

Mandisa Tour Rider

Revised: October 10, 2007

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MANDISA GENERAL RIDER

This rider is part and parcel to the Contract dated _____, 20____ by and between Mandisa, INC, hereinafter referred to as ARTIST, and _____, hereinafter referred to as PURCHASER, for engagement at _____ (venue) in _____ (city, state, zip) on _____, 20_____.

This rider is designed to meet the needs of the ARTIST. There are situations where some changes and/or compromises might be made. Please discuss all concerns with ARTIST's Tour Manager. Changes may be made after discussion and approval from production manager.

ALL PAGES MUST BE SIGNED AT BOTTOM BY PURCHASER!!!

1. Artistic Control

A. BILLING

When headlining or co-headlining, ARTIST shall receive 100% SOLE HEADLINE BILLING in all advertising and publicity, including but not limited to air time, newspaper and trade ads, fliers, posters, marquees, etc. When performing as a support act ARTIST to receive billing as stated on face of contract in all advertising and publicity, including but not limited to air time, newspaper and trade ads, fliers, posters, marquees, etc.

B. ADVERTISING

1. PURCHASER shall only use photographs, ad mats, and press materials supplied by ARTIST's management.
2. There shall be no signs, placards, banners, or any advertising material on or within fifty (50') feet of the stage, nor shall the name "Mandisa" be used or associated directly or indirectly with any product or service without ARTIST'S written consent.
3. There shall be no radio station or any other party presenting, promoting, co-promoting or sponsoring above engagement without ARTIST'S written permission.

C. APPROVAL OF OTHER ACTS WHEN ARTIST IS HEADLINING

1. ARTIST shall have the right to approve any other acts on the program when ARTIST is headlining. PURCHASER agrees to notify ARTIST of all acts on the show two (2) weeks prior to engagement. ARTIST shall close the show, unless otherwise agreed upon in the CONTRACT.
2. PURCHASER agrees that ARTIST'S staging and equipment set-up overrides opening act(s) staging and set-up.
3. ARTIST shall have the right to approve the length of the performance of other act(s) on the program.
4. PURCHASER shall inform ARTIST of any special effects to be employed by support act(s) on the program, and ARTIST shall have the final approval over their use.
5. A representative of opening act(s) is to meet with ARTIST'S representative at stage call.

Purchaser: _____

2. Hotels

ARTIST will need Eight (8) non-smoking hotel rooms (four (4) kings, four (4) doubles). These rooms, including incidentals, need to be reserved and guaranteed by PURCHASER before check-in time. This hotel should be a member of a reputable hotel chain (i.e., Marriott, Hilton, Hyatt) and should have a restaurant on site. Hotel must have interior entrances, and must be approved by the ARTIST's Tour Manager.

3. Transportation

A. Fly Dates

Transportation to and from the airport must be provided and be capable of transporting up to 12 passengers and their luggage along with band gear and merchandise. This would typically require at least two (2) 15-passenger vans in clean condition with air conditioning, each with the rear seats removed to accommodate the luggage. **PLEASE NOTE:** Due to the nature of our transportation needs it is not practical for these vans to have passengers apart from the ARTIST's band and crew.

B. Runners

Two (2) runners will be needed from load-in **until released by ARTIST's Tour Manager**. The runners must be at least 18 years old, have no other assignments, have a good clean and dependable vehicle with air conditioning that is capable of carrying a minimum of 6 adults with luggage. A full size van is preferred. The runner must have a good working knowledge of the city.

C. Parking

Parking must be available for a 45 foot tour bus and a trailer. The total length needed will be 70 feet. The parking area must have:

- Direct access to the stage loading and backstage doors
- 50 amp, 220 volt shore power with 75' of parking area
- Be cleared of all other vehicles and equipment
- Remain clear and available from load-in and load-out.

ARTIST's driver sleeps during the day, so once the bus is parked it will not be moved. Any parking violations will be the PURCHASER's responsibility.

4. Catering

The catering portion of this rider has been developed to cover a myriad of tastes and health concerns over an extended period of time. It attempts to provide a wide variety of well-balanced meals for a tour party of twelve (12) individuals and yet keep an eye on budget concerns.

A. Meal Count

The meal count is for twelve (12) traveling personnel only, and does not include any local hands, the promoter, runner, or any other individuals. It may be advantageous to feed the working local hands (especially lunch), however those numbers must be added to the figures given below.

B. Meal Times

All meal times including breakfast, lunch, dinner and after show food will be arranged during the advance. It is the PURCHASER's responsibility to inform the caterer of these times. Please have the caterers ready to feed at the advanced times.

C. Breakfast

Breakfast should be served at the advanced time for twelve (12) plus any local crew at the venue. This meal should consist of cold breakfast items such as: dry cereal, coffee, milk (whole and non fat), non-fat yogurt, orange juice, spring water, sweet rolls, and fresh fruit.

Purchaser: _____

D. From Load-in Throughout the Day

An assortment of cold drinks (Coke, Diet Coke, Sprite, Aqua Fina bottled water, Gatorade, and iced tea) should be available near the stage area throughout the day for working crew.

E. Lunch

ARTIST's Tour Manager reserves the right to choose either a catered meal or a lunch buyout of \$15 per person for up to twelve (12) people. This will be decided during the show advance.

If catered, lunch should be served at the advanced time for twelve (12) plus any local crew at the venue.

- Hot soup (please stay away from cream based soups)
- Tossed green salad with at least four (4) dressing choices (two (2) fat free)
- One (1) hot entrée (hamburgers, chicken fingers, etc.)
- Cold Cuts with selection of sliced cheese and breads, lettuce, onion, pickles, and tomato
- A minimum of two (2) side items (chips, pasta salad, etc.)
- A minimum of two (2) dessert choices
- An assortment of cold drinks including soft drinks bottled water, milk and coffee.
- Condiments including mustard, regular and low fat mayonnaise, ketchup, a selection of hot sauces

The exact menu must be approved by ARTIST's Tour Manager during the show advance.

F. Dinner

Dinner should be served at the advanced time for twelve (12) plus any local crew at the venue. This should be a good quality hot meal. The menu should include the following:

- Hot soup (please stay away from cream based soups – different from lunch offering)
- Tossed green salad with at least four (4) dressing choices (two (2) fat free)
- A minimum of two (2) meat selections (beef, chicken, pork, ham, or fish)
- A minimum of two (2) vegetables (should compliment the main courses)
- Mashed or baked potato or long grain rice
- Dinner rolls
- A minimum of two (2) dessert choices (different from lunch offering)
- An assortment of cold drinks (same as lunch), coffee, and meal condiments

The exact menu must be approved by ARTIST's Tour Manager during the show advance.

G. Dressing Room Catering

Three dressing rooms should be setup by 12:00 PM and contain the following:

Non-iced Drinks: 6 bottles of water
Iced Drinks: 6 bottles of water, 4 Gatorade
Hot water for tea (must be in an electric kettle)
Six (6) Throat Coat brand tea bags
One (1) squeeze bottle of honey
One (1) fresh lemon cut in quarters
Several hot cups and spoons

H. Bus Catering

The following items should be loaded on the bus no later than 30 minutes after the end of the show. The Tour Manager will supervise the hot bus catering and give the exact pizza, burger, or other hot food order. Please do not make any assumptions on hot bus food until speaking with the ARTIST's Tour Manager.

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The Bus should be loaded with forty-five (45) pounds of ice cubes and the following:

- 1 six-pack of Coke
- 1 case of Aqua Fina Water (24 bottles)
- 1 eight-pack of Fruit Punch Gatorade
- 1 eight-pack of Orange Gatorade

5. Merchandise / Autographs

Four (4) 8-foot folding tables with table clothes will be needed for merchandise. Please provide four (4) merchandise workers (at least 18 years old) to be ready and available 30 minutes prior to doors opening to meet with Artist's Merchandise Manager.

Please consult ARTIST's Tour Manager on the show day to see if we will be signing Autographs.

ARTIST requests one (1) pub table and one (1) bar stool beside the merch table with one (1) floor fan behind the table.

6. Security

The following security outline is intended as a **minimum** for security and may be increased if required by local or "house" policy. For this discussion "t-shirt" security will be broken down into several areas and addressed individually. Uniform security should be kept to a minimum at all times.

A. General Security Issues

PURCHASER shall guarantee proper security at all times to ensure the safety of the artists, band, crew, support personnel, instruments, production equipment, personal property and merchandise before, during, and after the concert. PURCHASER shall compensate any loss to artist, etc., due to negligence on PURCHASER's behalf. The PURCHASER shall provide adequate and clearly identifiable, responsible security staff from crew arrival until one (1) hour after the conclusion of the show for the protection of the ARTIST's equipment both on and off the stage.

B. House or Arena Security

There is no minimum number for this classification. It is necessary to place one (1) person at the house mix position. The venue will need to be cleared as soon as possible after the show. Minimum number and other placement is left to local consideration.

C. Stage Security

ARTIST requests that the audience be allowed to stand at the front of the stage barricade during the show and requests a minimum of at least three (3) adults assigned to the front of stage area.

D. Backstage Security

All backstage access points must have a security personnel. Security is expected to keep everyone out of the backstage area who cannot display proper credentials for backstage access. Depending on the venue, one (1) or more security persons may be requested to stand watch outside the dressing room entrances and at various other places around the backstage area.

E. After Show Security

Two (2) security persons will be needed to escort the artists to and from the meet and greet. ARTIST's Tour Manager will determine when they should meet outside the dressing room. These security persons will remain throughout the meet and greet and be directed by the ARTIST's Tour Manager or his representative until dismissed.

F. Bus Security

The bus needs to be secured and guarded throughout the day and the evening. The exact number and placement of security personnel will vary depending on the venue. The bus will need additional security after the show. It is requested that the bus is parked outside of the building that it be barricaded off by a

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minimum of 25 feet on all sides half an hour before the close of the show and that enough security (both "t-shirt" and uniform) be assigned to secure the bus until it departs or until dismissed by the ARTIST's Tour Manager.

7. Dressing Rooms / Green Room

Please provide three (3) dressing rooms with the following furnished: must have mirrors and at least 1 toilet, a sink and a shower. One (1) green room will also be needed with close access to the stage and dressing rooms. All rooms must be private, lockable and away from public view. Specific room assignments will be made on the day of the show Artist's Tour Manager.

Artist will need the following rooms:

1. Two (2) small rooms with seating for a minimum of 4 adults, with space heater.
2. One (1) medium room with seating for a minimum of 6 adults
3. One (1) large room (hospitality/catering) with seating for a minimum of 15 adults

A. Towels and soap

If the venue has showers, the tour will need a total of 25 full size bath towels and a total of 12 regular size bars of soap. Please deliver these to the Production Office no later than a half an hour before load-in.

7. Ticketing

A. Ticket Manifest

If this is to be a ticketed event, PURCHASER will need to provide ARTIST's management with a ticket manifest showing the number of tickets printed in each price category. ARTIST's management will approve ticket scaling at the time of contract offer. No changes to scaling will be made without ARTIST management's express written consent.

A. Box Office Statement

Purchaser is to provide a complete box office statement at the conclusion of the concert for accurate settlement with ARTIST's Tour Manager

A. Comp Tickets

Twenty (20) tickets per concert will be held as ARTIST comps up to one (1) hour prior to show time, or until released by ARTIST's Tour Manager.

This ends the discussion of the General Rider. All of these points will be covered again during the show advance with the ARTIST's Tour Manager. Please make all necessary arrangements and be prepared to answer specific questions on these topics at that time.

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MANDISA PRODUCTION RIDER

1. Labor

All labor must be at least 18 years old. Unless otherwise changed at the production advance, the following labor will be required:

Load-in:	4 stagehands
Show call:	2 stage hands
	2 spot operators
	4 merchandise vendors
Load-out:	4 stagehands

NOTE: If the four (4) stagehands used for load-in and load-out are prohibited from loading and unloading our equipment then four (4) loaders will also be required for load-in and load-out.

2. Production Office

The production office needs to be a medium size room near the stage and it is mandatory that this room contains the following:

- Good lighting
- Chairs and tables or desk space for 2 adult stations (or 3 stations if the promoter's production representative will use this office)
- At least 2 electrical outlets
- At least 1 telephone attached to an outside single line (no multi-line systems), which should also be capable of having a fax machine attached.

Internet access either through Wi-Fi or an Ethernet connection.

3. Stage

A. Stage Size

The preferred stage size is 40 feet wide by 30 feet deep by 4 feet tall. Although there is some flexibility in stage size, a stage smaller than 40 feet wide by 30 feet deep will be a severe burden to the production requirements of the show.

B. Stage Construction

In all cases the stage must be of one level, smooth and sturdy. All construction must be completed before load-in time. A stage that is judged unsafe by the Production Manager will not be acceptable. A constructed stage must have 2 sets of sturdy stairs – one on each side of the stage.

Under no circumstances will any non-tour equipment, soft good piece, advertising or any other object be set on, attached to or placed in close proximity to the stage, set audio rig, light rig or mix positions without the approval of the Production Manager.

C. Band Risers

Three risers will be needed on the stage and must be smooth and sturdy. These risers will consist of two (2) 8' x 8' x 18" to 36" Tall

D. Towels

Twelve (12) hand towels (a solid dark color is preferred) need to be delivered to the production office no later than half an hour before load-in.

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E. Fan

One (1) small circular fan with variable speeds need to be placed at the front of the stage.

4. House Console Locations

A. Sound

The house sound mix position will be quite large and will vary with the type of venue. Please take note of the following for your venue:

Theater and fixed seat venues

The position will begin on an aisle and move toward the center of the room. The mix position will fill 3 rows by at least 5 seats wide. If at all possible a minimum of the first 2 seats in all 3 rows should be removed to accommodate racks that cannot sit on seat backs. **Under no circumstances** will the front of house sound mix position be placed under a balcony. Please take special note of this when making your ticket pulls to avoid problems on the day of the show. It would also be advisable to consider not seating people in the rows immediately behind this mix position because of the limited sight lines.

Arena and flat hall venues

The sound mix position will be approximately 95 feet from the stage in the center of the house. The sound mix position must be surrounded with barricade material provide by the venue. All seating must be kept a minimum of 5 feet from the barrier.

Outdoor shows

The sound mix position will be covered and protected from both sun and foul weather at all times. The mix position will not be directly on the ground. Some adequate pad or platform must be provided.

B. Lights

The lighting mix position will also be large and vary with the venue type. Please take note of the following for your venue:

Theater and fixed seat venues

The light mix position must begin on an aisle and move toward the center of the room. The mix position will fill 3 rows by at least 5 seats wide. It would also be advisable to consider not seating people in the rows immediately behind this mix position because of the limited sight lines.

Arenas and flat hall venues

The light mix position will be on a raised platform 12 feet wide by 8 feet deep and a minimum of 18 inches high. The light mix position will be behind the sound mix position and must be surrounded with barricade material provided by the venue. All seating must be kept a minimum of 5 feet from the barrier.

Outdoor shows

The light mix position will be covered and protected from both sun and foul weather at all times. The mix position will not be directly on the ground. Some adequate pad or platform must be provided.

5. Audio

This section outlines the audio requirements for ARTIST's dates where the PURCHASER provides production. This rider is to be considered correct and ARTIST's Production Manager must approve any changes at least 30 days in advance of the show date.

A. Personnel

The provided system must come with 3 capably qualified, hard-working and co-operative technicians. These will be 1 monitor technician, 1 house system technician and 1 patch/stage technician. They shall setup the system, patch all the inputs and assist Mandisa's crew during load-in, the show and load-out as directed by the Production Manager.

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B. House Console

Midas XL4/ H3000, Yamaha M7CL48/PM1D/PM5D are the preferred consoles. Other acceptable brands include Soundcraft, Allen & Heath, and Crest. If providing an analog console, ARTIST must have EXCLUSIVE use of the house console. The house console must have a minimum of 40 inputs, and be approved by ARTIST's Production Manager.

C. House Drive

One (1) 31-band stereo equalizer (Klark Teknik, Ashley, DBX) **NOT TO BE INSERTED**
One (1) stereo tube compressor/limiter to be in line after the EQ's - **NOT TO BE INSERTED**
One (1) System processor (with backup)
One (1) CD Player

D. House Effects

Three (3) Reverbs (TC M-One XL, SPX 2000, SPX 990, PCM 91)
One (1) TC D-2 tap delay

E. House Inserts

One (1) stereo tube compressor
Ten (10) channels of compression (DBX, Drawmer, BSS, Presonus)
Eight (8) channels of gates (DBX, Drawmer, BSS, Presonus)

F. House Cabinets

ARTIST's Production Manager must approve the type, number and placement of the front of house cabinets. Enough Cabinets must be provided to produce at least 115db (A weighted) at the front of house mix position and cover the entire seating area at 105db (A weighted). The preferred speaker brands are D&B, Nexo, EAW, JBL, EV, L-Acoustic, and Meyer. Line arrays are preferred, as well as flown speaker systems.

G. Monitor Console

Midas XL3/ H1000, or Yamaha M7CL/PM1D/PM5D are the preferred consoles. Other acceptable brands include Soundcraft, Allen & Heath, and Crest. Mandisa must have EXCLUSIVE use of the console if analog desk is provided. The console must have a minimum of 40 inputs and 12 mix outputs, and be approved by ARTIST's Production Manager. Monitor world must have a clear, unobstructed view of the downstage area and should be placed stage left when possible.

H. Monitor Inserts

Ten (10) channels of compression (DBX, Drawmer, BSS, Presonus)
Four (4) channels of gates (DBX, Drawmer, BSS, Presonus)
Three (3) 31-band stereo equalizers (Klark Teknik, Ashley, DBX)

I. In-Ear Monitors

One (1) Stereo wired Shure PSM600 in-ear system

J. Stage Speakers

Ten (10) 15in/2in floor monitors. (D&B, Nexo, EAW, JBL, EV, L-Acoustic, and Meyer are accepted.)
One (1) dual 18-inch sub

K. Microphones, Stands and Patching

Mandisa will need microphones, DIs, mic stands, mic cables and sub snakes. A list of microphones, DIs and mic stands is included in the input list attached to this rider.

L. Snake

One 40 channel snake with house and monitor split will be required. Mandisa will also require all other associated cabling to operate the entire audio system in a simple and professional manner.

M. Power Distribution System

The power distribution system will need to power front of house, all monitor systems, consoles and stage power. The stage will require a minimum of 5 quad box drops for band power.

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N. Input List

ARTIST's input list is attached to this rider on a separate page so that it may be copied and forwarded to the audio production company.

O. Stage Plot

ARTIST's stage plot is attached to this rider on a separate page so that it may be copied and forwarded to the audio production company.

6. Lighting

This section only applies to shows where lights will be used.

A lighting plot, instrument schedule, channel assignment and lighting count may be available upon request as an example of an acceptable lighting rig.

This section outlines the lighting requirements for ARTIST dates where the PURCHASER provides production. This rider is to be considered correct and the ARTIST's Production Manager must approve any changes at least thirty (30) days in advance of the show date.

A. Personnel

The provided system must come with two (2) qualified, hard-working, and co-operative technicians. One (1) will be the lighting designer/operator and one (1) system technician. They shall setup the system, patch all the lighting fixtures and assist ARTIST's crew during load-in, the show and load-out as directed by the ARTIST's Production Manager.

B. Truss System

Ten (10) sections of pre-rigged style truss will be needed. Two 5-section trusses are to be flown and have a trim height of 20 feet from the stage.

C. Rigging

Rigging and safety equipment as needed to be provided.

D. Fixtures

Sixty (60) PAR 64's (can be substituted for color changers)

Ten (10) programmable moving lights – six (6) wash fixtures and four (4) spot features

E. Followspots

ARTIST requires 2 matched follow spots. BOTH FOLLOWSPOTS ARE **NECESSARY** FOR THE PERFORMANCE.. The preferred unit is the Lycian 1290. In any case, the followspots are to be cleaned and to have working optics, shutters, dimmers and irises. Each is to have it's own 30 amp circuit and be placed as high as possible so as to clear any and all obstructions and allow full and unhindered coverage of the stage. They are to contain the following color frames:

- Frame 1: R004
- Frame 2: L75
- Frame 3: L113

F. Gel Selection

The gel color selection is very important to the quality of the ARTIST's show. All color is to be exact brand and number. ARTIST's Production Manager must approve any gel color substitution in advance. NO FADED OR BURNED OUT CUTS WILL BE ACCEPTED. Preferred gel colors includes: L181, L068, G250, L126, L105 and L201 on both the upstage and downstage trusses.

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G. Control

A console will need to be provided that utilizes quick programming features such as a palette system, multiple pages of cues that can be effectively labeled, an effects or shape generator and "on the fly" capabilities. Some acceptable consoles are Whole Hog II, Echelon, Hog 1000, etc.

H. Dimming and Power Distribution

Dimmers need to be sufficient size and number so as to adequately supply power to the lighting system. All are to be properly and equally trimmed to have even dimming curves and to have a zero reaction time. Each dimmer channel is to have it's own breaker and is to have the capacity of being assigned to any console control channel. Favored dimmers are ETC and Leprechon.

Power Distribution is required for the moving light fixtures.

Dimmers and power distribution should be located stage right.

I. Intercom

ARTIST requires an intercom system that includes at least five (5) headset stations. One (1) for the lighting designer, one (1) for the house lights, one (1) for dimmer beach, and two (2) for the follow spot operators. Each headset is to be dual muff and is to have a noise canceling microphone.

J. Atmosphere

The following units are essential for ARTIST's show:

Two (2) DF50 Hazers with fans

It is the PURCHASER's responsibility to ensure that the use of these units is permitted within the venue. The PURCHASER is to make all necessary arrangements with the venue to allow these units to be used from load-in until the end of the show.

7. Video

ARTIST requires a video system to project lyrics and images for each performance. This is very important to the show. The system must include the following:

- A screen large enough for images to be scene from the back row
- A projector that is strong enough for the images to be scene during the light show and that can fill the screen being utilized.
- One (1) operator to be directed by ARTIST's Production Manager.

A computer with either Media Shout or Power Point loaded on the computer. ARTIST will bring a disk with images and lyrics to be loaded on to the computer

This ends the discussion of the Production Rider. All of these points will be covered again during the show advance with the ARTIST's Production Manager. Please make all necessary arrangements and be prepared to answer specific questions on these topics at that time.

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MANDISA 2007 BACKLINE GEAR LIST

ARTIST will need the following backline gear provided at the PURCHASER's expense for all **fly dates**. ARTIST's Production Manager must approve all substitutions in advance.

Drums

A **Spaun, Pearl Master Series, or DW KIT** and **Sabian AA or HH** CYMBAL PACKAGE CONTAINING THE FOLLOWING PIECES:

22" Kick Drum	1 - 13" Hi Hats
1 - 10" Rack Tom	1 - 20" Rock Ride
1 - 12" Rack Tom	1 - 17" Medium Thin Crash
1 - 16" Floor Tom	1 - 18" Medium Thin Crash
1 - 13"X5" Wood Snare Drum	1 - 18" Chinese
1 - 10"X5" Wood Snare Drum	1 - 8" Splash
Hi-Hat Stand	1 - Double Pedal Kick Drum Pedal
2 - Snare Drum Stands	1 - HYDRAULIC DRUM THRONE
5 - Cymbal Boom Stands	

Keys

- 1 - Yamaha P250 or ES8 or S90
- 1 - Korg Triton Pro only
- 1 - Roc-n-Soc with Back and two tiered standard X frame stand

Guitar

- 1 - Vox AC30 with Alnico blue speakers
- or
- 1 - Fender Twin Deluxe

Bass

- 1 - SWR 550x BASS AMPLIFIER
- 1 - SWR GOLIATH SENIOR (6X10") SPEAKER CABINET

PLEASE INCLUDE ALL APPROPRIATE PEDALS AND CABLES

Other

- 4 - GUITAR STAND
- 1 - 8' X 8' DRUM CARPET

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Mandisa Input List 2007

<u>Ch</u>	<u>Mic</u>	<u>Comp/Gate</u>	<u>Stand</u>
1. Kick	Beta 52	c/g	Short boom
2. Kick	Beta 91	c/g	n/a
3. Snare top	SM 57	c/g	Medium boom
4. Snare bottom	Beta 56	c/g	Short boom
5. Hats	SM 81 or KSM 141	n/a	Medium boom
6. Rack tom	Beta 98 d/s or Beta 56	g	Clamp / sh. boom
7. Floor tom	Beta 98 d/s or Beta 56	g	Clamp / sh. boom
8. Overhead L boom	SM 81 or KSM 32	n/a	Tall
9. Overhead R boom	SM 81 or KSM 32	n/a	Tall
10. Click	PASSIVE DI	n/a	n/a
11. Loop	PASSIVE DI	n/a	n/a
12. Bass	PASSIVE DI	c	n/a
13. Electric Guitar boom	SM 57 or KSM 27	c	Short
14. Acoustic Guitar	DI provided	c	n/a
15. Key 1 L	PASSIVE DI	n/a	n/a
16. Key 1 R	PASSIVE DI	n/a	n/a
17. Key 2 L	PASSIVE DI	n/a	n/a
18. Key 2 R	PASSIVE DI	n/a	n/a
19. Bass Voc.	Beta 58	c	Tall Boom
20. BGV 2	Beta 58	c	Straight
21. BGV 2	Beta 58	c	Straight
22. BGV 3	Beta 58	c	Straight
23. Lead Voc	Beta 87C	c	Straight
24. spare voc	Beta 87C	c	Straight
ST return 1	TC M-1	n/a	n/a
ST return 2	TC M-1	n/a	n/a
ST return 3	SPX 2000	n/a	n/a
ST return 4	TC D-2	n/a	n/a

Monitor Mix assignment

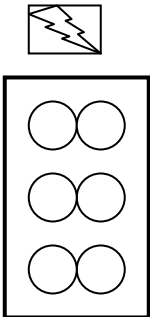
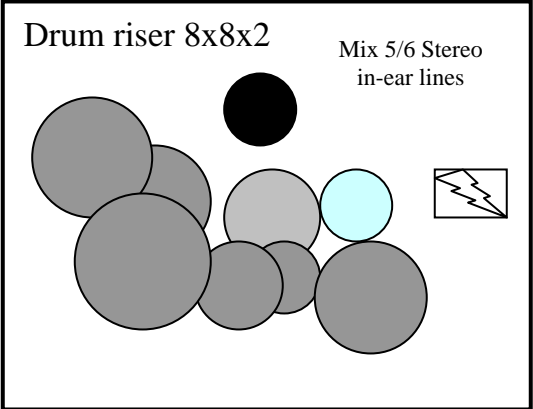
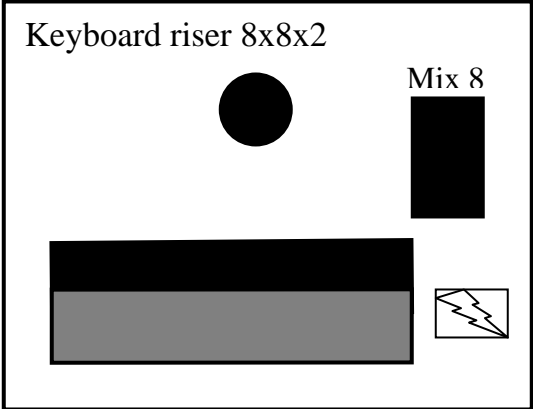
Mandisa	aux 1
BGV	aux 2
Guitar	aux 3
Bass	aux 4

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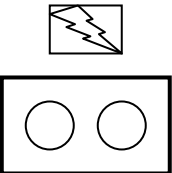
Drum in ears	aux 5/6
Drum sub	aux 7
Keys	aux 8

Purchaser: _____

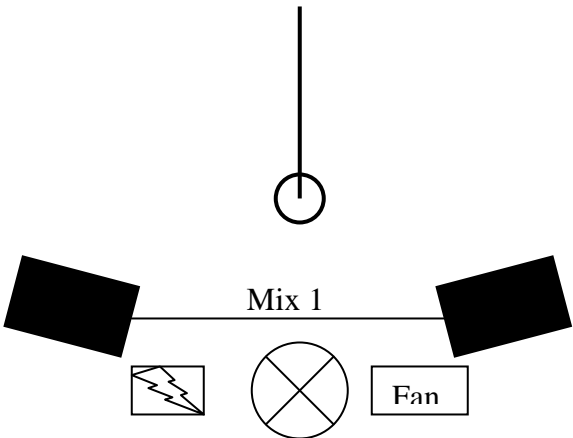
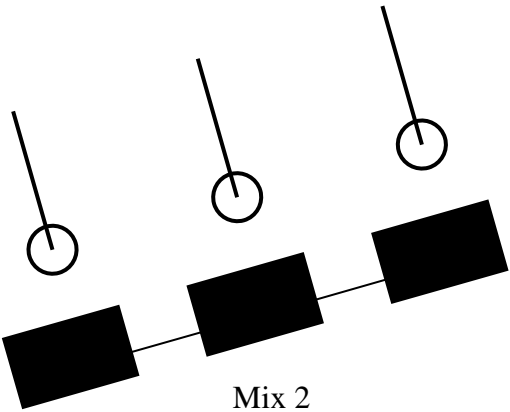
Drum Subm
S
Mix 7



Bass Rig



GTR Rig



Mix 4



Mix 3

Mandisa Stage Plot 2007

Purchaser: _____