

ROCKSTEADY PRODUCTIONS INC.©

“Listen to the Music” The Doobie Brothers Experience TOURING ARTIST RIDER – updated 01/1/2019

Artist Rider Requirements

This rider attached hereto and made part of the contract dated: _____

By and between : **JOE LAMIA / ROCKSTEADY PRODUCTIONS INC. /**
FSO “LISTEN TO THE MUSIC” THE DOOBIE BROTHERS EXPERIENCE.
(Hereinafter referred to (“Artist / Manager”))

And : _____
(hereinafter referred to as “Venue / Buyer / Agent / Purchaser”)

This agreement may not be changed, modified or altered except by instrument in writing signed by both parties hereto. In case of conflict in terms, **this** rider shall prevail.

Purchaser understands that the items requested below are necessary, so the Artist can provide the best show for the Purchaser.

If Purchaser has any questions, or for some reason cannot provide any of the following items, he/she should contact Artist Manager or Artist Booking Agency immediately.

Artist Management

Rocksteady Productions
Attn: Joe Lamia
Ph: (623) 878-1616
Direct: 602-350-9501 Cell

Show Advance

Tour manager :

Ph:

Purchaser initial: _____

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Artist Rider Requirements

Advertising

- A. **BILLING:** “Venue/Buyer” agrees to bill said “Artists” as the Headlining act, in all promotion, advertising and marquee information. “Venue” further agrees that no act shall appear in bigger, bolder or larger type, font or lettering than said “Artists.”
- B. Buyer shall only use photographs supplied by the Artist or Artist’s Agency.

Merchandising

- A. **Artists** reserve the right to sell tour souvenirs at **no cost** to the Artists. The name, photographs, or likeness of the Artists may not be used in **or** on any other program, souvenir, **book**, poster, pamphlet, or any other material or merchandise.
- B. Two (2) concessions tables to be placed at least three (2) hours prior to show, at best location (near entrance.) Security to be available at all times. Artists shall have permission from the building and promoter for a meet and greet and to sign autographs to the general public after the show is completed.

Hotel / Lodging:

Artist will require 6 – single king or queen
non smoking hotel rooms.

Hotel must be a “brand name” 3.5 star minimum grade hotel.

Located no more than 15 minutes from venue. All rooms to be non smoking.
all rooms to be checked in by artist tour manager only..

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Dressing Rooms:

- C. Artist's dressing room to have adequate lighting, heating and air - conditioning, a private Bathroom and a Lighted mirror. Dressing room should also be furnished with a clothes rack w/ hangers / adequate seating and tables to accommodate Artist and crew. Dressing rooms are to be set up (1) hour prior to load-in. and are not to be more than 100 feet from stage, otherwise Transportation arrangements to and from stage will be required..

Total of 2 separate private dressing rooms will be needed per artist.

HOSPITALITY BEFORE SHOW:

The hospitality “main green room” should be stocked with:

Fresh veggie tray / with ranch dip

Assorted chips / pretzels / dips

Assorted fruits: bananas, apples, oranges etc.

Assorted candy and nuts

Assorted beverages – soda diet and reg. **(Iced down in containers or refrigerated)**

2 cases of Spring bottled water (**room temp.)**

1 -12 pack of Gatorade or other sports drink

1- 6 pack of (Rockstar sugar free) or equivalent hi-carb drink (Iced down in containers or refrigerated)

Hot tea and coffee

Hot water

15 hand towels for the stage

Catering (MEALS) (minimum 2 meals per day) Artist and crew...

(PER ARTIST) (Enough to feed band and crew personal)

Meals consisting of:

Quality hot meal entrees off the venue restaurant or buffet.

All condiments and utensils needed for the above list.

Are to be provided by the purchaser at no charge to the band and crew of

“ALL CONTRACTED ARTISTS” .

Meals set up time is to be confirmed by artist tour manager / artist management only.

**MEAL BUYOUT (BAND AND CREW) **

\$22 per member – dinner

\$12 per member - lunch

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LOAD IN / BACKLINE / SOUND CHECK:

“Venue / buyer” will provide said “Artists” with professional music backline according to artists backline rider , Venue / buyer will have the backline company set up and have all instruments in place according to artist’s production rider and stage plot .. Venue / buyer will allow artist full use of the venue and production staff day of show to perform a full sound check adequate enough to ensure the professional standards of said “Artists” Production rider prior to that night’s performance, sound check and load in time to be determined by said “Artists” tour manager and “Venue/ buyer.”

PARKING:

(If applicable) “Venue / buyer” will supply, make available, provide, reserve and or furnish Valet parking for necessary vehicles to said “Artists and crew” on the proposed arrival & performance date Any and all costs of said parking will be the sole cost and responsibility of said “Venue.”

GROUND TRANSPORTATION (TO AND FROM VENUE / HOTEL / AIRPORT):

(If required) “Venue / buyer” will provide all necessary ground transportation to artist and crew at no charge. Transportation requirements and scheduling is to be set up with artist tour manager or agent.

SECURITY:

“Venue/Buyer” will guarantee adequate professional insured security at all times to insure the safety of the general public, Artist personnel, their instruments, personal property, vehicles and Artist’s production from stage call through load-out.

MEET AND GREET / BACK STAGE / GUEST LIST:

Artist will grant a meet and greet for “Venue / buyer” after show only. Approval must come from artist tour manger. Artist will be granted a 15 personal vip guest list . At any time before or during the performance, no unauthorized personal are to be in the backstage area without proper backstage “all access” credentials. All credentials are to be given to the tour manager only for disbursement among crew and artist.

Purchaser initial:_____

"LISTEN TO THE MUSIC" "THE DOOBIE BROTHERS EXPERIENCE"

Music Equipment "Back Line" Rider updated 01/1/2019

CONTACT: JOE LAMIA (Rock Steady Productions)

Ph: 623-878-1616 Fax: 1-866-973-3020

E-mail Address: rocksteadytributeshows@gmail.com

Drum Accessories

Note: Drum set must be from the following manufactures: Ludwig, Pearl, Yamaha, DW , Mapex or Tama.

Drums: 1 - 24"x18" Bass Drum w/ rack mount or (rack stand preferred)

- 1- 13" Rack Toms
- 1- 16 " Floor Tom
- 1 18 " Floor Tom
- 1- **6 1/2** x14" Snare Drum (wood preferred)

Stands:

- 1- heavy duty double braced Tom rack stands
- 1- Hi-Hat – double brace heavy duty, **(double pedal compatible)**
- 5- Boom Cymbal stands
- 1- heavy duty double brace leg snare stand
- 1- **("roc sock" or "pork pie "brand style)** Drum Stool
- 1 – dw 5000 OR 9000 (DOUBLE) bass drum pedal (double chain drive)
- Cymbals Required : 1-16" med. Crash / 1-18" med. Crash / 1-20" med. Crash / 1- 21" or 22" ride / 1 – 20" china type / 1 – set of 14" rock or sound edge hi-hats...**
- Cymbals must be: paiste , zildjian , or sabian only please..(no budget line series please!!)**

Percussion:

- 1 set of congas w/ stand
- 1 full length chimes w/ stand
- 1 good quality med. shaker

Guitars & Amplifiers:

- 1- 6 string electric Acoustic guitar
- 3 - Marshall , Fender or Vox combo 2x12 Amplifiers
- 2- Bar stools for sitting

Keyboards:

- 2- **88 WEIGHTED KEY MODEL (YAMAHA MOTIF OR KORG TRITON OR ROLAND PHANTOM)** SYNTHESIZER'S W/ FULL MIDI
- Sustain and volume pedals for all keyboards
- All cabling for all keyboards
- 1- double keyboard **VERY heavy duty** (tilt) stand

Bass & Accessories:

- Amplifiers: 1 - 800w bass head W/ Eq (Ampeg preferred)**
- Speakers: 1- 8x10 SVT or 2- 4x10's Speaker Cabinets**

Vocal Requirements:

- 7 – SHURE SM 58 VOCAL MICS W/ BOOM STANDS - (drummer needs a goose neck)

PRO AUDIO / Accessory Requirements:

- 1- 8 pack of Duracell AA batteries
- 1 - 16 Channel XLR TRS Combo Splitter Snake Cable - 5' and 15' XLR trunks

Rider Accepted by: _____

*Rocksteady Productions Inc. *Po Box 5580 Peoria, AZ 85385
* 623-878-1616 (Phone) * 1-866-973-3020 (Fax)*

LISTEN TO THE MUSIC – THE DOOBIE BROTHERS EXPERIENCE – updated 01/01/2019

INPUT #	INSTRUMENT	MICROPHONE	STAND USED
1.	KICK	BM-52	SHORT BOOM
2.	SNARE	SM-57	SHORT BOOM
3.	HI-HAT	SM-81	STRAIGHT
4.	OH S/R	SM-81	TALL BOOM
5.	RACK 1	SM-57	DRUM MOUNT
6.	RACK 2	SM-57	DRUM MOUNT
7.	FLOOR 1	SM -57	DRUM MOUNT
8.	FLOOR 2	SM -57	DRUM MOUNT
9.	OH S/L	SM-81	TALL BOOM
10.	KEYS STEREO	XLR LINE	XLR (R)
11.	KEYS STEREO	XLR LINE	XLR (L)
12.	BASS	XLR LINE OR SM 57	DI / SM BOOM
13.	GUITAR 1 Right stereo	XLR / LINE	DIRECT
14.	GUITAR 1 Left stereo	XLR/LINE	DIRECT
15.	GUITAR 2	SM-57	BOOM
16.	GUITAR 3	SM-57	BOOM
17.	CONGAS 1	SM – 57	BOOM
18.	CHIMES 1	SM-57	BOOM
19.	ACOUSTIC GUITAR	LINE	DIRECT DI
20.	MAIN VOC. G2	SM-58	BOOM
21.	MAIN VOC. G1	SM – 58	BOOM
22.	MAIN VOC K1	SM-58	BOOM
23.	BACK VOC. G3	SM-58	BOOM
24.	BACK VOC. B1	SM-58	BOOM
25.	BACK VOC. D1	SM-58	BOOM W/ GOOSE NECK
26.	BACK VOC. C1	SM-58	BOOM

“LISTEN TO THE MUSIC” “Artist” MINIMAL

UPDATED – 01/01/2019

Technical Equipment Rider Venue Requirements :

ELECTRICAL REQUIREMENTS:

6-STANDARD 20AMP DEDICATED CIRCUITS

LIGHTING MINIMAL REQUIREMENTS:

MINIMUM : 40 – (64 OR 54)PAR CANS VARIOUS COLORS.

WITH CONTROLLER AND “LD”TECH...

1 - HI – DENSITY FOG MACHINE AND HAZER

SOUND REQUIREMENTS:

PA. MINIMAL REQUIREMENTS:

24 CHANNEL MIXER W/ AT LEAST 4 SEPARATE MONITOR MIXES

AND PROFESSIONAL QUALITY DELAY AND REVERB EFFECTS

15,000 WATTS OF POWER AMPS (MINIMUM OF 6000 WATTS FOR SUBS)

4 MAINS (EACH SIDE)

4 SUBS (EACH SIDE)

MONITORS:

1- DRUMMER W/ 15" OR 18" SPEAKERS

4- FRONT STAGE

1 - KEYBOARDIST

1 – PERCUSSIONIST

INSTRUMENT MICS:

BASS- RUN DIRECT

3 MICS FOR LEAD GUITARS or DIRECT DEPENDING

DIRECT BOXES: 2 - FOR KEYBOARDS. (LEFT / RIGHT) FROM LAPTOP

DRUMS:- 5- DRUM MICS (1 SNARE / 1 BASS DRUM / 1 RACK / 2 FLOOR)

2- OVERHEADS

1- HI-HAT

VOCAL MICS:

6- VOCAL MICS ON BOOM STANDS

1 – VOCAL MIC ON BOOM W/ GOOSE NECK (DRUMMER)

STAGE REQUIREMENTS:

**MINIMAL STAGE LENGTH = 25' WIDE
18' DEEP
3' HIGH (minimum)
8X8' MIN. DRUM RISER**

Purchaser initial: _____

Monitor Sound Mix For “LISTEN TO THE MUSIC”

UPDATED – 01/01/2019

Monitor Mix (Live wedges only)

Backup vocalists:

need to be heard in the wedges **directly in front** of them, and throughout the mix across the stage

All guitarists:

need to be heard all across **all** stage wedges at a fairly good volume

Keyboards:

need to be heard all across **all** stage wedges at a fairly good volume

Percussion – (Congas):

need to be heard all across **all** stage wedges at a fairly good volume

Lead vocals:

need to be heard all across **all** stage wedges at a fairly good volume

lead vocalist requests in his wedges:

mild All Guitars

mild keyboards

mild Bass guitar

heavy Lead vocal **w/ effects**

heavy back up vocals

Drums:

need to be heard all across **all** stage wedges at a fairly good volume

All drums are to be mixed low end with emphasis on Bass Drum & Floor Tom

Nice punchy snare sound

Drummer likes in his monitor:

Med. All Guitars

Med. keyboards

Mild Bass guitar

Med. Lead vocal

Med. back up vocals

Behringer PM16 Monitor Stage Mix for “Listen to the Music” **UPDATED 01/01/2019**

Artist travels with a Personal Monitor System Behringer PM16. Requirements are:
A digital mixer with a ULTRANET (Ethernet /network) Behringer compatible output. This method utilizes a single Ethernet cable run from the mixer location to the stage where a distribution unit will feed a separate mixing consoles to each musician.

Please tell us the name and model of the Monitor Mixer and it's location from the stage so we can verify compatibility in advance. This is the easiest method which requires the least amount of equipment and set up.

OR....

16 Direct Outs. We can bring an analog to digital converter which can receive 16 audio inputs directly from the mixing board (XLR to TRS inputs) OR can receive these inputs directly from a snake splitter on the stage. We ask production is to supply one such as the SARMSS-16x515 - 16 Channel XLR TRS Combo Splitter Snake Cable - 5' and 15' XLR trunks

It would also be helpful to know if the location of the monitor mixer is close to or behind the stage or at front of house and the distance from the stage which will determine the length of the ethernet cable we need to bring to feed our on-stage relay box.

Please route the following vocals/instruments from the monitor board as supplied in the [Production Input List](#) in blue (sent separately) to the

Behringer Optical Inputs or Monitor Bus in Red:

- 21/ 1 Guitar 1 Vocal (Sal)
- 22/ 2 Keyboard Vocal (Maestro)
- 24/ 3 Bass Vocal (Kenny)
- 20/ 4 Guitar 2 Vocal (RICH)
- 23/ 5 Guitar 3 Vocal (Hunter)
- 26/ 6 Percussion Vocal (Krissy)
- 16/ 7 Guitar 3 (Hunter)
- 19/ 8 Acoustic Guitar
- 9 DRUM right (from submix) 1 Kick 2 Snare 3 HH **(we bring drum sub mixer**
- 10 DRUM left (from submix) **if we use audio outs)**
- 12/11 Bass Guitar (Kenny)
- 15/12 Guitar 2 (Rich)
- 13/13 Guitar 1 (right channel) (Sal)
- 14/14 Guitar 1 (left channel) (Sal)
- 10/15 Keyboard (right channel) (Maestro)
- 11/16 Keyboard (left channel) (Maestro)