

## **2018 RIDER (updated 01-26-2018)**

### **DAY OF SHOW CONTACT**

Raymond McCall at 919-260-0017

### **AUDIO ENGINEER**

Marty Taylor at 443-699-0163 or [martyaudio@gmail.com](mailto:martyaudio@gmail.com)

### **MUSIC TECHNICIAN / DRUMS**

Archie Logan at 919-737-5211 or [archielynnlogan@gmail.com](mailto:archielynnlogan@gmail.com)

### **ADVANCING / GENERAL MANAGEMENT / DIRECTOR / PRODUCER**

Vamsi Tadepalli at 919-414-3650 or [whosbadmusic@gmail.com](mailto:whosbadmusic@gmail.com)

**This rider has 2 goals: i) to create the most consistent experience possible for the attendee and ii) an efficient & predictable environment for Who's Bad (ARTIST).**

*The following provides information necessary to accomplish these goals. The requirements outlined within are not meant to inconvenience you or to increase the cost to produce the event, but have been carefully considered in order to provide an efficient and organized experience for you (PURCHASER) and your team.*

*Signing the attached contract indicates your full understanding of the requirements described herein and your agreement to fulfill these requirements. There are to be no additions or alterations made to this rider without prior consent of the Production Team. Please maintain a copy of the signed contract and rider for your records.*

# PRODUCTION REQUIREMENTS

## VENUE

### TECHNICAL STAFF

Please provide us with at least one technical manager, one audio engineer who is familiar with the system and able to run monitors, and one lighting designer from the time of load-in until the end of the show.

### CREW

Please supply minimum 2 x local crew to assist with load in / out of PA and Backline. We accept the fact more may be required if there are safety concerns with regard to access. Please advise.

### PARKING

Please advise parking facilities at your venue. We travel in a Mercedes Sprinter Van with attached trailer, approximately 50 feet long.

### SECURITY

All persons associated with our show including performers and crew will be in possession of their own laminates for identification purposes.

### CONSOLES

FOH console should be positioned in the center area of the venue and have no obstructions in front of it, nor should it be located in a balcony or enclosed booth. The monitor console should be located stage left.

(preference order as they are listed)

**FOH:** (i) Avid Venue Profile; (ii) Avid Venue SC48; (iii) Yamaha PM5D; (iv) Yamaha CL5;

**MONITORS:** (i) Avid Venue Profile; (ii) Avid Venue SC48; (iii) Yamaha PM5D; (iv) Yamaha M7CL;

### FOH SPEAKER SYSTEM

A speaker system must be capable of delivering 110db(A) to all areas of the venue from 20 Hz to 20,000Hz without distortion. ***Subwoofers are required to supplement the main speakers, and driven by auxiliary send.*** Attention should be given to extreme outside seating and front seating.

**FOH brands in order of preference:** (i) D&B; (ii) L Acoustics; (iii) Meyer;

System should be configured in Stereo, front fill plus an Aux fed Sub send.

### MONITORS

PURCHASER is required to provide all monitoring systems per ARTIST specifications and as advanced with Audio Engineer. ARTIST will provide their own in-ear buds/headphones, but please have 1-2 sets of universal fit, in-ear headphones available in case of any unforeseen circumstances. See [Page 5](#) for more details.

**Monitor brands in order of preference:** (i) D&B; (ii) L Acoustics; (iii) Meyer;

- (4) front fills for audience
- (2) Stereo side fills with top and sub
- (1) 18" sub for drummer
- (1) Yamaha/Mackie 12 channel powered mixer for drummer
- (1) cue wedge for monitor tech

## BACKLINE

Please provide the following unless advanced otherwise. All equipment must be in excellent or like new condition. If PURCHASER has trouble supplying any of the equipment listed herein, please contact Tour Manager or Musical Director before arranging for a substitute.

### DRUMS

(1) Drum shield (5-piece)  
Yamaha Maple/Birch Custom Drums  
Toms 10", 12", 14", 16";  
Kick 22";  
Snares (1) 14" (14x5 or 14x6);  
(1) 13" (13x6);

Remo clear or coated Emperor heads (toms)  
Coated Emperor heads (snare)

### Cymbals

(1) 17" Sabian HHX: Evolution/Legacy/Vault Crash  
(2) 18" Sabian HHX: Evolution/Legacy/Vault Crash  
(1) 19" Sabian HHX: Evolution/Legacy/Vault Crash  
(1) 16" or 18" Sabian HHX or AAX China  
(1) 18" Sabian Ozone  
(1) 10" Sabian Splash  
(1) 14" Sabian HHX or AAX Hi-Hats  
(1) 22" Sabian HHX or AAX Ride or Legacy

### Hardware (Yamaha)

(7) Cymbal stands  
(2) Snare stands  
(1) Hi-hat stand  
(1) Double pedal DW 5000 or DW 9000  
(1) Keyboard Stand

### BASS

1st Choice: (All Monster cables)  
(1) Gallien - Krueger 1001 RB  
(1) Gallien - Krueger Neo 212 - 2x12"

### 2nd Choice:

(2) Aguilar DB 112 1x12"  
(1) Aguilar DB 751 Bass head

### KEYBOARD

1st Choice: KORG Triton  
2nd Choice: Yamaha Motif 8  
(1) Keyboard Stand

### GUITAR

(1) Fender Twin (alt: Fender Deluxe)

(4) Heavy Duty guitar stands

(4) 30' (10m) 1/4" Instrument Cables

### ELECTRONICS

Yamaha/Mackie 12 channel powered mixer  
(next to drum riser)

### OTHER

(2) Lasko High Velocity Utility/Blower Fans

## INPUT LIST

Ch	Instrument	Mic Type	2nd Choice	Notes
1	Kick In	Shure Beta 91	Sennheiser e901	
2	Kick Out	Shure Beta 52	Audix D6	
3	Snare Top	Shure SM 57	Shure Beta 57	
4	Snare Bottom	Shure SM 81	Shure KSM 137	
5	Hi-hat	Shure KSM 137	Shure SM 81	
6	Rack 1	Shure Beta 98 AMP	Sennheiser e904	
7	Rack 2	Shure Beta 98 AMP	Sennheiser e904	
8	Floor 1	Shure Beta 98 AMP	Sennheiser e904	
9	Floor 2	Shure Beta 98 AMP	Sennheiser e904	
10	OH Left	Shure KSM 32	Shure SM 81	<i>Drummer's left</i>
11	OH Right	Shure KSM 32	Shure SM 81	<i>Drummer's right</i>
12	Bass	Countryman Type 85	Radial J48	<i>Stage right</i>
13	Guitar	Heil PR30	Sennheiser e609	
14	Keys (Mono)	Countryman Type 85	Radial Pro DI	
15	Trumpet	Sennheiser 421	Shure SM 57	
16	Sax	Radial Pro DI	Countryman Type 85	
17	Track L	Band Supplies		<i>Computer next to drummer (stage left)</i>
18	Track R	Band Supplies		<i>Computer next to drummer (stage left)</i>
19	Click	Band Supplies		<i>Computer next to drummer (stage left)</i>
20	Bass	Band Supplies		<i>Computer next to drummer (stage left)</i>
21	Drums L	Band Supplies		<i>Computer next to drummer (stage left)</i>
22	Drums R	Band Supplies		<i>Computer next to drummer (stage left)</i>
23	BG Vox L	Band Supplies		<i>Computer next to drummer (stage left)</i>
24	BG Vox R	Band Supplies		<i>Computer next to drummer (stage left)</i>
25	Gong Drum	Audix D6	Shure Beta 52	
26	Trumpet Vocal	Band Supplies		
27	Sax Vocal	Band Supplies		
28	Headset Vocal	Band Supplies		
29	James Vocal	Band Supplies		
30	Track 3	Band Supplies		
31	blank			
32	MD Talkback	Wired Shure SM 58		<i>Drummer talkback</i>

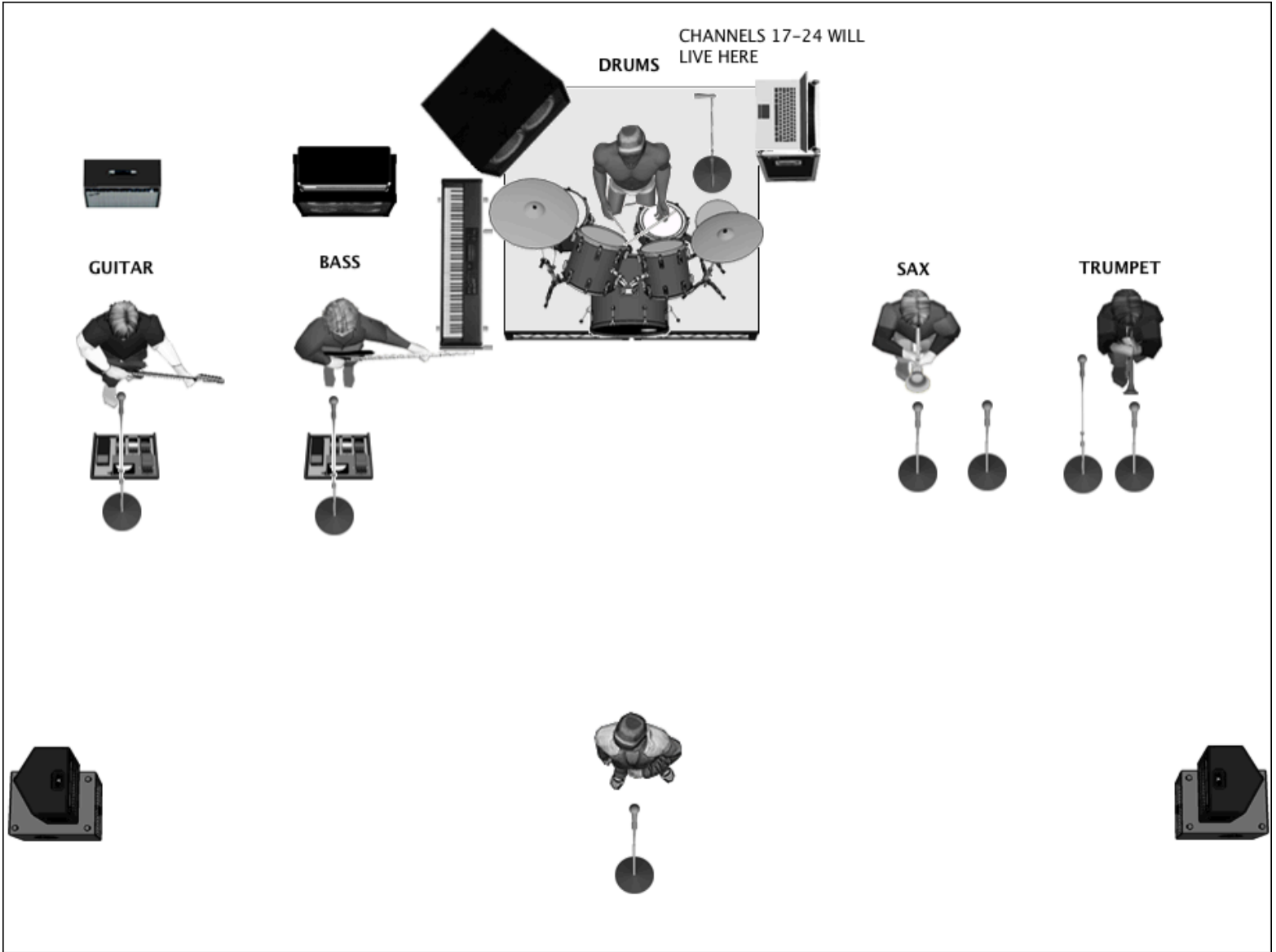
## MONITOR LAYOUT

Usually, ARTIST will provide its own monitor rig: a Behringer X32 rack, 25 foot snake to connect to your audio system and in-ears. PURCHASER is to provide (4) down stage monitors across the front of the stage tied into (1) mix along with stereo side fills (15" top, 18" bottom).

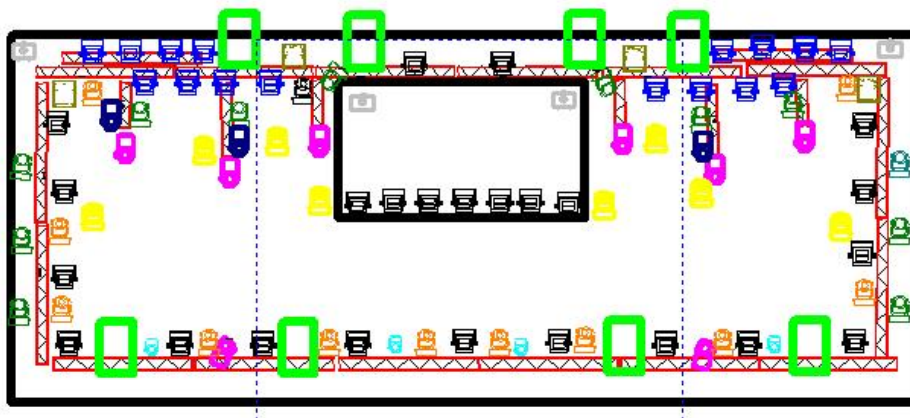
**In the event that ARTIST requires backline**, a monitor layout is listed below that PURCHASER must provide. When no ear mixes are available, stereo channels will drop to mono single wedges. Drummer will still receive stereo sends.

Mix	Name	Wedge
1	Front Mix	Four (4) Front fills
2	Side Fills	One (1) Stereo Side on each side (tops and bottoms)
3	James L	Stereo Ear Mix (Sennheiser EW 300/Shure PSM 300)
4	James R	Stereo Ear Mix (Sennheiser EW 300/Shure PSM 300)
5	Guitar L	Stereo Ear Mix (Sennheiser EW 300/Shure PSM 300)
6	Guitar R	Stereo Ear Mix (Sennheiser EW 300/Shure PSM 300)
7	Bass L	Stereo Ear Mix (Sennheiser EW 300/Shure PSM 300)
8	Bass R	Stereo Ear Mix (Sennheiser EW 300/Shure PSM 300)
9	Sax L	Stereo Ear Mix (Sennheiser EW 300/Shure PSM 300)
10	Sax R	Stereo Ear Mix (Sennheiser EW 300/Shure PSM 300)
11	Trumpet L	Stereo Ear Mix (Sennheiser EW 300/Shure PSM 300)
12	Trumpet R	Stereo Ear Mix (Sennheiser EW 300/Shure PSM 300)
13	Drum L	(2) HOME RUN XLR Cables from Monitor Desk to Drums Mixer
14	Drum R	(2) HOME RUN XLR Cables from Monitor Desk to Drums Mixer
15	Drum Sub	(1) HOME RUN XLR Cables from Monitor Desk to Drums Mixer

# STAGE PLOT



## LIGHTING



Item	Description	Quantity
1.	1000 Watts Robert Juliet Fresnel (Italian Made)	24
2.	<u>1000 Watts Narrow Beam par cans</u>	16
3.	<u>Punch Lights Molefay 4 way</u>	8
4.	<u>DTS ARC 1200 Watts</u>	4
5.	<u>DTS Moving Heads 1200 Watts Spot All Flown (Italian Made)</u>	12
6.	<u>DTS Moving Head 575 Watts Wash All Flown (Italian made)</u>	12
7.	<u>DTS Moving Head 575 Watts Spot On Stage</u>	8
8.	Haze Machine Smoke Factory (Heavy Duty)	2
9.	Fog Machine 1500 Watts	2
10.	Follow Spot	2
11.	<u>Lite Puter Dimmer Rack</u>	4
12.	Avolite Lighting Desk	1

We do not tour with special effects lighting and/or an operator (unless advanced otherwise); we will need to make use of your in-house technician and lights. (washes, movers, profiles, spots and specials etc.).

### PROJECTION

Please provide suitable projector and two screens on both sides of the stage or behind the drums as our video is used throughout the show. Video feed can either be sent via HDMI or VGA connection to the computer next to the drum riser.

### SPOTLIGHTS

We require 2 spots for this show, including operators.

**WHO'S BAD LIGHTING CUE SHEET**  
(Updated 01-26-2018)

\*\* BLACKOUT = IMMEDIATE ALL BLACK (INCLUDING FRONT LIGHTS AND SPOTS) \*\*  
\*\* AFTER ALL BLACKOUTS, ONE (1) SECOND CROSSFADE TO BRING IN BACKLIGHTING  
(COLORS AS INDICATED).

\*\* FOLLOW SPOT ON MICHAEL FOR ENTIRE SHOW, UNLESS OTHERWISE INDICATED BELOW. \*\*

**MJ "James"**

SONG	CUE	COLORS	NOTES
<b>Intro</b>	1		Heavy HAZE
	2	Red	Lights on Band only
	3		STROBE on Drum tom-fill entry
	4		SPECIAL on Horn section
	5	<b>BLACKOUT</b>	Final downbeat
	6	White	Immediate SPECIAL SILHOUETTE Center Stage
	7		MJ walks out (NO SPOT)
<b>Jam</b>	8		Heavy HAZE
<b>HIGH ENERGY</b>	9	White	Four (4) hi-hat click count-off then short STROBE on glass break sound effect
	10		Crowd BLINDERS on "Jam" Horn Hits (downbeat of measure every 8 counts) - SAME ON CHORUS
	11	Yellow	On Verse start Standard Concert Chase; SPOT on MJ
	12		Chorus BLINDERS (as mentioned above)
	12a	Strobe	Glass break sound effect on 8th measure of Chorus
	12b	Yellow/white	Center all MOVERS -- dancers enter center stage and do choreo breakdown
	13	Red	Trumpet player Rap; SPOT on Trumpet
	14	Yellow	SPOT on MJ; continue concert chase
	15	<b>BLACKOUT/SPECIAL</b>	Keep SPECIAL on MJ on explosion sound effect keep SILHOUETTED
<b>Wanna Be Startin' Something</b>	16	White	BLINDERS on snare hits
<b>HIGH ENERGY</b>	16a	White/Yellow	Center all MOVERS
	16b	Front Lights	Full Band Front Stage and Center
	17	Yellow	Rear MOVERS up
	17a	BLINDERS	FALSE ENDING
	18	Blue	CROSS FADE to blue, front MOVERS in
	19		Standard Concert Chase



	20	White	Crowd BLINDERS on "Mamase Mamasa Mamakusa" - Pulse to Beat
	21	Yellow	Flashes / Stabs on Horn Hits
	22	Blue	Standard Concert Chase on Band Re-Entrance
	23	White	Crowd BLINDERS on last pose
	24	<b>BLACKOUT</b>	Immediately following last pose
	25	Blue	CROSS FADE to blue, backlight only
<b>Rock With You</b>	26	White/Yellow	ALL PARS flash on Snare intro
<b>DISCO</b>	27	Purple	CROSS FADE to purple; Standard Concert Chase
	29		Disco vibe
<b>Love Never Felt So Good</b>	30	Red/Blue	CROSS FADE on "Love Never Felt So Good"
<b>DISCO/DANCE</b>	31		Standard Concert Chase
	32	White	SPOT/SPECIAL on backup dancer feature
	33		SPOT/SPECIAL on sax solo
	34	Blue	As song ends FADE back lighting out
	35	White	SPECIAL SILHOUETTE on MJ
	36	Blue	FADE to blue backlight
<b>Talk (Ray)</b>	37	Blue/Red	PARS Only
	38	White	SPOT/SPECIAL on Trumpet
	39		Audience Light on crowd when prompted
<b>Smooth Criminal</b>	45	White	PULSE PARS to heartbeat (backlight only)
<b>HIGH ENERGY</b>	46		MJ walks out (NO SPOT)
	47		SILHOUETTE SPECIAL on MJ center stage (NO FRONT LIGHTS)
	48		BLINDERS on Band hits
	49		MOVERS change position when beat comes in (STILL NO FRONT LIGHTS)
	50		BLINDERS on Band STOP; front line SILHOUETTEd
	51		STROBE on snare hits
	52	Blue/White	SPOT on MJ; Standard concert chase
	53		SPOT OFF on band choreography
	54		STROBE OK on beginning of choreography
	55		STROBE OFF on final chorus
	56		BLINDERS on Final Hit
	57	<b>BLACKOUT</b>	Wait a few seconds before BLACKOUT as MJ holds pose
	58	Purple/Orange	FADE to backlight
<b>Break of Dawn (musical interlude)</b>	59	Front Lights	Band Only (no MJ)

<b>CHILL</b>	60	SPOT	On MJ as he enters stage
	61	White	SPECIALS on each member as they are announced in order (guitar, bass, drums, sax, trumpet)
<b>Human Nature -- ballad</b>	62	White	SPECIAL on MJ
<b>LOW ENERGY</b>	63	Red/Magenta/Blue	Slow FADES, Slow MOVERS
	64	White	Quick 1 ct BLINDER on hit after "Looking Out"
	65		Audience Light on crowd "Everybody Sing!"
	66	Blue	FADE to Blue on Instrumental ending
	67	Purple/Red/Magenta	Change color every 4-8 counts, GOBO OK
	68	White	SPECIAL on MJ
	69	Black	FADE to Black as song ends
	70	Blue	FADE to blue backlight
	71		MJ exits
<b>The Way You Make Me Feel Intro</b>	72	Yellow	SPECIAL ON Keyboard (stage right)
	73	White	Sax solo
	74	White	SPECIAL center stage as MJ enters
	75	Blue	Start GOBO, SPECIAL OFF Keyboard
	76		FADE Front lights up as band plays
	77		STOP GOBO at end of song
	78		Audience lights up so MJ can pick Females to come on stage
<b>The Way You Make Me Feel</b>	79	Blue/White/Magenta	Standard Concert Chase at start of drums
<b>CROWD PARTICIPATION</b>	80		Plenty of front lighting to see Female audience participation
	81	Purple	FADE to Purple at end of song
	82		MJ 2 exits (NO SPOT)
<b>Shake Your Body Play-off</b>	83	Red/Blue	PARS Only, keep front lighting so Females can exit stage safely
	84	White	PAR Stabs on Horn hits
<b>Working Day and Night</b>	85	BLINDERS	On Intro Pulse to Kick Drum
<b>HIGH ENERGY</b>	85a	Orange/White	MJ and Dancers enter stage
	86	Yellow	CROSS FADE to Yellow; Standard Concert Chase
	87	<b>BLINDERS / STOP CHASE</b>	FALSE ENDING
	87a	Concert Chase	Cue: "I ain't workin'"
	87b	SPECIAL ON DRUMS	Cue: "Do it!"
	88	<b>BLACKOUT</b>	End of song
<b>INTERMISSION</b>	89	Blue	FADE backlight immediately so MJ/Dancers can exit safely
	90	House Lights	

<b>Dangerous</b>	91	White SPECIAL	Single Center Mover WIDE Center Stage on MJ
<b>Dance Medley -- medium energy</b>  <b>This song has a lot of stops and starts, so do your best to catch all of the cues.</b>	92	Pink/Purple	Cue: Musical STAB -- Specials on Dancers (Left points right, Right points left to create "X" over Center Special)
	93	Pink/Purple	Rear Movers CHASE when Groove comes in
	94	<b>Concert Chase</b>	All Lights
	95	Blue SPECIAL / Chase	Smooth Criminal interlude
	96	Purple/Pink	"Dangerous" Chorus Concert Chase
	97	BLINDERS	Call and Response "DANGEROUS"
	98	Purple/White	Cue: MJ removes jacket -- Movers Chase on Drum beat
	100	WHITE SPECIAL	CENTER on MJ "Good Bad and Ugly" whistling, ALL OTHER LIGHTS OFF
	101	Purple/Pink	Cue: "Let's dance" -- ALL LIGHTS ON Chase on Final Dance
	104	<b>BLACKOUT/SPECIAL</b>	Center Special On Final Pose / stabs
	105	Pink	FADE backlight immediately so MJ/Dancers can exit safely
	<b>This Place Hotel (instrumental)</b>	106	Blue
<b>Starts low energy</b> <b>When Drums enter - HIGH ENERGY</b>	107	Blue	Cello Solo, band silhouetted
	108	White	Special on Drums entrance
	109	Blue/Purple/Red	Slow Chase on Music entrance
	110	SPECIAL	On Ray (trumpet) when he speaks
	111	SPECIAL	CENTER on Guitar Solo
	112	Yellow	FADE on ending
<b>Don't Stop Til You Get Enough</b>	120	Yellow/Blue/Magenta/White	SPOT on MJ 1 entrance
	121		Band/Horn entrance begin Standard Concert Chase
	122		Disco vibe
	123		SPECIAL on Guitar Solo (8 bars)
	124		GOBO on Strings/Horn instrumental break
	125		BLINDERS on Breakdown - PULSE to beat
	126		STROBE on final GUITAR/SAX solo
	127	<b>BLACKOUT</b>	last downbeat
	128	Blue	FADE to blue backlight
	129		MJ 1 exits (NO SPOT)
<b>Jackson 5 Medley (#2)</b>	130		SPOT on MJ 2
I Want You Back	131	All colors	PARS only; Standard Concert Chase

The Love You Save Dancing Machine	132		PARS only; Standard Concert Chase	
	133		Disco vibe	
	134	<b>BLACKOUT</b>	End of Dancing Machine	
	135	Blue	FADE to blue backlight	
	I'll Be There - ballad	136	Blue/Purple/Red	Slow FADES, Slow MOVERS
		137	White	SPECIAL on MJ 2
		138		2nd verse: Front lights on Band
		139		Bridge: SPECIAL on Sax Vocal
		140		Audience Lights on Final Chorus
		141	<b>BLACKOUT</b>	On Final Hit (4 quarter note counts of hits)
		142	Blue	FADE to blue backlight
		143		MJ exits
	<b>Talk (Ray)</b>	144	Red/Blue	Keep band well lit
<b>This is an audience hype moment. Long drawn out notes with stabs when he names song titles</b>		Green	Cue: "Thriller"	
		Yellow	Cue: "Billie Jean"	
		Red/White	Cue: "Beat It"	
		Purple/Pink	Cue: "Man in the Mirror"	
		White	Cue: "Black or White"	
<b>Another Part Of Me (instrumental)</b>		Yellow/Red	Standard Concert Chase	
<b>Sax and guitar features HIGH ENERGY</b>		Special GOBO	Sax Solo	
		Special	Guitar Solo	
		Special	Dancer entrance	
		<b>BLACKOUT</b>	On final pose by Sax	
<b>Billie Jean</b>	144	White	Single Special Center Stage on Mic Stand	
<b>This is the highlight of the show.  If you nail this, the crowd will go crazy!!!</b>		White	SPOT ON MJ entrance, NO other lights	
	145	<b>SPECIAL</b>	CUE: When MJ puts his hat on - - SPECIAL WHITE SILHOUETTE ONLY (NO SPOTS) on MJ (16 measures = 64 counts) -- ALL LIGHTS FOCUSED ON MIDDLE OF STAGE TO CREATE THIS LOOK, No lights on Band	
	146	Blue/White	Cue verses: FADE Front lights up; SPOT on MJ	
	147	Yellow/White	Cue Choruses: Standard Concert Chase (movers)	
	148	Yellow/Red	During guitar lick, MJ will Moonwalk -- make sure it is visible	
		Blue/White	Final Choruses	
	145	<b>BLACKOUT/SPECIAL</b>	Band drops out (drums only): SPECIAL WHITE SILHOUETTE ONLY (NO SPOTS) on MJ for dance breakdown	
	149	White	Final "Billie Jean is not my lover": BLINDER 1 count	

	150	<b>BLACKOUT</b>	final drum hit	
<b>Beat It</b>	151	White	BLINDERS / MOVERS timed to bell sounds intro	
<b>This song immediately follows (almost no time between)</b>	152	Red/White	FADE to red on Drum beat; PULSE PARS to beat	
	153		Verse: Standard Concert Chase	
	154		Chorus: alternate lights "Beat It / Beat It"	
	<b>HIGH ENERGY</b>	155		SPOT on GUITAR SOLO
	156	Red		LASER effect shooting into crowd during GUITAR SOLO
	157			Any fire effects welcome
	158	Red/Yellow		Front lighting on final dance choreography
			BLINDERS	FALSE ENDING on last chorus
			BLINDERS ON/OFF	Cue: On every MJ jump band hits with him, Time BLINDERS with jumps
	159			Heavy STROBES on ending (MJ and Dancers jump and spin, then jump and hype up the crowd)
				ALL MOVERS GOING CRAZY
		160	<b>BLACKOUT</b>	final drum hit and silence
<b>Thriller</b>	161	Green	FADE to green backlight	
<b>SCARY Medium Energy</b>	162		Heavy HAZE	
	163	Green/Yellow/White	Scary Lighting	
	164		Verse: Standard Concert Chase; SPOT on MJ 1	
	165	Green/White	Thriller Dance: Light STROBE OK; SILHOUETTED; NO SPOTS	
	166		Final Chorus: Standard Concert Chase	
	167		SPECIALS on Band Intro: BLINDERS on hits (every 8 counts, beat 2 of every other measure)	
	168		<b>BLACKOUT</b> Vincent Price laugh	
	169	Green/Red	Heavy LASERS and MOVERS	
<b>Thriller Walk-Off</b>	170		MJ exits (NO SPOT)	
	171		STROBES / MOVERS / GOBO OK	
<b>Bad</b>	172	Yellow/Red	Intro sound effect: MJ 2 enters, SPOT on MJ 2	
<b>"Cool" Medium Energy</b>	173		Standard Concert Chase	
	174	White	SPECIAL on SAX Solo	
	175		Final Choruses (4 times through): Heavy effects, high energy	
	176		<b>BLACKOUT</b> "Who's Bad"	
	177	Blue	FADE to blue backlight	
	178		MJ 2 exits (NO SPOT)	
<b>Man in the Mirror</b>	182	Blue/Magenta/White	Drums entrance: Soft FADES	

<b>Low Energy, Uplifting</b>	183		Standard Concert Chase, SPOT on MJ
	184		Audience Lights OK if they sing
	185		"Make that change": FADE to Blue
	186	<b>BLACKOUT</b>	Intro sound effect
<b>Black or White</b>	187		MJ 1 enters (SPOT on MJ 1 and MJ 2)
<b>HIGH ENERGY</b>	188		Guitar entry: STROBES and BLINDERS
	189		SPECIAL on Guitar
	190	Red/White/Blue	Vocals entry: Standard Concert Chase
	193		Bridge: STROBES
	194	Yellow	Scene change: Trumpet RAP
	195	Red/White	3rd verse: MJ 1 scene change
	196		Standard Concert Chase; GOBO OK
<b>Outro - James Brown Instrumental</b>	197		MJ 1 and 2 talk to crowd, thank audience
	198	Any color welcome	Standard Concert Chase
	199		MJs exit: Heavy Effects
	200		Band closes show
	201	<b>BLACKOUT</b>	End of Drum solo
	202	House lights	Band greets audience

## BACKSTAGE FACILITIES

### DRESSING ROOMS

We require the use of three dressing rooms (one band, one singer, one dancers).

These rooms should:

- a. be clean, warm and lockable, and the keys issued to the tour manager upon arrival.
- b. be well lit.
- c. include a full size vanity mirror.
- d. include a high speed industrial fan.
- e. include free Internet (wi-fi or wired).
- f. include private showers and bathrooms when applicable.

If the dressing rooms are located further than 50 feet from the stage, please provide a pipe and draped "Quick Change Area" near the stage for costume changes. Quick Change Area must include lights, coat rack, mirror and industrial fan.

In the event that there are no dressing rooms available (outdoor / festival show), please provide a private tent near the stage with foldable table, lights, mirrors, coat (costume) rack and industrial fan.

### HOSPITALITY

PURCHASER shall provide a \$30.00 "buy-out" per person. PURCHASER shall also provide the following upon band's arrival:

1. One case (24 12oz) Bottled Water (room temperature)
2. Hot Water (or coffee/tea maker)
3. Honey / Tea bags
4. Two (2) Lemons
5. One (1) Lime / knife for cutting
6. Odwalla Orange Juice (small)
7. Nine (9) Assorted Gatorade bottles (variety is the spice of life)
8. Tortilla Chips / Medium Salsa (Local if possible)
9. Pita Chips / Garlic Hummus
10. Wheat Bread / Organic Peanut Butter / Organic Jelly
11. Seven (7) Bananas
12. Nine (9) **clean** stage towels
13. Nine (9) **clean** shower towels
14. Eight (8) Red Bulls (on ice)
15. Six (6) bottles (12 12oz) Local Craft IPA OR Lagunitas IPA (cold on ice)
16. Six (6) bottles (12 12oz) Local Craft Pilsner OR Trumer / Stella Artois (cold on ice)
17. One (1) Six pack (6 12oz cans) of Coke
18. One (1) Six pack (6 12oz cans) of Ginger Ale OR Sprite
19. One (1) Bottle Club Soda
20. One (1) bottle Cazadores OR El Jimador Tequila (Blanco)
21. One (1) bottle Crown Royal OR Bulleit Bourbon
22. One (1) bottle Malbec (red wine)
23. Cups and Clean Ice (in a Cooler)
24. Dinner for Band and Crew (9) – NO SHELLFISH.
25. One (1) Bag Haribo Gummy Bears
26. Bottle opener
27. Trash can (so we don't leave a mess)

PURCHASER shall provide (based on advance) up to seven (4 doubles, 3 singles) clean, comfortable, safe hotel rooms with showers, telephones, TVs, free internet, and air conditioning. Hotel must be within ten minutes of venue (walking), and transportation must be available via a runner or hotel shuttle if not walking distance.

## **FRONT OF HOUSE**

### **DRINKS**

We have no particular objections allowing the audience to take drinks into the auditorium. We do request that the FOH sound and lighting desks are cordoned in such a way to prevent any customers accidentally spilling drinks onto expensive electrical equipment. Also see Audience Participation below.

### **AFTER SHOW**

The band will come out to the audience / merchandise area after the show and will require one signing table / cordoned off area.

### **PHOTOGRAPHY / VIDEO RECORDING**

We all know that you're fighting a losing battle stopping people taking pictures/videos on mobile phones, so only stop this activity if it is becoming a nuisance to others in the audience. However, please ensure the venue ushers are vigilant in stopping the audience using professional photographic / recording equipment.

### **AUDIENCE PARTICIPATION**

We fully expect people will occasionally get up and dance and we encourage this! This is a high-energy rock concert, not a lounge act. However, we kindly request that NO drinks are allowed to be rested on the edge of the stage.

In addition, there is a section of the show that we bring ladies on the stage to dance to "The Way You Make Me Feel". Please provide suitable mobility (i.e. stairs) onto the stage to ensure your house safety guidelines so that all participants can move quickly, safely and leave happy!

### **REQUESTS / DEDICATIONS**

If given proper notice, we are willing to give a birthday "shout out" during the show. Multiple requests are okay within reason, but to the discretion of our lead singers and artist management.



## **RUNNING ORDER (TYPICAL SHOW)**

This is a rough guide of a typical day with Who's Bad. Exact schedule should be advanced with the Tour Manager.

**We require 2x local crew to assist with load in / out of Backline.** We accept the fact more may be required if there are safety concerns with regard to access.

1:00pm	Band arrives; backline is loaded
4:00pm - 5:00pm	Sound check
7:00pm	House Opens

An audio selection is played as the audience is seated.

PLEASE NOTE: IT IS STRICTLY FORBIDDEN FOR ANY IMPROMPTU ANNOUNCEMENTS OR WALKONS TO BE MADE DURING THE PERIOD BETWEEN DOORS OPEN AND COMMENCEMENT OF SHOW.

8:00pm - 8:45pm	Opening Act (30-45 min)
9:00pm - 9:45pm	1 <sup>st</sup> Set (45 min)
9:45pm - 10:05pm	OPTIONAL INTERMISSION (20 min) – we prefer no breaks
10:05pm - 10:50pm	2 <sup>nd</sup> Set (45 min)
10:50pm - 10:55pm	Video (5 min)
10:55pm - 11:05pm	Encore (10 Min)

11:15pm	PA / Backline is loaded out
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**We require minimum 2x local crew to assist with load out of Backline.**

## SET LIST

**INTRO**

**JAM**

**WANNA BE STARTIN' SOMETHING**

**ROCK WITH YOU / LOVE NEVER FELT SO GOOD**

**Talk**

**SMOOTH CRIMINAL**

**BREAK OF DAWN (instrumental) / Talk**

**HUMAN NATURE**

**THE WAY YOU MAKE ME FEEL**

**SHAKE YOUR BODY PLAY OFF**

**WORKING DAY AND NIGHT**

**-- Intermission --**

**DANGEROUS**

**THIS PLACE HOTEL (instrumental)**

**DON'T STOP TIL YOU GET ENOUGH**

**JACKSON 5 MEDLEY (I WANT YOU BACK / THE  
LOVE YOU SAVE / DANCING MACHINE / I'LL BE  
THERE)**

**Talk / Hype**

**BILLIE JEAN**

**BEAT IT**

**THRILLER**

**THRILLER WALK OFF**

**BAD**

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**MAN IN THE MIRROR**

**BLACK OR WHITE**

## ADDITIONAL TERMS AND CONDITIONS

- i. PURCHASER agrees that if PURCHASER fails to sign and return this Rider and Contract to PRODUCER'S agent Zack Johnson, within fourteen (14) days from the date stated on the face of the contract, PRODUCER/ARTIST shall have the right to cancel the Engagement upon notice thereof without liability.
- ii. For Outdoor engagement PURCHASER will provide an alternate indoor performance location in case of rain or inclement weather. PRODUCER/ARTIST is to be paid in full "rain or shine or inclement weather".
- iii. The engagement of the musicians to perform is subject to proven detention by sickness, accidents, riots, strikes, epidemics, Acts of God, or any other legitimate condition beyond their control. Under these conditions the PRODUCER/ARTIST shall not be in breach of contract.
- iv. In case of breach of contract by the PURCHASER, PURCHASER agrees to pay the compensation agreed upon on the fact contract, plus reasonable attorney's fees, court cost, and legal interests. Any contractual disputes shall be determined by the laws in the State of North Carolina. Venue and jurisdiction shall be in Raleigh, NC.
- v. PRODUCER shall have the exclusive right to sell records and any and all types of merchandise including, but not limited to, articles of clothing (i.e. T-shirts, hats, etc.), posters, stickers, etc. on the premises of the place(s) of performance without any participation in the proceeds by the PURCHASER.
- vi. Unless stipulated to the contrary in writing, PURCHASER agrees that PRODUCER may cancel the engagement hereunder without liability by giving the PURCHASER notice thereof at least thirty (30) days prior to the commencement date of the engagement hereunder. PRODUCER shall also have the right to terminate this agreement without liability in the event PURCHASER fails to sign and return this Contract, to said agent., within fourteen (14) days of date issued stated on face of the contract.
- vii. PURCHASER hereby indemnifies and holds PRODUCER and ARTIST, as well as their respective agents (WHO'S BAD MUSIC, LLC), representatives, principals, employees, officers, and director, harmless from and against any loss, damage, or expense, including reasonable attorney's fees, incurred or suffered by or threatened against PRODUCER or ARTIST or any of the foregoing in connection with or as a result of any claim for personal injury or property damage or otherwise brought by or on behalf of any third party person, firm or corporation as a result of in connection with the engagement, which claim does not result from the active negligence of the ARTIST and/or PRODUCER.
- viii. ARTIST shall receive 100% headline billing in any and all advertising and publicity issued or solicited by PURCHASER pertaining to the Engagement(s). ARTIST shall be billed/promoted as either "Who's Bad" or "Who's Bad: The Ultimate Michael Jackson Experience" only.
- ix. Ticket counts are required and should be reported. If ticket count was not taken ARTIST is due 100% of door in addition to everything agreed to in this contract.
- x. PRODUCER/ARTIST or representative shall have the right to enter the box-office at any time (before, during, and after performance) to examine records relating to gross receipts of the Engagements. PURCHASER shall provide PRODUCER/ARTIST with a written box office statement (signed by PURCHASER) within one (1) hour following Engagement.
- xi. PURCHASER shall be entitled to two percent (2%) of the Venue capacity stated on the face of the contract. PURCHASER will provide to PRODUCER/ARTIST a statement detailing to whom each complimentary ticket is given. Engagement is subject to a maximum of fifty (50) comps for any one performance. ARTIST shall be given, free of charge, at least fifteen (15) top price tickets to use as giveaways to fans or friends.
- xii. The relationship between PRODUCER/ARTIST and PURCHASER is that of independent contractors. Nothing in this contract is intended to constitute the parties as a partnership, joint venture, employee/employer relationship, principal/agent relationship or other relationship and neither party shall represent itself to third parties as such.
- xiii. PURCHASER shall pay, at its sole cost, all taxes, fees, dues, levies and the like relating to the Engagement and the sums payable to PRODUCER/ARTIST shall be free of same. The foregoing shall not apply to any Federal or State income taxes imposed by law on PRODUCER/ARTIST for Engagements performed within the United States (unless otherwise stated on the face of the contract).
- xiv. PURCHASER shall guarantee adequate security at all times to insure the safety of the artist's personnel, instruments, costumes and personal property 30 minutes before load-in until completion of load out.
- xv. PURCHASER shall provide, at its sole cost, Commercial General Liability insurance covering any claims, liabilities or losses directly or indirectly resulting from injuries to any person (including bodily and personal injury) and from any property damage and/or loss in connection with the Engagement. Said Insurance shall be in full force and effect at all times. Insurance should cover PRODUCER/ARTIST or any of their respective employees, agents, or contractors (or any of their respective equipment) who is or are at the Venue. PURCHASER shall provide certificates of insurance fourteen (14) days prior to date of Engagement.