

Greg Lake
TECHNICAL RIDER
Spring Tour USA, Japan etc 2013

As of JANUARY 2013

This rider is designed for the time period of Mar 2013 -Aug 2013. if this event is for any other date not in this date range, please contact the Tour Management Contact: Daniel Earnshaw, or Production Manager: Andre´Cholmondeley.

Manager : Stewart Young - stewartyoung@mindspring.com

Manager : Martin Darvill mjd@qedg.co.uk

Management Contact: Daniel Earnshaw: +44 (0)7794 634256 daniel@qedg.co.uk

Guitar Tech/Production: Andre Cholmondeley +1 732 233 5554 andre@guitartour.net

FOH Engineer: Contact Production Mgr

Lighting Director: Contact Production Mgr

CANCELLATION, ILLNESS & FORCE MAJEURE:

Artist may terminate this agreement if:

Any individual member of the group or one of the sound engineers or lighting director contracted for the show should die, become ill or incapacitated for any reason.

In Artist's judgment performance of the engagement may directly or indirectly expose any member of the group, any employee of the Artist, any employee of any company contracted by the Artist or by the Purchaser or any portion of the audience, to danger of death or injury or civil strife of any kind; or by reason of any threat or breakout of violence.

Performance of any of Artist's obligations becomes impossible or impractical by reason of strike, civil unrest or rationing, unforeseeable act or order of any contractor or subcontractor of any public authority, epidemic, dangerous weather conditions, national or local state of emergency, fire, or other event or condition of any kind of character.

Performance of any of the artist obligations shall expose any member of the group, or Artist's or Purchaser employees, agents or independent contractor to civil or criminal proceedings of any kind.

If this agreement shall be terminated by the Artist for any of the reasons referred to, Artist shall promptly refund to Purchaser any amount paid by Purchaser to Artist pursuant to this agreement and Artist shall not be liable to Purchaser for any other loss, damage or expense claimed to have been suffered by Purchaser as a result of such termination.

Notwithstanding the foregoing, in the event that the engagement is cancelled due to a 'Force Majeure' occurrence and the Artist is ready, willing and able to perform, the Artist shall be paid the agreed compensation fee in full, plus all additional production costs.

GENERAL TICKETS:

Purchaser will hold Thirty (30) complimentary tickets in prime seating locations. In major markets this number may be expanded upon in Advance by Artist's Tour Manager increasing this amount to 50.

Purchaser is liable for any and all counterfeit tickets and under no circumstances will Artist assume any loss on any such tickets.

Purchaser will supply Artist's management with copy of a hard ticket one week pre-show, via fax or email, attn: Management Contact: Daniel Earnshaw: +44 (0)7794 634256 daniel@qedg.co.uk

INSURANCE

Purchaser agrees to provide public liability insurance coverage to protect against injuries to person or property as a consequence of the installation and/or operation of the equipment provided by Artist. In addition it is agreed that Purchaser shall maintain in effect a policy of workman's compensation insurance covering all of its employees who are involved in the installation, operation and/or maintenance of the equipment provided by Artist. The Purchaser shall supply Artist with a certificate of insurance showing coverage of the above at least two weeks prior to the show date. Purchaser is solely responsible for complete coverage. The Purchaser shall further indemnify and hold the Artist, it's contractor, employees, licensees, and designees harmless from and against any loss, damage or expense including reasonable attorney fees incurred or suffered by or threatened against property damage or otherwise brought by or on behalf of any third party person, firm or corporation as a result of or in connection with the engagement, which claim does not result directly from active negligence of Artist, its employees, contractors or agents. To this end, Purchaser will obtain at It's sole expense, a policy of

insurance with an insurance company rated A- or better my A.M. Best, therefore naming SOL TOUR, LLC as additional insured, in an amount required by building contract, but in no event to be less than \$1,000,000 U.S.D. per event. The original certificate should be presented to the Tour Manager on the day of the event.

BREACH OF CONTRACT

Any material breach of this agreement by Purchaser may cause Artist at Artist's sole option to terminate the agreement. If such breach occurs less than seven (7) days prior to the day of the engagement, then the Purchaser will forfeit the deposit paid to SOL TOUR, LLC., as immediate liquidated damages without prejudices to further legal action by Artist. If such breach occurs on day of engagement the Purchaser is obligated to apply the full guaranteed fee as immediate liquidated damages. By signing this rider and concert agreement, Purchaser fully accepts all provisions of this agreement regardless of any deletion or addition Purchaser may attempt to make. If any individual, Purchaser warrants that he/she is of legal age to enter this agreement.

BUILDING REQUIREMENTS

PARKING: The Purchaser agrees to provide adequate parking immediately adjacent to the venue for the Artist's ground transportation or Tour Truck & Bus or Van per the request of the Tour Manager and Production Manager. If Artist is using tour buses, adequate shore power should be available. These spaces should be secured and available from load-in till the end of load-out and all necessary permits should be provided. Should parking restrictions be in force necessitating off-site parking, purchaser will inform Artist's Production Manager at least 2 weeks before engagement.

LOAD-IN/LOAD-OUT: It is essential that there is nothing that can obstruct load-in; therefore any parked vehicles, bleachers, chair racks or other such obstructions must be removed prior to the first call.

ACCESS: Unless otherwise requested, the Purchaser shall provide complete access to the place of engagement at least (12) twelve hours prior to show time. The venue shall be clean, well-lit, well ventilated and properly heated or air-conditioned.

DAMAGE: It is understood that the Purchaser accepts all responsibility for suitable

protection of the facility's floor against damage caused by people, vehicles or structures, including grass or Astroturf, running tracks, sports floors etc. both indoors and out.

DRAPES, BAFFLES AND BLACKOUT: The Purchaser shall provide complete blackout (if performing indoors) and provide and pay for any drapes and sound baffles considered necessary by the Artist's Production Manager.

SPECIAL NOTE:

THE PURCHASER AGREES TO INFORM THE ARTIST'S PRODUCTION MANAGER AT LEAST TWO (2) WEEKS PRIOR TO ENGAGEMENT WITH REGARDS TO ANY SOUND LEVEL RESTRICTIONS, LOCAL ORDINANCES, BY-LAWS OR ANY RULES GOVERNING DECIBEL LEVELS IN OR AROUND THE VENUE AND/OR ANY CURFEWS, PLACED BY A LOCAL LABOR UNION OR A MUNICIPALITY, THAT MIGHT RESULT IN DISCIPLINARY ACTION AGAINST THE ARTIST.

GROUND TRANSPORT:

If necessary, purchaser agrees to provide ground transport at purchaser's expense, for the artist and to arrange with the Tour Manager. This would need to be a suitable vehicle such as a town car or SUV. The runs for the vehicle would be short such as to and from the local hotel, any longer drives will be advised by the Tour Manager.

STAGE SIZE:

Minimum 40ft wide by 25ft deep with wings.
Optimally, Guitar Tech location will be set Stage Left

SOUND SYSTEMS

PURCHASER agrees to provide at his expense a concert sound system of sufficient size, sophistication, and quality to deliver to all members of the audience an amplified blend of the band's music free of distortion, feedback, and extraneous noises to the satisfaction of the Artist or the Artist's representative. System should be fully operational at time of the band's load in.

FRONT OF HOUSE CONSOLE AND PROCESSING

Preferred house desk are any of : Allen Heath, API, Digidesign, Midas Pro 1, Yamaha

MC7, with various Processing. Please supply a separate console for any opening acts.
Please confirm all technical materials upon advance. The tour retains the option to bring in a custom FOH desk.

MONITORS:

IEMs are run from the FOH console.

WIRELESS SYSTEMS

We are carrying four (4) channels of Sennheiser 2000 IEM which operate in the range of 516-865 MHz and up to four (4) channels of Shure UHF-R Wireless Microphones which operate in the range of 470-952 MHz. Any and all licenses required for the operation of these units shall be provided at no cost to the Artist.

FRONT OF HOUSE SPEAKER SYSTEM

Shall consist of a 4 way stereo, actively powered speaker system of ample size, quantity and power to provide even, full-range, undistorted sound to every seat/viewing area in the venue. Line arrays are preferred, but if a conventional trap system works best in the room, that should be fine. The system should be capable of providing a minimum of 120db (a-weighted) SPL at the FOH mix position. The artist does not dictate the mix to be 120 db, but the headroom is to prevent possible equipment failure for underpowered rigs. Preferred systems are: L'Acoustics, D&B, Clair, Martin, Adamson, Nexo, Meyer Milo, EV, EAW.

No Semi Pro gear (Peavey including the Versarray system, Mackie, Behringer, etc) or home made PA systems. Subs – Please provide an appropriate number of subs in proportion to the main system and enough to handle loud rock music. Subs can be run from an Aux, but it is not necessary. Preferred systems are: Clair, L'Acoustics, D&B, JBL Vertec, Adamson, Nexo, Meyer, EV. No Semi Pro Gear (Peavey, Mackie, Behringer, etc).

PA DEPLOYMENT

The system techs should be familiar with modern tools and tricks of the trade to properly deploy and tune said PA system. This means bringing the proper amount of PA for the room size and type of show, rigging and aiming it safely and precisely, using smart or sim to properly align the components in the array. There is plenty of training available for system techs to learn how to perform these industry standard duties, this training should be done prior to this performance. In other words, the Artist's touring crew would like your A team, if your A team does not know how to properly deploy and tune a modern PA system, please pass on this show.

FRONT FILLS - OUT FILLS

Front fills as needed. Out fills as needed. Please have each zone controlled from the FOH console with a discreet matrix send for each zone.

TECHNICIANS

Purchaser will provide qualified lighting, front of house, monitor and patch technicians knowledgeable of the house system available from load in through load out to help out as needed. If the technicians do not understand english, please supply a translator.

SUPPORT ACTS

The Artist will not share Microphones, snake channels, console channels, or monitor sends with support acts. Please supply sufficient equipment to handle their needs as separate from ours as possible. There is never an instance where the support act will use the artists console.

POWER REQUIREMENTS:

For their exclusive use, the ARTIST requires: (5) 20-Amp 120-volt Stage Boxes for band instrument power. (1) 15-Amp 120-volt Stage Box at Front of House. If artist brings in custom lighting rig, additional 3-phase power will be required onstage.

LIGHTING

LIGHTING SYSTEM & CREW:

In-house, venue lighting will be used. A compact lighting design is used for this show, and will require approx. 6 moving lights (4 of them onstage on heavy duty stands), up to 10 floor units, up to 4 strobe units, assorted theatre lights and LED units, as well as the follow-spot. Venue Lighting director will be provided with specific cue sheets, video and stage plot, and creativity is invited.

In some cases Artist will provide additional custom lighting.

In-house, venue lighting must **ALSO** be made available for artists use.
This will be discussed in the advance.

House will provide a follow-spot operator as listed below

FOLLOWSPOTS:

Please provide 1 (one) FOH followspot & operator with intercom to the lighting desk. Followspot must be in good working order with clean lenses and working shutters and dimmers, and be capable of having at least a 4 color changes.

HOUSE LIGHTS:

House lights are to be manned at all times during the show by an experienced operator, familiar with the buildings electrical layout and the operation of all facets of the house lights.

WE MAY USE THE HOUSE LIGHTS DURING THE SHOW TO HELP WITH AUDIENCE INTERACTION DURING Q&A etc

House light control is to be linked in communication with ARTIST'S representative at all times by Clear Com or walkie talkie. Only Artist's Tour Manager or Production Manager can call for houselights to go out or on. No other individual will have any control in the levels of the house lights.

BACKLINE:

Artist will carry all necessary backline instruments, effects and accessories.

CREW

SOUND ENGINEERS:

PURCHASER agrees to provide at his expense TWO (2) experienced Sound Engineers (or Sound engineer and experienced assistant/monitor mixer) to take care of the sound

needs of the ARTIST from load in until the end of show.
This will be confirmed during the advance process.

RUNNER:

PURCHASER agrees to provide the ARTIST'S Production Manager with access to a runner to be available from load in to load out. The runner should be familiar with the local area and have access to a fully insured passenger van/car.

STAGEHANDS:

PURCHASER shall provide at his expense PROFESSIONAL, sober, able-bodied local stagehands for artists load in, show call & load out. The Stagehands will be under the direction of ARTISTS Production Manager & Stage Manager from load in thru to load out. ARTISTS Production Manager shall determine crew numbers at time of advance, but will be no less than four (4).

PURCHASER should advise ARTIST Production Manager at time of advance of any union or labor "peculiarities" such as dark stages, unusual overtime policies, hands off policies, etc.

NOTE: Please advise us immediately if:

- 1) There are stairs between the truck and the stage.
- 2) An elevator is required to get equipment from truck to stage.
- 3) Cases will need to be pushed up and down any long ramps or steep inclines.
- 4) There are any local union requirements.
- 5) there are any door widths to be concerned about between truck and stage
- 6) Any other venue difficulties or peculiarities. Crew calls given below are minimums and may need to be adjusted to suit such problems.

LOAD IN: FOUR (4) Loaders / Stagehands.

LOAD OUT: FOUR (4) Loaders / Stagehands.

SHOW CALL: Minimum TWO (2) Deck Hands / Stagehands. (Often we can make do with just the assistance of your Sound Engineers once our gear is set up on the stage. This is assuming that we leave our gear in place until the end of the show.)

1 (ONE) FOH Followspot Operator, please make sure this operator is professional and experienced.

Forklifts, flatbeds, transfer trucks, etc. w/ drivers are to be supplied at sole cost to Purchaser, if deemed necessary by Production Manager at time of advance.

OPENING ACTS:

We discourage the contracting of opening acts, Sound company should provide opening act's consoles, monitors, microphones, and mic stand requirements separate from the above mentioned requirements.

Please e-mail back proposed equipment to the tour manager for approval. We reserve the right to offer alternative bid with competitive price.

SOUND CHECK:

Sound check will be completed to the satisfaction of ARTIST and Technical Crew. Only immediate working personnel will be allowed in performance area until sound check is completed and ARTIST has left the stage. At some Soundchecks the ARTIST will have competition winners and VIP in attendance.

PRODUCTION OFFICE:

PURCHASER shall provide production office space for the use of ARTIST'S production staff. Please provide us with HARD WIRE internet access to our computers, if it is available in your facility. We would also like internet access in each dressing room, if possible. We also require access codes in advance to your WiFi internet network.

DRESSING ROOMS:

PURCHASER will provide private, lockable dressing room(s) for Artist's sole use. All rooms require :

(1) electrical outlet, heating, cooling and ventilation.

(1) large couch

(1) love seat

(2) chairs,

nearby showers with HOT and cold running water, and a clean bathroom.

Bathroom MUST include (or have adjacent) a sink with HOT and cold running water, and be well stocked with paper or cloth towels for hand-drying.

The dressing rooms should be cleaned and restocked throughout the engagement. Please make sure there are full length mirrors for dressing and shaving plus a table for laptop computers along with chairs.

The key(s) for dressing rooms must be given to the Production Manager at time of load in.

FIRST AID:

First Aid and medical facilities should be available at all times from load-in to load out.

IN THE EVENT OF AN OUTDOOR PERFORMANCE:

PURCHASER agrees to provide proper weather / sun protection, including covering tents or scaffolding over all wing space and FOH consoles. Purchaser must have on site, minimum TEN (10) rolls heavy-duty plastic covering, TEN (10) rolls silver duct tape, and assorted sandbags.

PARKING:

PURCHASER shall provide protected, secure, adjacent parking space for ARTIST'S vehicles, including tour bus(es) and truck(s), if any.

TRAFFIC AND PERMITS:

PURCHASER further agrees to secure all permits and licenses necessary to allow the proper production of ARTIST'S show.

LIABILITY:

NO ONE OTHER THAN ARTIST AND ARTIST'S AUTHORIZED CREW SHALL BE ALLOWED ON THE STAGE DURING ARTIST'S PERFORMANCE WITHOUT ARTIST'S PERMISSION. PURCHASER SHALL INDEMNIFY AND HOLD ARTIST (AND/THE INDIVIDUAL MEMBERS OF ARTIST)

HARMLESS FROM ANY CLAIM OR DEMAND RESULTING FROM ANY INJURY OR ALLEGED INJURY CAUSED OR CLAIMED TO BE CAUSED AS A DIRECT OR INDIRECT RESULT OF STAGE DIVING OR CROWD SURFING IN SECURITY:

PURCHASER will be responsible and liable for any and all of ARTIST'S equipment from load in to load out. In the event that any equipment, personal effects, wardrobe or other items belonging to the ARTIST are required to remain in the venue overnight, PURCHASER will provide 24-hour security at purchaser's cost. PURCHASER shall maintain full and adequate security arrangements and shall be responsible for the protection of ARTIST, ARTIST'S employees, agents, instruments and personal possessions from time of load in, until load out.

THE PURCHASER will provide suitable unarmed security personnel throughout the day. The Tour Manager will have a security meeting prior to doors opening to work out security measures.

CATERING & BACKSTAGE

WASHER & DRYER:

If a laundry room is on premises it should be made available for tour use, and the Stage Manager should be made aware of it at their arrival.

Purchaser agrees to provide the following catering for the traveling party of SEVEN (7),

to the ARTISTS specifications:

CATERING ROOM:

A separate , secure, clean, quiet catering room IN THE MAIN VENUE, NOT IN ANY ADJOINING OR SEPARATE FACILITY is required to serve all of the meals of the show day. At no time should the Artist have to pass through any public area to get to the catering area. If this is the case, a separate small buffet & table(s) should be set up in the ARTIST dressing room for their meal. All hot items must be served in hot chafing dishes, not Styrofoam containers.

Please include all necessary dishes, silverware, utensils, napkins, and condiments.

BREAKFAST:

PURCHASER agrees to provide a hot breakfast for ARTISTS crew if load in is scheduled at or before 10:00AM.

LUNCH:

PURCHASER agrees to provide hot lunch, including Vegetarian/Vegan Option, and fresh fruit. Details upon Advance. Optional Buyouts Negotiable upon Advance

DINNER:

PURCHASER agrees to provide hot dinner after the Sound Check, include Vegan Option Details, Buyouts Negotiable upon Advance

STAGE ITEMS NEEDED PRIOR TO DOORS:

SIX (6) hand towels dark color, black preferred

TWENTY-FOUR (24) small non-carbonated spring water

AFTERSHOW HOT FOOD:

Specifics to be arranged upon Advance with Tour Manager & Technical Director.

DRESSING ROOM PROVISIONS:

Items are to be ready & ICED in dressing /green room, minimum 1 hour prior to sound check. **All beverages (including 1/2 of the water) should be iced or refrigerated !!**

Dressing Room/Green Room - CONFIRM ALL IN ADVANCE w TM or PM

(ITEMS FOR MR. LAKE'S ROOM WILL BE SPECIFIED ON ADVANCE)

FOUR (4) 1-litre bottles EACH of sparkling and still SPRING WATER, etc.

ONE (1) quart of premium fresh organic Orange or other 100% fruit juice

ONE (1) quart Milk, ONE (1) container soymilk for coffee

Fresh organic/BIO vegetable tray with hummus or similar vegetable dip.

CUT, READY TO EAT fruits: Melon, Pineapple, blueberries, strawberries, etc

LARGE Plastic Cups (no Styrofoam), knives, forks, spoons, plates, napkins.

ONE (1) EACH Bottle Opener, Corkscrew, Cutting Board with knife

Coffee & Tea

Hot coffee, with brown/natural sugar, honey, milk, soymilk as listed above.
Hot cups/Mugs, Hot Water for tea, with a variety of teas,

Wine & Beer

TWO (2) Bottles Premium Chardonnay White Wine
TWELVE (12) Bottles of Premium, Local Beers (CONFIRM UPON ADVANCE)

Sandwich ingredients - CONFIRM UPON ADVANCE w TM, PM or REP !! :

ALL ITEMS Good quality, pref BIO/Organic !

Wholemeal/WholeGrain breads, Fruit preserves or jam, Nut Butter (Almond, Peanut, Hazelnut etc), Assorted meats, cheeses, Mustard etc

PURCHASER TO PROVIDE AND PAY FOR BREAKFAST AND ALL CATERING REQUIREMENTS.

Stage & Lighting Plot – WILL BE PROVIDED SEPARATELY**Stage will consist of GREG LAKE:**

- Center DS position with Mic/stand
 - SL position, seated at single keyboard on X stand
 - SR position, seated on Stage Prop Case
 - Moving & stationary lighting instruments on stands /on deck
- Asst'd Road-Cases used as stage props .