



RONSTADT REVIVAL

PERFORMANCE and TECH RIDER

Ronstadt Revival (herein referred to as “ARTIST”)

_____ (herein referred to as “VENUE”).

Performance Date: _____

CONTACT INFORMATION

Reference	Name	Cell Phone	Email
Management/ Talent	Shannon Rae	949-939-9660	Shannon@ronstadtrevival.com
Technical Director	Jeff Hale	949-939-0834	Jeff.hale@EMGEntertainment.com

Please contact Jeff Hale to advance the show

GENERAL INFORMATION

- 1. FOH AUDIO:** Unless otherwise arranged, VENUE is to provide a professional sound system able to produce distortion-free audio over 100% of the potential audience including those seated in the front center rows. A minimum of 24 open input channels is required for RONSTADT REVIVAL including a stereo pair of audience/room mics.

Console should provide a minimum of 24 discrete channels with at least 2 effects channels plus compressors, limiters, gates, etc. The 24 inputs used by RONSTADT REVIVAL must be for the sole use of the band and not be shared with any other acts on the bill. See Stage Plot & Input List below on pages 4 & 5.

- 2. MONITORS:** Unless otherwise arranged, VENUE is to supply four (4) wedge stage monitors. (*See attached Stage Plot for locations*). These monitors cannot be connected in series as ARTIST requires separate mixes in each.

ARTIST will provide its own Monitor Mixer Splitter System consisting of a Behringer WingRack 24-channel mixer, Proreck 24-channel splitter input bay with 30-foot XLR fantail for FOH, and a Midas DN4816-O with 10 outputs to monitors and IEMs. ARTIST prefers this rack case to be located off stage right. However, if logistics prevent this, then it can be located anywhere on or off stage. ARTIST’S bassist must be able to access the system during sound check.

- 3. BACKLINE:** Unless other backline arrangements have been made with VENUE, ARTIST will supply all drums, keyboards, guitars, basses, amplifiers, related effects boxes, IEMs, and monitor mixer splitter system.

- 4. CABLES & POWER:** Unless otherwise arranged, VENUE is to provide the following:

- All necessary XLR cables to connect stage equipment and microphones to the Monitor Splitter Rack **except** for Lead Vocalist’s wireless microphone system and all IEM transmitter units. ARTIST provides those cables.
- All necessary extension cords and power strips. If venue does not have available power onsite, VENUE is to provide a production grade generator. Power strips/outlet boxes are to be located at each musician’s stage location including downstage for ARTIST’S FX/modeling pedals. *<continued on page 2>*



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- c. Please inform ARTIST ASAP if the venue's wedge monitors or monitor amplifiers cannot be connected to the ARTIST'S Monitor Splitter System so that other monitoring options can be explored.

5. VIDEO PROJECTION: For venues that can accommodate video projection, ARTIST will provide a tablet or laptop to run a 2-minute audio/video introducing the ARTIST prior to the start of the performance and video imagery without audio during the show as well as an operator to control said device. VENUE is to provide a compatible HDMI and audio connection. Control can be off stage or in the booth.

6. STAGE & RISERS: The stage should be a minimum of 30' wide by 12' deep by 2' high. Stages not meeting these minimums must be disclosed to ARTIST ASAP.

ARTIST requires two (2) risers measuring 4' x 8' and no more than 24" in height (18" preferred), placed side by side center stage for drums. These should be placed approximately 10 to 12 feet back from the downstage monitors as shown on the attached stage plot (*see page 4*). ARTIST requests four (4) additional risers measuring 4' x 8' (8" inch height preferred) placed in pairs on either side of the drum riser. These risers should be separated from the drum riser by one to two feet and placed at an angle so that the stage looks visually balanced (*as shown on the attached Stage Plot*).

Stairs must be provided for risers exceeding 16" in height. Please notify ARTIST if risers are not available or if their heights are significantly different.

7. LIGHTING: Active stage lighting is required during the show. At least one spot/flood light should be focused on each musician to prevent them from being in the dark during the performance. However, occasional momentary blackout between songs is acceptable. A lighting cue sheet will be provided to the Lighting Director. ARTIST prefers NOT to have green or yellow lighting used directly on faces. (*See Stage Plot for approximate location of each performer*).

8. HAZER: ARTIST permits and encourages the use of a Hazer/Fog Machine (if available) to enhance the lighting. If the hazer(s) is/are physically located on the stage, ARTIST prefers them to be located/directed away from Downstage Left.

9. STAGE/ TECH PERSONNEL: Unless otherwise arranged, VENUE shall provide the following personnel:

- FOH systems audio engineer/tech
- Lighting Director to focus and control stage/house lights/spotlight(s)
- Follow Spot operator(s) – if follow spot(s) are available and will be used for the show
- Backstage Security (TBD)

10. BACKSTAGE PASSES: ARTIST will not supply backstage passes for this show but will adhere to VENUE policies regarding backstage access. Only authorized venue personnel shall be permitted backstage while ARTIST is present.

11. LOAD-IN & PARKING: Unless otherwise arranged, ARTIST requires direct access to the stage for purposes of loading in and out equipment prior to and after the show. The route from the loading area to the stage should be on the same level with no stairs to navigate unless an elevator can be accessed.

ARTIST does not travel with a truck or bus and therefore requires on-site or nearby parking for 7 vehicles.



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12. ADVANCE SCHEDULE: ARTIST requires approximately 75 minutes for load-in and set-up and a minimum of 60 minutes for sound check. ARTIST requires approximately 45 minutes for load-out. ARTIST requires a minimum of 1 hour between the end of sound check and performance time to prepare for the show.

Sample Schedule based on a 7:00 p.m. showtime:

3:00 to 4:30 p.m.	<i>Band arrives, loads in, and sets up</i>
4:30 to 5:30 p.m.	<i>Sound check/ Rehearsal</i>
5:30 to 6:45 p.m.	<i>Break for dinner/ wardrobe</i>
6:30 p.m.	<i>Doors</i>
7:00 p.m.	<i>Show (usually 100 minutes or 2 x 45-minute sets with a 15-minute intermission)</i>
8:40 to 9:00 p.m.	<i>Meet & Greet and photos in lobby area</i>
9:00 to 10:00 p.m.	<i>Strike and load out</i>

13. MISC. NOTES:

a. Ronstadt Revival's personnel consist of 7 and occasionally 8 musicians, our tour manager, and at some shows, a photographer and/or videographer.

- *Lead Vocals, Management & Marketing..... Shannon Rae*
- *Guitar & Pedal Steel..... Kevin Ryan*
- *Guitar & Acoustic.....Stevie Adams*
- *Fiddle, Acoustic, & Vocals.....Julie Pusch*
- *Keyboards & Vocals.....Rich Sanders*
- *Bass, Vocals, & Tech Director.....Jeff Hale*
- *Drums..... Marc Fortner*
- *Saxophone..... TBD (optional for some shows)*
- *Tour Manager & Video Projection.....Tina Gonzales*
- *Photographer & Videographer..... TBD*

b. All cables visible to the audience, i.e., across the front of the stage, are to be maintained in an organized fashion with any coiled segments hidden when possible. No cables are to be run across the performance areas of the stage. Cables crossing the entrance to the stage (from stage left and stage right) must be taped down or covered to minimize trip hazard.

c. While it is understood that no sound engineer can know all the nuances of each artist for which they run sound, we encourage the FOH engineer for our show to listen to the provided 2-1/2-minute audio snippet of Linda Ronstadt's music prior to our performance so he/she can be somewhat familiar with the following:

- *Vocal blend – lead vocals vs. harmony and backing vocals - Lead and backing vocals should be similar in volume in FOH. ARTIST will provide acapella vocals during sound check to ensure a proper mix/ balance.*
- *The use of reverbs and delays on vocals – refer to the audio snippets provided and the FOH audio notes.*
- *Overall '70s / '80s retro sound of the band.*

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- d. ARTIST (specifically Shannon) requests a brief meeting with the FOH engineer and Lighting Director on the day of the show prior to the performance to review the band's set list and audio and lighting notes and questions.
 - e. Both guitarists use modeling pedals and do not use amplifiers. Both have XLR outputs and do not require direct boxes. E-Guitar-1 uses a small speaker cabinet next to 'Monitor A' just for his guitar. E-Guitar-2 has a separate XLR output from his pedal for his Acoustic Guitar-1.
 - f. Fiddle / Acoustic Guitar-2 are both run through her pre-amp pedal for which there is only one XLR output. ARTIST will balance the audio level between the two instruments during our sound check.
 - g. Fiddle player requires her vocal microphone cable to be long enough to reach center stage during her duet performance with our lead vocalist. Please do not tape down and do not wrap around her mic stand.
 - h. Keyboard player uses two keyboards (Nord & Yamaha MODX) which he sub-mixes in stereo (for monitoring purposes). He will need two (2) cables run from his mixer to the splitter input rack/ FOH. Special attention should be made by FOH engineer to ensure the two keyboards' volumes are balanced in FOH.
 - i. Fewer than 8 mics can be used on the drums, only if necessary and approved by ARTIST. NOTE: Drummer uses a spare Floor Tom (placed to his left) as a table only). No mic needed.
 - j. Depending on the size of the venue and/or volume restrictions, our drummer may use a plexi iso drum shield.
 - k. ARTIST's Monitor Mixer Splitter System has an input for TALK BACK from FOH (input channel #22).
 - l. ARTIST will provide VENUE's Lighting Director with notes about stage lighting during the performance. During the performance, the Lead Vocalist may request over the PA system that the HOUSE is briefly illuminated so ARTIST can interact with the audience. Refer to "Set List Lighting Notes" which will be provided on the day of the show.
 - m. ARTIST permits and encourages the use of non-flash photography by the audience during our show.
 - n. If permitted by VENUE, ARTIST will do a 20 minute "Meet & Greet" and photos in the lobby immediately following the performance. ARTIST will provide a self-supported 8' x 10' backdrop. VENUE is to provide rope & stantions (if available) to control the line of audience members. ARTIST typically has 25 to 50 people line up for this.
 - o. ARTIST requests a 2' x 4' table placed in the lobby area for ARTIST business cards and Fan Club sign-up sheet and an additional 2' x 6' table if ARTIST plans to sell merchandise (**to be determined in advance**).
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RONSTADT REVIVAL

HOSPITALITY RIDER

1. ARTIST ACCOMMODATIONS:

- a. ARTIST requires a minimum of two dressing rooms, one of which must accommodate at least 5 band members. Dressing rooms are to have seating for at least 8 people, a table or desk, a mirror(s), electrical outlets, and ample lighting.
- b. The VENUE is to provide an area backstage, i.e., “Green Room”, where band members may sit, eat, and relax prior to the show. If separate Green room is not an option, the larger of the dressing rooms may be used as a Green room provided there is sufficient space to accommodate all band members and have the necessary furniture for sitting and eating lunch/ dinner.
- c. The temperature of the dressing rooms and/or green room should be maintained between 70 and 78 degrees during use by the ARTIST.
- d. The VENUE is to provide at least one bathroom (two are preferred) for exclusive use by the ARTIST. If the stage crew are to share this/these bathrooms, please notify ARTIST in advance.

2. FOOD & BEVERAGES FOR ARTIST:

- a. ARTIST requests a case of bottled water be provided upon ARTIST’S arrival (chilled and non-chilled please). Also, additional beverages and snacks should be provided prior to sound check. These can include: chips, protein bars, fruit & veggie platter, Coke & Diet Coke, Sprite, Dr. Pepper, and a six-pack of Coors Light.
- b. ARTIST requests hot coffee or the ability to make coffee and be provided with milk/ creamer, sugar, artificial sweetener, hot cups w/lids, and stirrers/spoons at least 2 hours prior to performance time. If coffee cannot be provided by VENUE, ARTIST requests a referral and directions to a nearby coffee shop.
- c. ARTIST requires VENUE to provide lunch/dinner for all band members and ARTIST staff immediately following sound check. A headcount will be provided at the time the advance is determined.

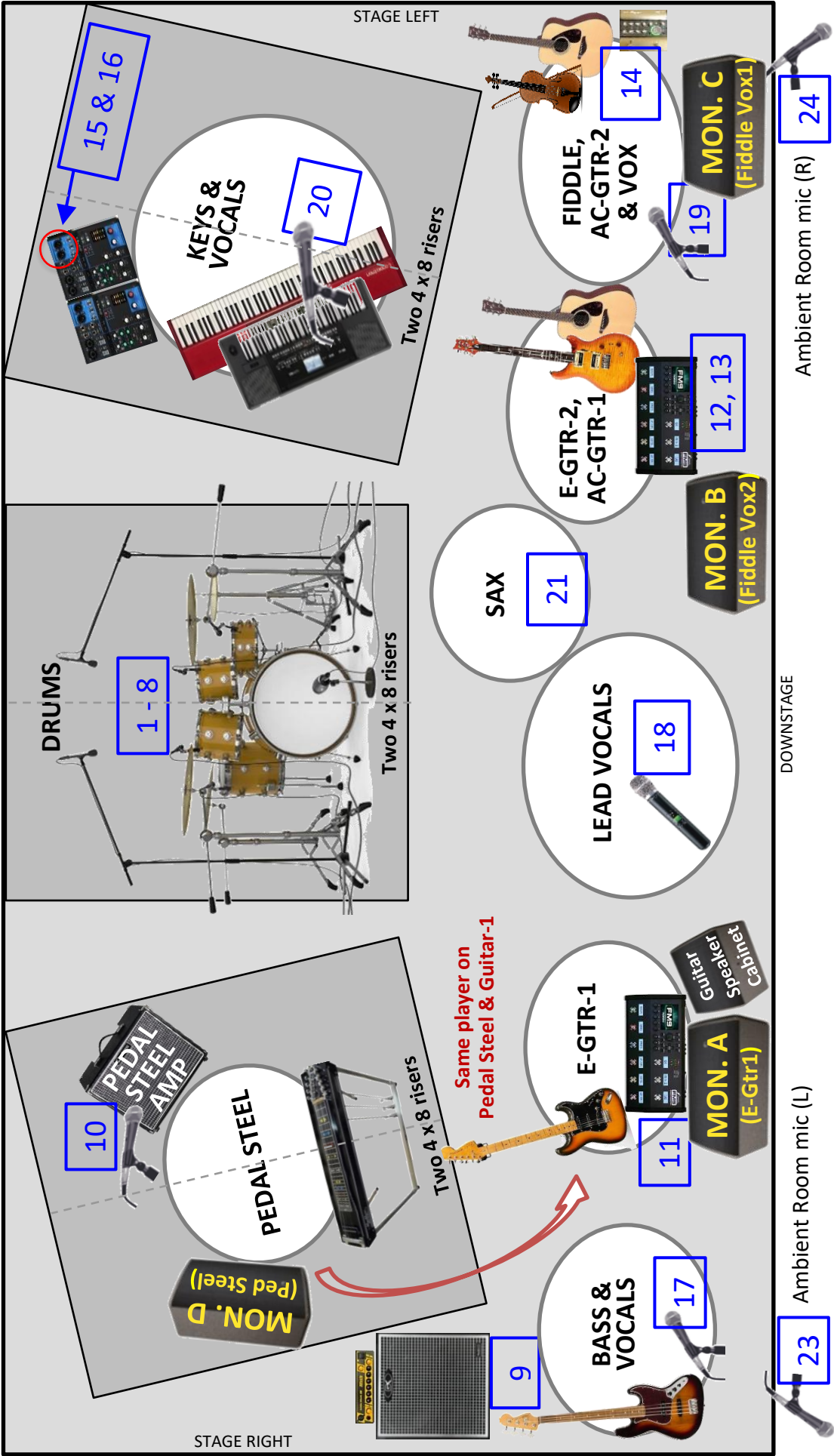
ARTIST’s only FOOD RESTRICTION is Anything containing shellfish.

- d. ARTIST requests that the VENUE’s WiFi SSID and Password be posted in the dressing room(s) upon the band’s arrival.
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STAGE PLOT

VENUE / DATE:	
LOAD-IN / SOUND CHECK:	
On site TD / Stage Manager:	
FOH / AUDIO ENGINEER:	
ARTIST TECH DIRECTOR:	Jeff Hale (949) 939-0834





INPUT LIST, MICS & STANDS

INPUT #	INPUT SOURCE	MIC/DI/XLR	MIC STANDS	DONE
1	KICK	You provide drum mics	You provide stands or clips	
2	SNARE			
3	HI HAT			
4	RACK TOM 1			
5	RACK TOM 2			
6	FLOOR TOM			
7	OVERHEAD L (Stage Right)			
8	OVERHEAD R (Stage Left)			
9	BASS AMP	Bass amp XLR Out	n/a	
10	PEDAL STEEL AMP	You provide amp mic	You provide stand	
11	E-GUITAR-1 (no amp)	PEDAL XLR Out	n/a	
12	E-GUITAR-2 (no amp)	PEDAL XLR Out	n/a	
13	ACOUSTIC GUITAR-1	PEDAL XLR Out	n/a	
14	FIDDLE/AC-GUITAR-2	PEDAL XLR Out	n/a	
15	KEYS L	Keys Mixer XLR L Out	n/a	
16	KEYS R	Keys Mixer XLR R Out	n/a	
17	BASS VOCALS	You provide mic	Boom – you provide	
18	LEAD VOCALS	ARTIST provides wireless mic & stand		
19	FIDDLE VOCALS	You provide mic	Boom – you provide	
20	KEYS VOCALS	ARTIST provides mic and boom stand		
21	SAX	Wireless (we provide)	n/a	
22	TALK BACK from FOH	You provide	n/a	
23	AMBIENT ROOM (Stg Rt)	You provide	You provide	
24	AMBIENT ROOM (Stg Lft)			

In addition to mics & stands noted above, you provide all necessary audio cables.

The Input #s in the left column above correspond to the inputs on our monitor mixer splitter input bay and XLR connectors on our 24-channel fantail to FOH. All are labeled.



AUXs, MONITORS & IEMs

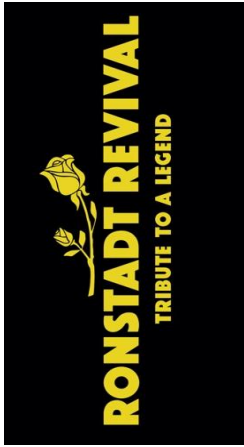
MONITORS* / IEMs	STAGE LOCATION	MIDAS OUT
MONITOR A (E-Guitar-1)	Downstage Right-Center	MON A / AUX 1
MONITOR B (Fiddle vox duet)	Downstage Left-Center	MON B / AUX 2
MONITOR C (Fiddle / Acoustic-2)	Downstage Left	MON C / AUX 3
MONITOR D (Pedal Steel)	Upstage Right	MON D / AUX 4
IEM for DRUMS (stereo)	@ Drum riser	DRUMS / AUX 5 & 6
IEM for KEYS & VOCALS (stereo)	@ Keys mixer	KEYS / AUX 7 & 8
IEM for E-GUITAR-2/ ACOUSTIC-1 (str)	@ Splitter rack	GUITAR / AUX 9 & 10
IEM for BASS & VOCALS (stereo)	@ Bass Amp	BASS / AUX 11 & 12
IEM for LEAD VOCALS (mono)	@ Splitter rack	LEAD VOX / AUX 13
IEM for SAX (mono)	@ Splitter rack	SAX / AUX 14

***ARTIST will control all stage monitors and IEMs during sound check and the performance.**

***ARTIST requires VENUE to provide all cabling from our monitor splitter system to VENUE'S monitor speakers and/or monitor power amplifiers. ARTIST will provide cables to connect IEMs.**

The location of the Sax Player's wireless mic receiver will be located at the ARTIST's splitter rack.

NOTES:



SIMPLIFIED STAGE PLOT

