



A1A – The Original and Official  
 Jimmy Buffett Tribute Show  
 “Let’s Get Tropical”  
[chad@stewartsound.net](mailto:chad@stewartsound.net)

Tech Contact: Chad Stewart  
 Phone: 828-215-4156  
 Email: Chad Stewartsound.net

**Performance Rider 2017**

This rider constitutes part of our contract with you. All equipment must be provided to us in good, working condition. If any items are not provided as requested without prior band approval, we reserve the right to cancel our performance and retain our show deposit, plus demand reimbursement for any losses incurred due to travel expenses and possible lost revenue. A representative of the person or company providing any backline equipment must be available throughout sound-check and the show to ensure said equipment’s proper performance.

**PA System**

<b>A1A’s Production Director</b>	Chad Stewart Stewart Sound 828-215-4156 chad@stewartsound.net Confirm with Chad Stewart, Stewart Sound, specific requirements for your event.
<b>F.O.H:</b>	Suggestions for main sound system are: d&b, L’acoustics, Nexo, JBL, Meyer, Adamson, EV and so on... Please make sure there are enough boxes to cover the listening area of the venue and plenty of head-room. Subs are critical so please call Chad to discuss these options. Chad Mixes monitors from FOH so please make sure there are drivelines for 7 monitor mixes, L/R,Subs and front fill. Consoles: Behringer X32, Midas M32, Avid SC48 or Profile, Yamaha M7CL. Anything else will need approval from Chad. Please provide an 1/8th to rca or 1/4 (ipod cable) and a talkback mic with cable at FOH
<b>Monitors:</b>	Chad Mixes monitors from FOH so please make sure there are drivelines for 8 monitor mixes, L/R,Subs and front fill. Two options. A) In ear systems: A1A requires 8 monitor mixes. IEM’s systems are ok with approval B) Wedge systems: A1A requires 8 mixes w/ 1 wedge each. (15”+ horn preferred) on Festival dates Experienced monitor operator familiar with system must be available to operate the system throughout the sound-check and the entire performance. All wedges should be matching and well powered.
<b>Lighting:</b>	Lighting adequate for the stage area. All parts of the stage must be well lit with no dark areas. Bright colored gels are requested. Lighting operator (LD) familiar with the system must be available throughout performance to operate the system. 8 Incandescent front specials focused at each band member position. 3 color washes (we love LED fixtures and movers) Par 64 LED double yoke for up-lighting DMX Hazers / Foggers and fans



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<b>Staging and Risers:</b>	<p>Stage must be covered... No exceptions on this please. Minimum overall stage size: 24 feet wide x 20 feet deep (30 x 20 or larger preferred)</p> <p>We need 3 risers: 1- 8’ x 8’ x 1’ riser, placed upstage center. See attached stage plot for locations. 2- 4’ x 8’ x 6” risers, placed upstage Left and Right. See attached stage plot for locations.</p> <p>We travel with 3 blow thru banners as part of our set. They are approximately 8’x16’ and have velcro straps on the top and grommets on the bottom. When possible, We would like to fly these from the stage roof or an upstage truss.</p> <p><b>We request tropical plants for stage decoration.</b></p>
<b>Access:</b>	Venue must be open, lighted, and available (free of obstructions and bystanders) for load-in and out, setup, and sound check, a minimum of 3 hours prior to scheduled doors opening and 1 1/2 hour after show end. Power must be on and circuit breakers accessible the entire time.
<b>Shelter:</b>	If the event is outside, ample covering, roofing, or tenting for the stage area and mix position is required. The covering must be set up and in place in time to allow set-up and teardown to proceed in normal fashion (3 hours prior and 1 1/2 hour after show time).
<b>Opening Act:</b>	If there is to be an opening act for this performance, they must provide their own stage equipment. A1A will not be made to allow the opening act to use our stage equipment, however, it may be allowed at the discretion of A1A with prior arrangement. A1A will also not be made to strike, move, or otherwise relocate our stage gear or props once it has been positioned for our sound-check and performance without prior arrangement.