

# RARE EARTH CONCERT RIDER 2024

## FORWARD

Artist shall have exclusive control over this presentation, production and the nature and conduct of their performance & show, including production hired by purchaser/promoter.

This includes, but not limited to; all lighting, sound reinforcement, monitor system, backline equipment, staging as well as all other equipment, apparatus or systems in /or adjacent to the venue that may affect directly or indirectly the artist performance.

## BILLING

As per performance contract.

## ADVERTISING AND PROMOTION

Purchaser agrees to use only the current and approved promotional materials provided by agency in connection with this performance. All ad-mats must be pre-approved by artist's representative prior to use.

## MEDIA

Purchaser will not commit the artist to any personal appearance, interview, meet and greet, or other types of promotion or appearance without prior written authorization of artist and artist representative. Please submit all requests in writing with details to artist's representative for review no later than 2 weeks prior to event. NOTE: Meet and greet for artist will be limited to 30. If purchaser has an in-house photographer, please notify artist representative that they will be taking photographs, and notify artist representative of website, internet, and social media use. Artist representative will provide approved video links and media assets to purchaser.

## PRESENTATION, CONTENT AND PRODUCTION

The purchaser agrees and accepts the following terms and conditions regarding the artist's show. The artist shall have exclusive control over the presentation, production, nature and conduct of their show, including production hired by the purchaser. This includes all lighting, sound reinforcement and monitor systems, backline and staging, as well as any equipment or apparatus or systems in or adjacent to the venue of performance that may affect directly or indirectly the artist's performance.

## SUPPORT ACT

Artist's contracted start time will not be compromised. If the evenings schedule should fall behind, support acts set times will be adjusted and cut, if necessary, to accommodate artists agreed upon contracted start time. Artist will maintain 100% control over the presentation and performance.

## STAGE

Purchaser agrees to provide a solid stage on one level of a minimum size of 32' wide by 24' deep by 3' high (not including sound wings), with a minimum stage to ceiling clearance of 10'. Stage must be set up with backline equipment prior to arrival of band/ crew (minimum 4 hours before show time). Stage shall be completely free of deflection,

cracks and obstruction which might impede artist's movements.

#### PAYMENT

Agency is to receive security deposit (50% Down) no less than 120 days prior to performance. Remaining balance is to be paid to band representative prior to performance in the form of US dollars in a cashier check payable to, Gilbert Bridges Enterprises Inc. DBA Rare Earth Music.

#### SOUND CHECK

Sound check is closed to public. Only event personnel and all access credentials accepted. There shall be ample time given for sound check, monitoring and run through prior to show time. This applies to headlining or a multi-band change over.

#### PARKING & GROUND TRANSPORTATION

In the event of a ground tour, the purchaser shall provide secured parking space immediately adjacent to the stage door for one (1) tour bus, with one security guard on duty in the immediate area from load-in through load-out. On fly dates, an 8-passenger sprinter van or equivalent is required for pickup/delivery to and from airport, with a local/sober show runner at the venue.

#### STAGE CALL

The following sober personnel must be available to work at the venue on the day of the engagement.

Please allow one (1) hour following the engagement to strike and reload equipment. (2) stagehands to load in and out equipment.

(1) electrician familiar with the house.

(1) sound engineer and one (1) monitor engineer familiar with system.

(1) lighting technician.

(1-2) spotlight operators.

#### SECURITY

The purchaser guarantees proper and qualified security at all times to ensure the safety of the artist, the artist's road crew, their equipment and their personal possessions, from the time of the stage call until the finish of the load-out. During the course of the engagement, particular security must be provided in the area of the dressing rooms, stage, remote mixing console and all the exits and entrances to the venue as to provide for a safe and enjoyable event for artist / crew and paying guests. Barricade is required in larger venues if needed.

#### MERCHANDISE

Unless otherwise agreed to in performance contract, the artist's representatives will have the exclusive right to sell merchandising within the venue. Purchaser will provide an 8x8 table, A suitable location with display facilities, and qualified personnel to sell merchandise will be made available at time of load in. Any and ALL percentages must be agreed upon prior. \_\_\_/\_\_\_ soft and \_\_\_/\_\_\_ hard.

#### COMP TICKETS/VIP TICKETS

Artist is to be granted up to 20 "comp" tickets per performance unless otherwise agreed to in performance contract.

## CANCELLATION

Purchaser agrees that artist may cancel the engagement hereunder, at artist's sole discretion, by giving purchaser notice thereof at least thirty (60) days prior to commencement.

## FORCE MAJEURE

Producer's obligation to furnish the entertainment unit referred to herein is subject to the detention or prevention by sickness, inability to perform, accident, means of transportation, act of God, riots, strikes, labor difficulties, epidemics, and any act or order of any public authority or any cause, similar or dissimilar, beyond producer's control. Provided artist is ready, willing and able to perform. Purchaser agrees to compensate artist in accordance with the terms hereof regardless of act of God, fire, accident, riot, strike or any events of any kind or character whatsoever, whether similar or dissimilar to the foregoing events which would prevent or interfere with the presentation of the show hereunder.

## INCLEMENT WEATHER

Notwithstanding anything contained herein, inclement weather shall not be deemed to be a force Majeure occurrence and the purchaser shall remain liable for payment of the full contract price even if the performance(s) called for herein are prevented by such weather conditions. Producer shall have the sole right to determine in good faith whether any such weather conditions shall render the performance(s) impossible, hazardous or unsafe.

## PURCHASER ASSUMES LIABILITY

Purchaser hereby assumes full liability and responsibility for the payment of any and all cost, charges, claims, losses, liabilities, and damages related to or based upon the presentation or production of the show or shows in which the artist is to appear hereunder.

## INDEMNIFICATION

Purchaser agrees to indemnify and hold harmless producer/artist and its employees, contractors, and/or agents from and against any claims, costs (including attorney's fees and court costs), expenses, damages, liabilities, losses, or judgments arising out of or in connection with any claim, demand or action made by any third party, if such are sustained as a direct or indirect consequence of the engagement.

Purchaser also agrees to indemnify and hold harmless producer/artist and its employees, contractors, and/or agents from and against any and all loss, damage and/or destruction occurring to its and/or its employees', contractors', or agents' instruments and equipment at the place of the engagement, including but not limited to, damage, loss or destruction caused by an act of God.

## TAXES

Purchaser shall pay and hold harmless of and from any and all taxes, fees dues and the like relating to the engagement hereunder and the sums payable to producer shall be free of such taxes, fees, dues and artist, with the exception of the 'out of state' performers tax.

## INSURANCE

Purchaser agrees to provide comprehensive general liability insurance (including, without limitation coverage to protect against any and all injury to persons or property as a consequence of the installation and/or operation of the equipment and instruments provided by producer/artist and/or its employees, contractors and agents). Such liability insurance shall be in the amount required by venue, but in no event shall have a limit of less than One Million Dollars (\$1,000,000) combined single limit for bodily

injury and property damage. Such insurance shall be in full force and effect at all times producer/artist or any of the producer's agents, staff or independent contractors are in place of the performance.

#### HOUSE SOUND SYSTEM / PREFERRED SYSTEMS

EAW, LA Acoustics (Kiva, SB 28, k1, Kara), Martin, Turbo, Meyer, EV, JBL, DAS, RCF.

- (1) FOH System must consist of Passive or Powered system with sufficient amplification and speaker enclosures to cover the entire seating area (Venue's Maximum Capacity) and be capable of 110 DB at the mix position.
- (2) Digital Counsel that matches show file (if the band travels with their own tech).
- (3) No 'homemade' enclosures.
- (4) System shall be of even coverage throughout the entire venue.
- (5) System should be flown whenever possible or elevated so as audience does not block system when standing. System, if stacked, should be at least six 1 foot from front of main stage. This includes sound wings and anytime that the system is not flown. System should be configured in Stereo and or Mono subs.

#### PREFERRED HOUSE SOUND CONSOLE

X32, M32, Midas, Yamaha, Soundcraft, Avid SC48

- (1) Console must have a minimum of 32 input channels, 8 "DCA" groups, plus 8 aux sends for effects.
- (2) Talk back to stage and a discrete clear-com communications system between house sound and monitor world is also required.
- (3) Console should be placed at center position and a minimum of 75 ft. from sound system. In smaller venues as far back as possible.
- (4) FRONT-OF-HOUSE CONSOLE –NO ANALOG CONSOLE ACCEPTED. Rare Earth requires FOH audio engineer, audio tech must be expert on the audio console provided, which needs to be a minimum of 32 channel inputs and capable of driving a multi-zone PA system. Mix position to be no more than 30 degrees off-axis from the mains and 75 feet from the downstage edge. FOH power is to come from the venue's dedicated audio distro.
- (5) POWER - Six (6) discreet 30-amp circuits for stage power, minimum. Congas do not need a power source. For the safety of all personnel, all PA, monitor and band equipment must be on the same professional power distro source!

#### MONITOR SYSTEM AND CONSOLE

- (1) Monitor console shall have a minimum of 32 channels and seven stage mixes.
- (2) The Band does not share Monitor channels with support acts unless band supplies act.
- (3) There shall be 7 separate discrete monitor mixes.
- (4) 3ea. Wireless transmitters and belt pack receivers to be provided for Wayne, Dan and Rollo. (we will bring our own IEM earbuds)
- (5) A cue system must be available to listen to each mix post EQ at the monitor mix position.
- (6) Required system monitor engineer to mix monitors for sound check and the show.
- (7) All techs, engineers, and supplied crew by venue must be sober

#### TECHNICAL LIGHTING

House lighting requirements: 3-phase /240-volt power required with adequate dimmers. AC power. Minimum of 48 Leko 1k par cans with a minimum 60K conventional rig.

## BACKLINE/INPUT LIST/TECH RIDER

Additional tech rider shows the minimum requirements for FOH/Systems. Please specify questions on the advance for a day sheet for artist.

## ROOM REQUIREMENTS

### ROOMS

The purchaser will provide 7 non-smoking double rooms (king preferred or queen) at no cost to artist for 2 nights unless previously negotiated between agency and purchaser.

### HOTEL

Preferred hotels are Hilton, Holiday Inn Express, La Quinta, Marriot, Country Inn or Days Inn. Hotels should be within proximity of the venue. Room list provided upon request.

### DRESSING ROOM:

Purchaser to provide a well-ventilated, lockable dressing room with direct access to the stage. Keys are to be given to the artist's personal representative upon arrival. This room must be at least 20' x 20' with a minimum of Eight (8) chairs, one (1) sofa and two (2) 8' tables for catering along with electrical outlets, heating and air conditioning facilities, full length mirror and close to restrooms/shower facility.

### HOSPITALITY: DRESSING ROOM CATERING-BEVERAGES

Hot meal for SEVEN (7) people or \$ 30.00 per person buyout.

Deli Tray after performance, leave refrigerated until encore.

At least twelve bottles of Figi water or equivalent

At least seven bottles flavored water, on ice

Additional bottled water, on ice Coca Cola Classic, on ice Diet Coke, on ice Coffee and teas (assorted with throat coat) with sugar, honey, cream and cups four cans of SUGAR FREE Red Bull, fresh cut pineapple, if possible, Granny Smith apples, if possible. NOTE: all of the above should be completed two (2) hours prior to artist soundcheck and all beverages are to be set up and chilled on ice two (2) hours prior to show time.

Catering personnel should continue to ice down beverages throughout the night as needed. Please note that all items are brand named items. Please, no substitutions if possible. Thank you.

### TOWELS

Please provide 10 large, clean, white towels for the artist in the dressing room.

## DEPOSITS, WIRE TRANSFERS AND FINAL SETTLEMENT

All deposits and wire transfers must be received no later than 120 days prior to performance. Upon signed contract, and rider, the purchaser may advertise the performance. The final settlement should be paid to tour management representative 2 hours prior to show time in the form of US dollars as a cashier check made out to

Gilbert Bridges Enterprises Inc. DBA Rare Earth Music.

Agency  
Ten 13 Entertainment  
Leni DiMancari-320-282-9375  
[leni@ten13entertainment.com](mailto:leni@ten13entertainment.com)

Show Advance  
Michael Bruner  
(248) 425-3223

Production Manager  
Dan Medawar  
(248) 982-1226

Management  
Johnnie Sue Bridges  
(248) 798-2204

#### RARE EARTH - BACKLINE LIST Rev 8/30/24

All provided equipment must be in full working order or new/excellent condition. Please ensure all amps' features are fully verified or have spare amps on site. Amps must have all proper power, speaker and instrument cables. Please include extra drumheads, tubes, strings, straps, tools, etc., as the band carries no spares or parts. No substitutions allowed other than what's specified below. For questions contact, Rollo (313) 686-9864.

#### **Wayne Baraks - guitar:**

- Guitar Amp Options: Boss Katana ("Artist" preferred, though any Katana will do)  
Fender Deluxe Reverb
- 1 guitar stand
- SM58 and boom stand for vocal mic

#### **Rollo Michael Rollin- Sax/Flute:**

- 1 Sennheiser 441/Beta 57 or equivalent flute mic
- 1 Shure SM58 wireless handheld, Sennheiser 835 wireless handheld, or equivalent
- 2 fibracell #3 alto saxophone reeds
- straight stand for vocal mic
- boom stand for flute mic

#### **Ron Cousineau - bass:**

- 1 Ampeg SVT 7 pro
- Ampeg SVT 8x10 or Ampeg SVT 6x10
- 30' instrument cable
- 2 guitar stands.
- SM58 and boom stand for vocal mic

#### **Dan Medawar – Guitar:**

- Guitar Amp Options: Marshall DSL100 with 4x12 (preferred) or 2 x12 bottom. Fender

Deluxe Reverb or Fender Hot Rod Deluxe or Deville

- 2 Guitar Stands
- SM58 and Boom Stand for Vocal Mic

**Mike Bruner-keys:**

- 1 88 note, Yamaha p250 or comp. Piano with power cord (IEC) and correct sustain pedal. • 1 Leslie 122 or comparable
- 1 keyboard amplifier.
- 1 double-tier X- Stand (no Straight Shaft) keyboard stand.
- 1 Trek II Leslie pre-amp and Leslie cable
- 1 boom mic stand (no mic)
- 8 to 10 Channel mixer with power cord
- 12 to 20ft guitar cords with ¼ plugs

**Ron Nelson– Congas:**

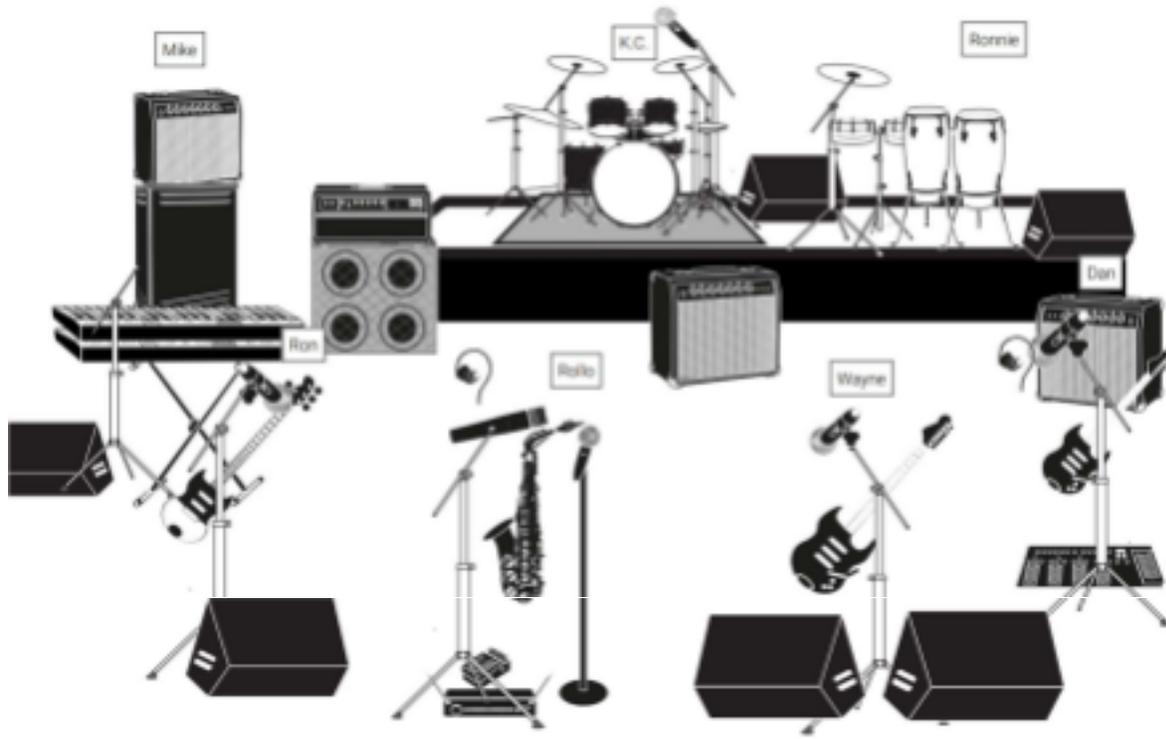
- Congas with double brace stand
- Gon Bops Alex Acuna special edition or Mariano, quinto 10.75x30 conga 11.50x30 or IP Giovanni platinum series quinto and conga or equivalent •
- Timbales brass with double braced stand
- Gon Bops Alex Acuna brass 14" & 15" Or LP Giovanni brass timbales 14" & 15" equivalent. • 2 mounted Gon Bops Alex Acuna bells or equiv.
- 1 Zildjian A 18" med thin crash with double braced stand
- 1 percussion table with stand (waist high)
- 1 drum throne DW or equivalent
- 2 pairs of VIC FIRTH timbale sticks or equivalent
- 1 small fan

**Keith Christian (KC) – drums:**

- Gretsch 5 piece Catalina Special Edition Or DW equivalent
- Zildjian K Sweet Cymbal pack KS5791
- 1 extra 17" Zildjian sweet Crash w/stand
- 1 spare snare • 1 backup clutch
- DW9000 DBL Kick pedal
- Gretsch 8x14 Swamp Dawg snare
- Gibraltar 9000 series 5 piece Drum Hardware pack with 9000 series Hi hat stand with clutch Hi hat should be 2 leg stand, 3 crash stands 1 ride stand, and a snare stand •
- Gibraltar Drum Throne 9608SFT (Pref) or Quality drum throne
- 5 pairs of VIC FIRTH 5a wood tip sticks
- SM 58 and boom stand for vocal mic

## Rare Earth - Input List and Stage Plot

- 1 Kick 1 - port RE20/Beta 52/E902/Audix D6 Floor Stand 2
- Snare 1 - top Heil PR35/SM57 Short Boom
- 3 SKIP Snare 2 - bottom SM57 Short Boom Not to MON! 4
- HAT SM81 Tall Boom
- 5 Rack Tom E604/Beta 98 Clip or eq.
- 6 Floor Tom1 E604/Beta 98 Clip or eq.
- 7 Floor Tom 2 E604/Beta 98 Clip or eq.
- 8 Overhead HR SM81 or eq. Tall Boom
- 9 Overhead HL SM81 or eq. Tall Boom
- 10 Bass Amp - DI Line Out
- 11 SKIP Bass Cab - Mic RE20/Beta 52 Floor Stand Not to MON!
- 12 Electric GTR (Wayne) E906/E609/SM57 or Eq. Short Boom/hang
- 13 Electric GTR (Dan) E906/E609/SM57 or Eq. Short Boom/hang
- 14 Saxophone Direct Box Band-provided
- 15 Flute mic Sennheiser 441/Beta 57 Tall Boom
- 16 Drum Vox
- 17 Rollo vox (wireless mic)
- 18 Wayne Vox
- 19 Ron Vox
- 20 Dan Vox
- 21 Top Keys Direct Box
- 22 Top Keys Direct Box 2
- 23 Bottom Keys Direct Box
- 24 Bottom Keys Direct Box 2
- 25 Leslie



\_\_\_\_\_  
Signature of PURCHASER

\_\_\_\_\_  
Authorized Signature Artist Representation

\_\_\_\_\_  
Print Name / Title Print Name / Title

\_\_\_\_\_  
Print Name / Title Print Name / Title

\_\_\_\_\_  
Date

\_\_\_\_\_  
Date