

On Sacred Ground: Stravinsky's Rite of Spring The Bad Plus

Contract Rider
Current as of 4/06/2011

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

- WEB RIDER VERSION**
NOT FOR CONTRACTUAL USE
- A1. Billing on all advertising and publicity must appear as follows:
On Sacred Ground: Stravinsky's Rite of Spring (100%)
The Bad Plus (50%)
- A2. ARTIST is to receive 100% of all ALL publicity releases and paid advertisements, including without limitation, press releases, newspaper ads, marquees, tickets, radio spots, TV spots, etc. All other bills are to be paid in writing by ARTIST OR HIS REPRESENTATIVE.
- A3. PURCHASER agrees to use only artwork, ad mats, photos and/or promotional materials provided or approved by ARTIST in all advertisements. 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 HIS 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 twenty-five (25) 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 ONE 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. TECHNICAL REQUIREMENTS: SEE ATTACHED RIDE

D. PAYMENT AND OTHER CONTRACTUAL CLAUSES

D1. All payments shall be made as provided herein. In the event PURCHASER fails to make payment at the time specified herein or breaches any provision of this agreement, ARTIST shall have the right to withhold performance without prejudice to his or her other legal rights.

D2. A representative of the ARTIST shall have the right to be present in the box office prior to and during the performance and admission 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.

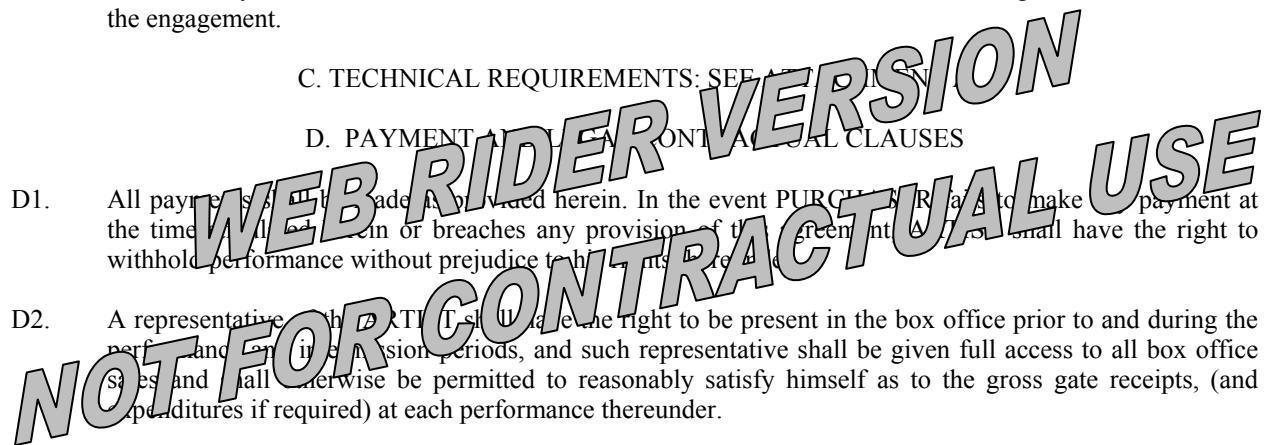
D3. Insurance:

(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 Purchaser 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.



- D4. 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.
- D5. 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 Commonwealth of Massachusetts. Any claim or dispute arising out of or relating to this agreement or the breach thereof shall be settled by arbitration in The Commonwealth of Massachusetts.
- D6. 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. By sole act of signing, PURCHASER readily accepts all provisions of this contract, regardless of any additions or deletions PURCHASER may try to make.
- D7. 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 in the same.
- D8. If State, Local or Amusement tax is to be withheld for the performance, PURCHASER shall furnish ARTIST with a copy of the tax law dictating the policy. This copy shall be returned with the signed contract for this engagement. PURCHASER shall furnish ARTIST with an official State or City tax receipt claiming the amount withheld on the night of the performance.
- D9. Artist's obligation to perform thereunder shall be excused if he or she or any of his group or essential crew, is unable to perform as a result of illness or injury, death, or other cause 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 event 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.
- D10. 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

On Sacred Ground: Stravinsky's Rite of Spring The Bad Plus

Contract Rider
Current as of 4/06/2011

This rider regarding THE BAD PLUS (hereinafter referred to as Artist) engagement is herein made a part of the attached contract. Purchaser agrees to meet the following requirements at his/her expense.

1. BILLING AND PROMOTION:

A. In all headline situations, Artist shall receive 100% headline billing. In all headline situations, other acts on bill must be cleared through Artist's agency prior to confirmation of support act. When not headlining, Artist shall always receive Special Guest billing.

B. In all advertising and publicity, Artist shall be billed as:

On Sacred Ground: Stravinsky's Rite of Spring (100%)
Arabic Rhythms Performed by (50%)
The Bad Plus (100%)

Note: A bold sans-serif font is suggested for listing the program title. When listing the band members, please list them in alphabetical order: Reid Anderson, Ethan Iverson, David Korman.

PURCHASER agrees to ONLY use the current biography and current images [available for download on www.bighassle.com or www.imnworld.com for their promotional campaigns. Also, all program content and/or copy that is distributed to patrons, etc. must be approved by artist's management or artist's booking agency before printing. 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.

D. Radio Station or Product Co-presents, Promoter Co-presents: Any proposal for co-presentation of this show including any tie-in with radio, TV, newspaper, product or service must be cleared with and approved by Artist's representative prior to any confirmation of such tie-in, co-present or co-promote. Also, any co-promote situation with any promoter other than contract signer as shown on the contract face will first require written approval of Artist's representative.

2. PAYMENT AND TICKETING:

A. Guaranteed payments shall be paid to Artist prior to Artist's performance in cash only, in private.

B. All percentage payments provided herein shall be paid to the Artist immediately following performance unless mutually agreed to in advance by both parties in writing, and shall be accompanied with a signed written statement from the purchaser.

C. Purchaser guarantees that the contracted fee will be paid in full to Artist, and Purchaser assumes all financial responsibility for taxes and fees, including, but not limited to border fees, visa costs, state or local withholding taxes or entertainment taxes.

D. Artist shall have the right to set a limit to the number of free admissions authorized by Purchaser. Seating for the purchaser comps should not be at immediate front of house.

E. There will be no change in ticket price or number of tickets sellable without the permission of Artist representative.

F. Purchaser agrees to make available to Artist, at no charge to Artist, up to fifteen (15) of the best seats in the house (middle row center), for Artist's guests at the request of Artist's Representative.

3. SOUND CHECK/REHEARSAL:

A sound check will be required on the day of performance, following the lighting load-in and focus. After the stage is set and all equipment is in operating order, the sound check/rehearsal should last no less than one (1) hour during which time Artist shall have the exclusive use of the stage and sound facilities. After soundcheck, a technical rehearsal lasting no less than one (1) hour shall occur with full sound, lighting, and projection. Sound check and rehearsal shall occur prior to the opening of the house - audience not to be present during sound check or rehearsal. Artist shall have the sole and exclusive control over the production, presentation and performance of engagement by Artist.

4. LIGHTING, RIGGING & PROJECTION:

Purchaser will supply a quality professional rigging and projection systems (SEE ATTACHMENT A FOR SPECIFIC REQUIREMENTS), (1) qualified lighting technician and the (1) qualified projection technician and (1) qualified fly cue operator for load-in/focus (2 hours prior to start of rehearsal (immediately after soundcheck) and the performance. Purchaser shall provide one (1) additional stagehand to help load-in, focus and operate fly cue during the technical rehearsal and performance.

5. DRESSING ROOM:

Purchaser shall provide one (1) comfortable and private dressing room. Room shall be clean, dry, ventilated and heated or air-conditioned as appropriate, and shall include chairs and SIX CLEAN TOWELS. Purchaser shall be solely responsible for the security of items in the dressing room area and shall keep all unauthorized persons from entering said area. Dressing room should have a workable lock, the key to which will be given to Artist's representative.

6. SECURITY:

Purchaser shall provide proper security to ensure the safety of the Artist and Artist's equipment at all times, before, during and after performance.

7. SOUND SYSTEM:

Purchaser will supply and pay for sound-man ready and able at load in and a first-class sound system, at no cost to Artist, including:

- Twenty-four (24) channel board with separate channel EQ
- Twenty (20) professional quality mics, boom stands and a minimum of three (3) straight stands (can substitute drum mic clamps instead of stands for drum mics).
- Three (3) separate monitor mixes. All changes and/or removal of musical instruments, gear, sound equipment (microphones, monitors, etc.) and/or staging MUST BE APPROVED BY ARTIST REPRESENTATIVE.

8. BACKLINE:

Purchaser will provide, at no expense to Artist, professional backline:

Please see attached TECHNICAL RIDER for specific requirements.

9. PARKING:

Purchaser shall provide parking space for two (2) standard size vehicles, near loading area of venue, at no expense to Artist.

10. MERCHANDISING:

A. Artist shall have the sole and exclusive right, but not obligation to sell souvenir materials, including, but not limited to, Artist recordings, posters, shirts, hats and programs at the performance hereunder and to retain 100% of the receipts therefrom.

B. Purchaser shall not use the likeness of Artist in any way other than to promote the engagement of Artist hereunder. Accordingly, Purchaser is prohibited from selling any merchandise (e.g. posters, t-shirts, etc.) bearing the name and/or likeness of Artist or any member of Artist. It is the sole responsibility of Purchaser to enforce this clause.

11. HOTEL ACCOMODATIONS:

If PURCHASER is providing **HOTEL ACCOMMODATIONS**, a minimum of six (6) king rooms in a minimum of a 5-star hotel are required. All rooms shall be, non-smoking and the hotel must have parking for band bus. The rooms shall be available until the day after the performance with the ARTIST to comply with check-out times and hotel rules. The PURCHASER shall not be responsible for any extra charges during the stay of the ARTIST. Please list the name, address and phone number of the hotel being provided by the PURCHASER or two (2) recommendations of clean, 5-star hotels if PURCHASER is not providing hotel accommodations.

12. CATERING

Purchaser shall provide Artist (at Purchaser's sole expense) with the following items on the day of each performance of the engagement, which are for the exclusive use of Artist and Artist's representatives:

- A. One (1) six-pack of bottled coffee, herbal teas, and cream and sugar throughout sound check and performance. (No instant coffee, please.)
- B. Eight (8) liters of bottled Evian water. (No Dasani, please.)
- C. One (1) six-pack of local microbrew.
- D. Three (3) bottles of high-quality red wine.
- E. Four (4) hot meals after sound check, including two (2) vegetarian meals. If venue is not equipped to serve meals, Artist will accept an \$80.00 meal buyout (4 x \$20.00 = \$80.00). For all dates outside of the USA and Canada, purchaser will provide the touring party three (3) meals to consist of breakfast, hot lunch and hot dinner per day for the duration of the tour, including scheduled days off.
- F. One (1) large snack platter including baby carrots, bananas, apples, hummus, whole wheat pita, fresh olives, French-style baguette, extra-virgin olive oil, and a selection of artisan cheeses.
- G. One (1) large bag of Smartfood popcorn, one (1) large bag of corn chips, and one (1) jar of quality medium salsa.
- H. Napkins and non-paper flatware and silverware.
- I. No candy or desserts, please!

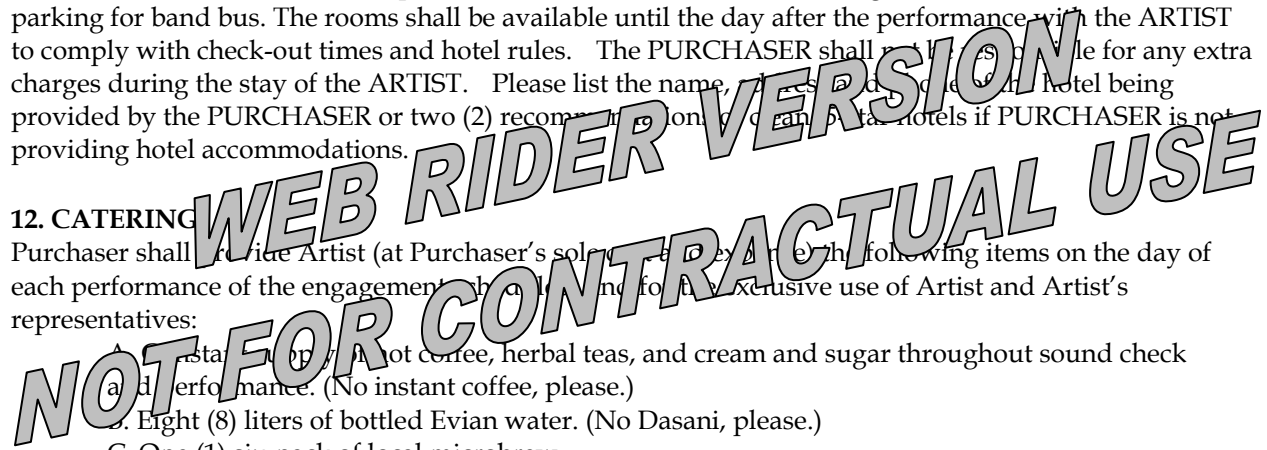
13. AUDIO & VIDEO RECORDING:

IMPORTANT: Artist requests a copy of all photographs, as well as all audio & video recording.

14. INSURANCE:

A. Purchaser must carry public liability and property damage insurance with sufficiently high limits to adequately insure against bodily injury, death, or loss of or damage to property in connection with a part of the performance.

B. Purchaser shall also indemnify Artist against any and all loss, damage and/or destruction occurring to Artist, their employees, contractors and agents, and equipment at the venue, including but not limited to damage or destruction due to acts of God.



15. CANCELLATION:

A. Artist shall retain the right to cancel and/or postpone this engagement upon written notice to Purchaser at least ninety (90) days prior to commencement of this engagement, should Artist enter into a contract prior to such 90 day period for Artist's services in motion pictures and/or television.

B. In the event of the sickness of or an accident to the Artist, or if a performance is prevented or rendered impossible or infeasible by any cause beyond the control of the Artist, there shall be no claim for damages by either party hereto, and the Artist's obligations with respect to such performance shall be waived. In that event, the money, if any, advanced to the Artist hereunder, shall be returned immediately unless a replacement date is set that is acceptable to both parties. In the event that a performance is not rendered as a result of inclement weather, and in the event that the Artist is ready, willing and able to perform hereunder, then Producer shall pay Artist the amount agreed to be paid hereunder notwithstanding the cancellation of such performance.

16. AUDIENCE DISCRIMINATION:

Artist shall not be required to perform before an audience that is segregated on the basis of race, color, creed, sex or dress.

ACCEPTED AND AGREED TO:

Purchaser

Date

The Bad Plus

Date

WEB RIDER VERSION
NOT FOR CONTRACTUAL USE

THE BAD PLUS
TECHNICAL REQUIREMENTS

-PLEASE COPY AND DISTRIBUTE TO APPROPRIATE PERSONNEL

PURCHASER shall provide the following at its sole expense:

A. SETUP / FOCUS / SOUNDCHECK / REHEARSAL

The venue must be made available to ARTIST for technical setup, sound check, and rehearsal for a minimum of four (4) hours prior to the house being opened to the public. PURCHASER will provide technical assistance for setup and operation of provided equipment as needed and mutually agreed upon by ARTIST. One (1) stagehand/loader must be available for ARTIST load-in and setup as well as ARTIST strike and load-out. The audience must not be permitted into the performance area until setup/soundcheck/rehearsal is complete.

B. STAGE

PURCHASER must provide a safe, controlled and physically secure stage capable of supporting all equipment. The stage must be flat, level, free of irregularities and must be clear of all cases and equipment. The backstage dressing room area in a manner that the audience must be clear of all cases and equipment. Stage must be clean and swept prior to ARTIST Load-in. All backstage area walkways must be neatly run, taped down and covered. If the concert is to be outdoors, PURCHASER agrees to provide an adequate covering for the stage and adjacent off-stage areas that will protect the ARTIST and their equipment from the elements. The stage shall be furnished with Two (2) Manhasset or similar music stands with music stand lights and appropriate cabling to attach this to the house dimming system. Additionally, a low-profile light (littlite, etc) shall be furnished for the piano. Wind clips must be provided for outdoor concerts. (Folding wire music stands are not acceptable.)

Note: Please refrain from finalizing mic setup until positioning has been approved by ARTIST or tour manager.

C. ELECTRICAL

PURCHASER must provide AC power and distribution for all equipment. Two (2) separate services are required consisting of one (1) 125 amp three phase service for Lighting and one (1) 32 amp three phase service for Sound. **From the Sound service a minimum of one (1) 110-volt, 20 amp circuits must be provided for Stage power.** These circuits must be grounded and regulated and must be supplied with two (2) **movable boxes** (with multiple [4] USA/Edison connectors in each box) for ARTIST provided instruments and equipment.

D. BACKLINE -PURCHASER shall provide the following at its sole expense:

1. DRUMS – Yamaha Maple Custom kit

PLEASE NOTE: Clear or muffled drum heads are **NOT ACCEPTABLE** under any circumstances. See detail below for appropriate drum heads. Clear or muffled drum heads are **NOT ACCEPTABLE** under any circumstances. See detail below for appropriate drum heads. Clear or muffled drum heads are **NOT ACCEPTABLE** under any circumstances. See detail below for appropriate drum heads.

- a. One (1) **18" bass drum w/ COATED AMBASSADOR HEAD** on both sides. No holes, nothing inside the drum. (Clear heads, Powerstroke heads, or muffled heads will be not accepted under

any circumstances.)

- b. One (1) **12" rack tom w/ COATED AMBASSADOR HEAD** on both sides. MUST be mounted on bass drum, never on a stand. (Clear heads, Powerstroke heads or muffled heads will not be accepted under any circumstances.)
- c. One (1) **16" floor tom w/ COATED EMPEROR HEAD on both sides. If Emperor Head is not available, please provide a 14" floor tom with coated Ambassador heads. No emperor heads on a 16" floor tom!** The floor tom MUST be on legs, never on a stand. (Clear heads, Powerstroke heads or muffled heads will not be accepted under any circumstances)
- d. One (1) **14" x 5" wood snare drum w/ COATED AMBASSADOR HEAD.**
- e. Three (3) **straight cymbal stands.** (Yamaha or Premier preferred. No boom stands, please!)
- f. One (1) quality **kick drum pedal** (Yamaha or DW preferred)
- g. One (1) quality **hi-hat stand** (Yamaha or Premier preferred)
- h. Two (2) quality **tom drum stands** (Yamaha or Premier preferred; do not DW Maple stands, please!)
- i. One (1) **drum throne** (NO chairs, (15" adjustable.)
- j. One (1) **drum carpet** (6' x 6' or 1.5 meter x 1.5 meter; black or gray preferred)

Note 1: If Yamaha Maple Custom series is not available, please substitute exact specs for a Gretsch or Premier drum kit. Professional, high-end models only – no exceptions.

Note 2: Please do not mic the drum kit until final positioning has been approved by ARTIST or tour manager.

2. BASS – Brands/Models listed in order of preference

a. 1 upright acoustic bass

- in good playing condition
- must have an adjustable bridge
- must have a David Gage "Realist" pickup
- steel strings

b. amp:

One (1) Bass Amplifier: Eden WT800, Ampeg SVT-3 PRO, or SWR SM900

c. speaker cabinet:

One (1) 4x10" Speaker Cabinet. Eden D410XLT, Ampeg SVT, or SWR Goliath III One (1) 1x15" Speaker Cabinet. Eden D115XLT, Ampeg SVT, or SWR "Son of Bertha" or One (1) 8x10" Speaker Cabinet. Ampeg

Note1: If 1x15" cabinet is unavailable an additional 4x10" speaker cabinet is an acceptable substitute. This secondary speaker cabinet must be an exact match to the primary 4x10" cabinet (same make & model).

c. Misc:

One (1) direct box w/ ground lift

3. PIANO

- a. One (1) nine foot (9') or seven foot (7') acoustic grand piano, with adjustable bench,

subject to ARTIST'S approval (Steinway preferred). A professional tuner should tune to A = 440hz / 442hz (depending on piano's resident pitch) prior to crew and band arrival. If other artists on the bill share the piano, or if the house is turned for a second performance, the tuner should be available for touch-up prior to the The Bad Plus performance. **Note:** Please refrain from finalizing mic setup until positioning has been approved by ARTIST or tour manager.

E. SOUND REQUIREMENTS

The following are minimum requirements for production of the ARTIST. All equipment, especially substitutions of preferred brands, is subject to approval by the ARTIST or ARTIST Representative.

FRONT OF HOUSE SOUND SYSTEM:

1. **SPEAKER SYSTEM** High quality professional sound reinforcement system capable of providing clear undistorted sound throughout the venue. The speaker system should be a 3-way system with hi / mid speakers flown whenever possible and sub-woofers on the ground. All available Subs should be controlled by an auxiliary bus. Line array systems are preferred. (V-Dosc, JBL Vertec etc).

The sound system should be configured in stereo with (2) top shelf EQ for the mains and an additional 1/3 octave EQ for Subs when used. Center fills or balcony fills and additional zones should be controlled by a sub master and include 1/3 octave e.q's on corresponding send.

2. **MIXING CONSOLE**
Please understand that console has to be placed in same listening environment as the audience (in the center). A digital desk with a minimum of 24 inputs is needed. Preferences: Yamaha PM1D, PM5D, M7CL, Digico D5, D1, Digidesign, etc. If you cannot provide a digital desk, please provide an analog desk with VCA's, 4 band parametric EQ for each channel, 48-volt phantom power and a minimum of 8 auxiliary sends.
Two (2) stools should be provided for system tech and engineer.

1. **SIGNAL PROCESSING**
In addition to the 1/3 octave equalizers mentioned in section 1 above:
Four (4) channels of insertable compression and gates. Preferred: BSS, Aphex, DBX, etc (not needed if a digital desk is provided)
Two (2) stereo digital reverbs. Preferred: Lexicon PCM 70, Yamaha SPX 900 etc. (not needed if a digital desk is provided)
One (1) Compact Disc player. One (1) CD or DAT recorder and media to record TBP performance.
4. **COMMUNICATIONS** Headset or handheld communication system with stations at FOH & Monitor desks when applicable.

STAGE MONITOR SYSTEM

5. **WEDGES**
Three (3) sends to three (3) high quality bi-amped monitor wedges. (12" X 2" or 15" X 2"). Preferences: Clair, Meyer, etc. Sixth wedge for Cue system.
6. **MIXING CONSOLE**
One (1) 24-channel mix console with 4 band sweepable EQ, capable of discreet monitor mixes.

And a post-EQ cue system. Preferences: Midas, Soundcraft, etc.

7. PROCESSING

Three (3) 1/3 Octave EQ's. Each mix must have the equalizer inserted on output so cue system will reflect mix changes. BSS, Klark, White (not needed if a digital desk is provided that has the capability of onboard 1/3 Octave EQ's.

One (1) high quality digital reverb for monitors (not needed if a digital desk is provided)

Note: For venues over 500 persons: A separate monitor console and engineer should be employed. For venues less than 500 persons: Monitor mixes may be run from FOH console. In this event the following additions for the front of house equipment will be needed; an 8 auxiliary mixing console, four (4) monitor sends with additional 31-band 1/3 octave Graphic EQ's each, and eight (8) XLR splitter (Y-cables) to split channels for monitor channels.

8. MICROPHONES

Please see attached input list and stage plot for microphone positions and microphone stand requirements and placement.

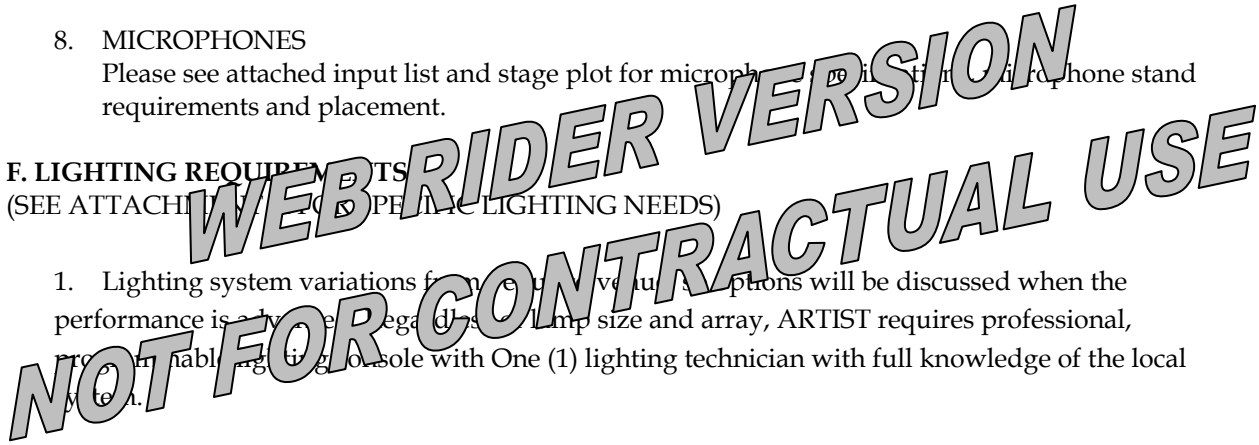
F. LIGHTING REQUIREMENTS
(SEE ATTACHED SCOPE OF WORK FOR SPECIFIC LIGHTING NEEDS)

1. Lighting system variations for venue specific requirements will be discussed when the performance is scheduled. Regardless of stage size and array, ARTIST requires professional, professional lighting console with One (1) lighting technician with full knowledge of the local code of laws.

2. PURCHASER will make arrangements for all lights not specifically required by local safety ordinances to be turned off or dimmed during performance.

3. No fog please

4. ARTIST will require two (2) hours of focus prior to soundcheck, and at least one (1) hour of technical rehearsal following soundcheck to adjust lighting cues to the space.



ADDENDUM TO THE STANDARD TECHNICAL RIDER FOR THE BAD PLUS

Applicable to all performances of "On Sacred Ground"

VIDEO:

(1) Film projection screen (or flat cyc) filling the entire stage width, flown upstage of the band (static for performance)

(1) White sharktooth scrim (or projection screen), flown downstage of the band (operated during performance)

Legs & Borders to appropriately frame the projection surfaces, and mask lighting and monitor positions

(2) Professional digital video projectors (one for each flown projection surface). Minimum 4000 lumens, including appropriate lens to fill each projection surface, and VGA cables to video booth/FoH position. Rear projection is preferred for the upstage screen, front projection for the downstage screen. Images should clear the performers without creating shadows on the projection surfaces.

In some cases, a single front projector can be used with the lens zoomed/re-focused between movements. A high-quality VGA cable will be provided in this case.

LIGHTING:

The lighting needs of this production are similar to many dance productions. A simple, dance rep plot (with booms) will certainly suffice. Efficiencies needed in particular:

Cool back wash (R40, R49)

Yellow back wash (R16)

Magenta back wash (R46)

(a single back wash with scrollers is also acceptable, even preferred!)

Cool high-side template wash (Leaf breakup, R64)

Intense red high-side wash (R27/AP8250)

Two alleys of SL & SR booms (Shins (R77), Mids (R50), & Heads (R17) - 50 degree source fours preferred)

Six no-color top light specials (36 degree source four with iris preferred)

4 color cyc wash (Red, Amber, Green, Blue), preferably hung upstage of the cyc (used in tandem with projected colors)

Ground row of no-color strips/footlights to backlight the band (6 source four pars on adjustable mounting plates can also suffice)

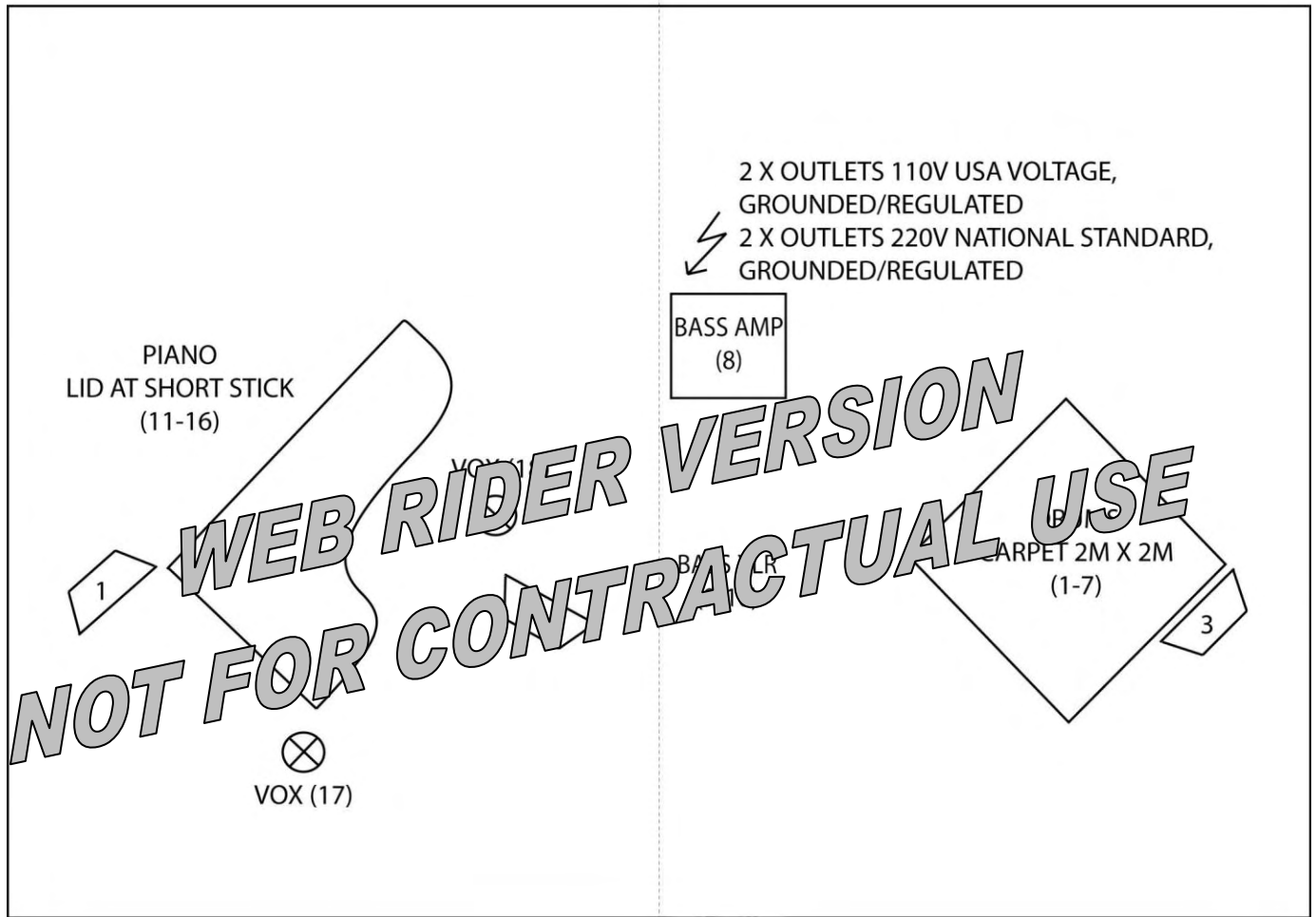
Downstage 3-zone (DSL, DSC, DSR) front fill wash

(1) Computer programmable lighting console with submasters addressing each of the above mentioned groupings, and an experienced operator/programmer for the duration of the rehearsals and event.

Clearcom communications between video crew, audio crew, stage manager, light board operator, and fly rail.

The Bad Plus Stageplot

April 2011



Channel	Today	Input	Mic	Stand	Insert
1		Kick	EV ND868 or Beta 52 or M88	Short Boom	
2		Snare	SM 57	Short Boom	
3		Hi Hat	KM 184 or equivalent	Short Boom	
4		Rack Tom	Beta98/Sennheiser604		
5		Floor Tom	Beta98/Sennheiser604		
6		Overhead L	AKG 414/KSM32	Tall Boom	
7		Overhead R	AKG 414/KSM32	Tall Boom	
8		Bass D.I.	Active D.I.*		Compressor
9		Bass Schertler	XLR*		Compressor
10		Bass Mic	XLR*		
11		Piano Schertler Lo	Shertler Pickup*		
12		Piano Schertler Hi	Shertler Pickup*		
13		Piano Soundhole	SM57	Tall Boom/Foam	
14		Piano Mic Lo	AKG 414*	Tall Boom	
15		Piano Mic Hi	AKG 414*	Tall Boom	

16		Piano Soundboard (from below)	KSM137	Small Boom	
17		Vocal Piano	SM58	Straight	
18		Vocal Bass	SM58	Tall Boom	
19		Reverb L return			
20		Reverb R return			

* we bring

I HAVE READ THE ENTIRE CONTENTS OF THIS AGREEMENT, HOSPITALITY AND TECHNICAL RIDER AND STAGE PLOT AND AGREE TO BE BOUND BY ITS TERMS AND CONDITIONS.

ACCEPTED AND AGREED TO:

PURCHASER

DEPTH OF FIELD MANAGEMENT

DATE

DATE

WEB RIDER VERSION
NOT FOR CONTRACTUAL USE

Production:

Bradford Swanson

PHONE: +1 (571)338-9700 mobile / EMAIL: bradfordswanson@gmail.com

European Production:

Jonin Fehlmann

PHONE: +49 176 1972 2311 / EMAIL: jonin@jonin.ch

Management:

Chris Hinderaker

Depth of Field Management

1501 Broadway, Suite 1304 / New York, NY 10036

PHONE: 212-302-9200 / FAX: 212-382-1639 / EMAIL: chris@dof3.com

Booking Agency:

International Music Network

Todd Walker

Eric Small

278 Main Street / Gloucester, MA 01930

PHONE: 978-283-2883 / FAX: 978-283-2330 / EMAIL: todd@imnworld.com eric@imnworld.com

INFORMATION LIST

The Bad Plus

The following information list is to be completed ASAP and sent with the contracts

1) DATE OF PERFORMANCE _____ CITY _____

a. Name of venue _____

b. Address _____

c. Production Phone # _____

d. Production Fax # _____

2) Name and Contact info. for PRODUCTION MGR _____

3) Name and Contact info. for TECHNICAL DIRECTOR _____

4) Name and Contact info. for SOUND ENGINEER _____

5) Name and Contact info. for ELECTRICIAN _____

6) Name and Contact info. for DIST. SERVICES _____

7) OFFICE PHONE and EMAIL/WEB _____

8) STAGE DIMENSIONS: Depth _____ Width _____

Height: Stage to Ceiling _____

Height: Stage _____

9) Time of Performance _____ Time of Soundcheck (if scheduled) _____

10) Other bands playing before and after ARTIST _____

Their Show and S/C times _____

11) Please provide detailed information regarding loading dock / backstage door for arrival of ARTIST on back of information sheet.

Please send / fax Technical Information and Artist Guide if available. A map of the area is also MOST HELPFUL. THANK YOU IN ADVANCE FOR HELPING TO MAKE THE SHOW A GREAT SUCCESS!