

# HOTEL CALIFORNIA "A Salute To The Eagles"

## PRODUCTION RIDER

**ALL CHANGES MUST BE APPROVED IN WRITING BY ARTIST.**

The following pages include vital information necessary for a successful and effective production of HOTEL CALIFORNIA "A Salute To The Eagles". Should any questions arise about a specific topic within the rider, please contact the following individual:

Production Contact:

George (909) 336-9393

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## 1. ADVERTISEMENT / BILLING OF THE ACT

Please be sure of the correct advertisement and/or marquee billing of this act. While we request that you use the following format when submitting print, radio, or television advertisements, you may of course design your own graphics in a different style, as long as it reads or is broadcast as follows:

### **HOTEL CALIFORNIA** "A Salute To The Eagles"

Color and black & white photos, as well as color and black & white camera ready logos are available to assist you in designing your advertisements. Please coordinate with the Production Contact person should you require this assistance.

The act shall receive one hundred percent (100%) sole star billing (when headlining), or seventy five percent (75%) special guest star billing (when supporting) in any and all advertising and publicity, including but not limited to radio, newspaper and trade ads, fliers, posters, billboards and marquees.

## 2. PAYMENT

Any remaining payment due to Artist (after deposit) for performance is due and payable on day of engagement and must be paid prior to performance time, unless otherwise noted and agreed to in writing by both parties.

## 3. COMPLIMENTARY TICKETS

Purchaser shall make available at no charge to Artist twelve (12) complimentary tickets (with reasonable location from stage) per show.

## 4. FACILITIES

Purchaser agrees to furnish all that is necessary for the proper presentation of the Act, including a suitable and safe facility, ventilated, lighted and in good working order, with a suitable stage, theater, hall, auditorium or open area large enough to accommodate the anticipated crowd. When performing outdoors, stage must be covered. Purchaser agrees to meet all safety, fire, and all other laws and ordinances.

The Purchaser shall provide for the Artist a clean, private dressing room with AC outlets, mirror, wardrobe, and heat and/or air conditioning as necessary. It is imperative that this area be secure and lockable.

## 5. HOSPITALITY

Before, during and after sound check, Purchaser shall provide assorted beverages and light meals/snacks for the Artist and/or crew (please see preferred menu listing on this page). At conclusion of sound check, Purchaser shall provide (qty) \_\_\_\_\_ hot, sit down meals for Artist and crew. If it is not possible to provide hot sit down meals, the Purchaser shall provide to Artist a cash buyout of \$20.00 per person at least three hours prior to show time.

Preferred Menu with service for 6 (six):

- A. 1 Case assorted soft drinks (Coca-Cola, 7-UP, Snapple, etc.) on ice.
- B. 3 Cases (or equivalent) bottled water on ice
- C. 2 Case assorted juice on ice.
- D. 2 Deli platters with meats, cheeses, veggies with assorted dips,
- E. 2 platters with assorted fresh fruits
- F. Fresh brewed coffee with sugar and half & half
- G. Assorted chips, bread (whole grain only), condiments, napkins, and dinnerware

## 6. MERCHANDISING

Artist shall have the sole and exclusive right, but not the obligation, to sell Artist's souvenir merchandise in connection with and at the performance hereunder, and the receipts therefrom shall belong exclusively to the Artist. Purchaser shall provide adequate space in close proximity to the stage for sale of said merchandise and one person to assist with sales.

## 7. BOX OFFICE PROVISIONS

In the event the payment to Artist shall be based in whole or in part on receipts of the performance(s) herein, Purchaser agrees to deliver to Artist a certified statement of the gross receipts of each performance within two (2) hours following such performance. In the further event that the payment of Artist's share of said performance(s) receipts is based in whole or in part upon expenses related to the engagement, Purchaser shall verify by paid receipts, canceled check or similar documents all such expenses or they shall not be included as an expense of the engagement. Artist shall have the right to have a representative present in the box office at all times and such representative shall have access to box office records of Purchaser relating to gross receipts of this engagement only.

## 8. PARKING

Unless otherwise notified, Artist travels with tour bus, total length being 45 feet. Purchaser shall provide an adequate, secure, reserved parking space (pull-thru parking when possible, or adequate turn around). A 50 AMP shore power drop may be required. Please coordinate this availability with the Production Contact Person.

## 9. LODGING AND TRANSPORTATION

Purchaser shall provide up to ten (10) and not less than five (5) rooms at a first class quality hotel. Purchaser shall provide first class, open ended, round trip airfares and all cartage fees for Artists and equipment. Purchaser shall provide all ground transportation for Artists.

## 10. PROMOTIONS

When scheduling allows, Artist can be available to assist in promotional efforts (ie: radio spots, meet & greets, etc.). If Purchaser wishes to take advantage of this, it must be coordinated with Production Contact Person. Purchaser agrees not to commit Artist to any appearances, interviews or any type of promotion without Artist's prior written permission.

## 11. REPRODUCTION

No portion of the Artist's performance may be broadcast, photographed, recorded, filmed, taped, or embodied in any form for the purpose of reproduction without Artist's prior written consent. Purchaser's request for such consent needs to be directed to the Production Contact Person. Anyone granted permission to photograph and/or record the performance shall provide complete copies of said reproductions to the Artist.

## 12. CONTROL OF PRODUCTION

Artist shall have the sole exclusive control over the production, presentation, and performance of the engagement, including but not limited to the details, means and methods of performing, and persons employed by Artist. Artist shall have sole and absolute authority in directing personnel operating all lighting and sound equipment.

## 13. SECURITY

The Purchaser shall provide both reasonable and adequate security for the Artist and the audience. If it is necessary for the Artist to pass through the audience so as to access the dressing room or the stage, Purchaser shall provide adequate security personnel to prevent unauthorized access to the stage and/or backstage area (including equipment storage area).

#### 14. INSURANCE AND LIABILITY

Purchaser shall indemnify Artist, Artist's employees, contractors and all agents for all losses sustained in direct consequence of the performance of their professional services. Purchaser shall also indemnify Artist against any and all damage occurring to Artist's equipment at the venue, including but not limited to, damage suffered due to inclement weather.

Purchaser will be responsible for and maintain public liability and property damage insurance for any claim of loss, injury or damage caused by Purchaser, Purchaser's agents, employees or patrons. The amount of insurance coverage shall not be less than one million dollars (\$1,000,000.00).

#### 15. PERMITS, LICENSES, TAXES, ETC.

Purchaser shall obtain and pay for all licenses, permits, certificates, authorizations or other approval required to be obtained from any union, guild, public authority, performing rights society or other entity properly having jurisdiction over the engagement, and shall comply with and fulfill all terms, conditions and covenants as required. Purchaser shall also pay all necessary or applicable taxes, fees, dues and the like relating to the engagement.

#### 16. FUTURE BOOKINGS

Purchaser agrees that no other Eagles tribute act will be contracted or purchased by Purchaser or agent for Purchaser for a period of twenty-four (24) months from the date of this Agreement without prior written consent from Artist.

#### 17. INTERNATIONAL BOOKINGS

In the event the place of performance is outside the continental limits of the United States, Purchaser agrees to procure, at Purchaser's expense, for Artist and party, the necessary visas, work permits, and other documents needed or usually obtained or required by local law or regulations, to enable Artist to provide its services as outlined in the Agreement. Purchaser will be responsible for all expenses connected with Artist's airfreight; specifically all airfares, air freighting between destinations, fees for documentation of import and export, customs clearance, terminal clearance, airport handling and transportation of Artist, Artist's party and equipment to and from the place of performance and place of lodging, etc. Purchaser shall also be responsible for, and indemnify and hold Artist harmless from and against all local, municipal, and county or government taxes, fees or levies on all income earned by Artist or Artist's employees while in the country or countries covered by the contract, and indemnify and hold Artist harmless from Artist's inability to provide its services due to delays in travel, transportation, documentation requirements, customs and terminal clearance, etc., which may result from any circumstances beyond the reasonable control of the Artist.

Purchaser shall also provide and pay for, in all countries where English is not the first language, the services of a translator with excellent English skills who is familiar with the entertainment industry and with production and concert terminology and language.

# PRODUCTION RIDER (TECHNICAL: PART 1 OF 7)

## SOUND

Unless otherwise specified in writing, Purchaser shall provide a first class, professional quality sound system suitable to the venue and acceptable to the Artist. Purchaser shall also supply competent, qualified technicians to set up, maintain and operate it. This system must be able to deliver a clear, even, distortion-free sound. The system shall contain the following:

- 1.) House mixing console shall be at least twenty-four (24) channels
- 2.) Monitor console shall provide a minimum of six (6) discreet mixes on stage, **( only when necessary, see special instructions, top of page 6 )**
- 3.) Stage monitor speakers shall be at least a 2-way/bi-amped system containing a 15" woofer and a 1" or 2" horn. Monitor amps shall provide at least 500 watts power to each monitor mix. Each monitor mix shall have at least one 1/3 octave graphic equalizer. A suitable speaker cabinet may be substituted for wedges on the drummer's monitor mix. Please see accompanying stage plot for proper placement of monitors. **( only when necessary, see special instructions top of page 6 )**

## LIGHTS

Purchaser shall provide a first class, professional, quality lighting system with competent, qualified technicians to operate it. Since venue requirements vary, the following sample system, or something comparable, may be used as a base configuration:

- 1.) A minimum of one (1) high power follow spot with competent, qualified operator
- 2.) Two (2), forty (40) foot trusses, with a minimum of sixty (60) instruments per truss or comparable set-up providing same amount of lighting
- 3.) Lighting consoles; Ceico Gold, Avo QM-300 or comparable
- 4.) One (1) fog machine; (F-100 or comparable) with fog juice when available
- 5.) A high-quality intercom system (Clear-Com) between all sound & lighting personnel

## LOAD-IN / LOAD-OUT / SOUND CHECK

Artist requires sixty (60) minutes for load-in and approximately forty-five (45) minutes for load-out. A minimum of two (2) hours shall be provided for sound check. The public may not be admitted until conclusion of sound check at Artist's discretion. Purchaser shall furnish a minimum of two (2) load-in/load-out personnel.

## POWER

Purchaser shall provide stage power distribution for Artist's equipment. two (2) quad boxes, each providing at least 15 amps of 117 volt power shall be required along back of stage, and two (2) quad boxes shall be placed near front of stage on either side.

## **NOTE**

Artist requires qualified technicians at each separate position to assist in providing the best possible presentation.

**PRODUCTION RIDER  
(TECHNICAL: PART 2 OF 7)**

**SPECIAL INSTRUCTIONS FOR MONITOR ENGINEERS**

Unless notified otherwise,  
**HOTEL CALIFORNIA** travels with a  
**COMPLETE IN-EAR** monitor system.  
This includes a 24 channel monitor  
mixer console, and a 24 channel splitter.  
Purchaser to provide the following equipment:

- 2 - large base boom mic stands for drum overheads
- 12 - regular boom stands
- 30 - 25' standard XLR (male to female) mic cables to wire stage
- 9 - drum mic's per input list.
- 2 - direct input boxes ( prefer Countryman )

**See backline page for all other equipment requirements.**

**Monitor Requirements** - (Only Upon Notification, see special instructions top of page 4 )

1. **Vocals:**
  - A. Electric Guitar 1 Vocal monitor ( Dicky ) – All vocals at equal levels with approximately 10 - 20% increase on this individual's voice.
  - B. Acoustic Guitar 2 vocal Monitor ( Wade ) - All vocals at equal levels with approximately 10 - 20% increase on this individual's voice.
  - C. Bass Vocal Monitor ( Keith ) - All vocals at equal levels with approximately 10 - 20% increase on this individual's voice.
  - D. Electric Guitar 2 Vocal Monitor ( Steve ) - All vocals at equal levels with approximately 10 - 20% increase on this individual's voice.
  - E. Keyboard Vocal Monitor ( Dicky & Wade ) - All vocals at equal levels with approximately 10 - 20% increase on these individuals' voices.
  - F. Drum Vocal Monitor ( Phil ) - All vocals at equal levels with approximately 10 - 20% increase on this individual's voice.
2. **Acoustic Instruments** - To be in all front line and keyboard monitors at equal volumes. Volume in Drum monitor to be approximately half that of the front line. Drummer will specify otherwise for drum monitor settings.
3. **Keyboards** - To be in all front line and keyboard monitors at equal volumes. Volume in Drum monitor to be approximately half that of the front line. Drummer will specify otherwise for drum monitor settings.
4. **Electric Guitars** - Drum monitor ONLY. Volume to be slightly less than that of the acoustic guitars and keyboard.
5. **Kick and Snare** - Drum monitor ONLY. Volume to be slightly less than that of the acoustic guitars and keyboard.

**NOTE**

- Unless otherwise specified by individual band personnel, no other Instruments (aside from the above) are to be in the front line monitors.
  - These settings are only a starting point and are provided to make set-up and sound check more efficient. Actual settings may vary slightly at sound check.

**PRODUCTION RIDER  
(TECHNICAL: PART 3 OF 7)**

**SPECIAL INSTRUCTIONS  
FOR HOUSE SOUND ENGINEERS**

House Sound Requirements

**NOTE**

PLEASE... NO RADICAL EXPERIMENTATION  
WITH DELAYS DURING PERFORMANCE!

1. **Vocals - All vocals to be at equal levels. We mix ourselves. Thank You!**
2. Guitars - To be at equal levels. Slight adjustments may be needed for certain solos.
3. Keyboard - To be at levels equal to guitars, adjust according to song.
4. Talk Box - This unit is in-line with Guitar 1 Vocal mic; it does not come through Guitar 1 speaker. Adjustments to be made through Guitar 1 vocal channel.
5. USE YOUR EARS AND HAVE FUN!

**Songs Using Keyboards**

In The City  
I Can't Tell You Why  
Take It To The Limit  
Boys Of Summer  
Desperado

The Long Run  
New Kid In Town  
One Of These Nights  
Life's Been Good  
Rocky Mountain Way

**Songs Using Acoustic Guitar**

Lyin' Eyes  
Peaceful Easy Feelin'  
Seven Bridges Road  
Best Of My Love

Try And Love Again  
Tequila Sunrise  
Hotel California

**Song Using Banjo**

Take It Easy

**Songs Using Mandolin**

Lyin' Eyes  
Tequila Sunrise

**Songs Using Pedal Steel**

Best of my Love  
Take it to the Limit

**Songs Using Talk Box**

Rocky Mountain Way  
Those Shoes

**PRODUCTION RIDER**  
**( TECHNICAL: PART 4 OF 7 )**

Backline Requirements for  
Hotel California  
"A Salute to the Eagles"  
( ONLY UPON NOTIFICATION )

**Stage Left Center - Bass**

Ampeg SVT with 8x10 speaker cabinet or equivalent  
power amp must be at least 400 watts RMS  
1 - Countryman direct box

**Stage Right Center - Acoustic Guitar 2**

1 - Pro Series Wireless Hand Held Mic ( Shure or Telex acceptable )  
1 - Countryman direct box

**Stage Right - Electric & Acoustic Guitar 1**

1 - Fender Twin Reverb or Marshall JMP ( NO 900's )  
1 - Countryman box  
5 - 20' guitar cables  
1 - Single Neck Pedal Steel Guitar, standard Emmons set-up with E9 tuning

**Stage Left - Guitar 2, Mandolin, Banjo, Pedal Steel**

1 - Fender Twin Reverb amplifier  
7 - Guitar stands (prefer Hamilton)

**Keyboards**

1 - Kurzweil PC 88 with stock factory presets and hold pedal  
1 - Ultimate Support Apex stand with mic stand attachment

**Drums**

Acceptable Drum Manufacturers:

Yamaha Recording Series Custom

Drum Workshop (DW)

Premiere Signia

( all others must be Professional Series only )

1 - 16"x 24" or 16"x 22" kick drum with Evans Genera G2 Batter Head  
will accept Remo Pinstripe  
use pillow or muffling inside drum  
Resonant front head with 4" hole cut out

1 - 8"x 10" mounted tom

1 - 9"x 12" mounted tom

1 - 16"x 16" floor tom

all toms should have Evans Genera G2 Batter Heads on top  
and Resonate Heads on the bottom

will accept Remo Pinstripe on top and Ambassador on bottom

1 - 5 ½" x 14" snare Ludwig Bronze Brass or Black Beauty series,  
will accept Pro Series from any Drum Manufacturer listed above

1 - 22" Custom Ride Cymbals Zildjian Custom Z Series

1 - 18" Medium Crash Cymbal Zildjian Custom Z Series

1 - 16" Medium Crash Cymbal Zildjian Custom Z Series

1 - 10" Medium Splash Cymbal Zildjian Custom Z Series

1 - Pair 14" Rock Hi-Hats Cymbals Zildjian A Series

1 - DW #5002 Bass Drum Pedal, will accept model #5000T

3 - Straight cymbal stands any heavy duty manufacturer listed above

1 - Boom cymbal stand any heavy duty manufacturer listed above

1 - Hi-Hat cymbal stand Prefer DW #5500T Turbo  
or Pearl # H885 with Swivel Tripod

1 - Drum Throne Prefer Round Tripod Seat DW #9100

PRODUCTION RIDER  
( TECHNICAL: PART 5 OF 7 )

Hotel California  
"A Salute to the Eagles"

## Console Input List

### House Split

### Inserts

1. Kick \_\_\_\_\_ Comp
2. Snare \_\_\_\_\_ Comp
3. Hat
4. Tom # 1 \_\_\_\_\_ Gate
5. Tom # 2 \_\_\_\_\_ Gate
6. Tom # 3 \_\_\_\_\_ Gate
7. Tom # 4 \_\_\_\_\_ Gate
8. OH (SR)
9. OH (SL)
10. Bass \_\_\_\_\_ Comp
11. Key (L)
12. Key (R)
13. Gtr 1 (SR)
14. Gtr 2 (SL)
15. Acoustic # 1
16. Acoustic # 2
17. Acoustic # 3
18. Voc - 1 ( SR ) \_\_\_\_\_ Comp
19. Voc - 2 ( CSR ) \_\_\_\_\_ Comp
20. Voc - 3 ( CSL ) \_\_\_\_\_ Comp
21. Voc - 4 ( SL ) \_\_\_\_\_ Comp
22. Voc - 5 \_\_\_\_\_ Comp

FXs : Required            ( 2 ) Reverbs  
                                  ( 1 ) Chorus  
                                  ( 1 ) Delay

PRODUCTION RIDER  
( TECHNICAL: PART 6 OF 7 )

HOTEL CALIFORNIA  
"A Salute to the Eagles"

## Input List

<u>House Split</u>	<u>From Band Fan Out</u>	<u>Mics / DI's</u>
1. Kick _____	1.....	B-52
2. Snare _____	2.....	SM-57
3. Hat _____	3.....	SM-81
4. Tom # 1 _____	Direct to house.....	98s / 57s
5. Tom # 2 _____	4.....	98s / 57s
6. Tom # 3 _____	Direct to house.....	98s / 57s
7. Tom # 4 _____	5.....	98s / 57s
8. O H (SR) _____	6.....	SM-81 / KSM
9. O H (SL) _____	Direct to house.....	SM-81 / KSM
10. Bass _____	7.....	DI
11. Key (L) _____	8.....	DI
12. Key (R) _____	Direct to house.....	DI
13. Gtr # 1 (SR) _____	10.....	DI
14. Gtr # 2 (SL) _____	11.....	SM-57
15. Acoustic # 1 _____	13.....	DI
16. Acoustic # 2 _____	17.....	DI
17. Acoustic # 3 _____	12.....	DI
18. Voc # 1 (SR) _____	18.....	Headset
19. Voc # 2 (CSR) _____	19.....	Hand Held Wireless
20. Voc # 3 (CSL) _____	20.....	Headset
21. Voc # 4 (SL) _____	21.....	Headset
22. Voc # 5 _____	23.....	DI

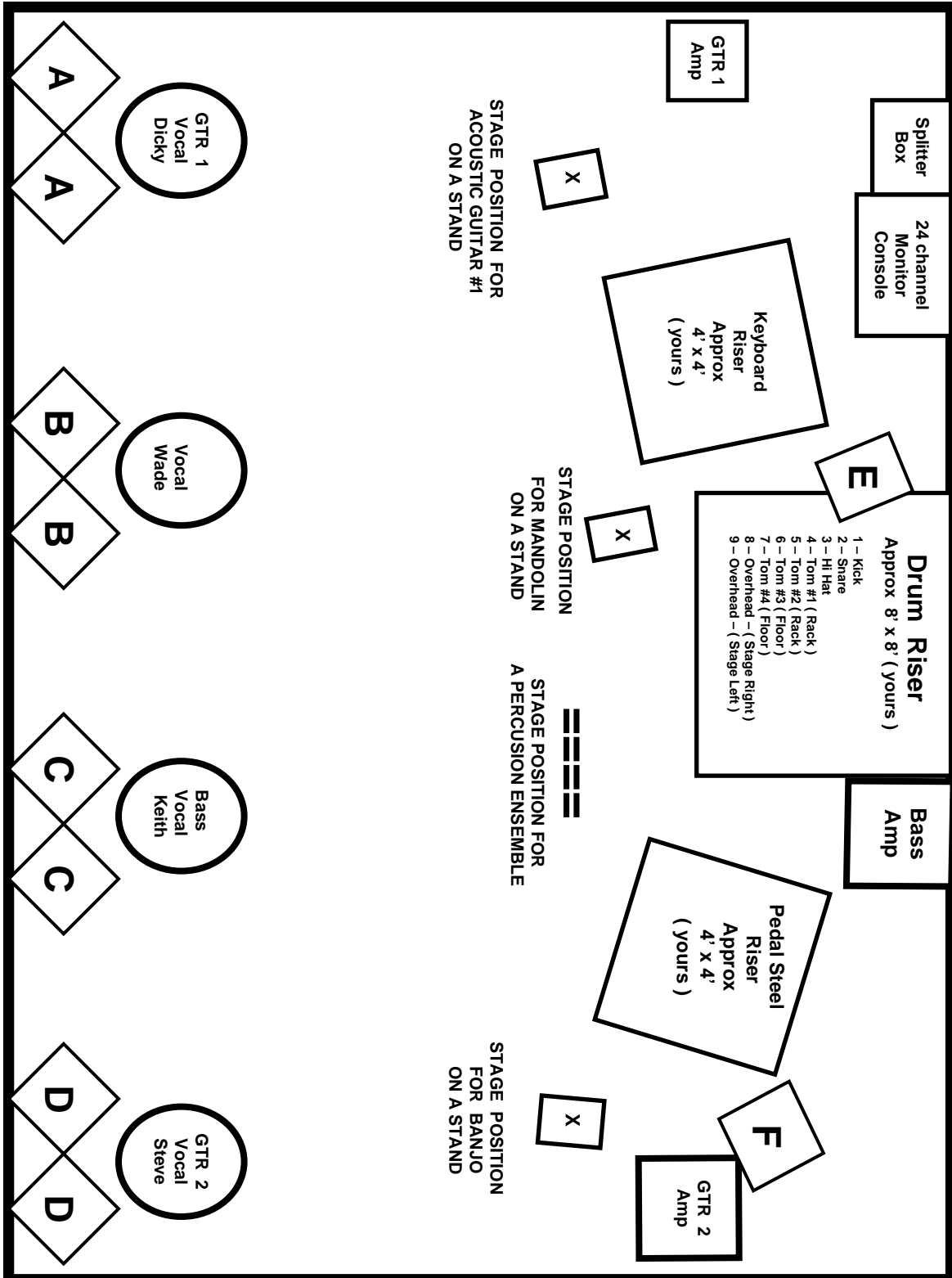
**Please Note:**

Purchaser to supply all drum mics and one DI.  
All other mics and DI's will be supplied by the band, except fly-in dates.  
In which case Purchaser will provide all mics and DI's.

PRODUCTION RIDER  
( TECHNICAL: PART 7 OF 7 )

STAGEPLOT

HOTEL CALIFORNIA  
"A Salute to the Eagles"



**"PLEASE NOTE"**

Letters A - F are monitor positions and are necessary only when requested in advance. Otherwise stage is to be clear of all monitors.

