

Lawrence *& Ripe* ON TOUR



TABLE OF CONTENTS

TABLE OF CONTENTS	01	TECHNICAL QUESTIONNAIRE	31
W, W, W, W, W, H	02	CONTRACTS	42
THE BANDS	02	LETTER OF AGREEMENT	42
THE HISTORIES	03	CONTRACT	43
CASTS & CREW	04	TECHNICAL RIDER	45
ABOUT THE TOUR	08	PROMOTIONS	48
TOUR EXTRAS	09	PROMOTIONAL CALENDAR	48
TOUR SCHEDULE & ROUTE	10	PRESS RELEASE	49
TOUR GOALS	12	PRESS KIT	50
TRAVEL PLANS	14	TOUR MANAGER'S TIMETABLE	51
BOOKING PACKET	15	COMPANY INFORMATION	70
LETTER TO PRESENTER	16	TOUR SCHEDULE	70
BROCHURE	17	TRAVEL INFORMATION	72
COMPANY DESCRIPTION	19	ROOM ASSIGNMENTS	73
PROMOTIONAL PHOTOS	21	SIGN IN SHEET	74
BUSINESS CARD	23	PAYDAY	75
BAND REVIEWS	24	FINAL BUDGET	76
BOOKING FEE	25		
BOOKING CONFERENCE	26		
BOOKING CALENDAR	26		
PRESENTER DATABASE	28		
BOOKING PROCESS	30		



THE BANDS

Lawrence is a brother/sister band founded in New York City and on their shared love for soul and pop music. Together, throughout their lives, they added friends to the group to create an eight-piece band.

Since their inception, Lawrence has gained a large following that love their "high-energy, keyboard-driven sound, which features tight, energetic horns and explosive lead vocals".

Now with five released albums, Lawrence is on their way to making themselves the new pop sound of their generation!



Lawrence

A shared love of jazz and jam bands is what created the up-and-coming band Ripe. This is a seven-piece group originally from Boston that is excited to share their groove with all new audiences.

Ripe has created an interesting mix of "groove-centric, horn-heavy, improvisational jam music with pop-centered melodies". Their style is something you just latch onto.

With one album and multiple EPs, Ripe is ready to take on this tour and gain all the experience and exposure they can!



Ripe

THE HISTORIES

Clyde and Gracie grew up listening to the greats', Stevie Wonder, Randy Newman, and Aretha Franklin records in their family's New York City apartment. Through this upbringing, they both gained a love of jazz/funk music.

Lawrence first released 'Breakfast' in 2016 which sparked peoples' interest. Following their first album, Clyde and Gracie signed to Beautiful Mind by Jon Bellion and released their second album 'Living Room'.

Since then, they have been enjoying their time on tours and releasing their third major album 'Hotel TV'.



Ripe got their start at Berklee College of Music and met within the first few weeks of their time there. Starting as just a jam band, Ripe has come a long way.

Their first EP was released in 2016 quickly followed by another one in 2017. Following their success, an album, 'Joy in the Wild Unknown', was released.

Five EP's or singles have made their debut since then, with a sixth one on the way. Ripe is on their way to musical success and we can't wait to see what they come up with next!





CLYDE LAWRENCE
keys, lead vocals



GRACIE LAWRENCE
lead vocals, tambourine



MARC LANGER
trumpet, bongos



SUMNER BECKER
alto sax, shaker

Lawrence



JORDAN COHEN
tenor sax, background vocals



JONNY KOH
guitar, background vocals



SAM ASKIN
drums, percussion



MICHAEL KARSH
bass, background vocals



ROBBIE WULFSOHN
lead vocals



TORY GEISMAR
guitar



JON BECKER
guitar



SAMPSON HELLERMAN
drums

Ripe



JOSH SHPAK
trumpet



CALVIN BARTHEL
trombone



NADAV SHAPIRA
bass



ANNALESA JOHNSON
tour manager



SUSAN COSBY
technical director



MELANIE SHELLEY
stage manger

THE CREW



KYLE CRANE
stagehand, audio

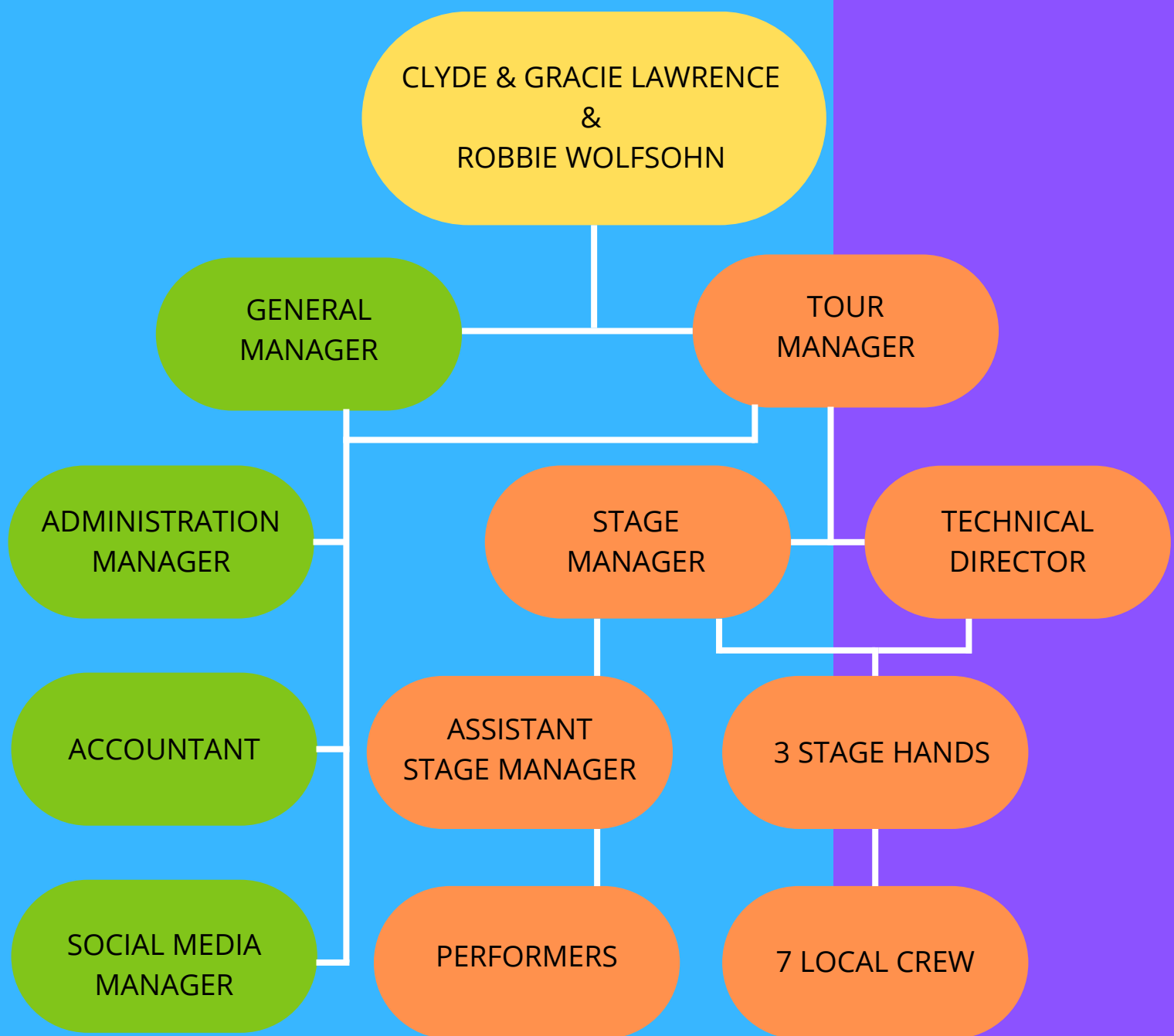


MARY THOMSEN
stagehand, lighting



AMANDA COLBORN
assistant stage manager

ORGANIZATIONAL CHART





ABOUT THE TOUR

Lawrence and Ripe will be embarking on their summer set tour throughout major cities in the United States. As a more established band, Lawrence will be taking Ripe on their first major tour as an opener for the show.

Lawrence and Ripe have similar styles of music but their own unique flare that will leave the audience wanting more. Lawrence and Ripe On Tour will stop in thirteen cities! Fans, will have the opportunity to purchase VIP tickets to meet both bands and hang out with them after the show!

The East Coast is home to both groups so, the show is going to start in Boston and end in New York City! In NYC, they will be doing a mini festival there to round out the tour.





TOUR EXTRAS

- Band and crew members are allowed to give family and friends discounted tickets and participate in the VIP ticket experience, as long as it is pre approved with the Stage Manager.
- While at the final destination, the bands will be producing their first ever music festival. Both bands will perform two, non-repeating sets each day for three days. Six other bands will be invited to perform in the festival as well.
- Lawrence and Ripe will not be hosting any master classes at any of the stops on this tour.
- VIP tickets will be available for purchase for fans to get the chance to meet the bands and crew and hang out with them backstage after the show.
- During the festival, each band will get to have meet and greets with the fans. They will also get the opportunity to speak about the history of their bands, what they are inspired by, the meaning of their songs, etc.

Lawrence & Ripe ON TOUR

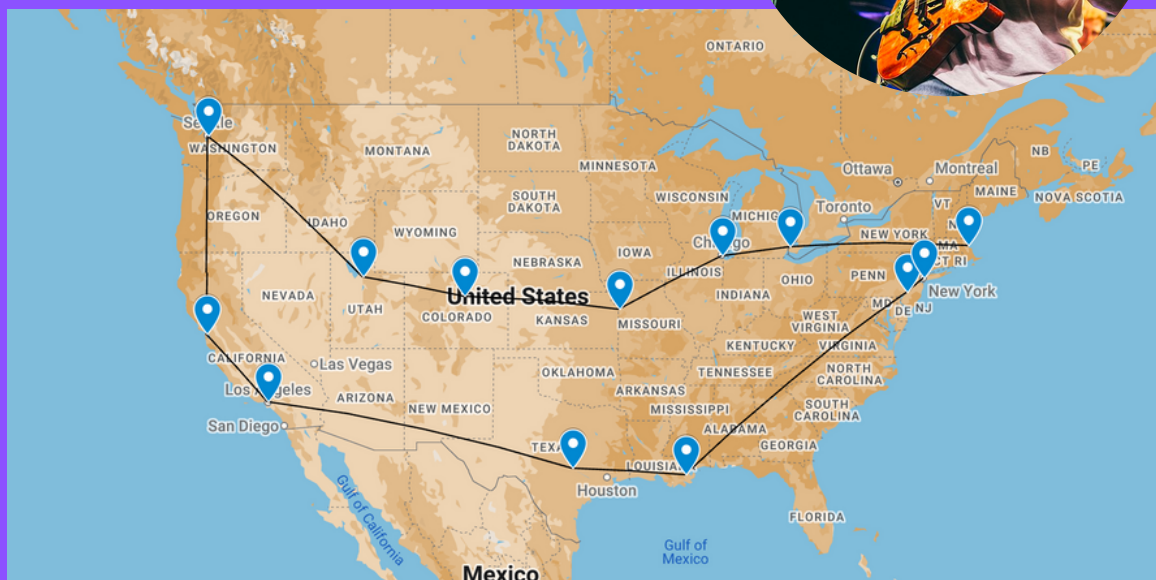
JUNE

03	BOSTON, MA	HATCH MEMORIAL SHELL
05	DETROIT, MI	THE ARETHA
06	CHICAGO, IL	JAY PRITZKER
09	KANSAS CITY, MO	POWER & LIGHT DISTRICT
11	DENVER, CO	RED ROCKS AMPHITHEATER
13	SALT LAKE CITY, UT	RED BUTTE GARDEN
16	SEATTLE, WA	THE VERA PROJECT
18	SAN FRANCISCO, CA	THE CHAPEL
19	LOS ANGELES, CA	THE GREEK THEATRE
22	AUSTIN, TX	SKYLINE THEATER
23	NEW ORLEANS, LA	THE FILLMORE
26	PHILADELPHIA, PA	THE FILLMORE

JULY

29-01	NEW YORK CITY, NY	SUMMERSTAGE
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TOUR ROUTE



These locations have some of the biggest jazz lovers in America. Since both bands incorporate jazz, funk, and pop styles into their music, we figured these cities would bring in the most audience members. There are some cities closer together to make some travel days easier, but also spread out in chunks so that we can cover as much ground as possible. This tour will give us the chance to reach many different kinds of people all across the United States.



WHY TOUR THERE?

Lawrence



Lawrence : Their goals are to gain even more exposure and to continue producing quality entertainment that to grab peoples' attention. This is a critical time in their journey of becoming a well known band and they need to capitalize on the exposure and good reputation they are quickly gaining.

— TOUR GOALS —

Ripe : By touring with a band of similar style, Ripe has an almost guarantee that the audience will be intrigued by their music. With that being said, their main goal is to gain exposure and grow a larger fan base, with the help of Lawrence.



Ripe



Both bands' financial objectives are to make a profit on this tour. Lawrence has a higher profit goal than Ripe due to the fact that they have been on more

FINANCIAL GOALS

tours, are more well known and already have a solid fan base. While Ripe is still working on that, they won't be focusing on making as much of a profit.



TRAVEL PLANS



EQUIPMENT

Equipment will be transported by two large delivery trucks. Since both bands will only need to transport large instruments, a medium sized platform, and minimal technical equipment will suffice.

CAST & CREW

The cast a crew will travel by a combination of busses and planes. When locations are closer together, they will take a bus and when locations are further apart, they will travel on an airplane.

BUS TRAVEL

Detroit to Chicago
Kansas City to Denver
Denver to Salt Lake City
San Fran to Los Angeles
Austin to New Orleans

AIR TRAVEL

Boston to Detroit
Chicago to Kansas City
Salt Lake City to Seattle
Seattle to San Fran
Los Angeles to Austin
New Orleans to NYC



Booking Packet

Letter to Potential Presenter

Brochure

Company Description

Company History

Promotional Photos

Business Card

Reviews

Booking Fee

September 26, 2022

Billy Bob, Event Director
Red Rocks Amphitheater
18300 W Alameda Pkwy
Morrison, CO 80465

Billy Bob,

Thank you for expressing interest in the collaboration tour between the bands Lawrence and Ripe! My name is Annalesa Johnson and I am the tour manager for this exciting presenting opportunity.

Please take a look through this packet and see what all Lawrence & Ripe On Tour has to offer! Listed below is what you should expect to find in this packet.

- Company Description and History
- Promotional Materials
- Reviews
- Contact Information
- Booking Fee

We feel that these two bands offer a special sound that can be enjoyed by all people and hope that you could see them performing at your location.

We look forward to working with you. Please reach out if you have any questions. Thank you for your time!

Sincerely,

Annalesa Johnson

Annalesa Johnson

Tour Manager

Lawrence & Ripe On Tour

annalesa@LandR.com

SONGS FROM THEIR BEST SELLING ALBUMS



Scan the QR code for more
information!



Lawrence & Ripe ON TOUR

A first-time musical collaboration between Lawrence and Ripe will be going on a national tour this coming summer! Each band has its own style, but both play upbeat tempos and contagious toe-tapping songs. Don't miss the opportunity to bring their positive and joyous live music to your location!

MEET THE LEAD ARTISTS

**CLYDE
LAWRENCE**



**GRACIE
LAWRENCE**



**ROBBIE
WULFSOHN**



"A bright and buoyant pocketful of pop-soul sunshine, Lawrence promises to put a spring in your step and a smile on your face."

ATWOOD
MAGAZINE

"Lawrence is carefully carving out a place for themselves in pop music and redefining the genre along the way."

FEMME RIOT

"Ripe's show was the definition of fun."

Discover and Follow us
wers
88.9fm

"Seven-man band Ripe held the musical equivalent of a homecoming game over the weekend."



18

Lawrence
& Ripe
ON TOUR

CONTACT US

Annalesa Johnson

Tour Manger

402.604.5013

annalesa@LandR.com



@lawrencetheband

@ripelove

Lawrence the band



RipeLove

Lawrence
& Ripe
ON TOUR



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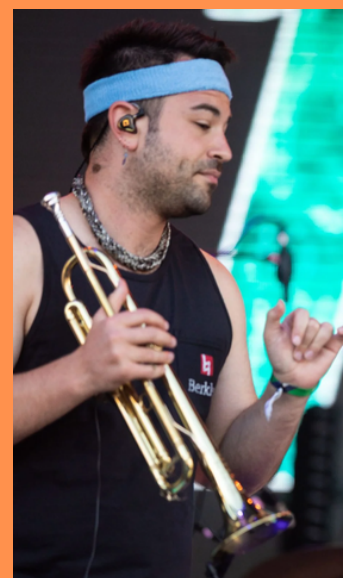
Five EP's or singles have made their debut since then, with a sixth one on the way. Ripe is on their way to musical success and we can't wait to see what they come up with next!





LAWRENCE PHOTOS





BUSINESS CARD

Lawrence
& Ripe
ON TOUR



Annalesa Johnson

Tour Manger

402.604.5013

annalesa@LandR.com

REVIEWS

"The group ripped open their set with "Beta Male," which got people headbanging and jumping even in the balconies. Ripe's show was the definition of fun."

- WERS 88.9 fm

"Seven-man band Ripe held the musical equivalent of a homecoming game over the weekend."

- The Tech

RIPE

"The brother/sister musical phenomenon you need to hear."

- Affinity

"A bright and buoyant pocketful of pop-soul sunshine, Lawrence promise to put a spring in your step and a smile on your face."

- Atwood Magazine

LAWRENCE

"Lawrence is carefully carving out a place for themselves in pop music and redefining the genre along the way."

- Femme Riot

BOOKING FEE



\$10,000

Lawrence & Ripe On Tour has a booking fee of \$10,000 per show. This number is able to be negotiated. A technical rider will also be sent during these negotiations. We will also ask for 20% of all ticket sales, leaving 80% for the presenter. This number is also up for negotiation. All merchandise sales will go directly to the bands.

EXPLANATION

All of the materials included in this booking packet have been specifically chosen and carefully created to best serve this tour! It is our main goal to accurately represent who Lawrence and Ripe are as bands through this packet. By putting in this effort, we are hoping to book presenters whose interests align with our bands and who want to bring a funky sound with a positive outlook to their venue.

The booking process will begin in July. Since Lawrence and Ripe are still on the rise, starting the booking process one year out will be plenty of time. Each month different tasks and deadlines need to be completed. This calendar will be used by all people in our higher management positions to facilitate an efficient and successful booking process.

BOOKING CALENDAR

JULY

- Preliminary meetings - Is touring realistic?
- Research potential destinations/venues.
- Design meetings to discuss marketing materials.

AUGUST

- Deadline for the design of marketing materials.
- Create calling/mailling lists.

SEPTEMBER

- Deadline for creation of marketing materials.
- Deadline for printing of marketing materials.

OCTOBER

- Mail brochures to potential presenters.
- Begin cold calls to potential presenters.

NOVEMBER

- Send booking packets to interested presenters.
- Follow up with somewhat interested presenters.

DECEMBER

- Begin to ask potential presenters more in depth technical questions.
- Start confirming bookings.

BOOKING CALENDAR

JANUARY

- Deadline for final conformations of bookings.
- Deadline for signed booking contracts.
- Start planning the travel logistics.

FEBRUARY

- Deadline for hotel bookings.
- Deadline for transportation booking.
- Create cast and crew contracts.

MARCH

- Deadline for all cast and crew contracts.
- Send advertisement materials to presenters.
- Launch March advertising plan

APRIL

- Bands have rehearsals.
- Launch April advertising plan.
- Confirm local crew at venues.

MAY

- Keep in contact with presenters.
- Launch May social media advertising plan.
- Load equipment onto trucks.

JUNE

- Go tour!

PRESBYTER DAV TABBASE

Company	Contact Name	Address	Phone	Email	Pricing and Rates	Technical Capabilities	Facility Details	Venue Capacity	Local Crew	Previous Performances	Yes/No/Maybe	When to contact again	Notes
Hatch Memorial Shell	Santa Claus	47 David G Mugar Way, Boston, MA 02108	617.626.1250	santa@hatchmemorialshell.com	\$5,000	sufficient sound equipment, lighting contracted in, sufficient power	Office space and green room available	10,000	yes	Boston Pops, Beethoven's 9th Symphony, The Virtuoso Orchestra	yes	asap	Typically they have orchestras perform in this space, but are very excited to host us in this space.
Jay Pritzker	Billy Joel	201 East Randolph Street Chicago, IL 60601	312.742.1168	billy@jaypritzker.com	\$6,500	Full lighting system is available, sound system is not what we normally use but will get the job done	Green room, dressing rooms, and catering available	11,000	yes	Chicago Gospel Music Festival, Chicago Jazz Festival	yes	asap	It took a little bit of back and forth, but we got the contract signed.
Power & Light District	Bruno Mars	50 East 13th Street, Suite 200 Kansas City, MO 64106	816.842.1045	bruno@panddistric.com	\$4,000	40ft LED screen, built in stage, house sound, staff provided, green room and dressing room available	Catering service, event staff provided, green room and dressing room available	8,000	yes	Randall King Wonderfuz, The Zeros, Tiston Martz	yes	asap	This is an unconventional space for a concert, but going to be super interesting!
Red Rocks Amphitheater	Jeannette Murietta	18300 W Alameda, Playw Morrison, CO 80465	720.865.2484	jeannette.murietta@drivegov.org	\$8,000	All technical requirements are met!	Green room, dressing rooms, and rehearsal spaces are available	9,545	yes	Zedd, Steve Miller Band, Pitbull, Amos Lee, Thomas Rhett	yes	asap	This is a venue we personally really wanted and they were very happy to make something happen!
Pinewood Bowl Theater	Tom Lorenz, General Manager	400 Pinnacle Arcan Drive Lincoln, NE 68508	402.904.4444	tlorenz@pinacledan.karema.com	\$6,000	(4) Spotlights, other lighting can be brought in per rider, sound is provided by a contractor, sufficient power, rigging available	potential catering contract with SAVOR	10,294	no	Earth, Wind & Fire, Stryx, Bon Iver, Goo Goo Dolls, ZZ Top	no	June 2023	This venue was booked for the dates we were wanting, but is one we could possibly reach out to in the future.
The Right Productions (The Archs)	Suliman Mausi, General Manager	2600 Awater Street Detroit, MI 48207	313.393.0292	smausi@rtpnow.com	\$7,000	All technical requirements are met!	Location is by the water	6000	yes	50 Cent, Ne-Yo, Soulja Boy Tell Em, Scree Wonder, Black Byrds, Nicki Minaj	yes	asap	They seemed super excited about us coming to their venue and said yes right away!
Tower Theatre	Billy Bob	425 NW 23rd Street Oklahoma City, OK 73103	405.708.6937	info@towertheatreokc.com	\$5,000	In house technical support if we require specific lighting or sound, 4K cinema screen.	Flexible seating plans, Office, studio, and residential spaces	964	yes	Jukebox the Ghost, Kevin Morfy, Magdalen Bay, Curb Land, Os Mutantes	maybe	January 2023	The Tower Theatre seemed like a great place and was potentially interested. The venue may be a little small for what we are trying to accomplish and not in the greatest location.

PRESENTER DATABASE EXPLANATION

The Presenter Database is an organizational tool for easy reference to potential presenters. This spreadsheet can be filled with presenters that have booked either of the bands previously, presenters that we have been in contact with in the past, but have never booked with before, or presenters that we have researched and reached out to on our own. It is essential to keep this document up to date so that it can be referenced and used to our advantage when speaking to potential presenters for our tour.

BOOKING PROCESS

Due to the size of Lawrence and Ripe and the newness of their groups, we will not be attending a booking conference and will instead be handling all booking activities internally. As the Tour Manager, our General Manager and I will take the lead in booking presenters. To start this process, we will look through all information from past tours, concerts, conversations, etc. that both bands have done or had in the past. Hopefully, we will be able to gain a starting point from this research to start making connections with potential presenters. With this information, combined with our Presenter Database, we will start to send emails and make cold calls. We will make these calls and send information to presenters in locations we are hoping to tour to and venues that would meet the needs of our requirements. Based on the presenters' interest, we will start to send out our Booking Packet and schedule meetings to discuss more information. If we can visit the venue/presenter in person, that would be preferred. This way we can get our first glimpse of the space. Once we get a more finalized list of presenters, contracts with technical riders will be sent out to the presenters and negotiations will begin. Through this process, we hope to be able to sign thirteen venues.

TECHNICAL QUESTIONNAIRE

TECHNICAL INFORMATION QUESTIONNAIRE



VENUE INFORMATION

Name of Venue/Performance Space _____

Address _____

City _____ State _____ Zip Code _____

Please provide parking information for buses and trucks at your venue. Include a map if necessary.

CONTACT INFORMATION

Please list any relevant contacts such as: facilities managers, front of house managers, head electricians, etc.

Contact 1

Name: _____ Position: _____

Email: _____ Phone: _____

Contact 2

Name: _____ Position: _____

Email: _____ Phone: _____

Contact 3

Name: _____ Position: _____

Email: _____ Phone: _____

TECHNICAL QUESTIONNAIRE

GENERAL INFORMATION

- A. Venue Capacity: _____
- B. Load-in Point (describe): _____

- C. Load-in Area (describe): _____

- D. Other Load-in specifications or typical issues

DRESSING ROOMS

- A. Total number of dressing rooms _____
- B. Where are the dressing rooms located? _____
- C. Describe the path from dressing rooms to stage _____

- D. Are the dressing rooms equipped with the following?
- ___Yes ___No (1) Full body length mirror
 - ___Yes ___No Make-up mirrors
 - ___Yes ___No Hot and cold running water
 - ___Yes ___No Toilets
 - ___Yes ___No Sinks
 - ___Yes ___No Paper products (toilet paper, paper towels, feminine products)
 - ___Yes ___No Sanitary products (hand soap and sanitizer)
 - ___Yes ___No 120 volt/20 amp outlets
 - ___Yes ___No (3) or more chairs
 - ___Yes ___No (1) rolling clothing rack
 - ___Yes ___No Page Monitors
 - ___Yes ___No Adequate heat/air conditioning

TECHNICAL QUESTIONNAIRE

STAGE DIMENSIONS

A. Stage

- a. Depth from front of apron to plaster line: _____
- b. Depth from plaster line to back wall: _____
- c. Wing space stage right: _____
- d. Wing space stage left: _____
- e. Height from stage floor to grid: _____
- f. List all usable stage entrances (with dimensions):

- g. Other comments on stage space: _____

FLY SYSTEM

- A. Do you have a fly system? _____ Yes _____ No
- B. If you have a fly system:
 - a. Type: _____
 - b. Total number of usable line sets _____
 - c. How close to the floor will the pipes come in? _____
 - d. The fly system is: _____ Single Purchase _____ Double Purchase
 _____ Motorized _____ Manual

MASKING

A. Legs

- a. How many pairs of legs are necessary to mask the stage? _____
- b. How many pairs of legs do you have available? _____
- c. What are their hanging dimensions? _____
- d. Material _____
- e. Color _____

TECHNICAL QUESTIONNAIRE

- f. Condition _____
- g. Are the legs permanently hung? _____

B. Borders or Teasers (overhead, horizontal masking drapes)

- a. How many borders are necessary to mask the stage? _____
- b. How many borders do you have available? _____
- c. What are their hanging dimensions? _____
- d. Material _____
- e. Color _____
- f. Condition _____
- g. Are the borders permanently hung? _____

C. Backings

- a. Do you have a curved cyc? ____ Yes ____ No
- b. Dimensions _____
- c. Material _____
- d. Color _____
- e. Condition _____
- f. Distance from the plaster line _____
- g. Is there a crossover behind the cyc? ____ Yes ____ No

D. Additional Comments:

TECHNICAL QUESTIONNAIRE

LIGHTING SYSTEM

A. Dimmers

- a. Brand name of dimmers _____
- b. Total number of dimmers available for use _____
- c. The system is _____ years old
- d. Condition of dimmers _____
- e. Reliability of dimmers _____

B. Control Board

- a. List brand name _____
- b. List model _____
- c. Is it memory, preset, or manual? _____
- d. Where is it located? _____
- e. Is there a remote control station? _____ Yes _____ No

C. Patch Panel

- a. How do you match dimmers? _____ Dimmer per circuit _____ Pin and plug, patch panel _____ Quick connect _____ Hard wired
- b. Brand name of each panel: _____
- c. Location: _____

D. Power Source

- a. Is there a company switch for tying-in road boards? _____ Yes _____ No
- b. If there is a company switch:
 - i. Is it three phase or single phase? _____
 - ii. Where is it located? _____
- c. If there is no company switch:
 - i. Where is the closest source of electricity to the stage? _____
 - ii. Describe the source _____

 - iii. Do you require your electrician to tie into this power source?
_____ Yes _____ No

TECHNICAL QUESTIONNAIRE

LIGHTING EQUIPMENT

A. Please list all lighting instruments available for use.

QUANTITY	TYPE	LENS DIAM.	FOCAL LENGTH	SINGLE/DOUBLE LENS	WATTAGE	BRAND

B. What type of connectors do you use?

- a. _____ 2 Pin (ungrounded)
- b. _____ 3 Pin (grounded)
- c. _____ 3 Pin (Hargelock)

C. Twist lock

- a. _____ 2 Prong (ungrounded)
- b. _____ 3 Prong (ground OUT)
- c. _____ 3 Prong (ground IN)

TECHNICAL QUESTIONNAIRE

LIGHTING POSITIONS

A. Onstage lighting positions

a. First electric

- i. Distance from plaster line _____
- ii. Number of circuits _____
- iii. Does it fly? ____ Yes ____ No
- iv. Permanently mounted instruments:

b. Second electric

- i. Distance from plaster line _____
- ii. Number of circuits _____
- iii. Does it fly? ____ Yes ____ No
- iv. Permanently mounted instruments:

c. Third electric

- i. Distance from plaster line _____
- ii. Number of circuits _____
- iii. Does it fly? ____ Yes ____ No
- iv. Permanently mounted instruments:

d. Fourth electric

- i. Distance from plaster line _____
- ii. Number of circuits _____
- iii. Does it fly? ____ Yes ____ No
- iv. Permanently mounted instruments:

e. Cyc Lighting

- i. Which pipe do you light your cyc? _____
- ii. Distance from pipe to cyc _____
- iii. What kind of instrument do you light your cyc with?
 1. Type of instrument _____

TECHNICAL QUESTIONNAIRE

2. Number of instruments _____
3. Wattage of each lamp _____

B. Front of house lighting positions

a. Beam slot #1

- i. Distance from plaster line _____
- ii. Height above stage level _____
- iii. Number of different circuits _____
- iv. Describe all permanently mounted instruments

b. Beam slot #2

- i. Distance from plaster line _____
- ii. Height above stage level _____
- iii. Number of different circuits _____
- iv. Describe all permanently mounted instruments

c. Beam slot #3

- i. Distance from plaster line _____
- ii. Height above stage level _____
- iii. Number of different circuits _____
- iv. Describe all permanently mounted instruments

d. Balcony Rail

- i. Distance from plaster line _____
- ii. Height above stage level _____
- iii. Number of different circuits _____
- iv. Describe all permanently mounted instruments

TECHNICAL QUESTIONNAIRE

SOUND SYSTEM

A. The sound produced by our sound system is: ____ Poor ____ Fair ____ Good
____ Excellent

B. Our sound system is: ____ Not reliable ____ Fairly reliable ____ Reliable
____ Extremely reliable

C. Amplifiers

- a. Brand Name _____ Model _____
- b. Age _____
- c. Condition _____
- d. Is there a stereo system? ____ Yes ____ No
- e. What is the wattage per channel? _____

D. Pre-Amplifiers

- a. Brand Name _____ Model _____
- b. Age _____
- c. Condition _____
- d. How many channels are available? _____
- e. Are bass and treble adjustable? ____ Yes ____ No
- f. Where is the control bar located? _____

E. Speakers

- a. Brand Name _____ Model _____
- b. Age _____
- c. Condition _____
- d. Describe the house system

- e. Describe the stage monitor system

F. Other relevant and usable sound equipment

TECHNICAL QUESTIONNAIRE

G. Communications

- a. Do you have a communication system? ____ Yes ____ No
- b. How does it operate? _____
- c. Brand Name _____
- d. Age _____
- e. Condition _____
- f. How many stations are there? _____
- g. Location _____

MISCELLANEOUS ITEMS

A. Stage Floor

- a. What is the stage surface made of? _____
- b. Can a smaller mobile stage be placed on top? ____ Yes ____ No

B. Wardrobe

- a. Are there dry cleaners nearby that you recommend? ____ Yes ____ No
 - i. Name: _____
 - ii. Address: _____
 - iii. Phone Number: _____
 - iv. Hours: _____
- b. Is there a laundromat nearby that you recommend? ____ Yes ____ No
 - i. Name: _____
 - ii. Address: _____
 - iii. Phone Number: _____
 - iv. Hours: _____

C. Comments/Areas for concern

- a. Please leave any other comments, diagrams, charts, or areas of concern about your performance space that may be helpful to "Lawrence & Ripe On Tour".

TECHNICAL QUESTIONNAIRE

Completed by:

(Name)

(Date)

(Phone)

(Email)

LETTER OF AGREEMENT

LETTER OF AGREEMENT



This letter acts as an agreement between Lawrence and Ripe (Known hereafter as the "Company") and The Mann Center (Known hereafter as the "Presenter") for the production of Lawrence & Ripe On Tour at The Mann Center (name of venue), in Philadelphia, Pennsylvania (city and state), on 06/26/2024 (dd/mm/2024).

I. SERVICES

- A. The Presenter agrees to engage in the listed services of the Company:
- B. The Company will provide one performance on the date of June 26, 2024.
Performances will occur at 8:00pm.

II. COMPENSATION

- A. The Presenter agrees to pay the Company the amount of 10,000 dollars.
Compensation will be made in two separate installments. One-half of the fee (\$5,000) will be paid to the Tour Manager, Annalesa Johnson, upon signing this contract, and the second half (\$5,000) will be paid before the ending of the last performance.
- B. The Presenter agrees to accept 75% of ticket sales, while 25% of sales will be given to The Company.
- C. Acceptable forms of payment include certified checks or direct deposits. Failure of payment will result in the cancellation of the performance and services listed above.

III. CANCELLATION

- A. Both the Company and the Presenter reserve the right to cease this agreement and all promised responsibilities without fault if the party gives written notice sixty (60) days before the first performance.
- IV. Both parties plan for the full contract to follow this letter by 03/26/2024 (dd/mm/yyyy).

Agreed to by:

Presenter (Print)

Presenter (Signature and Date)

Company (Print)

Company (Signature and Date)

CONTRACT

CONTRACT



Agreement made on this ____ day of _____, 20__ between Lawrence & Ripe On Tour (Known hereafter as the "Company"), and The Mann Center (Known hereafter as the "Presenter").

The Presenter agrees to engage in the following services of the Company and abide by the conditions stated below

I. SERVICES

- A. The Presenter agrees to engage in the listed services of the Company:
- B. The Company will provide one performance on the date of June 26, 2024.
Performances will occur at 8:00pm.

II. COMPENSATION

- A. The Presenter agrees to pay the Company the amount of 10,000 dollars.
Compensation will be made in two separate installments. One-half of the fee (\$5,000) will be paid to the Tour Manager, Annalesa Johnson, upon signing this contract, and the second half (\$5,000) will be paid before the ending of the last performance.
- B. The Presenter agrees to accept 75% of ticket sales, while 25% of sales will be given to The Company.
- C. Acceptable forms of payment include certified checks or direct deposits. Failure of payment will result in the cancellation of the performance and services listed above.

III. ADVERTISING

- A. The Company agrees to provide the Presenter with all marketing and promotional material by ____ day of _____, 20__. Any additional materials the Presenter would like to use to promote must be approved by the Company's Tour Manager before publication.

CONTRACT

IV. FORCE MAJEURE

- A. No party will be held liable for the failure to perform due to unforeseen circumstances. Examples of events include illness, death, natural disaster, fire, lockouts, accidents, strikes, or any other acts of God that are out of control of the Presenter and/or Company.

V. TRANSPORTATION

- A. The Company will provide all its transportation. The Presenter will have to provide a viable loading dock and guaranteed parking spots for all Company vehicles, including buses and trucks.

VI. COMPLEMENTARY TICKETS

- A. The Presenter agrees to provide fifteen (15) complimentary tickets to each performance.

VII. SUBCONTRACTING

- A. The Presenter may not book any other events during the time frame the Company will be residing in the Presenter's venue. This spans from the first day of load-in until the strike is completed.

VIII. TECHNICAL RIDER

- A. The Presenter agrees to all items listed within the Technical Rider and will provide the necessities to the Company. This will be at the expense of the Presenter

IX. CANCELLATION

- A. Both the Company and the Presenter reserve the right to cease this agreement and all promised responsibilities without fault if the party gives written notice sixty (60) days before the first performance.

Agreed to by:

Presenter (Print)

Presenter (Signature and Date)

Company (Print)

Company (Signature and Date)

TECHNICAL RIDER

TECHNICAL RIDER



Addendum to Contract between Lawrence & Ripe On Tour (known hereafter as the "Company") and The Mann Center (Known hereafter as the "Presenter").

The Presenter agrees to the following requirements of the Company stated below:

I. PERFORMANCE SPACE

- A. The Presenter will provide a floor space with at least 60' x 40' of usable stage space.
 - 1. The Presenter will provide a floor space that is compatible with a 16' x 10' portable stage riser.
- B. The Company will have exclusive access to the venue during the run of the show.
- C. The Presenter will make sure all agreed areas of the venue are cleaned before the arrival of The Company.

II. FRONT OF HOUSE

- A. The Presenter agrees to provide space for three 10' x 10' canopy tents for merchandise sales.
 - 1. The Presenter agrees to provide 3 folding tables for merchandise sales.
 - 2. The Presenter agrees to provide power to merchandise tables.
- B. The Presenter also agrees to provide security for all entrances and exits.

III. CREW

- A. The services of the following local stagehands will be required by the Company:
 - 1. Load-in
 - a) Five (5) truck loaders
 - b) Two (2) sound
 - c) Two (2) electricians
 - d) Local crew will be called two hours prior to the start of load in and will be on call when needed.

TECHNICAL RIDER

2. Performance

- a) One (1) sound
- b) One (1) electrician
- c) Local crew will be called two hours prior to the start of the show and will be on call when needed.

2. Load-out

- a) Five (5) truck loaders
- b) Two (2) sound
- c) Two (2) electricians
- d) Local crew will be called two hours prior to the start of load out and will be on call when needed.

IV. LOAD-IN

- A. Load-in will begin on _____ 2024 at _____ am.
- B. Load-in will last a minimum of four hours.

V. LOAD-OUT

- A. Load-out will begin immediately following the end of or last performance.
- B. Load-out will last a minimum of four hours.

VI. LIGHTING

- A. The Presenter agrees to provide all elements required by the lighting designer of the Company. All elements must be in good working condition.
- B. The Company will provide:
 - 1. All moving light instruments
 - 2. Light board for movers
 - 3. Gels
 - 4. Cabling
- C. The Presenter will provide:
 - 1. Sufficient amount of static lights to create general stage washes.
 - 2. Light board for static instruments
 - 3. Cabling
 - 4. Sufficient power for both moving and static lights
- D. Instruments must be patched according to the attached Light Plot. Static lighting equipment must be hung, cabled, patched, color cut and in place, prior to the Company's arrival.

TECHNICAL RIDER

VII. SOUND

- A. The Presenter agrees to provide all elements required by the sound designer of the Company. All elements must be in good working condition.
- B. The Company will provide:
 - 1. Sound board compatible, Bluetooth instrument microphones
 - 2. Any microphones worn on a performers body
- C. The Presenter will provide:
 - 1. Eight (8) handheld microphones
 - 2. A sound board that is compatible with the Company's equipment, with at least 36 channels.

VIII. ELECTRICITY

- A. The Presenter agrees to provide at least 150 amps of electrical power that is required for all technical needs of the show. In addition, the Presenter will have a backup generator of at least 3250 kW in case of an emergency.

IX. TECH / SOUND REHEARSAL

- A. Tech and sound rehearsal will commence three (3) hours prior to the start time of the show.

X. BACKSTAGE

- A. The Presenter agrees to provide three separate dressing rooms. All dressing rooms must be well lit, clean, with a bathroom, and outlets. All dressing rooms must be on the same floor level as the stage. The dressing rooms must be large enough to safely accommodate seven (7) people in the room. All dressing rooms will be secured and reserved for the singers and musicians from Lawrence and Ripe.
 - 1. All dressing rooms must be equipped with enough tables, chairs, and mirrors to accommodate seven (7) people in the room.
- B. The Presenter agrees to provide a large green room. This room must be well lit, clean, with a bathroom, outlets, mini-fridge with 16 fluid ounce water bottles, and comfortable places to sit. This space will be secured and reserved for the singers and musicians from Lawrence and Ripe.

Agreed to by:

Presenter (Print)

Presenter (Signature and Date)

Company (Print)

Company (Signature and Date)

PROMOTIONAL CALENDAR

JANUARY

- Review any current marketing materials.
- Develop the marketing plan.
- Create promotional timeline.
- Video/photo shoot.

FEBRUARY

- Create a press kit for presenters.
- Verify social media campaign.
- Clarify any questions with band leads.
- Finalize tour website.

MARCH

- Send press kits to presenters.
- Reach out to all media contacts.
- Check in with presenter/ask if they need help.

APRIL

- Send press releases to media contacts.
- Mail out materials.
- Schedule local interviews.
- Send all dates to newspapers.

MAY

- Check in with presenters and media contacts.
- Post count downs to the shows.
- Confirm local interviews.

JUNE

- Go tour!
- Post social media content in each location.
- Post behind the scenes content.
- Local interviews.

PRESS RELEASE

PRESS RELEASE



New York City, NY

For Immediate Release

For the first time ever, Lawrence and Ripe will be touring the country to bring their revamped jazz sound to everyone. See them both June 3rd - July 1st 2023!

Lawrence is a brother/sister band founded in New York City and based on their shared love for soul and pop music. Together, throughout their lives, they added friends to the group to create an eight-piece band. Since their inception, Lawrence has gained a large following that love their "high-energy, keyboard-driven sound, which features tight, energetic horns and explosive lead vocals". Now with five released albums, Lawrence is on their way to making themselves the new pop sound of their generation!

"Lawrence is carefully carving out a place for themselves in pop music and redefining the genre along the way."

- Femme Riot

A shared love of jazz and jam bands is what created the up-and-coming band Ripe. This is a seven-piece group originally from Boston that is excited to share their groove with all new audiences. Ripe has created an interesting mix of "groove-centric, horn-heavy, improvisational jam music with pop-centered melodies". Their style is something you just latch onto. With one album and multiple EPs, Ripe is ready to take on this tour and gain all the experience and exposure they can!

"Seven-man band Ripe held the musical equivalent of a homecoming game over the weekend."

- The Tech

Make this summer one to remember and experience all the Lawrence & Ripe On Tour has to offer! For any further questions or interview inquiries please refer to Tour Manager Annalesa Johnson.

Contact: Annalesa Johnson, Tour Manager
Phone: (123)456-7890
Email: annalesarjohnson@L&Rontour.com

PROMOTIONAL CALENDAR

This promotional calendar will be used by the Tour Manager and the Marketing team to keep track of all of the marketing and promotional endeavors during the pre-production period and throughout the tour. This calendar is a broad overview of all of the things that will occur during this time. It will be used as a checklist during the months prior to the tour. Our marketing team will have their own, more in depth version of this calendar. They will be in charge of the finer details concerning marketing.

PRESS KIT

The Press Kit will be created and sent out to help facilitate a cohesive brand and consistent marketing for tour. It will be sent to presenters, local news/radio stations, local newspapers, and other entities specific to a tour location. Sending out this kit will help to ensure that all of our presenters will have the adequate marketing materials and it will always align with the artistic vision of both Lawrence and Ripe.

Both bands have a unique brand and we are passionate about portraying them in the same light they have worked so hard to create. The Press Kit will be sent out in physical form, but will also be made available on our tour website for download. The Kit will include:

- Press Release
- Bios of both Lawrence and Ripe
- Posters, flyers, and brochures
- All promotional photos in high resolution
 - Download available
- Audio files from previous shows

MANAGER'S TIMETABLE

As the Tour Manager of Lawrence & Ripe On Tour, I am responsible for keeping all the schedules organized. The Manager's Timetable is a valuable resource that has all the schedules in one place.

The timetable begins with a more vague monthly view that leads up to the start of the tour. It includes booking activities, promotional activities, and important meetings.

Then it transitions into a much more detailed, day-to-day schedule once the tour launches. This portion of the timetable includes transportation details, location, call times, load-in, load-out, showtime, and days off/personal time.

July 2023

- Preliminary meetings - is touring realistic?
- Research potential destinations/venues
- Design meetings to discuss marketing materials
- Set schedule for the entire pre-production and tour process
- Start design of booking materials
- Get total spending amount from bands

August 2023

- Deadline for the design of marketing materials
- Create calling/mailling lists
- Propose budget to bands
- Look at first draft of marketing materials
- Look at first draft of booking materials

MANAGER'S TIMETABLE

September 2023

- Deadline for creation of marketing materials
- Deadline for creation of booking materials
- Send booking materials to printers
- Update presenter and mailing list
- Gather contact information of potential presenters

October 2023

- Mail brochures to potential presenters
- Begin cold calls to potential presenters
- Follow up with interested presenters
- Write base contract for potential presenters

November 2023

- Send booking packets to interested presenters
- Follow up with somewhat interested presenters
- Begin to ask potential presenters more in depth technical questions
- Start confirming bookings

December 2023

- Mail out contracts to presenters
- Begin negotiations with presenters
- Review presenter's answers to technical questions
- Start creation of tour website

January 2024

- Review any current marketing materials provided by bands
- Develop the marketing plan combining both bands
- Create promotional timeline
- Video/photo shoot
- Deadline for final conformations of bookings
- Deadline for signed booking contracts
- Start planning the travel logistics

MANAGER'S TIMETABLE

February 2024

- Create a press kit for presenters
- Verify social media campaign plans
- Clarify any questions with band leads
- Finalize tour website
- Deadline for hotel bookings
- Deadline for transportation booking
- Create cast and crew contracts
- Begin negotiations for cast and crew contracts

March 2024

- Send press kits to presenters
- Reach out to all media contacts
- Check in with presenter/ask if they need help
- Deadline for all cast and crew contracts
- Send advertisement materials to presenters
- Launch March advertising plan
- Compare equipment owned by bands

April 2024

- Send press releases to media contacts
- Mail out materials
- Schedule local interviews
- Send all dates to newspapers
- Bands have rehearsals
- Launch April advertising plan
- Confirm local crew at venues

May 2024

- Check in with presenters and media contacts
- Post count downs to the shows
- Confirm local interviews
- Keep in contact with presenters
- Launch May social media advertising plan
- Load equipment onto trucks

MANAGER'S TIMETABLE

When	What Cast Crew	Who	Where	Notes
June 1				
6:00 AM	Sleepy time			
7:00 AM				
8:00 AM	Load equipment	Lawrence CREW	Loading dock	
9:00 AM				
10:00 AM				
11:00 AM				
12:00 PM				
1:00 PM	Depart to Boston	Lawrence CAST and CREW		Bus travel
2:00 PM				
3:00 PM				
4:00 PM				
5:00 PM				
6:00 PM	Arrive at hotel	Lawrence CAST and CREW	Mariott	
7:00 PM	First Company Dinner!!	CAST and CREW	Faccia Brutta	
8:00 PM				
9:00 PM	Personal time	CAST and CREW		
10:00 PM				
11:00 PM	Sleepy time	CAST and CREW	Mariott	
12:00 AM				
1:00 AM				
2:00 AM				
3:00 AM				
4:00 AM				
5:00 AM				

June 2					
6:00 AM	Sleepy time		CAST and CREW	Mariott	
7:00 AM					
8:00 AM	Band bonding time, personal time	Tour the space	CREW	Hatch Memorial Shell	
9:00 AM		Load in	CREW	Hatch Memorial Shell	
10:00 AM					
11:00 AM	Lunch break				
12:00 PM	Ripe rehearsal time	Lunch break	Ripe CAST	Hatch Memorial Shell	
1:00 PM		Load in	CREW, Lawrence CAST		
2:00 PM					
3:00 PM					
4:00 PM	Lawrence rehearsal time				
5:00 PM					
6:00 PM	Company Dinner!!		CAST and CREW	Yvonne's	
7:00 PM					
8:00 PM	Personal time		CAST and CREW		
9:00 PM					
10:00 PM					
11:00 PM					
12:00 AM	Sleepy time		CAST and CREW	Mariott	
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

MANAGER'S TIMETABLE

When	What		Who	Where	Notes
Cast	Crew				
June 3					
6:00 AM	Sleepy time		CAST and CREW	Mariott	
7:00 AM	Personal time	Tech Rehearsal	CREW	Hatch Memorial Shell	
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM	Lunch break		CREW		
12:00 PM	Last preparations before mic check		CAST and CERW	Hatch Memorial Shell	
2:00 PM	Microphone check		Ripe CAST and CREW	Hatch Memorial Shell	
3:00 PM			Lawrence CAST and CREW		
4:00 PM	Dinner break		CAST and CREW		
5:00 PM	Final preparations		CAST and CREW	Hatch Memorial Shell	
6:00 PM	Ripe GO		CAST and CREW	Hatch Memorial Shell	
7:00 PM					
8:00 PM	Lawrence GO		CAST and CREW	Hatch Memorial Shell	
9:00 PM	Personal time	Strike	CREW	Hatch Memorial Shell	
10:00 PM					
11:00 PM					
12:00 AM					
1:00 AM	Sleepy time	Travel equipment	DRIVER	To Detroit	Cast and crew sleepy time
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

June 4					
6:00 AM	Depart for airport	Travel equipment	CAST and CREW	To Detroit	Driver w/ equipment
7:00 AM	Fly to Detroit				
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM					
12:00 PM	Arrive at hotel		CAST and CREW	Hilton	
1:00 PM	Lunch break		CAST and CREW		
2:00 PM					
3:00 PM	Personal time	Load in	CREW		
4:00 PM					
5:00 PM					
6:00 PM	Dinner break		CAST and CREW		
7:00 PM	Personal time	Load in	CREW		
8:00 PM					
9:00 PM					
10:00 PM					
11:00 PM					
12:00 AM	Sleepy time		CAST and CREW		
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

MANAGER'S TIMETABLE

When	What		Who	Where	Notes
Cast		Crew			
June 5					
6:00 AM	Sleepy time		CAST and CREW	Hilton	
7:00 AM	Personal time	Tech Rehearsal	CREW	The Aretha	
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM	Lunch break		CAST and CREW		
12:00 PM	Last preparations before mic check		CAST and CREW	The Aretha	
2:00 PM	Microphone check		Lawrence CAST and CREW	The Aretha	
3:00 PM			Ripe CAST and CREW		
4:00 PM	Dinner break		CAST and CREW		
5:00 PM	Final preparations		CAST and CREW		
6:00 PM	Ripe GO		CAST and CREW	The Aretha	
7:00 PM	Lawrence GO		CAST and CREW	The Aretha	
8:00 PM					
9:00 PM					
10:00 PM	Travel to Chicago	Strike	CREW	The Aretha	Cast travel to Chicago
11:00 PM					
12:00 AM					
1:00 AM					
2:00 AM	Check into hotel	Travel equipment	DRIVER	To Chicago	Cast leave for Chicago, Crew leave when strike is done, Mariott hotel
3:00 AM					
4:00 AM					
5:00 AM	Sleepy time				

June 6					
6:00 AM	Sleepy time		CAST and CREW	Mariott	
7:00 AM	Personal time	Tech Rehearsal	CREW	Jay Pritzker	
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM	Lunch break		CAST and CREW		
12:00 PM	Last preparations before mic check		CAST and CREW	Jay Pritzker	
1:00 PM	Microphone check		Lawrence CAST and CREW	Jay Pritzker	
2:00 PM			Ripe CAST and CREW		
3:00 PM	Dinner break		CAST and CREW		
4:00 PM	Final preparations		CAST and CREW	Jay Pritzker	
5:00 PM	Ripe GO		CAST and CREW	Jay Pritzker	
6:00 PM	Lawrence GO		CAST and CREW	Jay Pritzker	
7:00 PM					
8:00 PM					
9:00 PM					
10:00 PM	Personal time	Strike	CREW	Jay Pritzker	
11:00 PM					
12:00 AM	Sleepy time	Travel equipment	DRIVER	To Kansas City	Cast and crew sleepy time
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

MANAGER'S TIMETABLE

When	What Cast Crew	Who	Where	Notes
June 7				
6:00 AM	Depart for airport	CAST and CREW		
7:00 AM	Fly to Detroit	CAST and CREW		
8:00 AM				
9:00 AM				
10:00 AM				
11:00 AM	Arrive at hotel	CAST and CREW	Hilton	
12:00 PM				
1:00 PM				
2:00 PM				
3:00 PM	Personal time	Load in	CREW	Power & Light
4:00 PM		Dinner break	CREW	
5:00 PM				
6:00 PM		Load in	CREW	Power & Light
7:00 PM				
8:00 PM				
9:00 PM				
10:00 PM				
11:00 PM				
12:00 AM	Sleepy time	CAST and CREW	Hilton	
1:00 AM				
2:00 AM				
3:00 AM				
4:00 AM				
5:00 AM				

June 8				
6:00 AM	Sleepy time	CAST and CREW	Hilton	
7:00 AM				
8:00 AM				
9:00 AM	Personal day	CAST and CREW		
10:00 AM				
11:00 AM				
12:00 PM				
1:00 PM				
2:00 PM				
3:00 PM				
4:00 PM				
5:00 PM				
6:00 PM				
7:00 PM				
8:00 PM				
9:00 PM				
10:00 PM				
11:00 PM				
12:00 AM	Sleepy time	CAST and CREW	Hilton	
1:00 AM				
2:00 AM				
3:00 AM				
4:00 AM				
5:00 AM				

MANAGER'S TIMETABLE

When	What		Who	Where	Notes
Cast	Crew				
June 9					
6:00 AM	Sleepy time		CAST and CREW	Mariott	
7:00 AM	Personal time	Tech Rehearsal	CREW	Power & Light	
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM	Lunch break		CAST and CREW		
12:00 PM	Last preparations before mic check		CAST and CREW	Power & Light	
1:00 PM	Microphone check		Lawrence CAST and CREW	Power & Light	
2:00 PM			Ripe CAST and CREW		
3:00 PM			CAST and CREW		
4:00 PM	Dinner break		CAST and CREW		
5:00 PM	Final preparations		CAST and CREW	Power & Light	
6:00 PM	Ripe GO		CAST and CREW	Power & Light	
7:00 PM	Lawrence GO		CAST and CREW	Power & Light	
8:00 PM	Personal time	Strike	CREW	Power & Light	
9:00 PM					
10:00 PM					
11:00 PM	Drive to Denver	Travel equipment	DRIVER	To Denver	Cast and crew drive to denver
12:00 AM					
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

June 10					
6:00 AM	Drive to Denver	Travel equipment	CAST and CREW	To Denver	Driver w/ equipment
7:00 AM			CAST and CREW	Hyatt	
8:00 AM	Check into hotel		CAST and CREW		
9:00 AM	Personal time		CAST and CREW		
10:00 AM			CAST and CREW		
11:00 AM			CAST and CREW		
12:00 PM	Lunch break	CAST and CREW			
1:00 PM	Personal time	CAST and CREW			
2:00 PM					
3:00 PM					
4:00 PM					
5:00 PM					
6:00 PM	Company dinner!!	CAST and CREW		Yard House	
7:00 PM					
8:00 PM					
9:00 PM	Personal time	CAST and CREW			
10:00 PM					
11:00 PM					
12:00 AM	Sleepy time	CAST and CREW			
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

MANAGER'S TIMETABLE

When	What		Who	Where	Notes
Cast	Crew				
June 11					
6:00 AM	Sleepy time		CAST and CREW	Mariott	
7:00 AM	Personal time	Tech Rehearsal	CREW	Power & Light	
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM	Lunch break		CAST and CREW		
12:00 PM	Last preparations before mic check		CAST and CREW	Power & Light	
2:00 PM	Microphone check		Lawrence CAST and CREW	Power & Light	
3:00 PM			Ripe CAST and CREW		
4:00 PM	Dinner break		CAST and CREW		
5:00 PM	Final preparations		CAST and CREW	Power & Light	
6:00 PM	Ripe GO		CAST and CREW	Power & Light	
7:00 PM	Lawrence GO		CAST and CREW	Power & Light	
8:00 PM	Pack personal things	Strike	CAST and CREW	Power & Light	Cast drive to salt lake, crew leave after strike, driver with equipment
9:00 PM					
10:00 PM	Drive to Salt Lake City	Travel equipment	DRIVER	To Salt Lake City	
11:00 PM					
12:00 AM					
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

June 12					
6:00 AM	Drive to Salt Lake City	Travel equipment	CAST and CREW		
7:00 AM					
8:00 AM	Check into hotel		CAST and CREW	Hilton	
9:00 AM	Personal time		CAST and CREW		
10:00 AM					
11:00 AM					
12:00 PM	Lunch break	CAST and CREW			
1:00 PM	Personal time	CAST and CREW			
2:00 PM					
3:00 PM					
4:00 PM					
5:00 PM					
6:00 PM	Company dinner!!	CAST and CREW	Settebello Pizzeria		
7:00 PM					
8:00 PM					
9:00 PM	Personal time	CAST and CREW			
10:00 PM					
11:00 PM					
12:00 AM	Sleepy time	CAST and CREW	Hilton		
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

MANAGER'S TIMETABLE

When	What		Who	Where	Notes
	Cast	Crew			
June 13					
6:00 AM	Sleepy time		CAST and CREW	Hilton	
7:00 AM	Personal time	Tech Rehearsal	CREW	Red Butte Garden	
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM	Lunch break		CAST and CREW		
12:00 PM	Last preparations before mic check		CAST and CREW	Red Butte Garden	
2:00 PM	Microphone check		Lawrence CAST and CREW	Red Butte Garden	
3:00 PM			Ripe CAST and CREW		
4:00 PM	Dinner break		CAST and CREW		
5:00 PM	Final preparations		CAST and CREW	Red Butte Garden	
6:00 PM	Ripe GO		CAST and CREW	Red Butte Garden	
7:00 PM	Lawrence GO		CAST and CREW	Red Butte Garden	
8:00 PM	Strike		CREW	Red Butte Garden	
9:00 PM	Personal time				
10:00 PM					
11:00 PM	Sleepy time	Travel equipment	DRIVER	To Seattle	Cast and crew sleepy time
12:00 AM					
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

June 14					
6:00 AM	Depart for airport	Travel equipment	CAST and CREW		
7:00 AM	Fly to Seattle		CAST and CREW		
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM					
12:00 PM	Arrive at hotel		CAST and CREW	Hyatt	
1:00 PM	Lunch break	CAST and CREW			
2:00 PM					
3:00 PM	Personal time	Load in	CREW	The Vera Project	
4:00 PM		Dinner break	CREW		
5:00 PM					
6:00 PM		Load in	CREW	The Vera Project	
7:00 PM					
8:00 PM					
9:00 PM					
10:00 PM	Sleepy time		CAST and CREW	Hyatt	
11:00 PM					
12:00 AM					
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

MANAGER'S TIMETABLE

When	What Cast Crew	Who	Where	Notes
June 15				
6:00 AM	Sleepy time	CAST and CREW	Hyatt	
7:00 AM				
8:00 AM				
9:00 AM	Personal day	CAST and CREW		
10:00 AM				
11:00 AM				
12:00 PM				
1:00 PM				
2:00 PM				
3:00 PM				
4:00 PM				
5:00 PM				
6:00 PM				
7:00 PM				
8:00 PM				
9:00 PM				
10:00 PM				
11:00 PM				
12:00 AM	Sleepy time	CAST and CREW	Hyatt	
1:00 AM				
2:00 AM				
3:00 AM				
4:00 AM				
5:00 AM				

June 16									
6:00 AM	Sleepy time		CAST and CREW	Hyatt					
7:00 AM	Personal time	Tech Rehearsal	CREW	The Vera Project					
8:00 AM									
9:00 AM									
10:00 AM									
11:00 AM	Lunch break		CAST and CREW						
12:00 PM									
1:00 PM	Last preparations before mic check		CAST and CREW	The Vera Project					
2:00 PM	Microphone check		Lawrence CAST and CREW	The Vera Project					
3:00 PM			Ripe CAST and CREW						
4:00 PM	Dinner break		CAST and CREW						
5:00 PM	Final preparations		CAST and CREW	The Vera Project					
6:00 PM	Ripe GO		CAST and CREW	The Vera Project					
7:00 PM									
8:00 PM	Lawrence GO		CAST and CREW	The Vera Project					
9:00 PM									
10:00 PM	Personal time	Strike	CREW	The Vera Project					
11:00 PM									
12:00 AM	Sleepy time					Travel equipment	DRIVER	To San Francisco	Cast and crew sleepy time
1:00 AM									
2:00 AM									
3:00 AM									
4:00 AM									
5:00 AM									

MANAGER'S TIMETABLE

When	What		Who	Where	Notes
Cast	Crew				
June 17					
6:00 AM	Depart for airport	Travel equipment	CAST and CREW		
7:00 AM	Fly to San Francisco		CAST and CREW		
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM	Arrive at hotel		CAST and CREW	Mariott	
12:00 PM					
1:00 PM	Lunch break	CAST and CREW			
2:00 PM					
3:00 PM	Personal time	Load in	CREW	The Chapel	
4:00 PM		Dinner break	CREW		
5:00 PM					
6:00 PM		Load in	CREW	The Chapel	
7:00 PM					
8:00 PM					
9:00 PM					
10:00 PM	Sleepy time	CAST and CREW	Mariott		
11:00 PM					
12:00 AM					
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

June 18					
6:00 AM	Sleepy time		CAST and CREW	Mariott	
7:00 AM	Personal time	Tech Rehearsal	CREW	The Chapel	
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM	Lunch break		CAST and CREW		
12:00 PM					
1:00 PM	Last preparations before mic check		CAST and CREW	The Chapel	
2:00 PM	Microphone check		Lawrence CAST and CREW	The Chapel	
3:00 PM			Ripe CAST and CREW		
4:00 PM	Dinner break		CAST and CREW		
5:00 PM	Final preparations		CAST and CREW	The Chapel	
6:00 PM	Ripe GO		CAST and CREW	The Chapel	
7:00 PM					
8:00 PM	Lawrence GO		CAST and CREW	The Chapel	
9:00 PM					
10:00 PM	Pack personal things	Strike	CAST and CREW	The Chapel	Cast drive to Los Angeles, crew leave after strike, driver with equipment
11:00 PM	Drive to Los Angeles		CREW	The Chapel	
12:00 AM					
1:00 AM					
2:00 AM		Travel equipment	DRIVER	To Los Angeles	
3:00 AM					
4:00 AM					
5:00 AM					

MANAGER'S TIMETABLE

When	What		Who	Where	Notes
	Cast	Crew			
June 19					
6:00 AM	Drive to Los Angeles	Sleepy time	CAST and CREW		
7:00 AM	Check into hotel	Tech Rehearsal	CREW	Hilton	
8:00 AM	Personal time				
9:00 AM					
10:00 AM					
11:00 AM					
12:00 PM	Lunch break				
1:00 PM	Last preparations before mic check		CAST and CREW	The Vera Project	
2:00 PM	Microphone check		Lawrence CAST and CREW	The Vera Project	
3:00 PM			Ripe CAST and CREW		
4:00 PM	Dinner break		CAST and CREW		
5:00 PM	Final preparations		CAST and CREW	The Vera Project	
6:00 PM	Ripe GO		CAST and CREW	The Vera Project	
7:00 PM					
8:00 PM	Lawrence GO		CAST and CREW	The Vera Project	
9:00 PM					
10:00 PM	Personal time	Strike	CREW	The Vera Project	
11:00 PM					
12:00 AM					
1:00 AM	Sleepy time	Travel equipment	DRIVER	To Austin	Cast and crew sleepy time
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

June 20					
6:00 AM	Depart for airport	Travel equipment	CAST and CREW		
7:00 AM	Fly to Austin		CAST and CREW		
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM					
12:00 PM	Arrive at hotel		CAST and CREW	Mariott	
1:00 PM	Lunch break	CAST and CREW			
2:00 PM					
3:00 PM	Personal time	Load in	CREW	Skyline Theater	
4:00 PM		Dinner break	CREW		
5:00 PM					
6:00 PM		Load in	CREW	Skyline Theater	
7:00 PM					
8:00 PM					
9:00 PM					
10:00 PM					
11:00 PM					
12:00 AM	Sleepy time		CAST and CREW	Mariott	
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

MANAGER'S TIMETABLE

When	What Cast Crew	Who	Where	Notes
June 21				
6:00 AM	Sleepy time	CAST and CREW	Hyatt	
7:00 AM				
8:00 AM				
9:00 AM	Personal day	CAST and CREW		
10:00 AM				
11:00 AM				
12:00 PM				
1:00 PM				
2:00 PM				
3:00 PM				
4:00 PM				
5:00 PM				
6:00 PM				
7:00 PM				
8:00 PM				
9:00 PM				
10:00 PM				
11:00 PM				
12:00 AM	Sleepy time	CAST and CREW	Hyatt	
1:00 AM				
2:00 AM				
3:00 AM				
4:00 AM				
5:00 AM				

June 22					
6:00 AM	Sleepy time		CAST and CREW	Hyatt	
7:00 AM	Personal time	Tech Rehearsal	CREW	Skyline Theater	
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM	Lunch break		CAST and CREW		
12:00 PM					
1:00 PM	Last preparations before mic check		CAST and CREW	Skyline Theater	
2:00 PM	Microphone check		Lawrence CAST and CREW	Skyline Theater	
3:00 PM			Ripe CAST and CREW		
4:00 PM	Dinner break		CAST and CREW		
5:00 PM	Final preparations		CAST and CREW	Skyline Theater	
6:00 PM	Ripe GO		CAST and CREW	Skyline Theater	
7:00 PM					
8:00 PM	Lawrence GO		CAST and CREW	Skyline Theater	
9:00 PM					
10:00 PM	Pack personal things	Strike	CAST and CREW	Skyline Theater	Cast drive to New Orleans, crew leave after strike, driver with equipment
11:00 PM	Drive to New Orleans		CREW	Skyline Theater	
12:00 AM					
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM	Travel equipment	DRIVER	To New Orleans		
5:00 AM					

MANAGER'S TIMETABLE

When	What		Who	Where	Notes
Cast	Crew				
June 23					
6:00 AM	Drive to New Orleans	Tech Rehearsal	CREW	The Fillmore	
7:00 AM					
8:00 AM					
9:00 AM	Check into hotel				
10:00 AM					
11:00 AM	Lunch break				
12:00 PM	Last preparations before mic check		CAST and CREW	The Fillmore	
1:00 PM	Microphone check		Lawrence CAST and CREW	The Fillmore	
2:00 PM			Ripe CAST and CREW		
3:00 PM	Dinner break		CAST and CREW		
4:00 PM	Final preparations		CAST and CREW	The Fillmore	
5:00 PM	Ripe GO		CAST and CREW	The Fillmore	
6:00 PM	Lawrence GO		CAST and CREW	The Fillmore	
7:00 PM					
8:00 PM					
9:00 PM					
10:00 PM	Personal time	Strike	CREW	The Fillmore	
11:00 PM					
12:00 AM	Sleepy time				
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

June 24					
6:00 AM	Depart for airport	Travel equipment	CAST and CREW		
7:00 AM	Fly to Philadelphia		CAST and CREW		
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM					
12:00 PM	Arrive at hotel		CAST and CREW	Hilton	
1:00 PM	Lunch break	CAST and CREW			
2:00 PM					
3:00 PM	Personal time	Load in	CREW	The Fillmore	
4:00 PM		Dinner break	CREW		
5:00 PM					
6:00 PM		Load in	CREW	The Fillmore	
7:00 PM					
8:00 PM					
9:00 PM					
10:00 PM					
11:00 PM	Sleepy time	CAST and CREW	Hilton		
12:00 AM					
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

MANAGER'S TIMETABLE

When	What Cast Crew	Who	Where	Notes
June 25				
6:00 AM	Sleepy time	CAST and CREW	Hilton	
7:00 AM				
8:00 AM				
9:00 AM	Personal day	CAST and CREW		
10:00 AM				
11:00 AM				
12:00 PM				
1:00 PM				
2:00 PM				
3:00 PM				
4:00 PM				
5:00 PM				
6:00 PM				
7:00 PM				
8:00 PM				
9:00 PM				
10:00 PM				
11:00 PM				
12:00 AM	Sleepy time	CAST and CREW	Hilton	
1:00 AM				
2:00 AM				
3:00 AM				
4:00 AM				
5:00 AM				

June 26					
6:00 AM	Sleepy time		CAST and CREW	Hyatt	
7:00 AM	Personal time	Tech Rehearsal	CREW	The Fillmore	
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM	Lunch break		CAST and CREW		
12:00 PM					
1:00 PM	Last preparations before mic check		CAST and CREW	The Fillmore	
2:00 PM	Microphone check		Lawrence CAST and CREW	The Fillmore	
3:00 PM			Ripe CAST and CREW		
4:00 PM	Dinner break		CAST and CREW		
5:00 PM	Final preparations		CAST and CREW	The Fillmore	
6:00 PM	Ripe GO		CAST and CREW	The Fillmore	
7:00 PM					
8:00 PM	Lawrence GO		CAST and CREW	The Fillmore	
9:00 PM					
10:00 PM	Personal time	Strike	CAST and CREW	The Fillmore	Driver with equipment
11:00 PM			CREW	The Fillmore	
12:00 AM					
1:00 AM	Sleepy time	Travel equipment			
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

MANAGER'S TIMETABLE

When	What Cast Crew	Who	Where	Notes
June 27				
6:00 AM	Sleepy time	CAST and CREW	Hyatt	
7:00 AM				
8:00 AM	Drive to NYC	CAST and CREW	To NYC	
9:00 AM				
10:00 AM	Personal day	CAST and CREW		
11:00 AM				
12:00 PM				
1:00 PM				
2:00 PM				
3:00 PM				
4:00 PM				
5:00 PM				
6:00 PM				
7:00 PM				
8:00 PM				
9:00 PM				
10:00 PM				
11:00 PM				
12:00 AM	Sleepy time	CAST and CREW	Mariott	
1:00 AM				
2:00 AM				
3:00 AM				
4:00 AM				
5:00 AM				

June 28				
6:00 AM	Sleepy time	CAST and CREW	Hilton	
7:00 AM				
8:00 AM	Personal day	CAST and CREW		
9:00 AM				
10:00 AM				
11:00 AM				
12:00 PM				
1:00 PM				
2:00 PM				
3:00 PM				
4:00 PM				
5:00 PM				
6:00 PM				
7:00 PM				
8:00 PM				
9:00 PM				
10:00 PM				
11:00 PM				
12:00 AM	Sleepy time	CAST and CREW	Hilton	
1:00 AM				
2:00 AM				
3:00 AM				
4:00 AM				
5:00 AM				

MANAGER'S TIMETABLE

When	What		Who	Where	Notes
	Cast	Crew			
June 29					
6:00 AM	Sleepy time		CAST and CREW	Hilton	
7:00 AM	Personal time	Tech Rehearsal	CREW	SummerStage	
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM	Lunch break		CAST and CREW		
12:00 PM	Last preparations before mic check		CAST and CREW	SummerStage	
1:00 PM	Microphone check		Lawrence CAST and CREW	SummerStage	
2:00 PM			Ripe CAST and CREW		
3:00 PM	Dinner break		CAST and CREW		
4:00 PM	Final preparations		CAST and CREW	SummerStage	
5:00 PM	Ripe GO		CAST and CREW	SummerStage	
6:00 PM	Lawrence GO		CAST and CREW	SummerStage	
7:00 PM	Personal time		CAST and CREW		
8:00 PM	Sleepy time		CAST and CREW	Hilton	
9:00 PM					
10:00 PM					
11:00 PM					
12:00 AM					
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

June 30				
6:00 AM	Sleepy time	CAST and CREW	Hilton	
7:00 AM	Personal time	CAST and CREW		
8:00 AM				
9:00 AM				
10:00 AM				
11:00 AM	Lunch break	CAST and CREW		
12:00 PM	Last preparations before mic check	CAST and CREW	SummerStage	
1:00 PM		Lawrence CAST and CREW	SummerStage	
2:00 PM		Ripe CAST and CREW		
3:00 PM	Microphone check			
4:00 PM	Dinner break	CAST and CREW		
5:00 PM	Final preparations	CAST and CREW	SummerStage	
6:00 PM	Ripe GO	CAST and CREW	SummerStage	
7:00 PM				
8:00 PM	Lawrence GO	CAST and CREW	SummerStage	
9:00 PM	Personal time	CAST and CREW		
10:00 PM				
11:00 PM				
12:00 AM				
1:00 AM	Sleepy time	CAST and CREW	Hilton	
2:00 AM				
3:00 AM				
4:00 AM				
5:00 AM				

MANAGER'S TIMETABLE

When	What Cast Crew	Who	Where	Notes
July 1				
6:00 AM	Sleepy time	CAST and CREW	Hilton	
7:00 AM	Personal time	CAST and CREW		
8:00 AM				
9:00 AM				
10:00 AM				
11:00 AM	Lunch break	CAST and CREW		
12:00 PM				
1:00 PM	Last preparations before mic check	CAST and CREW	SummerStage	
2:00 PM	Microphone check	Lawrence CAST and CREW	SummerStage	
3:00 PM		Ripe CAST and CREW		
4:00 PM	Dinner break	CAST and CREW		
5:00 PM	Final preparations	CAST and CREW	SummerStage	
6:00 PM	Ripe GO	CAST and CREW	SummerStage	
7:00 PM				
8:00 PM	Lawrence GO	CAST and CREW	SummerStage	
9:00 PM				
10:00 PM	Personal time	CAST and CREW		
11:00 PM				
12:00 AM	Sleepy time	CAST and CREW	Hilton	
1:00 AM				
2:00 AM				
3:00 AM				
4:00 AM				
5:00 AM				

July 2					
6:00 AM		Strike	CREW	SummerStage	
7:00 AM					
8:00 AM					
9:00 AM					
10:00 AM					
11:00 AM					
12:00 PM		Lunch break	CREW		
1:00 PM					
2:00 PM		Strike	CREW	SummerStage	
3:00 PM					
4:00 PM		Return equipment	CREW		
5:00 PM					
6:00 PM					
7:00 PM					
8:00 PM					
9:00 PM					
10:00 PM					
11:00 PM					
12:00 AM					
1:00 AM					
2:00 AM					
3:00 AM					
4:00 AM					
5:00 AM					

TOUR SCHEDULE

June 3rd - Crew Schedule

When	What	Who	Where	Notes
7:00 am	Tech Rehearsal	ALL CREW	Hatch Memorial Shell	Transportation will not be provided, so please get yourself to the venue on time! Please sign in when you arrive! Tech will start right at 7am!
11:00 am	Meal Break	ALL CREW	Hatch Memorial Shell	Lunch will NOT be provided. Restaurant options are listed in the company information packet. Please be back on time!
1:00 pm	Prep for Mic Check	ALL CREW	Hatch Memorial Shell	Please arrive back at the venue at 1pm! This time is to complete any last minute things before mic check.
4:00 pm	Meal break	ALL CREW	Hatch Memorial Shell	Catering will be available, but you are allowed to leave the venue to get a different meal. Please be back on time!
5:00 pm	CALL TIME!	ALL CAST	Hatch Memorial Shell	Sign back in by 5:00pm!! Do any last minute things before the show starts.
6:00 pm	Ripe GO	Ripe Crew	Hatch Memorial Shell	Whoop Whoop!
7:30 pm	Transition stage	ALL CREW	Hatch Memorial Shell	Complete all tasks to transition the stage from Ripe to Lawrence set as quickly as possible.
8:00 pm	Lawrence GO	Lawrence Cast	Hatch Memorial Shell	Whoop Whoop!
10:00 pm	Strike	ALL CREW	Hatch Memorial Shell	Strike ALL of our equipment and load onto the truck.
2:00 am	Travel to Hotel	ALL CREW	Marriott Hotel	Transportation will not be provided, so please get yourself to the hotel after strike is complete. An overnight driver will be transporting all equipment.
2:15 am	Personal Time	ALL CREW	Marriott Hotel	Great performance!! Take the evening to rest before we fly out in the morning!

TOUR SCHEDULE

June 3rd - Cast Schedule

When	What	Who	Where	Notes
Morning	Personal Time	ALL CAST	Marriott Hotel	
1:00 pm	Meet at performance	ALL CAST	Hatch Memorial Shell	Transportation will not be provided, so please get yourself to the venue on time! Please sign in when you arrive! Take this time to get yourself prepared for mic checks.
2:00 pm	Microphone checks	ALL CAST	Hatch Memorial Shell	
4:00 pm	Meal break	ALL CAST	Hatch Memorial Shell	Catering will be available, but you are allowed to leave the venue to get a different meal. Please be back on time!
5:00 pm	CALL TIME!	ALL CAST	Hatch Memorial Shell	Sign back in by 5:00pm!! Get into costumes, warm up vocals, do what you need to do to be ready to perform.
6:00 pm	Ripe GO	Ripe Cast	Hatch Memorial Shell	Whoop Whoop!
7:30 pm	Transition stage		Hatch Memorial Shell	Does not involve you all, but be aware of what's going on.
8:00 pm	Lawrence GO	Lawrence Cast	Hatch Memorial Shell	Whoop Whoop!
9:30 pm	Strike	ALL CAST	Hatch Memorial Shell	PLEASE clean up all your things from the venue. Leave it better than we found it!
10:00 pm	Travel to Hotel	ALL CAST	Marriott Hotel	Transportation will not be provided, so please get yourself to the hotel after everything is done being cleaned up.
10:15 pm	Personal Time	ALL CAST	Marriott Hotel	Great performance!! Take the evening to rest before we fly out in the morning!

Touring schedules are a super important piece of paperwork for everyone involved in a tour. The master calendar is what keeps the Tour Manager organized and aware of who needs to be where and at what times. From there, they can split up the calendar and distribute specific information to only the people that need to see it. This helps there to be less overall confusion with the cast and crew and a better chance of people showing up to their calls on time.

TRAVEL INFORMATION

Important Information

Important Contacts

Annalesa Johnson, Tour Manager
(123)456-7890
annalesa@L&Rontour.com

Mary Thomsen, Stage Manager
(234)567-8901
mary@L&Rontour.com

Harry Potter, Hatch Memorial Shell Manager
(345)678-9012
hpotter@HMS.com

Venue Information

Venue Address
47 David G Mugar Way
Boston, MA 02108

Venue Phone Number
(456)789-0123

Venue Website
<http://www.hatchshell.com/>

Transportation Options

"T" or subway
Bus System
Uber/Lyft
Water Taxis

Hotel Information

Hotel Address
275 Tremont Street
Boston, MA 02116

Distance from Hatch Memorial Shell
0.7 Miles

Hotel Phone Number
(617)426-1400

Hotel Website
<https://www.marriott.com/en-us/hotels/bosdm-courtyard-boston-downtown/overview?scid=f2ae0541-1279-4f24-b197-a979c79310b0>

Local Restaurants

Bootleg Special
Seafood, Tapas Bar, Cajun/Creole
0.2 Miles from Hotel

4th Wall Restaurant & Bar
Pub, American
0.1 Miles from Hotel

Mike & Patty's
Sandwiches, Breakfast & Brunch
0.2 Miles from Hotel

Tora Japanese Restaurant
Japanese, Sushi Bar, Poke
0.3 Miles from Hotel

ROOM ASSIGNMENTS

Room Number	Person #1	Person #2
213	March Langer	Sumber Becker
214	Jordan Cohen	Jonny Koh
215	Sam Askin	Michael Karsh
216	Robbie Wulfsohn	Tory Geismar
217	Jon Becker	Sampson Hellerman
218	Josh Shapk	Calvin Barthel
219	Nadav Shapira	Kyle Crane
220	Susan Cosby	Melanie Shelley
221	Mary Thomsen	Amanda Colbornn
222	Annalesa Johnson	
223	Clyde Lawrence	
224	Gracie Lawrence	

Hotel Check In Process

The cast and crew will arrive at the hotels at the same time. While all are still in a group, we will enter the lobby and receive and distribute all of the key cards. Roommate assignments will always be the same, so there is no need to announce this at each new hotel location. When it is time to leave a location, each cast and crew member will initial next to their name on this list when they turn in their key. This way we ensure that everyone is checked out and ready to get on the bus or go to the airport.

Room Assignment Sheet

At the first hotel location, the room assignment sheet would be shared with everyone that will be staying in hotel rooms. This way they are aware of who they are rooming with and can easily find other cast/crew members. Everyone is allowed to share their preference of who they room with, but once the assignments are made, there is no switching unless people are having major issues.

SIGN IN SHEET

Name	7:00 am Call	1:00 pm Call	5:00 pm Call
Lawrence			
S. Askin			
S. Becker			
J. Cohen			
M. Karsh			
J. Koh			
M. Langer			
C. Lawrence			
G. Lawrence			
Ripe			
C. Barthel			
J. Becker			
S. Hellerman			
T. Geismar			
N. Shapira			
J. Shpak			
R. Wulfsohn			
Crew			
K. Byrd			
A. Colbornn			
S. Cosby			
A. Johnson			
M. Luna			
C. Parrish			
C. Prendergast			
M. Shelley			
M. Thomsen			

PAY DAY

The Tour Manager and the Account would work together to ensure that all cast and crew members received payment. Cast and crew would be allowed to choose between check payments or direct deposit and will be paid every Friday of the tour. All per diems will be given out on Monday's and will need to last for the entire week. To make sure that all people are paid on time, it is their responsibility to send all bank account information to the Accountant so any necessary paperwork or set up can be done before the tour starts.

UPDATED BUDGET

Lawrence & Ripe on Tour

Expenses		Actual	Explanation
Artistic Salaries	\$156,000	\$156,000	
Lead, Clyde Lawrence (\$3,000/week for 4 weeks)	\$12,000	\$12,000	All salaries remained the same throughout the tour!
Lead, Gracie Lawrence (\$3,000/week for 4 weeks)	\$12,000	\$12,000	
Musician, Marc Langer (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Musician, Sumner Becker (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Musician, Jordan Cohen (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Musician, Jonny Koh (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Musician, Sam Askin (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Musician, Michael Karsh (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Lead, Robbie Wulfsohn (\$3,000/week for 4 weeks)	\$12,000	\$12,000	
Musician, Tory Geismar (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Musician, Jon Becker (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Musician, Sampson Hellerman (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Musician, Josh Shpak (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Musician, Calvin Barthel (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Musician, Nadav Shapira (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Production Salaries	\$66,000	\$66,000	
Tour Manager (\$3,000/week for 4 weeks)	\$12,000	\$12,000	All salaries remained the same throughout the tour!
Stage Manager (\$3,000/week for 4 weeks)	\$12,000	\$12,000	
Assistant Stage Manager (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Technical Director (\$3,000/week for 4 weeks)	\$12,000	\$12,000	
Stage Hand, Audio Speciality (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Stage Hand, Lighting Speciality (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Management Salaries	\$46,000	\$46,000	
General Manager (\$3,000/week for 4 weeks)	\$12,000	\$12,000	All salaries remained the same throughout the tour!
Administration Manager (\$3,000/week for 4 weeks)	\$12,000	\$12,000	
Accountant (\$3,000/week for 4 weeks)	\$12,000	\$12,000	
Social Media Manager (\$2,500/week for 4 weeks)	\$10,000	\$10,000	
Per Diems	\$30,450	\$30,450	
Cast / Crew (\$50/day for each member of cast and crew)	\$30,450	\$30,450	All per diems remained the same throughout the tour!
Hotels	\$85,550	\$83,500	
Double Bed Hotel Rooms (10 rooms at \$150/night for 29 days)	\$43,500	\$41,000	Hotels provided discounts.
Single Bed Hotel Rooms (3 rooms at \$150/night for 29 days)	\$13,050	\$12,500	
Catering (\$1000/day to provide 2 meals a day for 23 people)	\$29,000	\$30,000	Splurged on some fun food!
Transportation	\$116,890	\$121,190	
Bus (Performers and Crew, \$1000/day for 7 days)	\$7,000	\$7,000	Bus pricing stayed the same throughout the tour!
Flights (Performers and Crew, \$200/ticket, 23 people, 5 flights)	\$23,000	\$26,000	Flight prices changed, upgrade to first class a few flights.
Trucks (purchase 2 26 foot trucks)	\$80,000	\$80,000	Truck pricing stayed the same throughout the tour!
Bus Driver (1 Driver at \$85/day for 7 days)	\$595	\$770	Tipped bus drivers an extra \$25 a day.
Truck Driver (1 Drivers at \$85/day for 12 days)	\$1,020	\$1,320	Tipped truck drivers an extra \$25 a day.
Bus Gas (\$4.00/gallon x 40 gallons/tank x 70 tanks)	\$1,400	\$1,800	Gas prices were higher than previous budgeted.
Truck Gas (\$4.00/gallon x 40 gallons/tank x 194 tanks)	\$3,875	\$4,300	
Marketing / Advertising	\$220,100	\$230,700	
Website Domain	\$100	\$100	Website Domain stayed the same price.
Social Media Marketing (\$50/social media post x 30 posts)	\$1,000	\$1,500	Paid for more graphics.
Print Advertising	\$3,000	\$2,750	Received a discount on the prints.
Posters (\$15/poster x 39 posters)		\$585	
Flyers (\$0.25/flyer x 3000 flyers)		\$750	
Post Cards (\$0.40/post card x 1500 post cards)		\$615	
Banner (\$200/banner x 4 banners)		\$800	Purchased more apparel than originally planned.
Merchandise	\$200,000	\$210,100	
Shirts (\$10/shirt x 10,000 shirts)		\$100,000	
Sweatshirts (\$20/sweatshirt x 5505 sweatshirts)		\$110,100	
Mailing List	\$2,000	\$2,000	Mailing list price stayed the same.
Postage	\$3,000	\$2,750	Postage ended up being less expensive that planned for.
Graphic Design (\$250/design x 20 designs)	\$5,000	\$5,000	Graphic design pricing stay the same.
Booking Brochure / Packets (\$20/packet x 326 packets)	\$6,000	\$6,500	Bought more brochures/packets than planned.

Sound	\$42,000	\$52,200	
Rented Sound Equipment	\$40,000	\$50,000	After negotiations, pricing was more expensive.
Software	\$1,000	\$1,000	Software price stayed the same.
Parts/Repairs	\$1,000	\$1,200	Ended up paying more for repairs then planned.
Lighting	\$42,000	\$51,900	
Rented Lighting Equipment (flat rate, 1 month package)	\$40,000	\$50,000	After negotiations, pricing was more expensive.
Extra Cabeling	\$1,000	\$1,000	Cabeling priced stayed the same.
Parts / Repairs	\$1,000	\$900	Ended up paying less for repairs then planned.
Set / Stage	\$35,000	\$55,000	
Platform	\$5,000	\$5,000	Platform pricing stayed the same.
LED Hanging Screen	\$30,000	\$50,000	Upgraded LED screen!
Income			
Ticket Sales (Venue takes 75% of all sales, Bands take 25% of all sales)	\$1,235,457	\$1,367,902	
Boston, Hatch Memorial Shell (\$45/ticket x 7,000 tickets sold / 25% cut)	\$84,375	\$78,750	Sold less tickets than planned.
Detroit, The Aretha (\$45/ticket x 5,100 tickets sold / 25% cut)	\$50,625	\$60,750	Sold more tickets than planned.
Chicago, Jay Pritzker (\$45/ticket x 9,350 tickets sold / 25% cut)	\$92,812	\$111,375	Sold more tickets than planned.
Kansas City, Power & Light District (\$45/ticket x 6,800 tickets sold / 25% cut)	\$67,500	\$81,000	Sold more tickets than planned.
Denver, Red Rocks Amphitheater (\$45/ticket x 6,681 tickets sold / 25% cut)	\$80,367	\$75,166	Sold less tickets than planned.
Salt Lake City, USANA (\$45/ticket x 21,250 tickets sold / 25% cut)	\$210,937	\$253,125	Sold more tickets than planned.
Seattle, The Gorge Amphitheatre (\$45/ticket x 19,250 tickets sold / 25% cut)	\$232,031	\$278,437	Sold more tickets than planned.
San Francisco, Bill Graham Civic Auditorium (\$45/ticket x 5,950 tickets sold / 25% cut)	\$71,718	\$66,937	Sold less tickets than planned.
Los Angeles, The Greek Theatre (\$45/ticket x 5,015 tickets sold / 25% cut)	\$49,781	\$59,737	Sold more tickets than planned.
Austin, Skyline Theater (\$45/ticket x 5,950 tickets sold / 25% cut)	\$59,062	\$70,875	Sold more tickets than planned.
New Orleans, Champions Square (\$45/ticket x 6,300 tickets sold / 25% cut)	\$75,937	\$70,875	Sold less tickets than planned.
Philadelphia, The Mann Center (\$45/ticket x 9,800 tickets sold / 25% cut)	\$118,125	\$110,250	Sold less tickets than planned.
New York City, SummerStage (\$45/ticket x 4,250 tickets sold / 25% cut)	\$42,187	\$50,625	Sold more tickets than planned.
Presenter Fees	\$130,000	\$143,150	
Boston, Hatch Memorial Shell	\$10,000	\$12,000	Presenter fee changed.
Detroit, The Aretha	\$10,000	\$10,000	Presenter fee stayed the same.
Chicago, Jay Pritzker	\$10,000	\$10,000	Presenter fee stayed the same.
Kansas City, Power & Light District	\$10,000	\$11,200	Presenter fee changed.
Denver, Red Rocks Amphitheater	\$10,000	\$12,000	Presenter fee changed.
Salt Lake City, USANA	\$10,000	\$10,000	Presenter fee stayed the same.
Seattle, The Gorge Amphitheatre	\$10,000	\$10,000	Presenter fee stayed the same.
San Francisco, Bill Graham Civic Auditorium	\$10,000	\$14,750	Presenter fee changed.
Los Angeles, The Greek Theatre	\$10,000	\$10,000	Presenter fee stayed the same.
Austin, Skyline Theater	\$10,000	\$10,000	Presenter fee stayed the same.
New Orleans, Champions Square	\$10,000	\$10,000	Presenter fee stayed the same.
Philadelphia, The Mann Center	\$10,000	\$13,200	Presenter fee changed.
New York City, SummerStage	\$10,000	\$10,000	Presenter fee stayed the same.
Merchandise	\$575,250	\$574,250	
Apparel (\$30/shirt x 10,000 shirts sold) (\$50/sweatshirt x 5505 sweatshirts sold)	\$455,000	\$455,000	Sold estimated amount of apparel.
Posters (\$15 a poster/750 posters sold)	\$9,750	\$11,250	Sold 100 more posters than planned for.
Stickers (\$5 a sticker/600 stickeres sold)	\$32,500	\$30,000	Sold 500 less stickers than planned for.
Vinyl Records (\$40/record x 1950 records sold)	\$78,000	\$78,000	Sold esitiamted amount of vinyl records.
Total Expenses	839,990	\$892,940	
Total Income	\$1,940,707	\$2,085,302	
Total Profit	\$1,100,717	\$1,192,362	

Both of the bands ended up achieving their financial goals. At the end of the tour they ended up making a \$1,192,362 profit and got to split it 60/40. Lawrence left with \$715,517.20 and leaving Ripe with the remaining \$476,844.80. Both bands have used this money to give bonuses to their cast and crew and put the rest into savings to prepare for the next tour!

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