



Ronstadt Revival Rider
General Information
Travel
Hospitality
Technical

Ronstadt Revival (herein referred to as “ARTIST”) and PURCHASER (as defined by attached contract). All terms and provisions hereinafter and hereinbefore set forth are part of one and the same contract. ARTIST agrees to furnish, and PURCHASER agrees to accept for the engagement hereunder, an entertainment unit including the services of the ARTIST upon all following terms and conditions.

GENERAL INFORMATION

Item	Name	Phone	Email
Management	Dan Segal	949-294-1652	dan@ronstadtrevival.com
Mgmt/Marketing	Shannon Rae	949-939-9660	shannon@ronstadtrevival.com
Booking & Contracts	Andy Nagle	562-480-7951	andy@lajollabooking.com
Technical	Jeff Hale	949-939-0834	Jeff.hale@cox.net

BILLING: ARTIST will receive 100% sole exclusive headlining billing, unless otherwise specified in the contract.

PROMOTIONAL MATERIALS: Only photos and written material provided recently (within the last three months) by the Artist or Artist’s Representative may be used for promoting the engagement. As a special request, the Artist requests that copies of any promotional materials, advertisements, and articles for the contracted performance be forwarded to them. If the purchaser has a website please add a link to: <https://www.ronstadtrevival.com>. The Artist reserves the right to mention their website during the performance as well as hand out their own business cards and promotional material.

TICKETING/COMPS – PURCHASER must provide ARTIST ten (10) complimentary tickets for each show. If tickets are sold on a reserved seat basis, this group of tickets must be on the floor in the center section between rows 15 and 25. If Artist anticipates any portion of these tickets will be unused, the tickets may be placed on sale the day of the performance with the Artist’s permission.

RECORDING: The Purchaser agrees that no performance will be recorded, broadcast, televised, videotaped, webcast, photographed, filmed, or otherwise extended beyond the performance venue without the prior written consent of the Artist.

SUPPLIED EQUIPMENT / INSTRUMENTS: ARTIST will supply all drums, keyboards, guitars, basses, amps, and related effects boxes, and wireless instrument systems, unless other backline arrangements have been made

with venue. See Fly In/Travel Backline requirements attached if applicable.

VIDEO PROJECTION: For venues that can accommodate video projection, we will supply a flash drive with backdrop logo imagery for our show and a Quicktime file to run pre-show AV content.

TRAVEL

TRAVEL: ARTIST requests to be notified prior to booking all travel arrangements.

If the Purchaser is to provide flights, the Artist or Artist's Representative will provide details as to the departing city and time on the departure date that they are available to travel. Should special arrangements be necessary, the Artist will accept reasonable, mutually agreed upon compensation from the Purchaser for the flight and book the travel themselves.

GROUND TRANSPORTATION: In the event of the ARTIST and personnel traveling by air, Purchaser shall provide, at no cost to the ARTIST, all ground transportation, including but not limited to travel between airports, hotels, and venues. Unless otherwise agreed upon in advance.

ACCOMMODATIONS: If the Purchaser is to provide accommodations, we require 7 hotel rooms, King/Queen beds, non-smoking, wifi capable, either in or within 4 blocks of venue with at least a 3 star rating (i.e. Holiday Inn, Courtyard, etc).

PARKING: Promoter will provide sufficient parking passes, if applicable, sufficient parking, and clear access as close as possible to the stage door for: **MANAGEMENT WILL ADVISE QUANTITY AND SIZE OF VEHICLES IN ADVANCE.**

The parking area must have direct access to stage loading and backstage doors, be cleared of all other vehicles and equipment, and remain clear and available from load-in until load-out. In the event traffic and normal access routes to the venue become impassable, it is Promoter's responsibility to transport necessary personnel to and from the show as required by Artist.

Please communicate to ARTIST MANAGEMENT the best possible route to reach the venue – depending on the show.

LOAD IN & SOUND CHECK

LOAD-IN/SOUND CHECK/LOAD OUT: ARTIST requires approximately one hour for load-in/set-up. A minimum of one and half hours shall be provided for sound check. Approximately one hour for load-out.

PURCHASER PERSONNEL: Shall provide the following personnel at NO expense to the ARTIST:

2x able body stage hands for the duration of load-in, show call, and load out

1x Lighting technician to focus and control stage/house lights. 1ea MON systems tech & 1ea FOH systems tech

SECURITY: PURCHASER shall do everything necessary to ensure proper safety of ARTIST, ARTISTS' personnel, property, and audience members. PURCHASER shall NOT hold ARTIST responsible for any damaged property owned by PURCHASER due to a lack of security, or hold any personal injury to any person including, but not limited to, attorney's fees, court costs, medical bills, etc. PURCHASER must provide adequate security within backstage area(s). PURCHASER agrees to accept full responsibility for security of all equipment and personnel connected with the ARTISTS' production. In the event of equipment remaining in the building overnight, PURCHASER agrees to provide security to insure the safety of above mentioned equipment.

HOSPITALITY

DRESSING ROOM(S): PURCHASER shall provide at minimum (1) large, clean, dry, heated/air conditioned room. This room should have comfortable seating for (x10) people, and have a sanitary/functional bathroom facilities, as well as a lock on the door. Rooms should have available 120v outlets.

These rooms are for the exclusive use of the ARTISTS and persons with “full access” passes. Please have other facilities for use by other bands/crews/production/personnel.

If agreed upon between the parties in advance, kindly provide the following:

- Twelve White Hand Towels
- All drinks are to be refrigerated or iced in coolers plus a large cooler for stage drinks.
- One case (24) bottled spring water.
- One six pack of Coke, one six pack of Diet Coke, one six pack of Sprite
- Fresh Hot Coffee with assorted creamers and sugar.
- Hot tea or the capacity to at least make tea if needed
- One vegetable AND One fruit tray
- Snack tray
- Plenty of plastic wear, paper plates, bowls, paper towels and napkins for 10-12 people.
- DINNER MEAL - Dinner service for (x10) people to include hot entrees, soup and/or salad with as-sorted choice of dressings, assorted breads/dinner rolls, desserts, assorted beverages.

TECHNICAL

SEE ATTACHEMENT I STAGE PLOT/INPUT LIST for more details

Professional sound system able to produce 110db of audio, free of distortion over 100% of the potential audience area. And professional operators: 1ea MON systems tech & 1ea FOH systems tech

FOH:

A minimum of 24 open channels are required for RONSTADT REVIVAL. 24 discrete input channels and 8 effects channels. The 24 inputs used by RONSTADT REVIVAL must be for the sole use of the band RONSTADT REVIVAL only and not shared with any other acts on the bill. See the attached input sheet as a reference. IF ANALOG FOH, a minimum of three digital reverb units (Yamaha SPX990 or better) and one digital delay (TC Electronics D-Two or better) are required as well as an appropriate number of dynamics (compressors and gates). The console must have four band parametric EQ on each input channel and a minimum of 6 auxiliary send. Avid SC48, Profile, Venue. Soundcraft VI-6, YAMAHA CL-5, M7CL are acceptable digital consoles.

MONITORS:

A minimum of 24 open, discrete channels are required for the sole use of RONSTADT REVIVAL. The console must have four band parametric EQ on each input channel and a minimum of 8 auxiliary sends.

Eight (8) individual Monitor / In Ear mixes are required for the RONSTADT REVIVAL performance.

See Stage Plot / Input List on Page 8

All necessary microphones, stands and cables are to be provided based on the attached stage plot/input sheet. Any substitutions are to be approved and advanced with ARTIST MANAGEMENT.

Input lists and microphone selection will vary depending on the FOH console and speaker system provided. MANAGEMENT will provide an updated input list when advancing the audio requirements.

Please have the stage set, labeled, and ready upon band load-in. The stage should be a minimum of 30' wide by 20' deep by 4' high. One 8x8 riser minimum 24" high center/rear for drums.

LIGHTING:

Please have your House LD contact Shannon Rae - 949-939-9660 regarding lighting needs.

Gel colors we prefer: Up Stage - Blue, Amber, Red, Green, L201 Steel Blue. Down Stage - Blue, Amber, Red. NO Green on faces.

TOURING PARTY:

7 band, 3 crew

House is responsible to provide all electrical power needs, either mains power supply or production grade generators.

FLY IN/TRAVEL BACKLINE REQUIREMENTS:

The act travels with all backline except for fly-in dates.

Electric Guitar #2 Acoustic Guitar #1 – Stage Left

1. Guitar Amp: Fender Deluxe Reverb, Fender Hot Rod Deluxe or Hot Rod Deville (NO solid state amp).
2. Acoustic Guitar: Electrified acoustic Taylor 400 series with soundhole cover or equivalent
3. Other: Guitar Stand(s) to hold 3 guitars or 3 individual stands. Prefer Hercules hanging autogrip stands

Electric Guitar #1 / Pedal Steel – Stage Right

1. Guitar Amp: Fender Deluxe Reverb or Fender Hot Rod Deluxe (NO solid state amp)
2. Pedal Steel Amp - 2 x 12" cabinet - Peavey 112 or Nashville 400
3. Other: Single Guitar Stand and height adjustable chair (drum throne for playing pedal steel)

Fiddle/Acoustic Guitar #2- Stage Left

Acoustic Guitar: Electrified acoustic Gibson Songwriter Standard or equivalent w soundhole cover. Guitar Stand

Bass Backline Rig – Stage Right

1. Bass amp head, 500 watt minimum, (no combo amps)
2. 2 x 10" or 4 x 10" bass cabinet matched in wattage to amp (if not a combo)
3. Brand: 1st choice: MarkBass 800.
4. Other acceptable brands: Ampeg, Trace Elliott, Gallien Krueger, Yamaha, Eden, Yorkville, Hartke.
5. Wedge monitor (no preference) or Shure PSM300 wireless transmitter. I will supply my own body pack receiver if necessary.
6. Microphone: prefer one of the following: Sennheiser e945 or e965, Shure Beta 87A, Shure KSM8, or EV RE420 or RE520.
7. Standard guitar stand.
8. Standard boom mic stand.

9. 2 x 20' instrument cables.
10. Necessary cables to connect bass head to cabinet.

Drums – Center UpStage Center

1. 8 X 8 Riser
2. DW, Yamaha Maple Custom, Pearl Reference or comparable
3. 22" kick
4. 10" Rack Tom
5. 12" Rack Tom
6. 14" or 16" Floor Tom
7. 14" Snare Drum
8. Cymbals - K Zildjian, Sabian HHX or comparable (20" ride, two crash 16" & 17", 14" Hi Hats)
9. Hi Hat stand (DW 5000 two leg preferred)
10. Double kick pedal (DW5000 preferred)
11. Snare stand
12. 3 boom cymbal stands
13. Roc n Soc Throne

Keyboards – Stage Left

1. Primary Keyboard: Nord Stage 2 88 Key Synthesizer OR Nord Stage 3 88 Key Synthesizer OR Yamaha Montage 8 88 Key Synthesizer OR Yamaha MODX 8 88 Key Synthesizer NO exceptions or substitutions.
2. Secondary Keyboard: Yamaha MODX 6 61 Key Synthesizer OR Yamaha MODX 6 61 Key Synthesizer OR Yamaha Montage 6 61 Key Synthesizer, NO exceptions or substitutions.
3. Keyboard Mixer: Yamaha MG 12 channel Mixer OR Yamaha MG 10 channel Mixer OR Mackie 1202 VLZ4 12 channel Mixer. NO exceptions or substitutions.
4. Powered Speaker for onstage: QSC K12.2, QSC I0.2; Yamaha DBR15, Yamaha DBR12, Yamaha SI15V Or SI12V; Electro-Voice ZLX, ELX, EKX, ETX series, any model; JBL SRX800 series, any configuration, JBL EON600 series, any configuration; Mackie DLM12, Mackie SRM550, Mackie THUMP12BST.
5. NO SELF-CONTAINED KEYBOARD AMPS (Roland KC500, Peavy TNT, etc) NOT ACCEPTABLE. ABSOLUTELY NO KEYBOARD AMPS.
6. Two-Tier Keyboard Stand: Ultimate Support APEX OR OnStage, ProLine, or Quik-Lok 2-tier keyboard stand.
7. Keyboard Bench/Throne: Drum Throne OR Adjustable height Piano Bench. Must have adjustable height.
8. Two Volume Pedals: Yamaha FC7 volume pedal OR Roland EV-5 Expression Pedal, NO exceptions or substitutions.
9. Two Sustain Pedals: Yamaha FC4A sustain pedal OR Yamaha FC3A Sustain pedal OR Nord NSP Piano Sustain Pedal. NO exceptions or substitutions.
10. Cables: 8 (eight) 15' or 20' instrument cables.
11. Boom Stand and Mike: For keyboard vocals.
12. Keyboard to PA feed: Radial Pro D2 stereo D.I. box; or 2 Countryman Type 85 D.I. boxes OR good quality comparable stereo D.I. or 2 mono D.I. boxes.
13. Power: One 6-outlet power strip with surge protector

The terms set forth in this rider and contract are deemed necessary by ARTIST in order to ensure the best possible performance. The purpose of this rider is to guarantee a smooth experience from load in through load out.

Any additions, substitutions, variations, and modifications of the provisions herein are invalid unless agreed to by ARTIST. Such variations must be written and initialed by both ARTIST and PURCHASER or their representatives. Please contact Artist's Management if there are any concerns/issues with items listed in this rider.

If there is anything that we can do to add to or enhance your event, please do not hesitate to ask.

Signatures:

Shannon Rae - Band Representative

DATE

PURCHASER

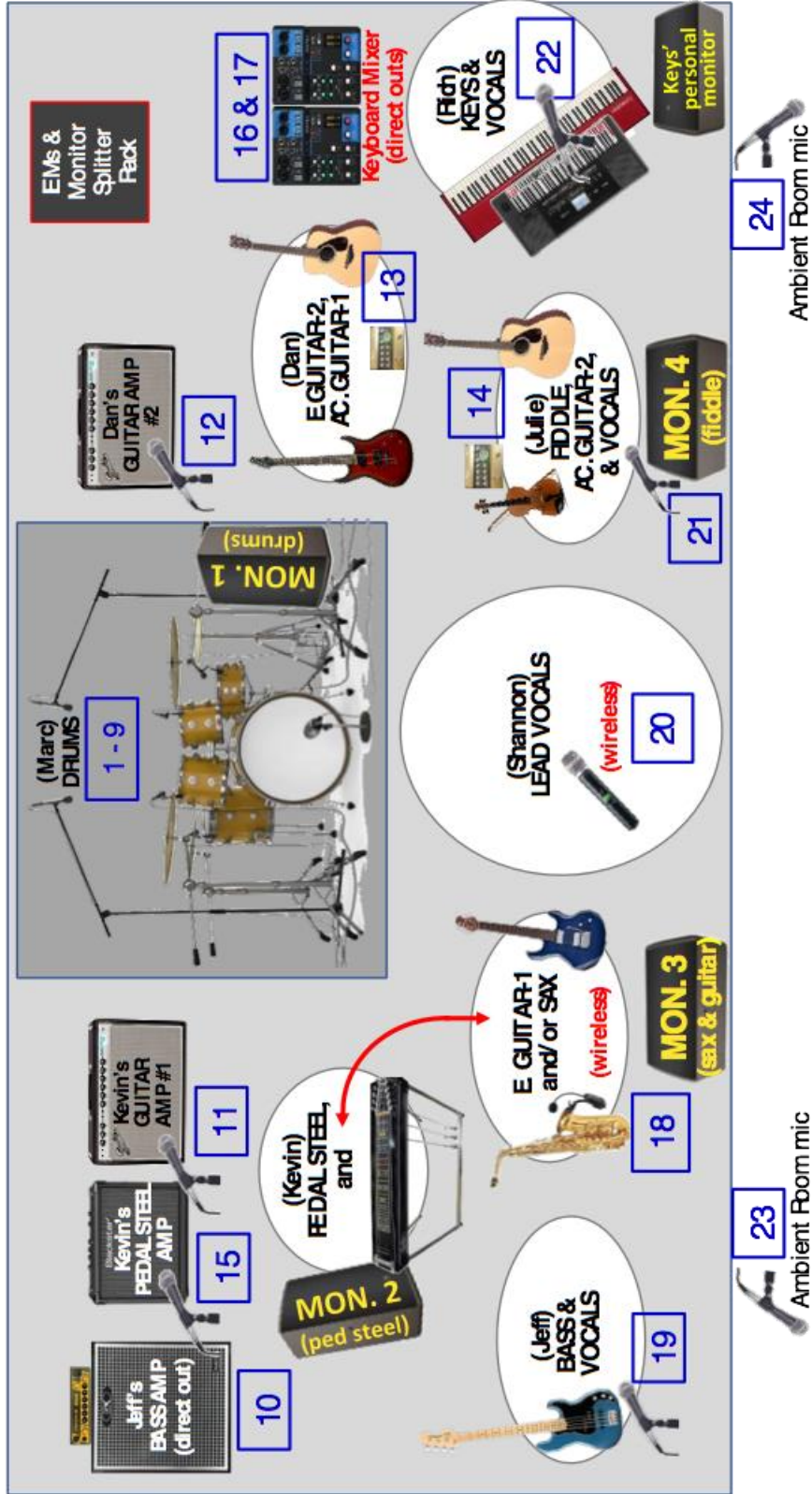
DATE

ATTACHMENT I: STAGE PLOT & INPUT LIST

RONSTADT REVIVAL

STAGE PLOT & INPUT LIST

LOAD-IN DATE/TIME:	
SOUND CHECK:	
SETTIME:	
FOH ENGINEER:	
ASISTANT:	
BAND CONTACT:	Jeff Hale (949) 939-0834





INPUT LIST, MICS & STANDS

FOH	INPUT SOURCE/ STAGE	STAGE to ART SPLITTER INPUTS	MIC/ DI/ XLR	STANDS
1	KICK	1 KICK	mic	As needed
2	SNARE (top)	2 SNR top	"	"
3	SNARE (bottom - optional)	3 SNR btm	"	"
4	HI HAT	4 HI HAT	"	"
5	RACK TOM (hi)	5 Hi TOM	"	"
6	RACK TOM (mid)	6 MID TOM	"	"
7	FLOOR TOM	7 FLOOR	"	"
8	OVERHEAD (SR)	8 OVR SR	"	"
9	OVERHEAD (SL)	9 OVR SL	"	"
10	BASS AMP (SR)	10 BASS	XLR	n/a
11	PEDAL STEEL AMP (SR)	11 PED STL	mic	Short/boom
12	E GUITAR AMP-1 (SR)	12 EGTR-1	mic	Short/boom
13	E GUITAR AMP-2 (SL)	13 EGTR-2	mic	Short/boom
14	ACOUSTIC GUITAR-1 (SL)	14 ACGTR-1	XLR (preamp)	n/a
15	AC GUITAR-2 & FIDDLE (SL)	15 AC2&FDL	XLR (preamp)	n/a
16	KEYS 1 – MIXER (SL)	16 KEYS1	XLR	n/a
17	KEYS 2 – MIXER (SL)	17 KEYS2	XLR	n/a
18	SAX (wireless)	18 SAX	wireless (XLR)	n/a
19	BASS VOCALS	19 BASS VOX	mic	Boom
20	LEAD VOCALS (wireless)	20 LEAD VOX	wireless (XLR)	Band provides
21	FIDDLE VOCALS	21 FDL VOX	mic	Boom
22	KEYS VOCALS	22 KEYS VOX	mic	Band provides
23	ROOM (left)	23 ROOM L	mic	As needed
24	ROOM (right)	24 ROOM R	mic	As needed

* The preamps for AC GUITAR-1, AC GUITAR-2 & FIDDLE are provided by the band.

* AC GUITAR-2 & FIDDLE share the same preamp and use just one XLR cable & one input channel.



AUXs, MONITORS & IEMs

TM-16 OUTS	MONITORS/ IEMs	STAGE LOCATION
AUX 1	MONITOR 1 (Drummer)	Drum Riser left
AUX 2	MONITOR 2 (Pedal Steel)	Stage Right mid
AUX 3	MONITOR 3 (E Guitar-1 & Sax)	Stage Right front
AUX 4	MONITOR 4 (Fiddle & AC Guitar-2)	Stage Left front
AUX 5	KEYBOARD MIXER (Keys)	Stage Left (uses his own monitor)
AUX 6	IEM (E Guitar-2 & AC Guitar-1)	At monitor/ splitter rack
AUX 7/8	IEM (Bass)	Stage Right @ Bass Rig
AUX 9/10	IEM (Lead Vox)	At monitor/ splitter rack

The keyboard player (Rich) uses his own personal floor wedge monitor.

NOTES:
