

THREE MEN and a TENOR

Everything needed to present the show well — what travels with us, what we ask of your venue, and how the stage goes together.

35TH ANNIVERSARY SEASON · 2027 & 2028 · REVISED SEPTEMBER 2026

This rider covers the production and hospitality needs for a Three Men and a Tenor performance. Anything here can be discussed — tell us your constraints early and we will work with them. Contract and payment terms are handled separately with your booking confirmation.

1 · Name Use and Publicity

Please spell it out in full

The group's name is trademarked. In all promotion — posters, flyers, programmes, tickets, websites, social media, and TV and radio graphics — please use:

THREE MEN and a TENOR

Not: 3 Men and a Tenor · 3 Men & a Tenor · Three Men & a Tenor

No ampersand, no numeral, no abbreviation. Spell every word out in print, TV graphics, ads and programmes.

Approved materials

Everything you need to promote the date is in the press kit, cleared for your use — no separate approval needed:

- Official group logo and show logo
- Official press photo
- Stage screen slide, 16:9, for pre-show and intermission screens
- Three written bios: a short bio for programmes and press releases, a spoken introduction for your emcee, and a longer programme bio

threemenandatenor.com/music-of-america-press-kit

Please use the supplied photo and logo files rather than images pulled from social media or search results — those are usually low resolution and often out of date. If you need a different size, crop or file format, ask and we will send it.

2 • Show length

A high-energy, fun, patriotic, playful show. Choose whichever format fits your programme:

- 45 minutes
- 60 minutes
- 75 minutes straight through
- 90 minutes straight through
- Two 45-minute sets with an intermission

Two hours is the ceiling, and a two-hour performance is always split. Four voices carry every minute with no instrumental section to rest behind.

Show content

The Temptations, The Isley Brothers, The Doobie Brothers, James Taylor, The Vogues, The Beatles, Elvis, Neil Diamond, Alabama, Johnny Cash, The Oak Ridge Boys, Lee Greenwood, The Beach Boys and others — recognisable mainstream music from the decades audiences know and sing along to. The show also includes the group's own original music and one original patriotic song written for veterans.

3 • Tech team

Donny Brown — Sound Engineer

Former drummer, lead singer and songwriter for The Verve Pipe. Producer of the 3MT25 record.

Jeff Hayes — Lighting Engineer

Former facility manager at the Charlotte Performing Arts Center.

4 • Sound reinforcement

Microphone channels and inputs

CH	MIC	PERFORMER / SOURCE	NOTES
1	Beta 87	Paul — Bass	Needs full sub frequencies
2	SM58	Chuck — Lead	Closely matched with Mark
3	SM58	Mark — Lead	Closely matched with Chuck
4	SM58	Glenn — Tenor	Clean and blended mix
5	—	Drum track machine	1/4" input onstage
6	—	FX 1	
7	—	FX 2	

Drum track routing. The drum track signal is sent to both the FOH mix and the monitor mix, and must be sent **pre-fader**.

5 • Monitors

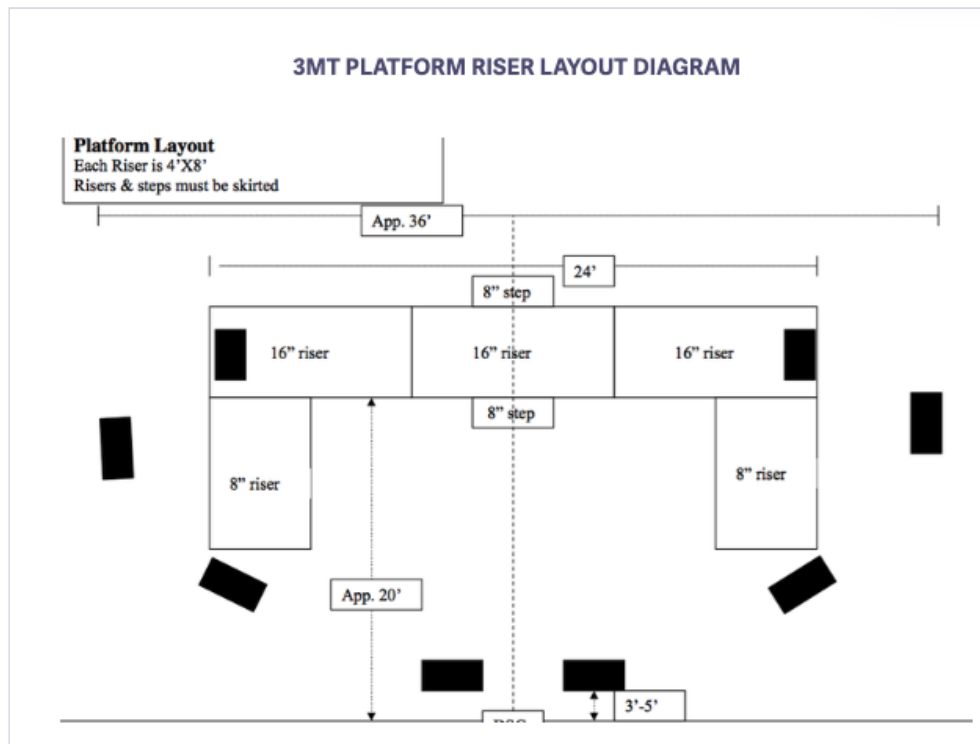
Updated for the 2027 season. All four performers now use their own **Shure in-ear monitors**. The group no longer requires the eight floor monitors listed on older versions of this rider — **two front floor monitors are sufficient**. If you are holding an earlier rider or stage plot showing eight wedges, this supersedes it.

- (2) front floor monitors — 12" or 15", EV or JBL, full frequency
- (1) 8-channel mixing console for the monitor mix, at stage level
- (2) stereo EQ

One monitor mix only, from stage, with drums and vocals. Stage monitors — microphones and drum track — are all controlled from the stage by the group. The only signal sent from FOH to the stage is the drum track, routed to the monitor mixing console.

6 • Stage and equipment

- (5) 4' × 8' stage platforms, set up in a "**U**" **shape facing the house** — see the layout diagram below
- Risers and steps must be skirted
- (1) solid black music stand or small table, approx. 1' × 1'
- (1) table, 6–8' long, on stage for props
- (1) table, 2' × 4' or larger, at the FOH mix position — board provided by 3MT
- (4) straight mic stands — all the same colour, with Atlas bases
- Mic stand clips large enough for Shure wireless microphones
- (4) stools without backs — all the same design and colour
- (6) wooden blocks to adjust the angle of the stage monitors



Platform riser layout. Each riser is 4' x 8'. Approximately 36' wide x 20' deep. Risers and steps must be skirted.

7 • Electrical

- (5) dedicated 20-amp circuits — (4) located DSL/DSR, (1) at the FOH mix position
- (4) additional 20-amp circuits on stage if 3MT is providing stage lighting

8 • Lighting

The show is far better received with appropriate stage lighting. Even an all-white wash is better than a dark stage. If we can get in early, our lighting engineer will set and run your board — or bring his own rig where the venue has none.

9 • Load-in

We ask to load in **3-4 hours** before the performance, depending on stage availability.

10 • Changing room

The group requires a **lockable changing area with tables and chairs**. This is where the group changes into show clothes, warms up and prepares. Fewer intrusions on that time and space makes for a better performance — please arrange a protected, secure room.

11 · Hospitality

Meals

Plan to feed **6** — four group members and two tech — and occasionally a travelling family member or two, so catering for **6-10** is ideal. Hot meals, soups and salads are preferred. Please serve **90 minutes to 2 hours before the show**; that timing matters for a vocal performance.

Beverages

- 12-24 bottles of water
- (1) 4-pack Sugar Free Red Bull
- (1) 12-pack Coke Zero
- Tea and coffee welcome if available

Lodging

Depending on distance, show time and the number of nights, we require **5-6 individual hotel rooms**, ideally somewhere with a full complimentary breakfast so the group can eat before leaving town. **No one shares a room.**

12 · Sound equipment on the road

We own our PA. For dates where we travel long distances or fly, we will work out in advance what we bring and what we patch into. For any self-contained performance or a stage without a built-in sound and lighting system, we can provide everything needed. Venues with a house system — most performing arts centres — generally need us to bring only the engineers.

13 · Meet and greet

We are glad to stay after the show and meet your guests. Seeing those faces is a large part of why we do this.

14 · Photos and video

We would rather full songs were not filmed, though with a phone in every pocket it is difficult to prevent. We simply ask that recording does not intrude on the show, and that no lights are shone into the performers' faces.

Thank you for your trust in the group. We are looking forward to a great show and a good day with you.

THREE MEN and a TENOR, LLC · 800-277-6863 · info@threemenandatenor.com · threemenandatenor.com

Contract, fee and payment terms are issued separately with your booking confirmation.