

# 80s KIDS — RIDER

Note 1: the most current version of this document always lives at [80skids.live/riders](https://80skids.live/riders); please note the revision date in the header/footer and check for updates.

Note 2: most everything in this rider is negotiable, within reason. We aim to be extremely easy to work with.

## CONTACT INFORMATION (advance and day of show)

Tour & production manager: Jamie Hill  
+1 (415) 412-9029 (mobile) [jamie@80skids.live](mailto:jamie@80skids.live)

Please feel encouraged to reach out for any reason at any time!

## GROUND TRANSPORTATION (for fly dates)

- **AIRPORT TRANSFER.** If this is a fly date, we will need Purchaser to provide one (1) large passenger van or SUV, with driver, to take Jamie and Shannon to and from the airport. There are just the two of us; we travel with four pieces of hand luggage and five (5) medium-sized production cases.
- **GROUND TRANSPORT.** If this is a fly date, we will also need Purchaser to provide transport between the hotel and the venue. Gear as noted above; one (1) large passenger van or SUV with driver is great.

Note that, because we do a post-performance meet & greet, we don't leave the venue immediately after the show; we typically need to be picked up to leave the venue 1.5-2 hours after the conclusion of the show.

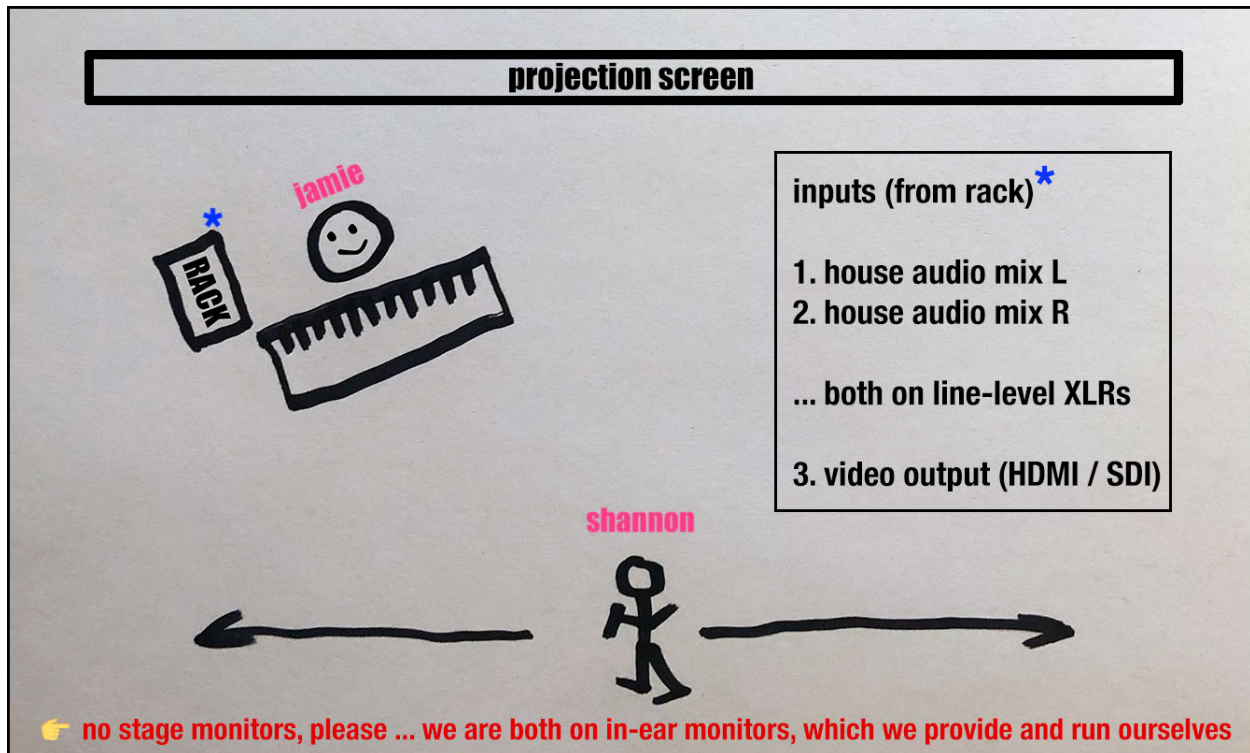
- We don't return to the hotel between soundcheck and showtime; we remain onsite for the duration of our workday.
- Jamie will work with you on the specific ground transportation schedule in advance of the show.
- Note that this section only applies to fly dates; if this is a routed date for us, we will just drive ourselves around.

## ONSITE PARKING (for routed dates)

We need secure parking for one (1) vehicle near the stage door of the venue for load-in, load-out, and for the duration of the show.

# Technical concerns

## 1. Stage plot and input list



Inputs (from Jamie's rack, center stage right):

1. house audio mix L
2. house audio mix R
3. video output to projector (HDMI / SDI)

👉 Audio signals are line level — make sure to start with your gains all the way down!

- The stereo audio outputs are on line-level XLRs; the video output is HDMI or SDI.
- Please bypass all EQ and dynamics on our audio channels, pan them hard left and hard right, and bypass any compression on the master bus. We take care of all that on our end.
- We provide all our own performance equipment, including microphones and stands.

- Both Shannon and Jamie are on in-ear monitors, which we provide and run from our rack; we do not use or want stage monitors.

## 2. Projection (provided by purchaser)

👉 For the best possible audience experience, a large, bright, immersive projected image is critical.

**Digital projector.** If there is no in-house projector installed in the venue, Purchaser should hire a theater-quality digital projector, to be set up ideally for rear projection. (If this is not possible, front projection is fine.)

The projector should be a minimum of 5K ANSI lumens, with 8.5K+ preferable.

The projector will be fed from the HDMI output in Jamie's rack (located at center stage right; see stage plot).

**Projection screen.** Huge white projection screen or cyclorama, hung no further forward than midstage, covering as much area as the projector is able to cover. Our ideal projection scenario is floor to ceiling, wing to wing. Projection surface must be suitable for crisp, high-resolution projection. Minimum acceptable projection size is 18'x10'; anything smaller feels a bit dinky.

Stage lights will need to be directed so as not to saturate the screen whatsoever; the crispness and contrast of the projections is of paramount importance.

**Video wall.** A video wall is a great option for outdoors. It's also an acceptable alternative for indoors, provided it's huge; we prefer a huge projection to a small video wall.

## 3. Lighting (provided by purchaser)

We do not bring our own lights or lighting technician; purchaser should supply both a lighting system and a lighting engineer.

Lighting should be hung and focused before Shannon and Jamie arrive for setup and soundcheck.

The lighting engineer must be available for fine-tuning the focusing and for on-the-fly scene design during the soundcheck, and for actively operating the lights during the concert.

Purchaser shall provide and pay for a lighting system as follows:

- Three (3) to six (6) color washes from both the front and the back. Colors should include pink, cyan, green, dark blue, deep yellow, purple, and magenta. No white light or light yellow lighting please! That's too literal for what we're doing.

Back washes and fixtures should be directed toward the front of the stage, away from the projection screen, such that the projections are not washed out in the least; the vibrancy and clarity of the video art is of utmost importance.

- One (1) follow spot with operator, if available, to track Shannon as she moves around the stage. Normal spot color is fine, as are lavender and flesh pink.

## **Lighting cues & scenes**

- The goal for the lighting is to create a fun, technicolor alternate universe. The mood is synthpop concert: think 1980s dreamland. There should be dark spaces to contrast with the lighted spaces, and the lighting should keep moving. Like a club or a rock show.
- If you have specials, that's great, and please use them extensively! We love gobos, mirror balls, and moving lights — the more the better. The vibe is 80s dance party fantasyland.
- The lighting operator is encouraged to be creative, to express themselves joyfully, and to have FUN. We will encourage this onsite but we also want to mention it here. Keep the lights moving, follow the mood of the songs, and keep things looking interesting. The more fun the lighting operator is having, the more fun everyone is having. We will provide a setlist with general mood suggestions as a starting point.
- Gentle blasts of water-based haze, refreshed periodically throughout the show, are great to give the lights something to grab onto. No glycol- or glycerine-based fog, please, it dries up our voices.
- There is song performance in our show, and there is also a storytelling break every few songs. For the storytelling moments, we like gentle color splashes on the stage from the back (or gobo splashes!), coupled with a follow spot on Shannon.

If a follow spot is not available, then a lighting scene with a focused spotlight-colored front wash is an acceptable substitute for story time.

- Please don't go to blackout between songs; a "blue out" or something similar is preferable. The stage should never go to a full blackout at any time during the performance.

## **4. Stagehands & Technicians (provided by purchaser)**

- No stagehands necessary, but thanks!
- One (1) experienced sound technician to assist our engineer at set-up, soundcheck, and during the show.
- One (1) experienced lighting technician to be in charge of lights and visual design at set-up, soundcheck, and during the show.
- The sound and lighting technician may be the same person — as long as they're experienced and skilled at both! Our sound pretty much runs itself, so a dual-purpose technician can work just fine — they will just focus on lighting during showtime.

## **5. Sound system (provided by purchaser)**

### **Front of house system**

- Sound System: high-quality 4-way active line array system or similar, hung or stacked on stage.

The system must cover all audience areas with uniform and undistorted sound — specifically including clean and clear low end and subs. This is a synthpop show — think drum machines and synth bass. The low end should be clean, punchy, and articulate.

Center clusters and front-fill speakers must be provided when needed for coverage. (No center-cluster-only systems though, please; our show is in stereo.)

Speaker preferences, ranked: d&b, L-Acoustics, Adamson, Meyer, JBL Vertec.

We prefer more speakers operating at a lower sound level versus fewer speakers operating at louder sound levels.

- PA must be of high standard and free from audible noise, capable of producing 115 dB of clear undistorted sound pressure within the frequency range of 40 Hz–15 kHz throughout the entire audience area. (Don't worry, we're not going to run it nearly that loud — but good headroom makes for good, clean, non-fatiguing sound!)
- Sound system must be rigged, tested for functionality, and tuned before artist arrives for load-in.
- Local system engineer must be available for the artist's engineer at all times from soundcheck to end of concert.

## Monitoring

- Shannon and Jamie are both on in-ear monitors, which they provide and run themselves from Jamie's rack.
- Therefore, no stage monitors are required or wanted — so please make sure there are no monitors on stage! (Unless this is a festival situation, in which case of course they're fine, just leave them in place, but please don't put anything through them.)

## 6. Show details

**SHOW LENGTH & INTERMISSION:** Our show comes in around 90 minutes, plus or minus. Our preference is to go straight through without an intermission — we're good at building a narrative that way, like a movie. But we're also happy to build in an intermission if that's your preference — please advance this with Jamie.

**PHOTOS:** Photos and video are encouraged, and fancy cameras are fine by us. We're not bothered by flash photography, although it invariably results in mediocre photos.

**WALK-IN AND WALK-OUT MUSIC:** We will provide a Spotify playlist for walk-in and walk-out music, which should be playing at medium volume from slightly before doors opening. Ask Jamie!

Walk-out music should be our current album, and should come up at medium-loud volume right as we are walking offstage at the conclusion of the show, sort of chasing us off the stage.

**POST-PERFORMANCE MEET & GREET:** We go to the lobby right after the show and chat with people near the merch area until everyone's gone.

### **ROUGH RUN OF SHOW:**

Arrival & setup: 3:30pm - 6:00pm

Doors: 6:00pm

Show: 7:00pm - 8:30pm

Sell merch / meet people: 8:30pm - 10:00pm

Load-Out & vacate: 10:00pm - 10:30pm

... so typically about a 7-hour day from hello to goodbye.

The arrival + setup portion breaks out roughly like this:

Unload / get oriented / say hi / etc: 3:30pm - 3:45pm

Set up on stage / cabling / video+tech check / focus lighting: 3:45pm - 4:30pm

Soundcheck / dial in lighting cues: 4:30pm - 5:30pm

Set up merch land: 5:30pm - 6:00pm

This is just an example of a schedule that works well for us; we can shift things as need be, and will nail down the precise contours when we advance the show.

## **7. Merchandise**

- Purchaser to provide at their expense one (1) person to sell merchandise, if requested — this will be confirmed during advancing. Someone joyful, youthful in spirit, and good with technology, please. This person should plan to be onsite 35 minutes before doors, so we can get them set up and oriented. They need to have a smartphone, which should be fully charged, and their charger.
- We will need something to display tees on behind the merch tables — grids or Z-racks are perfect.
- If this is a fly date, we will need either one (1) 8' folding table or two (2) 4' folding tables.

# Hospitality

## 1. Lodging

**HOTEL:** Purchaser shall provide a centrally located and well maintained three-star or better (★★★+) hotel, in a safe part of town, with fitness center.

**DURATION – ROUTED DATE VS. FLY DATE:** If this is a routed date, we only need lodging the night of the show. If this is a fly date, we need lodging both the night of the show and the night before the show.

**ROOMS:** One (1) king room. No handicapped-accessible rooms, please; the showers are inevitably strange. Room should be located in a quiet location away from elevators.

**LATE CHECKOUT:** We are very much not morning people; please provide for a 1pm checkout.

**PARKING:** If this is a routed date, artist will park one (1) vehicle overnight at the hotel; please ensure that parking is paid for, if applicable. Our preference is a hotel with secure parking, if possible.

**PRE-PAY:** Purchaser will pre-pay for hotel room and provide artist with confirmation number no later than one (1) month prior to show date.

## 2. Venue Dressing Room

- One freshly-cleaned dressing room with makeup lights and private bathroom, if available. Bathroom should have a sink with hot and cold water, liquid soap, and paper hand towels.
- Two (2) clean cotton hand towels for blotting sweat after the performance. Laundered / worn / old, please — no freshly-purchased hand towels — they leave fuzzies on your face.
- Six (6) small bottled spring waters in square bottles — e.g. small Fijis, usually available at Target — square bottles don't roll across the stage if we accidentally bump or drop them.
- Please limit access to the backstage area to working personnel only; we are very social and always hang out in the lobby post-show, but it's also important to have private space.
- There should be no access to our dressing room for anyone but us. We trust that what we leave in our dressing room will be secure, and we entrust you with its security.

### Pre-show meal

- One (1) 12" roast beef sandwich on a white roll, with light mayo, lettuce, and tomato only, cut in half and refrigerated. This doesn't have to be fancy; Jimmy John's is fine.
- One (1) sixteen-ounce (medium) cold brew coffee over ice, black, refrigerated. (Not iced coffee! They're different.) Again, doesn't have to be fancy; Starbucks works great.

## Post-show meal

A cash buyout is good for this. \$30/person is fine — \$60 total.

- The exception to this would be if the venue is in a town that doesn't have anywhere decent to eat that's open until midnight. If this is the case, if you could feed us onsite after the show, that would be great. Please just think of something based on your local knowledge and run it by us — we have adventurous palates and enjoy most anything. We put out a lot of energy onstage and are usually kind of starving after the show, so something substantial would be good. No fast food please.

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Purchaser acknowledges and accepts all terms of this rider:

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**Signatory**  
Purchaser

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**Date**