands: For 20" and 18" Cymbals	Two (2) boom cymbal stands with double-braced legs.	CONTACT US	CONTACT US
For 14" Hi-Hat Cymbals	Tama Iron Cobra Lever Glide Hi-Hat stand #HH905D preferred. If not available, then any Tama.	DW	Gibraltar
For Percussion	Boom cymbal stand with double-braced legs.	CONTACT US	CONTACT US
If 8x12 Rack Tom does not connect to Bass Drum	Tama Tom Stand	DW Tom Stand	Any other Tom stand with double braced legs
Mic Stands	One (1) heavy duty adjustable boom with a heavy, secure base, and 18" gooseneck.	CONTACT US	CONTACT US

Bass Drum Pedal	Tama #HP910LWN Speed Cobra - Dual Kick Pedal preferred. If not, then any other Tama double kick pedal.	DW double kick pedal	Tama single kick pedal
Bass Drum Pedal for Percussion	Tama Iron Cobra single pedal preferred. If not available, then any Tama pedal.	DW single pedal	Any other brand single pedal
Drum Mat Specifically designed to keep drum equipment in place.	Protection Racket or Ahead brands preferred.	Any brand drum mat.	CONTACT US
Drum Throne	Tama Ergo-Rider Quartet with Backrest #HT741B preferred. If not, then any brand drum throne with backrest.	Any brand drum throne with backrest.	CONTACT US

GUITAR (LEE)			
Item	Item	Option 1	Option 2
Guitar (Qty: 2) Right Handed, strung w/ .010s, plus Cables (10'-20', ¼ inch)	Line 6 James Tyler JTV-69 Variax w/ charged battery, charged spare & charger	Fender Standard/American Standard Stratocaster w/ HSS pickup config	Gibson Les Paul Standard or Custom
Guitar Amplifier (Qty: 1) NOTE: ALL amps spec'd are TWO channel, meaning clean & distortion WITH footswitches	Blackstar HT CLUB 40 or CLUB 60 COMBO 1x12 w/ matching footswitch. OR HT CLUB 50 head & matching 2x12 or 4 x 12 speaker cab, w/ channel switching footswitch	Fender Hot Rod Deluxe III 2 CHANNEL 40W 1x12 w/ channel switching footswitch OR Fender Supersonic 22 Combo w/four button footswitch	Roland JC-120 Combo 2x12 2 CHANNEL w/ channel switching footswitch
Mic Stands	One (1) standard adjustable boom	CONTACT US	CONTACT US
Guitar Stand(s)	Qty: 2	CONTACT US	CONTACT US
Misc	• One (1) bar stool or folding chair on stage.	CONTACT US	CONTACT US

ANNOUNCER, ETC.			
Item	Option 1	Option 2	Option 3
High Quality Vocal Mic on a Boom Stand	Brand, and wired or wireless at audio company discretion.	N/A	N/A