

ESPERANZA SPALDING
RADIO MUSIC SOCIETY
CONTRACT RIDER
Current as of 02.10.12

Please read this rider carefully. It is part of the attached contract for ARTIST. By signing it, you are agreeing to supply ARTIST with production and proper working conditions essential to performance. Any breach of the terms and conditions of this rider is a breach of the contract and may cause ARTIST to refuse to perform without releasing PURCHASER from his obligation to pay ARTIST. If ARTIST elects to perform notwithstanding a breach of this agreement by PURCHASER, the performance by ARTIST shall not constitute a waiver of any claim ARTIST may have for damages or otherwise.

A. ADVERTISING AND PROMOTION

A1. Billing on all advertising and publicity must appear as follows:

ESPERANZA SPALDING (100%)
RADIO MUSIC SOCIETY (75%)

A2. Artist is to receive 100% star billing on ALL publicity releases and paid advertisements, including without limitation, programs, flyers, signs, newspaper ads, marquees, tickets, radio spots, TV spots, etc. unless otherwise authorized in writing by ARTIST OR HER REPRESENTATIVE.

A3. Purchaser agrees to use only artwork, ad mats, photos and / or promotional materials provided or approved by artist in all advertisements. Please visit www.montunocards.com/RMSecard for official downloads. No product, service, or publication utilizing the name or likeness of Artist may be produced, sold, or distributed without the prior written consent of artist.

A4. Purchaser agrees not to commit artist to any personal appearances, interviews or other promotion or appearance without prior written consent from ARTIST OR HER REPRESENTATIVE.

A5. Purchaser agrees that there shall be no signs, placards or other advertising materials on or near the stage during the entire performance; nor shall any such advertising appear on tickets, flyers, handbills, or posters without the prior consent of artist; nor shall the artist's appearance be sponsored by, or in any other way tie-in with, any political candidate, commercial product or business.

A6. Artist retains rights and control over corporate concert sponsorship and / or tour sponsorship. In the event a tour sponsorship is added at any time before or after contracting is completed, it is understood that the purchaser will make the best efforts to incorporate the tour sponsor's name, logo, and other requirements to any and all advertising henceforth.

A7. Artist shall have sole and exclusive merchandising rights.

A8. Purchaser will make available thirty (30) complimentary tickets per show to artist for their sole use. Seats must be in preferred locations. Artist will contact the box office no later than one hour prior to the concert in the case of unused tickets.

A9. **Purchaser shall have the right to distribute 30 tickets or 1% of the sellable house (whichever is greater) for use for media, sponsor, and other promotional needs. These tickets do not include tickets set aside for artist requirements. No other complimentary tickets are to be distributed without express written permission of artist.**

B. MISCELLANEOUS

- B1. Purchaser shall not allow audience to enter place of performance until technical set-up has been completed. Artist shall complete said setup one hour prior to time of performance. ARTIST REQUIRES A MINIMUM TWO HOUR SOUND CHECK AFTER COMPLETION OF LOAD-IN AND SETUP. FESTIVAL PRODUCERS ARE REQUIRED TO COMPLY WITH THIS POLICY UNLESS OTHERWISE AGREED IN WRITING WITH THE ARTIST'S REPRESENTATIVE.
- B2. Purchaser shall not permit and will prevent:
- A. The recording, filming, taping, videotaping or any broadcast of the artist's performance or any portion thereof without the artist's written approval.
 - B. The manufacture, distribution, and/or sale of any and all souvenir items associated with the artist or performance without the artist's written approval.
- B3. No discrimination for reasons of race, religion, sex, age or country of national origin shall be permitted or authorized by purchaser in connection with the sale of tickets, admission, seating, or accommodation at the engagement.

C. HOSPITALITY, ACCOMMODATIONS, AND TRAVEL: SEE ATTACHED RIDER

D. TECHNICAL REQUIREMENTS: SEE ATTACHED RIDER

E. PAYMENT AND LEGAL CONTRACTUAL CLAUSES

- E1. All payments shall be made as provided herein. In the event purchaser fails to make any payment at the time stipulated herein or breaches any provision of this agreement, artist shall have the right to withhold performance without prejudice to his rights thereunder.
- E2. A representative of the artist, shall have the right to be present in the box office prior to and during the performance and intermission periods and such representative shall be given full access to all box office sales and shall otherwise be permitted to reasonably satisfy himself as to the gross gate receipts, (and expenditures if required) at each performance thereunder.
- E3. Insurance:
- (a) Purchaser hereby warrants and represents that it has and will maintain in force a comprehensive general liability insurance policy with _____ licensed to do business in the State of _____, Policy No. _____ which policy provides coverage of not less than \$1,000,000 per occurrence/\$2,000,000 aggregate containing all broad form CGL extensions and Non-Owned/Hired Automobile Liability and \$5,000,000 Umbrella Liability insurance.
 - (b) Purchaser further warrants and represents that said insurance policy shall name Producer, its employees, agents, servants and contractors as additional insured parties for the full period of the Engagement, including any rehearsal period and post production periods, and that same is cancelable only upon six (6) day prior written notice to Producer.
 - (c) All premiums for such insurance shall be paid timely by Purchaser and Purchaser hereby indemnifies and agrees to defend and hold harmless Producer 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 result of the Engagement. Purchaser shall also hold harmless Producer 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, damages, loss or destruction caused by Act of God. The employees of the Purchaser are not the employees of the Producer. The insurance liability of the Producer shall be limited only to claims from its employees and does not apply to the Purchaser's employees.

(d) The Presenter further warrants and represents that it has had and maintains at all times during the terms of this Agreement Workers Compensation Insurance, including Employers Liability Coverage for its employees and others who are involved in the installation, operation and/or maintenance of the equipment provided by Producer, the lighting supplies and sound suppliers.

- E4. Nothing contained in this agreement shall be construed to constitute a partnership or joint venture, and artist shall not be liable, in whole or in part, for any obligation that may be incurred by purchaser in carrying out any of the provisions hereof, or otherwise. Further, purchaser warrants and represents that he/she has the legal capacity to enter into this contract.
- E5. This agreement may not be changed, modified or altered except by an instrument in writing by both parties. This agreement shall be construed in accordance with the laws of The State of New York. Any claim or dispute arising out of or relating to this agreement or the breach thereof shall be settled by arbitration in The State of New York.
- E6. Any proposed additional terms and conditions, which may be affixed to this contract by purchaser, does not become part of this contract until signed by artist.
- E7. Purchaser at his / her sole expense shall obtain licenses, permits, or other approval required from any union, public authority, performing rights society or other entity having jurisdiction with respect to the engagement, and shall comply with and fulfill all terms and conditions set forth therein.
- E8. If State, Local or Amusement tax is to be withheld for this engagement, Purchaser shall furnish artist with a copy of the tax law dictating this policy. This copy must be returned with the signed contracts for this engagement. Purchaser must also furnish artist with an official State or City tax deduction receipt claiming the amount to be withheld on the night of the performance.
- E9. Artist's obligation to perform thereunder shall be excused if artist, or any of his group or essential crew, is unable to perform as a result: illness or injury; detention resulting from inability to obtain reasonable modes of transportation; riots or other civil strife; strikes or other forms of labor disputes; epidemics; an act or order of any public authority or court; any act of God; or any other cause beyond artist's reasonable control. In such event, artist will not be required to perform and shall return to purchaser any deposits paid, less costs incurred by artist and neither party shall be under any other obligation to each other. In the event this concert is scheduled in a open air venue, inclement weather shall not be considered an act of God.
- E10. Any material breach of this Agreement by purchaser may cause the artist, at the artist's sole option, to terminate the Agreement. If such a breach occurs, purchaser shall be obligated to the artist for the full guaranteed amount of this Agreement and shall forfeit all deposit moneys paid to the artist or his agent as immediate and liquidated damages without prejudices to further legal action by the artist.

This Agreement shall be effective only when signed by PURCHASER and returned to ARTIST'S booking agency. All attachments and addendums are considered a part of this contract rider and are binding.

AGREED AND ACCEPTED

PURCHASER

ARTIST

DATE

DATE



Esperanza Spalding Radio Music Society



TECHNICAL RIDER – 2012 *Please read this rider carefully.*

INTRODUCTION

This rider is part of the contract and shall be signed ON EACH PAGE by the PURCHASER or Venue Representative. This Rider consists of twelve (12) pages including stage plot/input list. The Purchaser and venue staff must follow all instructions contained in this rider. **No changes will be accepted without our approval by fax or by e-mail.**

If you have any questions or if you have problems supplying any of the materials listed in this rider please contact the Tour Manager or Montuno Productions.

US TM: Bill Winn	Phone: +1-978-397-4610	email: billwillwinn@aol.com
Europe TM: Jaime Armengol	Phone: +34 639370288	email: jasound@gmail.com
Production: Dan Hallas	Phone: +1-617-510-6353	email: danhallas@comcast.net
Montuno Contact: Flavia Zedan	Phone: +34 933 633 600	email: flavia@montuno.com

WEB RIDER VERSION
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HOTEL

PLEASE DO NOT CONFIRM HOTEL WITHOUT TOUR MANAGER'S APPROVAL

When contracted to provide hotel accommodations, PURCHASER is to provide one (1) suite and fourteen (14) single rooms. Rooms shall be available for early check-in until the designated checkout time the day following the performance. Hotel shall be a 4-star or 5-star full service hotel with 24 hr room service and be no further than a 15-minute ride from the venue. Hotel shall be in a safe area of the city and, preferably, within walking distance to a fitness center, restaurants and shopping. Please advance bus parking when necessary. PURCHASER shall *not* be responsible for any extra charges during ARTIST's stay.

PURCHASER is to provide detailed hotel info to ARTIST no later than one month prior to the engagement or, in those instances where PURCHASER does not provide hotel accommodations, a list of recommended hotels with contact info is to be provided to ARTIST representative one month prior to the engagement.

GROUND TRANSPORTATION

Unless otherwise agreed to in writing, PURCHASER shall, at his sole cost and expense, provide ground transportation for ARTIST and entourage with baggage and equipment, for all ground transport runs between the airport, hotel, and venue—including return transport to the airport. ARTIST will require two (2) 15 passenger vans for the band, and one cargo van. **NOTE:** ARTIST travels with an acoustic bass and large amounts of personal baggage.

PURCHASER's representative should meet ARTIST in baggage claim or at International Arrivals at a time to be determined in advance by the tour manager. When meeting ARTIST, the PURCHASER's representative is to display a name card that reads: "E. SPALDING GROUP." It is requested that the driver(s) refrain from smoking, be alert, sober, and have comprehensive knowledge of the routes and area to be traveled. Audible alerts and sound systems in vehicles are requested to be turned off. If ARTIST is not met at the airport upon arrival, ARTIST has the option of hiring local transport to the hotel, venue or airport, at PURCHASER's expense.

PURCHASER agrees to provide the tour manager detailed directions to the place of performance. In those instances where PURCHASER does not provide ground transport, a list of recommended transportation services with contact info is to be provided to ARTIST no later than one month prior to the engagement.

NOTE: ON THE PERFORMANCE DAY THE 15 PASSENGER VAN MUST BE AT OUR DISPOSAL FOR THE ENTIRE DAY UNTIL THE LOAD OUT.

(signed on behalf of Promoter)
Page 1 of 13

Date ___/___/___



Esperanza Spalding Radio Music Society



SECURITY

The PURCHASER shall ensure the safety of ARTIST, ARTIST'S entourage and all belongings of the aforementioned from the time of their arrival through their departure with sufficient security personnel for all entrances to the performance and parking areas.

The keys for the dressing rooms used by ARTIST and ARTIST'S entourage should be delivered to ARTIST'S Tour Manager upon their arrival at the venue. If the rooms are not lockable the PRESENTER must provide a security guard in the dressing room area, present from ARTIST entourage's arrival through their departure.

LOCAL CREW

The Promoter will provide the following 8 LOCAL crew:

- One (1) production manager with authority to make managerial decisions including: payment, contract issues, door opening for the audience and backstage arrangements.
- One (1) P.A engineer/tech, This person must have complete working knowledge of the entire P.A system.
- One (1) Monitor engineer/tech, This person must have complete working knowledge of the entire monitor system.
- One (1) Light Designer/Electrician. This person must have complete working knowledge of the entire lighting system as we are traveling without an LD of our own.
- One (1) Person in charge of Hospitality and dressing rooms.
- Two (2) stage hands for load in, load out and lighting focus.
- One (1) Runner with a dependable vehicle and a working knowledge of the area.

In addition to the above call, PURCHASER must provide at no expense to the ARTIST, 2 stage hands to assist for the duration of the day.

STAGE DIMENSION AND BACKSTAGE AREA

PURCHASER must provide a stage with the following dimensions:

Width: 12 m. (36') / Depth: 10 m. (30') / Height: depending on the venue (a minimum height of 1.20 m. [4'] is required).

The stage must be covered on outdoor shows protecting ARTIST from the sun and inclement weather. This must include the monitor and front of house mix positions.

PURCHASER should provide, at their sole cost, passes/credentials to all local crew and ARTIST's entourage. No person without proper credentials will be admitted on the stage or in the backstage area. No audience member should be allowed in the backstage area at any time – before, during or after the sound check and performance without the tour manager's permission and proper credentials.

SOUND CHECK

The Artist will have a minimum of two hours, (120 min) for sound check, and at least two hours, (120 min) of preparation in advance of Sound Check. The production manager will set the production schedule at each venue with the venue's production manager at the ARTIST'S convenience. The venue's production manager must advise if there are union breaks and/or curfews that will affect the production schedule.

During the sound check the stage will be for the sole use of the ARTIST. NO PERSON is allowed on stage or in the audience area at the sound check with the exception of the local crew and the ARTIST'S entourage. If PURCHASER has requests from the press or the public to audit the sound check the PURCHASER must make a written request to the ARTIST'S tour manager, and receive confirmation, prior to ARTIST'S arrival at the venue.

(signed on behalf of Promoter)
Page 2 of 13

Date ___/___/___



Esperanza Spalding Radio Music Society



ARTIST will have control of all sound and lighting systems during the sound check and the show. The venue doors must not be opened for the audience to enter the performance space without the tour manager's approval. ARTIST must be notified in advance of db limits exerted by venue whether within it's control or otherwise.

Outdoor stages must have a safety inspection notice posted in a clear manner, accompanied by a responsible agent, capable of observing and displaying wind speeds, direction and weather activity. If any problem arises (not related to the Artist) which might delay the sound check, the ARTIST must be able to postpone the audience arrival (doors), as necessary.

Final decisions for show starts and holds will be made by the Tour Manager.

*WEB RIDER VERSION
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(signed on behalf of Promoter)
Page 3 of 13

Date ___/___/___



Esperanza Spalding Radio Music Society



DRESSING ROOMS

ARTIST will require a minimum of five (5) dressing rooms.

- One (1) Dressing room for Ms. Esperanza Spalding.
- Two (2) Dressing room for 8 musicians, males.
- One (1) Dressing room for 3 musicians, females.
- One (1) Dressing room for Production Office.

All the dressing rooms must be clean, dry and and lockable with their own toilets, furnished with fresh soap, clean towels and toilet paper. All dressing rooms and toilet facilities must be in a secured backstage area and not accessible by the public.

Dressing Rooms must be for exclusive use of the ARTIST and ARTIST's entourage and must be in the backstage area, adjacent to the stage, without passing through any public areas.

Dressing rooms must be climate controlled, heated in winter and air conditioned in the summer. ARTIST must be able to control the temperature of these dressing rooms while at the venue.

Keys for all dressing rooms must be delivered to ARTIST's tour manager upon their arrival. If unlockable a security guard must be present in dressing room area throughout the event until released by ARTIST's tour manager.

EACH DRESSING ROOM MUST BE BE EQUIPPED AS FOLLOWS: MS. ESPERANZA SPALDING'S DRESSING ROOM

- Carpeting on the floor
- One (1) comfortable sofa
- Two (2) comfortable arm chairs
- One (1) table.
- One (1) Wardrobe
- Four (4) hangers
- One (1) full length mirror
- Two (2) Hand towels

BAND DRESSING ROOM MALE AND FEMALE

- Carpeting on the floor
- One (1) Table
- Six (6) chairs
- One (1) wardrobe
- Six (6) hangers
- One (1) Steamer
- One (1) Full length mirror
- Four (4) Hand Towels

PRODUCTION OFFICE

- One (1) Table
- Two (2) chairs
- Two (2) AC Outlets minimum
- One (1) Power strip (6 outlets minimum)
- Internet connection

An hour before showtime please provide a wardrobe person with an iron and ironing board to iron a few items for Esperanza

THE EQUIPMENT ABOVE IS VERY IMPORTANT FOR THE COMFORT OF THE ARTIST. IF YOU ARE UNABLE TO PROVIDE ANY OF THESE ITEMS PLEASE ALERT THE TOUR MANAGER DURING THE ADVANCE OF THIS SHOW.



Esperanza Spalding Radio Music Society



HOSPITALITY

DRESSING ROOM CATERING FOR ARTIST AND ARTIST'S ENTOURAGE MUST BE READY **60 MINUTES** PRIOR TO ARTIST ARRIVAL. ARRIVAL TIME MUST BE CONFIRMED WITH ARTIST'S TOUR MANAGER DURING THE ADVANCE OF THIS PERFORMANCE.

ATTENTION:
ESPERANZA SPALDING IS ALLERGIC TO WHEAT AND CANE SUGAR.

PLEASE MAKE SURE WHEAT AND CANE SUGAR FREE PRODUCTS ARE AVAILABLE FOR HER IN HER DRESSING ROOM AND FOR HER DINNER AS SPECIFIED. IF YOU HAVE ANY QUESTIONS ABOUT THE PRODUCTS SHE CAN EAT, PLEASE DO NOT HESITATE TO ASK DURING THE ADVANCE. THANKS FOR YOUR UNDERSTANDING AND SUPPORT.

The best grocers for gluten free products in the US is Trader Joes, www.traderjoes.com or Whole Foods, www.wholefoods.com

THERE ARE 15 PEOPLE IN OUR TRAVELING PARTY. PLEASE PLAN ACCORDINGLY

- Fresh Organic fruits (grapes, bananas, apples, oranges, melon)
- Two (2) packages of Crackers WHEAT FREE
- One (1) container of Hummus, Baba Ganoush
- One (1) LARGE container of FRESH Salsa
- Olive oil for dipping bread
- Twenty (20) natural juice drinks (Odwalla, Samantha, Naked or similar)
- One (1) Loaf of French Bread
- One (1) bag of Tortilla chips for dipping
- 1 LARGE tray gourmet cheeses (no American, swiss, etc)
- Dry Nuts, Sugar free fruit- non preprocessed
- Eight (8) Red Bulls
- Two (2) Italian Salami or similar to be eaten with cheese and wheat free crackers (think Wallace and Grommet)
- Two (2) bottles Chardonnay
- Twenty-four (24) 500ml bottles of spring water
- One (1) Litre of 2% milk. (not skimmed milk)
- Espresso Machine or GOOD coffee
- Tea bags (variety)
- All necessary cutlery, cups, plates and napkins
- Twelve (12) bottles local beer on ice
- One (1) bottle Pinot Noir
- Hot water for tea
- Honey and Lemon for tea
- Milk 2%
- Sugar
- Ice
- Ten (10) packets of "Emergen C" Vitamin C

LOAD IN

Please have coffee, drinks and sandwiches available at Load In for Esperanza's crew crew

DINNER

ARTIST requires dinner at the venue. The timing must be arranged with ARTIST's production manager during the advance of this performance. ARTIST and ARTIST's entourage will eat together in one room (not in the dressing rooms), which should be comfortably accommodated for 20 people. PRESENTER must provide the complete dinner at no cost to the ARTIST.

Please provide vegetarian options

The food should consist of the following:

1. Soup and mixed green salad (absolutely necessary). Vegetable soup preferred.
2. Main Course: Two options should be available.
 - **Fish** (hake, codfish or any kind of white fish). The best option is, grilled, with sauce or boiled.
 - **Meat** (chicken, beef or pork). The best option is grilled or with sauce.
3. Side Dish 1: mashed potatoes, white rice or fried potatoes
4. Side Dish 2: black beans or grilled vegetables.
5. Dessert: Something with Chocolate and something with fresh fruit
6. Drinks: Mineral water, Bottled spring water, fruit juice, tea, etc...

DINNER SHOULD BE SERVED WITH PROPER CUTLERY WITH REAL PLATES AND GLASSES

(signed on behalf of Promoter)

Date ___/___/___



Esperanza Spalding Radio Music Society



TECHNICAL SPECIFICS

SOUND SYSTEM

PURCHASER shall provide at their sole expense, a high quality, state-of-the-art sound system. System shall be capable of producing at full bandwidth audio, evenly without distortion in the audience area, 105 db spl at 40hz to 18Khz at FOH Mix Position.

System must be flown where possible.

Sound Balance for the Audience must be proportional to Venue capacity. Please ask in case of doubt.

All Sound System Controls must be accesible to the Artist Engineers at all times.

Preferred Sound Systems: Meyer (with Galileo), L-Acoustics, Adamson, d&b.

System must be configured with Subwoofers operated from an Aux.

All necessary snakes, microphone cables and misc. items necessary for the inter-connection and operation of all audio systems.

FRONT OF HOUSE SYSTEM TO BE SUPPLIED:

Well illuminated 48 channel Digital or Analog FOH console.
Please provide extra AC Power outlets.

The FOH Mix Console shall be placed between both sound systems (stereo) and in the front 2/3 of the Venue, never under balconies and always in the same level as the audience.

These are the acceptable consoles and external equipment in order of preference to be provided:

Digital Option

Digidesign Venue (Preferred in US), Midas Pro 6 (Preferred in Europe), Soundcraft Vi6.

External Equipment:

- Stereo 31 Band 1/3 Octave Graphic Equalizer Klark Teknik.
- Eventide Harmonizer.
- Reverbs Lexicon PCM 96 [or (2) PCM 91 or (1) 480L or (1) 960L].
- Avalon vt737sp Mono Tube Channel Strip.
- CD burner or Digital Recorder for recording including media for 90 minutes of recording.
- Professional RTA with calibrated microphone.
- Intercom System FOH Console to Monitor Console with flashing beacon.

Analog Option

Midas Heritage, Midas XL4, Soundcraft Five or Yamaha PM5000.

External Equipment:

- Stereo 31 Band 1/3 Octave Graphic Equalizer Klark Teknik.
- Eventide Harmonizer.
- Reverbs Lexicon PCM 96 [or (2) PCM 91 or (1) 480L or (1) 960L].
- Avalon vt737sp Mono Tube Channel Strip.
- Reverbs TC Electronic M2000.
- TC Electronic D-Two or 2290.
- (24) Compression Channels (Drawmer, BSS).
- Gate Channels (Drawmer, BSS).
- CD burner or Digital Recorder for recording including media for 90 minutes of recording.
- Professional RTA with calibrated microphone.
- Intercom System FOH Console to Monitor Console with flashing beacon.

(signed on behalf of Promoter)

Page 6 of 13

Date ___/___/___



Esperanza Spalding Radio Music Society



MONITOR SYSTEM TO BE SUPPLIED:

- Digidesign Profile or Yamaha PM5D-RH 48 ch console
- 2- Console power supplies

IF ANALOG:

- Midas Heritage 3000 or Yamaha PM4KM including the following items:
- 2- console power supplies
- 10- channels of 31 band 1/3 octave eq's (KT DN360 or BSS)
- 2- TC Electronics M-0ne
- 6- Dbx 106 compressors
- 4- Drawmer 201 gates

ALL Monitor System setup's should be located STAGE LEFT

WIRELESS IN EAR SYSTEMS

- 4- Shure PSM-900, PSM-600 in-ear wireless monitor systems
- 2- antenna combiners
- 2- professional wireless systems helical antenna on tall heavy duty tri-pod boom
- Micstand with 25' of cable.

MONITORS

- 10) 12" x 2" Clair Bros 12am, L' acoustic's Hi Q or any D&B bi-amped wedges that have a minimum output of 800 watts each. Please include all necessary amplification and cables.

SNAKES PATCH BOXES FOR ALL SNAKES MUST BE LOCATED BY THE MONITOR CONSOLE STAGE LEFT

- 48 OR 56 pair snake with 2 way split (Transformer isolated with ground lifts).
- 20 pair return snake
- 8/3 300' A.C. mains cable

SUB SNAKES

2 -75' 20 PAIR SUB SNAKE

1 -50' 6 PAIR SUB SNAKE

25' 12 PAIR FEMALE XLR FAN OUT TO MALE XLR FAN OUT

PLEASE ALLOW FOR TWO SPARE STANDS OF EACH TYPE.

MICROPHONES and DIRECT BOXES; as per input list.

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WEB RIDER VERSION

(signed on behalf of Promoter)
Page 7 of 13

Date ___/___/___



Esperanza Spalding Radio Music Society



LIGHTING:

At the present moment Esperanza is not carrying a Lighting Designer, the following requirements are minimums that would like to be seen for the show. Depending on theater size and distances gear can and may be substituted based on the house lighting and video person's knowledge and inventory. No fog, smoke or Hazers of any kind please.

Front Lighting:

- (24) Par 64 1000 Watt Medium Flood Par Cans (can be Source Four Par)
- 8 – cuts of RED (example - L106, R26, or R27. In that neighborhood)
- 8 – cuts of BLUE (example – L119 or R79)
- 8 – No Color
- (12) 750 watt Source Four 26 degree lekos
- All No Color
- 9 of the units will be used for band specials (individual control if possible)

Top and Back Lighting:

- 6 – moving lights for upstage color washes
- (48) Par 64 1000 Watt Medium Flood Par Cans (can be Source Four Par)
- 8 – cuts of RED (example - L106, R26, or R27. In that neighborhood)
- 8 – cuts of BLUE (example – L119 or R79)
- 8 – cuts of GREEN (example – R91)
- 8 – cuts of YELLOW (example – R10 or R12)
- 8 – cuts of DARKER PINK or MAGENTA (example – R36 or R39)
- 8 – No Color
- (2) 750 watt Source Four 26 degree lekos
- 1 unit is for Esperanza backlight
- 1 unit is for Esperanza toplight
- (4) 750 watt Source Four 36 degree lekos WITH Gobo Holders and Gobos
- Units should each contain a breakup pattern (dot or leaf breakup)
- Examples: DHA 808, DHA 881, DHA 806)

Back lighting should be focused in a general stage wash to cover band and any roaming that may occur towards the front of the stage. The lekos with gobos will be focused as a general wash covering as much of the stage as possible. The last 2 lekos will be focused on Esperanza. 1 will be a backlight and the other a top light (down light).

Backdrop - Cyc and Scrim :

- (1) White CYC (Size is relative to theater)
- (1) Black Sharkstooth scrim (in front of cyc)
- (3) color wash to light cyc (this can be determined by house lighting person as to Top and Bottom and quantity. The artist is looking for a 3 color wash.



Esperanza Spalding Radio Music Society



BACKLINE TO BE PROVIDED BY PROMOTER

BASS: Esperanza Spalding will be playing both Acoustic and Electric Bases

(Acoustic):

- One (1) Upright Double Bass: 3/4 size, carved top and back (no plywood), adjustable height bridge, **GAGE REALIST pick-up**, steel wound strings

Note- The best place to get a playable bass is from a player

WE WILL BE CARRYING ESPERANZA'S BASS BUT THIS IS A BACKUP IN CASE OF THE UNTHINKABLE

- One (1) GK 800B Bass Head
- One SWR California Blonde Combo Amplifier
- Two (2) SWR or Eden 410 Cabinet w/ 2 speaker cables
- Six (6) 10' Instrument Cables
- Two (2) Guitar stands

KEYBOARDS: Leonardo Genovese

- One (1) Acoustic Grand Piano, Steinway & Sons or Bosendorfer preferred, tuned at 440 Hz.
- One (1) Padded Concert Piano Bench
- One (1) Fender Rhodes (Suitcase Model preferred) equipped with damper pedal and in good condition.
- One (1) Fender Twin Reverb Amp for the Fender Rhodes Mark I.
- One (1) Yamaha PM200 or equivalent digital piano to be in Esperanza's hotel room (see Dan Hallas)
- One (1) Nord Stage 2 76 Key Piano with Sustain Pedal
- Six (6) 10' Instrument Cables

DRUMS: Lyndon Rochelle

In Order of Preference: DW, Pearl, Gretsch, Yamaha, Slingerland

Sizes: Diameter by Depth

- Bass Drum 20" or 22" with small pillow
- Two (2) Snare drums 13" and 14" wood or brass
- Tom-Tom 10" x 8"
- Tom-Tom 12" x 10"
- Floor Tom 14" x 12"
- Floor Tom 16" x 14"
- **Heads:** Ambassador or Emperor Coated Tops, Clear Bottoms on all drums except Kick -
 - Powerstroke 3 on Kick
- Two (2) Snare stands, double braced
- One (1) Hi Hat stand, 2 legged preferred
- Six (6) Boom Cymbal stands
- One (1) Drum Throne Roc-n-Soc or bicycle style

GUITAR: Jef Lee Johnson

- One (1) Fender Hot Rod Deville 410 Amplifier
- Three (3) Guitar Stands
- Four (4) 10' Instrument Cables

STAGE PROPS AND FURNITURE:

- One (1) 8 foot x 8 foot (3mx3m) carpeted riser for drums 12" high
- One (1) 4 foot x 12 foot (1mx4m) carpeted riser for horns 12" high
- Three (3) black padded stools approximately 30" (0.75m) tall
- Ten (10) Music stands with stand lights
- Eight (8) black chairs
- One (1) 6 foot x 6 foot (2mx2m) dark colored carpet for drums
- One (1) 12 foot x 6 foot (3.5m x 2m) dark colored carpet for Horns
- One (1) Oriental design carpet for under Esperanza, Down Center Stage

(signed on behalf of Promoter)
Page 9 of 13

Date ___/___/___



Esperanza Spalding Radio Music Society



Black soft goods (DUVATEEN) should be used for dressing. (stage monitor area, etc.)

- Twelve (12) dark colored hand towels for each performance
- Two (2) dark colored face cloths for each performance
- Carpet strips (runners) should be used for cables crossing pathways when possible.
- Two (2) Glass stemware for Esperanza

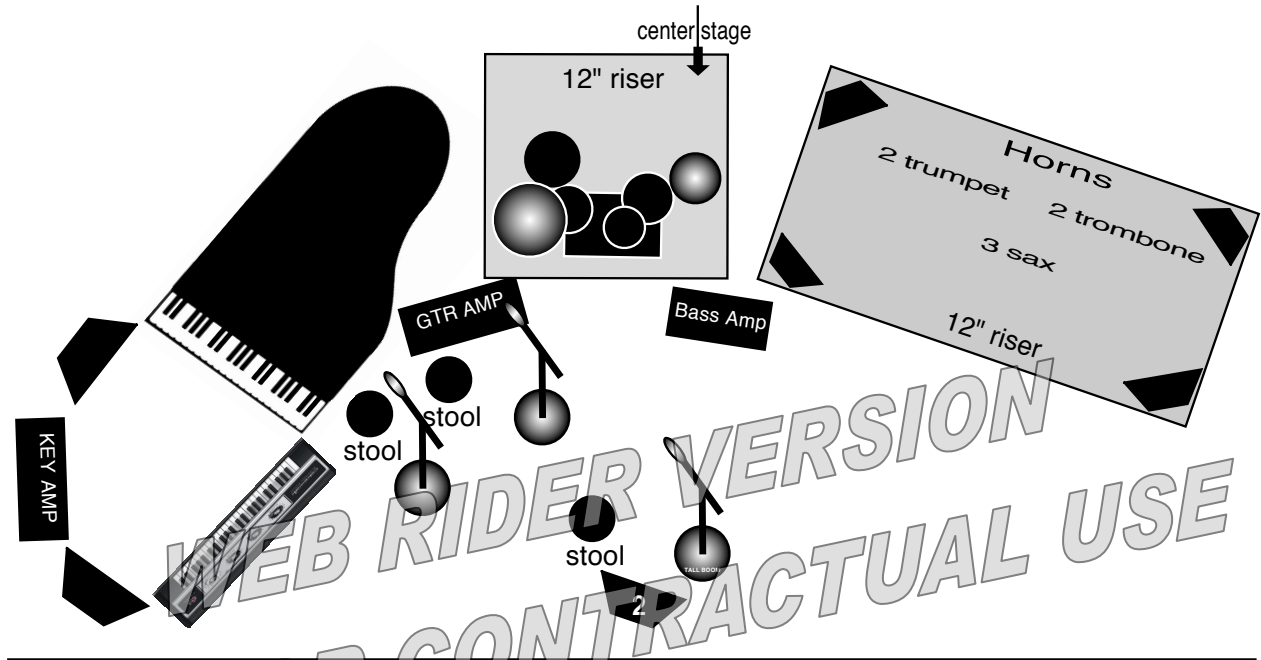
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Page 10 of 13

Date ___/___/___



Esperanza Spalding Radio Music Society



DOWNSTAGE EDGE

#	Source	Mic	Stand	#	Source	Mic	Stand
1	Bass Drum	Beta 52	Short Boom	22	Nord Stage L	Radial j48	
2	Bass Drum	sm91		23	Nord Stage R	Radial j48	
3	Snare	sm57	Short Boom	24	Harp DI	Radial j48	
4	Hat	ksm 137	Short Boom	25	Acoustic Gtr DI	Radial j48	
5	Tom	sm98		26	Sampler L	Radial j48	
6	Tom	sm98		27	Sampler R	Radial j48	
7	Floor Tom	ksm32	Short Boom	28	Tia Sax	dpa 4099w/clip	
8	OH Ride	AKG 414	Tall Boom	29	Dan Sax	dpa 4099w/clip	
9	OH Hat	AKG 414	Tall Boom	30	Aaron Sax	dpa 4099w/clip	
10	Acoustic Bass DI	Radial j48		31	Igmar Trumpet	dpa 4099w/clip	
11	Acoustic Bass mic	km185/4099*		32	Leala Trumpet	dpa 4099w/clip	
12	Electric Bass DI	Radial j48*		33	Jeff Trombone	dpa 4099w/clip	
13	Electric Bass mic	m88	Short Boom	34	Corey Trombone	dpa 4099w/clip	
14	Electric Guitar	sm57	Short Boom	35	Backing Vocal 1	ksm9	Tall Boom
15	Piano High	AKG 414		36	Guitar Vocal	ksm9	Tall Boom
16	Piano Mid	AKG 414		37	Backing Vocal 2	ksm9	Tall Boom
17	Piano Low	AKG 414		38	Drum Vocal	sm58	Tall Boom
18	Piano Pickup	Radial j48		39	Esperanza Piano Vocal	ksm9	Tall Boom
19	Piano Pickup	Radial j48		40	Esperanza Vocal	ksm9*	Tall Boom
20	Fender Rhodes DI	Radial j48		41	Esperanza Spare	ksm9	Tall
21	Fender Twin	sm57	Short Boom				

* indicates mics we are carrying with us
Please include 4 Shure Beta 58's as spares

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Esperanza Spalding Radio Music Society



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Esperanza Spalding Radio Music Society



Rooming List

<u>Name</u>	<u>Role</u>	<u>Type of Room</u>
Esperanza Spalding	Double Bass & Lead Vocal	Suite
Leo Genovese	Piano	King
Lyndon Rochelle	Drums	King
Jef Lee Johnson	Guitar	King
Jeff Galindo	Trombone	King
Corey King	Trombone	King
Igmar Thomas	Trumpet	King
Leala Cyr	trumpert / BV	King
Dan Blake	Sax	King
Tia Furley	Sax	King
Aaron Burnett	Sax	King
Cris Turner	backing vocal	King
Bill Winn-US/Jaime Armengol/Europe	Tour Manager	King with Large Business Desk
Dan Hallas	Production Manager	King with Large Business Desk
Dan Hallas 2	Driver	King
Cassie O'Sullivan	Esperanza Assistant	King

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Page 13 of 13

Date ___/___/___