

# MOLLY TUTTLE

## PRODUCTION RIDER 2025

Updated 8.20.2025

### **Production Manager:**

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## **TECHNICAL RIDER - For fly date requirements, see page 10**

### **1: PRODUCTION REQUIREMENTS**

This production rider has been prepared to ensure the best possible performance by the **ARTIST** and shall be strictly adhered to. **PLEASE DO NOT ALTER THIS DOCUMENT**. If for any reason a requirement cannot be met, written notification must be submitted to **ARTIST** upon purchasing and prior to signing the contract.

**PURCHASER** is to provide first class professional sound and lights according to the **ARTIST's** specifications per the contract. All locally supplied audio and lighting equipment must be advanced and approved with **ARTIST's** Tour Manager. All locally provided equipment must be in full working order and properly installed prior to load in.

### **2: PURCHASER REPRESENTATIVE**

**PURCHASER** and/or senior representative must be present from first crew call to last crew departure. Representatives should be knowledgeable about current engagement and authorized to make decisions on behalf of the **PURCHASER**.

### **3: BUILDING REQUIREMENTS**

The **VENUE** shall be clean, well lit, and properly heated or air-conditioned. The stage should be completely cleared of equipment, risers, cables, and trash before **ARTIST** load in. Dressing rooms, restrooms, and shower facilities shall be cleaned prior to arrival. An airconditioned dressing room, RV, or building is required for all outdoor shows.

### **4: LOAD-IN ACCESS**

A path from bus/trailer/truck to the stage and FOH shall be cleared prior to first crew call. Please advise **ARTIST's** Tour Manager of length of load-in push as well as any obstacles or hindrances to the load in such as stairs, freight elevators, ramps, gaps, narrow paths, short or narrow doors, or the like.

### **5: PARKING**

**PURCHASER** to provide parking for the following:

(1) Forty-five foot (45') tour bus with fifteen (15') trailer

Parking shall be clearly marked and available for early morning arrival.

## **6: GENERAL SCHEDULE**

**ARTIST's** Tour Manager will advance the Day of Show schedule. All facets of schedule including dark stage, doors, show time, and curfew, shall be agreed upon by **ARTIST** and **PURCHASER** in advance and may not be changed without consent of the **ARTIST's** Tour Manager.

Doors shall not be opened to the public prior to **Tour Manager's** approval. The overriding consideration at all times is for the safety of the audience, the **ARTIST**, facility, and traveling/local crew. Venue shall be accessible to the **ARTIST** one hour before load-in.

### **Typical Day of Show Schedule**

VENUE ACCESS:	10:00 AM
LOAD IN:	11:00 AM
SOUNDCHECK:	4:00 PM
SUPPORT LOAD IN:	4:30 PM
SUPPORT SOUNDCHECK:	5:15 PM
DINNER:	5:30 PM
DOORS:	7:00 PM
SUPPORT:	8:00 PM (30 Mins)
CHANGEOVER:	8:30 PM (30 Mins)
MOLLY TUTTLE:	9:00 PM (75 min plus encore)
LOAD OUT:	10:30 PM

## **7: STAGE LABOR REQUIREMENTS**

All required stage labor and technicians should be advanced with **ARTIST's** Production Manager. Any house minimum regulations or union contract obligations must be made known to the **ARTIST's** Production Manager in advance. Union breaks, curfews, dark stages, and meal breaks must be made known in the advance.

- (1) One house audio technician
- (1) One house lighting technician/electrician
- (6) Six stagehands shall be required for Load In and Load Out

Times for each call are **PER ADVANCE** and are determined by day schedule and arranged with **ARTIST's** Tour Manager and Production Manager.

## **8: ELECTRICIAN/POWER REQUIREMENTS**

**PURCHASER** will provide at their sole expense (1) one certified electrician at load in and load out. Power for sound, lighting, video, catering, and shore power must all be on separate services. No transformers are to be split or shared without an isolation transformer supplied. Voltage shall not vary more than five percent (5%) from nominal voltage level. Voltage must not sag with full load. Voltage measurement between ground and neutral must be less than one volt (< 1 v).

Stage: (6) six circuits on stage as seen on stage plot

Audio: (2) two circuits at Mons world, (1) one circuit at backline world, (1) one circuit at FOH

Lighting: 100 amp Camlock Disconnect (upstage right), (1) one 20 amp circuit at FOH

Shore (Bus): (1) 240v 60 amp single phase service located within 50' of bus parking

In the event shore power is unavailable, **PURCHASER** must arrange bus parking to allow the bus generator to run continuously until post-show departure.

## **9: STAGING/BARRICADE**

The **MINIMUM** flat, solid, unobstructed stage area required by **ARTIST** is 48' wide by 36' deep by 4' high. The stage must be capable of holding 250 pounds per square foot. Stage and tech wings must have a toe rail around the entire perimeter. Sound wings must be at least 12' by 12' in size.

All outdoor events must have complete **ROOFING WITH SIDES**, rain or shine, for Stage, PA wings, monitor wing, and front of house/lighting positions. For outdoor events **PURCHASER** shall provide tarps and visqueen to protect **ARTIST's** equipment.

Temporary structures (staging, roofing, speaker fly bars, trussing, tents, etc.) must be constructed in accordance with all applicable federal, state, and local regulations governing such structures and in accordance with the manufacturers' engineering documents. **ARTIST's** representative shall be furnished with manufacturers engineering documents and applicable permits upon request. All outdoor or temporary structures must be certified with an entertainment engineering firm and have weights, loads, and rigging points signed off on as well as weather and safety procedures in place. Engineering certification is at the sole expense of **PURCHASER**.

Stage must be clear of any production elements and be fully constructed a minimum of one hour before first call.

**Venue's** barricade requirements must be advanced with the **TOUR MANAGER**. Professional barricade (Mojo or similar) or bike rack is required on any show with a standing audience. Barricade is also required around Front of House and any other production elements. Barricade will be provided at no expense to the **ARTIST**.

## **10: SOUNDCHECK**

**PURCHASER** agrees to a mandatory sound check to be completed prior to opening doors and admitting ticket holders. **ARTIST's** soundcheck is closed to the public. Only staff immediately involved in the engagement will be allowed in the venue. No set construction, chair setup, or other distractions will be allowed at this time. Soundcheck will be at full show volume.

**ARTIST** will have access to the stage for soundcheck no less than four (4) hours prior to opening doors. Doors must **NOT** be opened without approval of **ARTIST's** Tour Manager.

## **11: SOUND AND LIGHTING POSITIONS**

**ARTIST** will have final approval of size and positioning of FOH mix position, Monitor World, and Lighting Control position.

FOH AUDIO & LIGHTING: (12' x 12') Front and center, within 100' of the stage, on the most populated level of the venue and must not be under a balcony. Must be covered by a tent(s) if outdoors.

MONITORS & PATCH: (12' x 12') STAGE LEFT, with easy access to the stage, a clear, unobstructed view of the **ARTISTS**. Must be covered by a tent(s) if outdoors.

BACKLINE: (8' X 8') STAGE RIGHT, with easy access to the stage, a clear, unobstructed view of the **ARTISTS**. Must be covered by a tent(s) if outdoors.

## **12: AUDIO REQUIREMENTS**

**ARTIST** will have sole and complete control of the mixing, controlling, system tuning, and all other aspects of the sound system. This includes but is not limited to the system processor, amplifiers, system EQ, crossovers, speaker placement and angles, system limiting, and overall volume to ensure the best possible performance and adequate coverage for each ticket holder.

Sound system should be operated according to the manufacturer's specifications and not altered in any custom or proprietary way. All digital system processors and amplifiers must have the current manufacturer recommended software or firmware and it may not be altered in any way.

**ARTIST** will provide FOH and Monitor engineers unless otherwise advanced by Tour Manager and Production Manager. If not provided by **ARTIST**, **PURCHASER** must provide a qualified audio engineer at their sole expense.

## **13: SOUND SYSTEM/P.A.**

**PURCHASER** must provide a first class, professional LINE ARRAY P.A. (no point source without approval) wired in proper polarity, capable of adequately covering every ticketed seat at 105 dB A weighted, slow in a linear frequency response from 20 Hz to 20 kHz +/- 3 dB.

Left, right, front fills, subs and any other applicable zones should be on discrete sends from the console to the processor. Front fills, under balcony fills, and delay towers should be deployed as needed with discrete sends and delay times.

If outside P.A. must be brought in, **Clair Global** is our preferred audio provider.

Acceptable P.A.'s:

- d&b GSL, KSL, XSL, J, V, Y, or Q series
- L-Acoustics K1, K2, V-Dosc, KUDO, or KARA systems
- Nexo STM or Geo-D series (no Geo-T's)
- JBL VerTec VTX, 4887, 4888, or 4889 series (no VRX)
- Meyer Panther, Leo, Milo, Mica, or Mina systems (no point source Meyer)
- EV X-Line or XLC systems

Any P.A. not listed above must be approved during advance

#### **14: FRONT OF HOUSE - FOR FLY DATE INFORMATION SEE PAGE 10**

ARTIST will provide complete FOH system; please confirm during advance.

#### **15: MONITORS - FOR FLY DATE INFORMATION SEE PAGE 10**

ARTIST will provide complete Monitor system; please advance with Tour Manager.

#### **16: RADIO FREQUENCY - FOR FLY DATE INFORMATION SEE PAGE 10**

ARTIST will be using 18+ channels of RF devices. It is critical that all unnecessary house RF transmitters be powered off during soundcheck and performance. Any necessary house transmitters that must remain in use during the performance shall be cleared with Production Manager prior to show.

Frequency ranges provided per show.

#### **17: MICS/DI's/STANDS/CABLES**

Unless otherwise noted, ARTIST will provide all mic stands, microphones, direct boxes, cables, and subsnakes. Local production will provide any necessary mics/DIs for all support acts as well as any emcee or announcer.

## **18: LIGHTING**

**ARTIST** will provide a Lighting Director, unless otherwise advanced by Tour Manager and Production Manager. **PURCHASER** must provide local Lighting Tech who is capable of directing if **ARTIST** does not provide a Lighting Director.

**ARTIST** will have complete creative control and full access to the entire In-House lighting system.

**PURCHASER** to provide:

- FRONT LIGHT - (8) Source Four Lekos 19 degree (all individually patched) **OR** 24k (12k minimum) No Color Wash (all pars symmetrically patched) **OR** (8) Eight moving head intelligent fixtures (Wash or Spot) with DMX control at FOH
- OVERHEAD LIGHT – (16) Sixteen moving head intelligent Spot/Wash fixtures with DMX control at FOH
- DMX Control of the entire lighting system at FOH and (1) 20amp Edison circuit at the Lighting FOH position. (1) 4' Table for Lighting Console
- Hazer with DMX control - water based preferred
- 1 x spot light with operator if the DS lighting truss is not 4' down stage of the edge of the stage
- 2 ethernet snakes to FOH

**ARTIST** to provide:

- Lighting Console
- Floor package
- 100 amp distro with (50') fifty foot #2 camlock tails
- Network distribution at dimmer beach
- (3) 10'x 20' Gold Velvet Backdrop Curtains (US cyc truss if available)
- (2) 5'x 20' Gold Velvet Backdrop Curtains (MS wings if available)

## **20: HOUSE LIGHTS**

The house lighting operator must be available and on intercom (20) twenty minutes prior to show through the **ENTIRE** performance. **ARTIST's LD** will have complete control of all lighting for the entirety of performance.

**21: SOFT GOODS/RISERS**

The stage should be dressed with appropriate skirting and legs for masking. A full stage black shall be provided upstage and midstage. Legs and borders will be used when available.

(2) Two 8’ x 8’ x 1’ riser with step all with black skirting to be provided by PURCHASER for non-festival shows

(2) Two 8’ x 8’ x 1’ riser with step and rolling and locking/legs to be provided by PURCHASER for festival shows

**22: WEATHER/SAFETY**

**VENUE/PURCHASER** shall have a severe weather plan in place, posted, and provided to venue staff/security. For all outdoor performances, **PURCHASER** shall provide at sole expense a local meteorological service to inform of severe weather in the area. **PURCHASER** shall provide adequate security for **ARTIST**, stage, FOH, and audience per advance. A security/safety meeting shall take place one (1) hour prior to opening doors with Tour Manager. Fire extinguishers are required on stage and shall be provided by **PURCHASER**.

In the event of a show stop, **TOUR MANAGER** shall alert the crew to commence show stop procedures. **PURCHASER** will commence show stop announcements and procedures for the audience.

AGREED & ACCEPTED BY:

AGREED & ACCEPTED BY:

\_\_\_\_\_  
PURCHASER

\_\_\_\_\_  
WHEN YOUR READY, LLC  
d/b/a Molly Tuttle

\_\_\_\_\_  
DATE

\_\_\_\_\_  
DATE

# MOLLY TUTTLE

## REGULAR SHOW WITH MT GEAR

### **Artist will Provide:**

- FOH and Monitor systems
- FOH and Monitor Engineers
- All Mic Stands, Microphones, XLR, Snake, Subsnakes, IEMS, and Instrument Wireless
- Lighting ground package
- Lighting Console
- Lighting Director
- Lighting Distro/Network Distribution
- Soft Goods (for indoor venues)

### **Purchaser will Provide:**

- PA system with even coverage throughout the event space
- (2) Two 20 amp Edison quads at FOH for Audio/Lighting
- All audio stage power requirements
- All overhead lighting fixtures with necessary dimmers and truss
- 2 ethernet snakes to FOH LX position
- All audio and lighting needs for support acts including engineers unless otherwise advanced

### **Any questions, please contact:**

**Christian Balderas**

**Phone: +1 (615) 710-7318**

**Email: [Christianbalderas53@gmail.com](mailto:Christianbalderas53@gmail.com)**

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# **FLY DATE TECHNICAL REQUIREMENTS**

## **1: PRODUCTION REQUIREMENTS**

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**PURCHASER** is to provide first class professional sound and lights according to the **ARTIST's** specifications per the contract. All locally supplied audio and lighting equipment must be advanced and approved with **ARTIST's** Tour Manager. All locally provided equipment must be in full working order and properly installed prior to load in.

## **2: PURCHASER REPRESENTATIVE**

**PURCHASER** and/or senior representative must be present from first crew call to last crew departure. Representative should be knowledgeable about current engagement and authorized to make decisions on behalf of the **PURCHASER**.

## **3: BUILDING REQUIREMENTS**

The **VENUE** shall be clean, well lit, and properly heated or air-conditioned. The stage should be completely cleared of equipment, risers, cables, and trash before **ARTIST** load in. Dressing rooms, restrooms, and shower facilities shall be cleaned prior to arrival. An airconditioned dressing room, RV, or building is required for all outdoor shows.

## **4: GENERAL SCHEDULE**

**ARTIST's Tour Manager** will advance Day of Show schedule. All facets of schedule including dark stage, doors, show time, and curfew, shall be agreed upon by **ARTIST** and **PURCHASER** in advance and may not be changed without consent of the **ARTIST's Tour Manager**.

Venue shall be accessible to the **ARTIST** one hour before load-in.

**ARTIST** requires minimum two (2) hours on stage with full control of audio and lighting systems for setup and at least 30 minutes for changeover unless otherwise advanced.

## **5: STAGE LABOR REQUIREMENTS**

(2) Two house audio technicians (FOH tech and MON tech)

(1) One house lighting technician/electrician

## **6: ELECTRICIAN/ POWER REQUIREMENTS**

**PURCHASER** will provide at their sole expense (1) one certified electrician at load in and load out. Power for sound, lighting, video, catering, and shore power must all be on separate services. No transformers are to be split or shared without an isolation transformer supplied. Voltage shall not vary more than five percent (5%) from nominal voltage level. Voltage must not sag with full load. Voltage measurement between ground and neutral must be less than one volt (< 1 v).

Stage: (6) Six circuits per stage plot

Audio: (2) Two circuits in Mons world, (1) One circuit in backline world, (1) One circuit at FOH

## **7: SOUNDCHECK**

**PURCHASER** agrees to a mandatory sound check to be completed prior to opening doors and admitting ticket holders. **ARTIST's** soundcheck is closed to the public. Only staff immediately involved in the engagement will be allowed in the venue. No set construction, chair setup, or other distractions will be allowed at this time. Soundcheck will be at full show volume.

## **8: SOUND AND LIGHTING POSITIONS**

**ARTIST** will have final approval of size and positioning of FOH mix position, Monitor World, Instrument Tech, and Lighting Control position.

**FOH AUDIO & LIGHTING:** (12' x 12') Front and center, within 100' of the stage, on the most populated level of the venue and must not be under a balcony. Must be covered by a tent(s) if outdoors.

**MONITORS & PATCH:** (12' x 12') STAGE LEFT, with easy access to the stage, a clear, unobstructed view of the ARTISTS. Must be covered by a tent(s) if outdoors.

**BACKLINE:** (8' x 8') STAGE LEFT, with easy access to the stage, a clear, unobstructed view of the ARTISTS. Must be covered by a tent(s) if outdoors.

## **9: AUDIO REQUIREMENTS**

**ARTIST** will have sole and complete control of the mixing, controlling, system tuning, and all other aspects of the sound system. This includes but is not limited to the system processor, amplifiers, system EQ, crossovers, speaker placement and angles, system limiting, and overall volume to ensure the best possible performance and adequate coverage for each ticketholder.

Sound system should be operated according to the manufacturer's specifications and not altered in any custom or proprietary way. All digital system processors and amplifiers must have the current manufacturer recommended software or firmware and it may not be altered in any way.

**ARTIST** will provide FOH and Monitor engineers unless otherwise advanced by Tour Manager.

### **10: SOUND SYSTEM/P.A.**

**PURCHASER** must provide a first class, professional LINE ARRAY P.A. (no point source without approval) wired in proper polarity, capable of adequately covering every ticketed seat at 105 dB A weighted, slow in a linear frequency response from 20 Hz to 20 kHz +/- 3 dB.

Left, right, front fills, subs and any other applicable zones should be on discrete sends from the console to the processor. Front fills, under balcony fills, and delay towers should be deployed as needed with discrete sends and delay times.

Acceptable P.A.'s:

- d&b GSL, KSL, J, V, Y, or Q series
- L-Acoustics K1, K2, V-Dosc, KUDO, or KARA systems
- Meyer Panther
- Any P.A. not listed above must be approved during advance

### **11: FRONT OF HOUSE and MONITORS**

**PURCHASER** to provide:

FOH Console:

- dLive C1500 Allen and Heath or better
- 6 dry lines to stage
- Power and dual cat6 snake or fiber between engine and stage rack

MON Console:

- dLive C1500 surface or larger
- Shared stage rack with FOH
- All necessary cabling

## **12: RADIO FREQUENCY**

**ARTIST** will require the following:

- (10) Ten Channels of Shure PSM1000 Stereo In-Ear Monitor Systems with 12 P10R+ (no non-plus) beltacks
- (8) Eight Channels of Shure ULX-D receivers (can take Axient Digital or UHF-R)
- (6) Six ULX-D beltack transmitters with (6) Six right angle ¼” jack to TA4F instrument cables
- (2) Two ULX-D beltack transmitters with (2) Two TA4F to TA4F instrument cables

Please provide all necessary coordination and licensing if applicable

Wireless systems should include appropriate antennae and combining/distribution units. Please network all devices.

Shure sb900 rechargeables preferred for IEMS and Axient or AA Batteries to cover two full changes of IEMs and ULX-Ds

## **13: MICS/DI's/STANDS/CABLES**

**ARTIST** requires the following:

Mics/DIs per input list advanced per show

Mic Stands (12 tall boom, 6 short stands, 8 LP Claw, Manfrotto Alu Master stand)

## **14: LIGHTING**

**ARTIST** will provide a Lighting Director, unless otherwise advanced by Tour Manager. **PURCHASER** must provide local Lighting Tech who is capable of directing if **ARTIST** does not provide a Lighting Director.

**ARTIST** will have complete creative control and full access to the entire In-House lighting system.

**PURCHASER** to provide:

- FRONT LIGHT - (8) Source Four Lekos 19 degree (all individually patched) OR 24k (12k minimum) No Color Wash (all pars symmetrically patched) OR (12) Twelve moving head intelligent fixtures (GLP X4s or similar) with DMX control at FOH
- OVERHEAD LIGHT – (2) 60k Conventional Trusses for upstage and downstage wash OR (16) Sixteen moving head intelligent wash fixtures (GLP X4s or similar) with DMX control at FOH

- DMX Control of the entire lighting system at FOH and (1) 20amp Edison circuit at the Lighting FOH position. (1) 6' Table for Lighting Console
- Hazer with DMX control - water based preferred
- Avolites Quartz Lighting Console plus fader wing (or better, Avolites preference)

### **15: HOUSE LIGHTS**

The house lighting operator must be available and on intercom (20) twenty minutes prior to show through the ENTIRE performance. ARTIST's LD will have complete control of all lighting for the entirety of performance.

### **16: SOFT GOODS/RISERS**

The stage should be dressed with appropriate skirting and legs for masking. A full stage black shall be provided upstage and midstage. Legs and borders will be used when available.

(2) Two 8' x 8' x 1' risers all with black skirting to be provided by PURCHASER for non-festival shows.

(2) Two 8' x 8' x 1' risers with rolling and locking legs to be provided by PURCHASER for festival shows

### **17: WEATHER/SAFETY**

**VENUE/PURCHASER** shall have a severe weather plan in place, posted, and provided to venue staff/security and provided one week prior to show to Tour Manager. For all outdoor performances, **PURCHASER** shall provide at sole expense a local meteorological service to inform of severe weather in the area. **PURCHASER** shall provide adequate security for **ARTIST**, stage, and audience per advance. A security/safety meeting shall take place one (1) hour prior to opening doors with Tour Manager. Fire extinguishers are required on stage and shall be provided by **PURCHASER**.

### **18: BACKLINE**

**PURCHASER** shall provide at no expense to **ARTIST** the following backline. This backline shall be made available to **ARTIST** Production Manager and crew immediately upon arrival to venue. Additionally, **ARTIST** backline will remain in place on risers following load in and line check and **ARTIST** will not share backline with other billed artists. **PURCHASER** shall provide Production Manager with the backline list for **ARTIST** approval no less than two weeks prior to day of performance.

Backline rider provided per show