

CECE WINANS

PERFORMANCE & TECHNICAL RIDER

(Band)

This rider is to be considered a part of the basic performance on PERFORMANCE DATE between CeCe Winans (Artist) and (Promoter) for the Artist's performance (s) at Venue.

The information listed below will serve as our confirmation of the specific provisions and understandings surrounding the promotion and production of this ministering event.

Should you see any problems in the fulfillment of these requirements, please contact us as soon as possible.

Management Contact

Chaz Corzine
541 Franklin Rd
Franklin, TN 37075
Phone: (615) 764-0012

Contracts & Financial Coordinator

Ovation Artist Group
174 Saundersville Rd Suite 702
Hendersonville, TN 37075
Phone: (615) 991-4210
Email: contracts@ovationag.com

General Provision

All of the provisions of this rider are considered part of the basic engagement contract. This rider and its provisions will always supersede any verbal and/or previously written understanding.

Any changes, modifications and/or waivers of these provisions are invalid unless signed by both Artist and Promoter's legal representatives. Any contract returned with this rider altered, unattached or unsigned will void the engagement contract and this rider completely at the sole option of the Artist.

Artist has sole and exclusive creative control over the entire production, personnel, and presentation of the performance hereunder, including without limitation, lighting, sound video, staging, wardrobe, content, and accompaniment. Artist has exclusive use of production and technical rider equipment and backline gear.

Filming, videotaping, broadcasting, or audio recording of any part of the Artist's sound check or performance is strictly prohibited.

The purpose and intent of this rider is not to make life miserable for the PURCHASER, but rather to spell out in as specific detail as possible those items and services that the ARTIST feels is important to make this event (and work surrounding it), as successful as possible, benefiting the PURCHASER, ARTIST, the audience and certainly the Christian Community as a whole. This rider is designed to help PURCHASER, and any of his/her employees, organize thoughts and plans as the concert date approaches. Please read the entire rider upon receipt. If there is a question or problem, please call right away so we can work it out.

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1. Payment

The deposit should be made to Ovation Artist Group and sent to the following address:

174 Saundersville Rd, Suite 702
Hendersonville, TN 37075

Final payment will be made to Artist's Tour Manager, no later than two (2) hours before the scheduled performance time. Payment will only be accepted in the form of cash or cashier's check made out to PureSprings Gospel. The E.I.N. (Employee Identification Number) is 94-3418293 (no personal or business checks will be accepted). In the event of a percentage date, settlement and payment will occur immediately following the conclusion of ticket sales.

Please initial this section _____

2. Production Office

Promoter will provide one (1) room in close proximity to the stage, for artist production personnel. This room should be available from 9:00 am through load-out on the day of the show. This room should be equipped with electrical outlets, a large desk or table, and chairs.

Promoter is to supply Artist Road Manager with two (2) cases of bottled water, and twenty (20) hand towels (to be used during and after the performance).

3. Load-in and Set up

A. When Production Provided by Promoter

Load-in/Production/Set-up should be complete and ready to Soundcheck by 12:00 pm (Noon) day of show. Promoter will supply a minimum of twelve (2) stagehands to be available from Soundcheck until Artist crew has left the building. All stagehands must be able-bodied and ready to work immediately upon arrival. The promoter is solely responsible for compensating stagehands.

B. When Artist Provides Production

Load-in shall begin a minimum of ten (10) hours before show time. Promoter will supply a minimum of Ten (10) stagehands, available for all load-in requirements from start of Load-in until Artist crew has left the building. These times will be coordinated between the promoter and the Artist Management. All stagehands must be able-bodied and ready to work immediately upon arrival. The promoter is solely responsible for compensating stagehands.

4. Catering

Promoter shall provide and pay for the following catering: All catering should be presented with the highest possible standard of quality, cleanliness, hygiene and comfort, and preferably located in an area both physically and acoustically separated from public and working areas.

All meals will be discussed by Artist's Tour Advancer two weeks prior to date of event. In some cases, not all meals will need to be provided due to Artist travel. Some meals may need to be

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provided at the hotel, or a “buyout” may be considered in lieu of meals.

A. Beverages

Fresh hot coffee (regular & decaffeinated)
Hot water for tea, assorted herbal teas (bags only)
Assorted cold juices, sodas, & bottled water (1 liter bottles)
Sugar, sweet & low, sliced lemons, honey, fresh dairy creamer, & milk.

B. Lunch (12:00 noon for 7 people).

Pizza from local company of choice: 1 Pepperoni, 1 Cheese, 1 Meat Lovers, 1 Veggie
Cheese tray (fresh not processed)
Mixed green salad (seasonal)
Assorted fresh fruit (seasonal)
Plates, bowls, plastic utensils and napkins

C. Dinner

Dinner must be prepared for fifteen (15) people. Dinner will be served in a closed location away from the public, in a non-traffic area. This location should accommodate no less than fifteen (15) people with seating and table space. Dinner should be approved by Tour Manager two weeks prior to event.

D. Dressing rooms

The following items should be in all dressing rooms from 10:00 am until end of show.

Assorted fresh fruit, fresh coffee, hot water for tea, assorted herbal teas (bag form), sugar, Splenda, sliced lemon and honey, fresh dairy creamer and milk, assorted fruit juices and soda, bottled water, assorted snack foods (potato chips, granola bars, corn chips, mixed nuts.)

Please do not remove above items from dressing room areas without clearance from Artist Tour Manager.

Promoter must advise Artist Tour Manager no less than forty-eight hours (48) before scheduled performance of any changes to these requirements.

5. Hotel Requirements

I. Number

(Please refer to Contract for number of rooms and room types). The Tour Manager will provide a rooming list. Hotel & room totals should be advanced with the Tour Manager prior to booking.

II. Types

For the safety, security, and convenience of CeCe Winans and her traveling staff, the hotel should have interior hallways, 24 hour food facility, and be NO LESS THAN A 4

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STAR PROPERTY (i.e. Marriott, Hilton, Hyatt, etc.) if a 4 star property isn't available the most recently built (newest) hotel should be provided with approval from Artists Tour Manager. The Tour Manager must approve ALL Hotels prior to booking!

III. Location

The hotel should be appropriately located NEAREST THE AIRPORT or THE VENUE on Fly dates and CLOSE TO THE VENUE on Bus dates. The Tour Manager must approve ALL Hotels prior to booking!

IV. Payment

The hotel should be prepaid or a credit card should be placed for the rooms prior to check-in.

V. Availability

Hotel check-in is often needed PRIOR TO NOON on the day of the show. Please make arrangements with the sales office in order to accommodate the early check-in and advise Tour Advance Manager if this cannot happen. Due to travel restrictions, travel distance or concert requirements, some or all of the touring personnel may be required to arrive the night before the concert. Please check with the Tour Advance Manager for actual room nights needed.

6. Merchandise

Artist shall have the sole and exclusive right to sell at and around the venue, merchandise of any nature, embodying Artist's (and it's individual members') names, likeness, biographical material, logos, trademarks and other personality attributes. No other personality attributes, or other merchandise of any nature can be sold at, in or around the venue, without Artist's prior written consent. Artist shall retain 100% of merchandising proceeds unless otherwise agreed to in writing.

- A) Promoter shall provide (4) six-foot tables near the main entrance of the venue three hours prior to performance for merchandise.
- B) Promoter shall provide the services of four (2 - 4) adult merchandise workers. They should report to the road manager to assist in setting up and counting in of merchandise 1 hour prior to the house opening, unless another time is agreed upon. Please provide a handcart at this time.
- C) Merchandise workers should expect to work from scheduled start time to two (2) hours after the performance ends.
- D) The Artist request not to share merchandise-selling space with any other non-Artist entity unless agreed upon prior to performance. All display locations (Artist and non-Artist) will be at discretion of Road Manager or designee. Any "non-Artist" display must be approved prior to day of concert from Artist Management.
- E) In the event that the Artist decides to sign merchandise after performance, please provide one 8' rectangular table in the lobby area immediately after intermission for autographing. Provide two (2) chairs for artists and a minimum of 20' of stanchions for crowd control (To be confirmed with Artist Road Manager)

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F) No other merchandise should be sold without the prior consent of Artist Management

G) Artist has the right to sell merchandise from the time the doors open until a minimum thirty minutes after shows ends.

7. Advertising, Publicity, and Promotions

There should be no master of ceremonies or emcee on any part of the stage prior to or during the Artist performance, without prior approval by artist's management. There should be no announcements or speeches prior to the Artist's performance or during intermission.

Promoter/ purchaser will not authorize, schedule, or promise interviews, appearances, or any other promotional activities involving the Artist without prior written consent of artist management. All request for interviews, promotional appearances and support must be directed to Artist management.

8. Ticketing

For ticket events, promoter will use a bonded ticket agency, promoter will provide ticket manifest during settlement.

Unless otherwise approved or requested by Artist, promoter agrees to distribute no more than five percent (5%) of official house seating capacity as complimentary tickets.

Promoter/Purchaser will make available to Artist management twenty (20) complimentary tickets for each Artist performance. These tickets will be located between the fifth and tenth row. These tickets will be made available at no cost to the Artist, and will be available for Artist no later than 12:00 PM Noon, day of show.

9. Security

Promoter is solely responsible for providing security in connection with the engagement. Accordingly, promoter will provide and pay for adequate security for the protection of all persons and property in connection with the engagement including, without limitation Artist (and property respective agents, employees, contractors and equipment) and patrons. The foregoing is in addition to the following:

One (1) guard at each backstage entrance upon Artist's arrival

One (1) guard to secure parking area for trucks and busses

Please make sure that all back stage access are locked and secured. Only necessary entrances should be unlocked. Please have one security guard for all necessary entrances. No security person should ever enter into dressing rooms, but should rather be outside the dressing room to restrict entrance by unauthorized persons. Only those individuals required to work the show will be admitted backstage. The backstage area is a working environment. There will be no access backstage for non-working individuals. Artist Sound Check Shall All Ways Be Closed To The Public. Only necessary staff and crew will be present during sound check.

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10. Dressing Rooms

Promoter will supply three (3) dressing rooms for artist on the day of show.

Dressing room #1 must be a “Headliner” Dressing Room near the stage and completely private. This room should be furnished with enough seating for four (4) adults and luggage, full-length mirror, a clothing rack, an iron and ironing board or steamer, and all catering requirements. Dressing room should be ready for use at 12:00 pm (Noon) and should be well lit.

Dressing Room #2 - **Male Band & Background Singers**. This room should be furnished with enough seating for nine (9) adults and luggage, full-length mirror, a clothing rack, an iron and ironing board or steamer, and all catering requirements. Dressing room should be ready for use at 12:00 pm (Noon) and should be well lit. Ably furnished 9 chairs, 1 long table, and working electrical outlets.

Dressing Room #3 - **Female Band & Background Singers**. This room should be furnished with enough seating for six (6) adults and luggage, full-length mirror, a clothing rack, an iron and ironing board or steamer, and all catering requirements. Dressing room should be ready for use at 12:00 pm (Noon) and should be well lit. Ably furnished 6 chairs, 1 long table, and working electrical outlets.

ALL DRESSING ROOMS: All dressing rooms must be equipped with working air conditioning and heating systems, and private rest room facilities (preferably with showers but not necessary). Artist PERSONNEL ONLY will use these rooms. These dressing rooms will not be shared in any way, with any other performer(s). The keys to these rooms should be given to Road Manager upon their arrival and will be returned following load-out.

11. Transportation and Parking

Promoter will provide (at no cost to the Artist) a clean and mechanically sound fifteen (15) – passenger van and one (1) Sedan (Black preferred), provided by a fully licensed professional transportation service. All vehicles must be clean, operable and ready for service before they arrive to pick up Artist and/or Artist personnel. At least one vehicle will be at Artist disposal from the time they arrive in your city, to three (3) hours after show time.

Should Artist travel by Bus and/or provide production, sufficient parking space should be allowed near the stage door of the venue. This area must be able to accommodate 2 (two) forty-five foot (45’) tour buses, one (1) full length tractor trailer, one (1) fifteen passenger van, and one Sedan. “Shore power” (single phase, 220 volt with two (2) 50 amp breakers) will be available adjacent to the parking area to supply electrical power to the tour buses. A licensed electrician must be provided and available to fulfill this need per the Artists schedule.

12. Insurance

Promoter shall provide at this sole cost, Commercial General Liability insurance covering any claims, liabilities or losses directly resulting from injuries to any persons (including bodily and

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personal injury) and from any damage and or loss in connection with the engagement. Such insurance shall be in the amount required by the venue, but shall not be less than One Million U.S. Dollars (\$1,000,000) aggregate per occurrence and One Million U.S. Dollars (\$1,000,000) per event, placed with an insurance carrier acceptable to the Artist. Said insurance shall be in full force and effect at all times Artist or any of Artist employees, agents or contractors (or any of their equipment) are at the venue. Artist and Artist respective agents and employees shall be listed as additional insured in connection with the foregoing insurance policies.

Promoter shall also provide (at promoters sole cost) a policy of Worker's Compensation Insurance covering all of the promoter's employees, subject to the requirements of the applicable state or foreign law.

Purchaser shall provide certificates of insurance evidencing the above policies to Artist Tour Manager, at least fourteen (14) days prior to the start of the Engagement. Producer's failure to request, review or comment on such certificates shall not affect Producer's rights or Purchaser's obligations hereunder.

13. Cancellation

Artist shall have the right at Artist sole discretion, to cancel engagement without liability, by giving Promoter notice thereof at least thirty (30) days prior to the start of the engagement. In the event the engagement is cancelled, your initial deposit will be returned.

14. Indemnification

Purchaser shall indemnify, save, and hold harmless Producer, Artist, and Producer's and Artist's present and future respective officers, principals, representatives, affiliates, licensees, agents, employees, musicians, crew, attorneys, accountants, successors, substitutes, and assigns the foregoing, including, without limitation, Artist and Producer, "Producer Parties" from and against any and all claims, demands, debts, liens, damages, liabilities, costs, expenses, (including Attorneys', paralegals', and accountants' fees and costs and court costs, whether or not litigation is commenced) and judgments arising out of or in connection with any breach or alleged breach by Purchaser or any implied or actual representation, warranty or agreement made by Purchaser herein, any claim by a third party with respect to Purchaser's obligations pursuant to any agreements(s) directly or indirectly to the concert event(s) (including without limitation, the concert performance(s) hereunder) and/or the advertising and promotion thereof, or any bodily injury, death, or loss of or damage to property in any way related to the concert event(s) (including without limitation, the concert performance(s) hereunder) or any authorized or unauthorized act(s) of omission(s) of Purchaser or Purchaser's employees, agents or independent contractors retained by Purchaser (including the facility and site of concert event(s) (including without limitation, the concert performance(s) hereunder). Without limiting the generality of the foregoing, Purchaser is responsible for the security and safety of the Producer and Artist, Artist's musicians and crew, Artist's entourage, audience members, the facility and site personnel and any invitees or attendees, and Purchaser hereby indemnifies Producer Parties from all claims with respect thereto. Purchaser shall reimburse Producer on demand for any payments made, or expense incurred, by any of the Producer Parties at any time in connection with any liability or

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claim with respect to which the respective Producer Parties are entitled to be indemnified.

15. Force Majeure

If Artist's performance(s) hereunder is rendered impossible, hazardous or is otherwise prevented or impaired due to sickness, inability to perform, accident, interruption or failure of means of transportation, Act(s) of God, riots, strikes, labor difficulties, epidemics, earthquakes, any act order of public authority, and/or any other cause or event, similar or dissimilar, beyond Producer's control the Producer's obligations with respect to the affected performance(s) shall be excused and Producer shall have no liability to Purchaser in connection therewith. Provided Artist is ready, willing, and able to perform, Purchaser shall remain liable to pay Producer the full contract price plus any monies called for in the Contract regardless of the occurrence of any of the foregoing events. For purposes of this provision, the term "Artist" shall include Artist or any member thereof.

16. Inclement Weather

Artist obligations hereunder shall be excused and Artist shall have no liability to Promoter if Artist determines in good faith that their performance is (or is likely to be) rendered impossible, hazardous or is otherwise prevented or impaired due to inclement weather. In such an event (and notwithstanding anything to the contrary), Purchaser shall remain liable to Producer for the full contract price plus any percentage monies called for in the contract.

17. Substitutions

Artist's Tour Manager prior to date of event must approve any and all substitution to this rider. Please note that we have listed the bare minimum requirements in this rider, thus eliminating any excess expenses. Substitutions or eliminations should not be expected.

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TECHNICAL RIDER:

1. STAGE AND RISERS

Promoter will provide a sound, safe and secured stage capable of supporting all equipment and personnel without wobble. Stage area shall be a minimum of forty-eight feet (48) wide by forty feet (40) deep and five feet (5) high. Additional, sound wings on each side of the stage twelve (12) square feet shall be provided.

Promoter will provide the following carpeted and draped risers:

- 1 Drum riser 8' x 8' x 3' (with stair step/black skirting)
- 2 Keyboard risers 8' x 8' x 1' (with black skirting)

For outdoor performances, Promoter will provide and pay for roofing to cover the entire stage, wing and mix/lighting consoles. Additionally, an ample supply of heavy-duty plastic sheeting shall be available for covering all production equipment in the case of inclement weather.

Please provide four (4) black bar stools with out backs for Artist use during performance.

2. SOUND SYSTEM REQUIREMENTS

FRONT OF HOUSE CONSOLE: Preferred consoles are Digidesign/Avid VENUE Profile, Mix Rack, SC48, Yamaha PM1D, M7CL, or PM5D-RH Semi-pro equipment such as Peavey, Sunn, etc, is not acceptable. proprietary equipment is not acceptable.

We will need a qualified Monitor Tech, and FOH System Tech for This Show.

MONITOR CONSOLE: The console shall have a minimum of forty eight (48) inputs and Twenty (20) discreet monitor sends each switchable pre- or post- fader. PM5D-RH is preferred but other acceptable consoles are Yamaha PM1D, M7CL (with extra output card installed) Digidesign/Avid Venue Profile system.

NOTE: The monitor console must be strictly dedicated to CeCe Winans. The console cannot be used for any other act or for any other purpose other than CeCe Winans. Provisions must be made for other acts or artists unless otherwise discussed with Tour/ Production Manager.

EAR MONITORS: CeCe Winans uses in ear monitors. Five (5) Stereo mixes of wireless Shure PSM 900, or Sennheiser G3, 2000 transmitter/receivers are acceptable, and Five (4) Shure 600 Hard-wired Ear units. Please have at least 1 backup system for Each (Wireless/Wired). For the wireless systems, a combiner and external antenna is required. **We will need 4 sets of Generic ear monitors. 3 for the bgv's and 1 set for backup. ***Bgv's do not carry their own ears.**

WEDGES AND SIDEFILLS: Cece will need two (2) mixes with (5) wedges. This count includes a cue mix. They are to be bi-amped with a 12' low driver and 2' high driver. Clair

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12AM, EAW SM200iH, Meyer Sound MJF-212A, JBL SRX712M are acceptable. If other please contact production manager. Sidefills will consist of a stage left and stage right stacks, 3 way, full-range.

WIRELESS MICROPHONES

Please provide Five (5) Shure UHF-R wireless microphone system with Combiner with Beta58a capsules.

MAIN SPEAKER STSTEM: PA requirements for various size venues are listed below. Artist's Sound Engineer reserves the right to place all speakers in the venue, i.e. rigging points when flying and setting placement when stacking. All hanging systems shall be flown with a five-to-one safety factor. If the PA is going to be stacked, sound wings must be used for the speakers. Preferred systems are L-Acoustics V-DOSC, (DV-DOSC), Clair Bros I-4, and JBL-Vertec. Other acceptable systems are EAW, Meyer Line Array, or EV X-Array or X-Line. We are not interested in using "Installed" PA systems unless they are listed above.

For seating capacities of up to 500

MAIN SPEAKER SYSTEM: Four (4) four-way speaker cabinets, capable of reproducing 30Hz to 20kHz, +/- 3dB at 110 dB (A-weighted) SPL with less than 2% T.H.D. at all seated areas. All balcony areas must have delay/fill systems.

MAIN SPEAKER AMPLIFICATION: Minimum 8,000 watts will be necessary to ensure proper headroom and avoid clipping. Professional amplifiers such as Crown, Crest, Carver, and QSC are acceptable.

For seating capacities of up to 1000

MAIN SPEAKER SYSTEM: Eight (8) four-way speaker cabinets, capable of reproducing 30Hz to 20kHz, +/- 3dB at 110 dB (A-weighted) SPL with less than 2% T.H.D. at all seated areas. All balcony areas must have delay/fill systems. Some acceptable systems are as listed above.

MAIN SPEAKER AMPLIFICATION: Minimum 16,000 watts will be necessary to ensure proper headroom and avoid clipping. Professional amplifiers such as Crown, Crest, Carver, and QSC are acceptable.

For seating capacities of up to 6000

MAIN SPEAKER SYSTEM: Sixteen (16) four-way speaker cabinets, capable of reproducing 30Hz to 20kHz, +/- 3dB at 110 dB (A-weighted) SPL with less than 2% T.H.D. at all seated areas. All balcony areas must have delay/fill systems. Some acceptable systems are as listed above.

MAIN SPEAKER AMPLIFICATION: Minimum 32,000 watts will be necessary to ensure proper headroom and avoid clipping. Professional amplifiers such as Crown, Crest, Carver, and QSC are acceptable

Note: PROFESSIONAL SOUND EQUIPMENT is NOT a luxury; it's a necessity to the success of our show. Thank you for taking the time to ensure that we have the proper tools to provide the best experience possible for everyone involved.

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PLEASE MAKE SURE YOU RECEIVE THE FOLLOWING ITEMS IN ADDITION TO THIS DOCUMENT:

- *STAGE PLOT
- *INPUT LIST
- *LIGHTING PLOT

*It is the responsibility of the purchaser to make sure that these documents are received.

An experienced live production sound/lighting/backline company must provide ALL PRODUCTION REQUIREMENTS, including a front house audio engineer/system tech, a monitor engineer/system tech, a backline tech, and a lighting tech. Artist tour manager must approve this system and the production company(s).

Please note that the FOH console should be placed in the center of the venue, not under any balcony/over hang, and at the sole discretion of Artist's FOH Engineer. This will ensure that the FOH Engineer will be close enough to the Sound System, and have a sufficient reference of exactly what the crowd is hearing. This will greatly help reduce any complaints of high sound volume. Please make arrangements with the venue prior to the loading in of any sound equipment. If the console, for some reason, is unable to be placed in previously stated position, the artists' sound engineer is not responsible for any audience complaints.

3. BACKLINE REQUIREMENTS

Drums (Upstage Stage Center):

- | | |
|-----------|---|
| Drum Kit: | 1st Choice: Mapex Saturn, Armory, or equivalent
2nd Choice: Sonor
3rd Choice: Pearl Reference or Music City Custom
4th Choice: Yamaha Maple or Recording Custom
PLEASE INCLUDE (1) DRUM THRONE and (1) DRUM CARPE |
| Drums: | 22x18" Bass Drum/ 5 ó or 6x14 Snare (main), 6 x 12" Snare (side)
/ 10" Rack/ 12" Rack/ 16" Floor Tom w/legs |
| Heads: | Evans
BD: Clear EQ 3 or 4
Snares: Power Center Reverse Dot
Toms: UV1, G1 Coated or G2 Coated
If Evans is not available, use Remo Coated Ambassadors for Toms/Snares |
| Hardware: | Solid Single Pedal/ (2) Snare Stands/ Hi Hat Stands/ (4) Heavy Duty Boom Stands |

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Cymbals: Sabian: 13" Hi Hat/ 12" Splash/ 15" China/ 16" Crash/ 17" Crash/
18" Crash/ 21" Ride
(1) Clear 6 panel drum shield (5' to 6' high) (scratch free) THIS IS
NOT AN OPTION!
(1) music stand
(1) 4 Channel Mixer. Mackie. Yamaha.

Bass Rig (Near Drums Stage Left):

1st Choice: Aguilar DB 750 Amp w/2 Aguilar 4x10 or 8X 10
cabinets
2nd Choice: GK 1001 Amp w/(2) 4x10 rbh cabinets
(1) Guitar Stand/ (1) Music Stand W/ Light

Guitar Rig (Near Drums Stage Right):

Please provide 2 Guitar Amps. Acceptable amps are as follows:
1st Choice: Fender Twin Reverb
2nd Choice: Fender Hot Rod Deville 4x10 or 2x12

Acoustic Guitar: Taylor 814ce or similar

Two (2) Guitar Stands or 1 double stand
One (1) Stool
Four (4) quarter in cables

Key Rig (Stage Left):

FIRST KEYBOARD
1st Choice: Roland RD800
2nd Choice: Yamaha Motif 8 ES

THIRD KEYS (In Rack Module Form)
1st and only Choice: (1) Yamaha Motif Rack with midi cabling

(1) 6 CHANNEL MACKIE MIXER (mixer must fit on top left of
the first keyboard. No large mixing consoles please)
(1) X KEYBOARD STAND
(1) 2-TIER X BRACE KEYBOARD STAND
(1) DRUM THRONE
(1) SUSTAIN PEDAL
**(1) STEREO ERNIE BALL VOLUME PEDAL

Tracks: Digidesign 002 with firewire cable

Key Rig (Stage Right):

FIRST KEYBOARD
1st Choice: Yamaha Motif XF 8 or Montage 8

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SECOND KEYBOARD

2nd Choice: Yamaha Motif XF 7 or Montage 7

(1) 2-TIER ULTIMATE STAND

(2) Yamaha FC4

(2) Yamaha FC7

ORGAN

Hammond B3 w/ 122 Leslie and pedals

(1) DRUM THRONE

(2)

4. LIGHTING: (Note: CeCe does not always travel with a Lighting Director. Please advance specifics below with Tour Manager)

Followspots:

Two 1200-watt HMI long throw with 6 gels and dedicated operators

Conventional Lighting:

Minimum 72 par cans (hung and colored according to our plot)

48 - par cans upstage (medium lamps)

24 - par cans downstage (medium lamps)

9 - 26 degree lekos downstage

3 - acl bars (upstage on the floor)

Dimmers and cabled to suit.

DF-50 haze machine

Intelligent Lighting:

Minimum 10 Automated Hard Edge Fixture Package

VL2500's

(Mac2000's or Mac 700's can be substituted with Production Manager's approval)

Cable and ground support/fly package according to our plot.

Control:

Jands Echelon/Hog 1000

No substitutions- without touring Production Manager's approval.

Lighting Power Requirements:

Minimum of 100 amps, 3 phase power with cam-lock or bare wire tails connection dedicated to lighting.

Purchaser must provide a licensed electrician (at purchasers sole cost) to connect and

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disconnect power.
Power must be correct.

Communication:

Clear Com system with communication to F.O.H., house light position, spotlights and backstage

Video Requirements:

Minimum of 1 screen and projector

Screen minimum size is 10.5'x 14'

Projector minimum brightness is 3500 lumens 5000 lumens preferred

All power, data cable and fly/ground support system.

Single screen placement is upstage center (behind the drum riser).

The touring Production Manager must approve multiple screen placements.

Projector must be able to fill the screen, focus and adjust to that placement without interfering with stage placement or performance.

Video can share power with lighting.

Video control is to be at the lighting F.O.H. position.

We can provide source signal via VGA, video (rca), RGB (rca connectors) or S-Video.

5. POWER REQUIREMENTS

A complete dedicated power service to be used solely for Artist's production (audio, lighting, and stage) is required. The following electrical service will be necessary for the entire day of show, including load-in and load-out. A single phase, 100 amps, service with capabilities of bare wire or cam lock connections are needed. These requirements may increase or decrease, depending on the lighting system supplied. Connections of this service must be within one hundred and fifty feet (150') from the center of the stage. Purchaser must supply a licensed electrician to connect and disconnect power. Electrical power must also be supplied out to the tour buses, as previously mentioned in rider.

It is recommended that the Purchaser have their production representative do a telephone advance with CeCe Winans Production Manager since this is general information and all information is subject to change.

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UPON SIGNATURE PLEASE REVIEW THE FOLLOWING:

- FULL RIDER
- STAGE PLOT
- INPUT LIST
- LIGHTING PLOT

HAVE BEEN RECEIVED, ACCEPTED, AND AGREED TO BE PROVIDED BY
PURCHASER UNLESS OTHERWISE NOTED.

Read, accepted and agreed

Read, accepted and agreed

Promoter

Artist Management

Date

Date