

# DIANNE REEVES CONTRACT RIDER

2019 – 2020

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 a successful performance. Any material 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:

**DIANNE REEVES (100%)**  
**With (25%)**  
**Peter Martin (33%)**  
**Romero Lubambo (33%)**  
**Reginald Veal (33%)**  
**Terreon Gully (33%)**

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 by ARTIST or ARTIST's representative, in writing.

A3. PURCHASER agrees to use the current biography and current images (available by selecting the "Media" link at [www.diannereeves.com](http://www.diannereeves.com)) for their promotional campaigns. 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 ARTIST's representative.

A5. PURCHASER agrees that there will be no signs, banners 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. ARTIST'S appearance shall not be sponsored by or in any other way associated with any political candidate or commercial entity.

A6. In the event a tour (or concert) 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. PURCHASER is to provide, at no cost to the ARTIST, a well-lit, secure location with one eight-foot table and three chairs for the sale of ARTIST's merchandise which is in the main lobby and is easily visible to the public using the venue's main entrance.

A8. PURCHASER will make available twenty (20) complimentary tickets per show to ARTIST for its sole use. Seats must be in preferred locations within the first 15 rows. If place of performance is other than a theater, a preferred booth and/or tables for ten (10) persons must be available for each performance. ARTIST will advise the box office no later than one hour prior to show time in the event of unused tickets.

A9. PURCHASER shall have the right to distribute thirty (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.

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## B. TRAVEL AND ACCOMMODATIONS

### GROUND TRANSPORTATION

- B1. Unless otherwise agreed to in writing, PURCHASER shall, at his sole cost and expense, provide ground transportation for ARTIST and entourage with luggage and equipment, for all ground transport runs between the airport, hotel, and venue—including return transport to the airport. ARTIST will require one (1) large SUV and two (2) 7-9 passenger vans. Please note that ARTIST travels with significant amounts of personal luggage, instruments, and equipment.
- B2. PURCHASER's representative should meet ARTIST at baggage claim at a time to be determined in advance by ARTIST's representative. When meeting ARTIST, the PURCHASER's representative is to display a name card that reads: "D. REEVES 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 for to the hotel or venue, at PURCHASER's expense.
- B3. PURCHASER agrees to provide ARTIST's representative 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.

### AIRLINE TRANSPORTATION

- B4. When contracted to provide air travel, PURCHASER is to provide one (1) business or first class ticket and seven (7) upgradeable Economy tickets. Economy tickets are to be either S or Y class and transferable, endorsable and upgradeable. In addition, for any flights associated with this engagement, any overweight and/or oversize charges will be at the PURCHASER's sole expense.
- B5. When PURCHASER provides air travel using coupons, vouchers or passes and the flight options are inconvenient, as solely determined by ARTIST's representative, ARTIST reserves the right to make other flight arrangements and either acquire such vouchers from PURCHASER for subsequent travel, or be reimbursed in full for the tickets acquired in the aforementioned classes of service. PURCHASER shall be responsible for any local, municipal or governmental air travel taxes and fees.

### HOTEL ACCOMMODATIONS

- B6. When contracted to provide hotel accommodations, PURCHASER is to provide rooms according to the schedule below. 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 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. 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.

<b>SOLO</b>	One (1) suite with king size bed and two (2) single rooms with king size beds
<b>QUARTET</b>	One (1) suite with king size bed and seven (7) single rooms with king size beds
<b>ORCHESTRA</b>	One (1) suite with king size bed and seven (7) single rooms with king size beds

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## C. PRESENTATION AND VENUE DETAILS

- C1. PURCHASER shall not allow audience to enter place of performance until technical set-up and sound check has been completed. ARTIST shall complete said set-up one hour prior to curtain. ARTIST REQUIRES A MINIMUM ONE AND A HALF (1.5) HOUR SOUND CHECK AFTER COMPLETION OF LOAD-IN AND SETUP. FESTIVAL PRODUCERS ARE REQUIRED TO COMPLY WITH THIS POLICY UNLESS OTHERWISE AGREED TO IN WRITING.
- i. The performance space must be strictly NO SMOKING from the time of sound check until following the performance, without exception. The promoter is required to make this announcement twenty (20) minutes prior to the performance and ARTIST's management asks their kind cooperation in maintaining the audience's compliance with this request.
- C2. PURCHASER shall not permit and will prevent:
- i. The recording, filming, taping, videotaping, digital recording or broadcasting of the ARTIST'S performance or any portion thereof without the ARTIST'S written approval.
  - ii. The manufacture, distribution, and / or sale of any and all souvenir items associated with the ARTIST or performance without the ARTIST'S written approval.
  - iii. In the event that ARTIST's performance is reproduced in any way, without the written consent of ARTIST, PURCHASER shall immediately provide all such recordings (together with any and all masters, negatives, etc.) to ARTIST's representative.
- C3. Photographers may shoot ARTIST's entire performance provided:
- i. They are respectful of patrons and do not interfere with a patron's enjoyment of the performance, i.e., photographers are not to encroach upon a patron's space, nor will they shoot during quiet interludes (unless their camera is blimped).
  - ii. They are dressed in black, only change location between songs, and do not utilize flash photography.
- Photographers may be in proximity to the stage for the FIRST THREE SONGS ONLY and will then have to retreat to positions designated by either the ARTIST's production manager or hall manager. During an encore, photographers may again approach the stage.
- C4. 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.
- C5. ARTIST shall have sole and exclusive control over the production, presentation and performance in connection with the engagement, including the details, means and methods of the performance by the ARTIST and each member thereof, as well as the persons employed by the ARTIST in conjunction with said engagement. ARTIST's representative shall have sole authority in directing personnel operating all lighting and sound equipment in conjunction with this engagement.
- C6. ARTIST reserves the right to approve other artist(s) appearing in conjunction with this engagement and the right to determine the length of their performance(s). PURCHASER agrees that any welcoming speeches; introductions, advisories or ceremonies must be agreed to in writing, in advance.

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- C7. For a successful engagement, in addition to securing the appropriate venue personnel, PURCHASER shall provide at his sole expense the following technical personnel:
- Two (2) sound engineers
  - One (1) lighting operator/director
  - Two (2) stage hands
  - Two (2) spot operators
  - One (1) house electrician
  - Carpenters and any union employees or third-party contractors necessary for the production of the performance
- The aforementioned staff must be available when load-in commences and must continue to be present throughout the set-up, sound-check, performance, strike and until the load-out of ARTIST's equipment is completed. Further specifics to be coordinated between ARTIST's production manager and PURCHASER's technical representative.
- In addition, one (1) dressing room assistant is to be available to assist ARTIST two (2) hours prior to the ARTIST's performance. This person is required to refrain from smoking, be alert, sober, and be able to press or steam clothes, and have knowledge of valet services.
- C8. PURCHASER will make every reasonable effort to assure the security of the ARTIST, the band, Artist crew and band equipment during all phases of ARTIST's presence at the performance site with respect to the venue and size. Accordingly, either the dressing rooms can be locked with keys provided to ARTIST's representative or security personnel shall be posted nearby.

## **D. DRESSING ROOMS AND HOSPITALITY**

- D1. PURCHASER shall provide two (2) clean, dry, well-lit, lockable dressing rooms where the climate can be controlled upon request. Ms. Reeves' dressing room shall comfortably accommodate three (3) persons. The second dressing room shall comfortably accommodate six (6) persons. Three (3) additional rooms are needed for orchestra dates: one (1) dressing room each for the conductor and concertmaster and a choir room for the orchestra.
- D2. Dressing rooms to be available two (2) hours prior to sound check and until one (1) hour subsequent to the conclusion of the engagement. Access shall be limited to Ms. Reeves and her band and crew. Each dressing room shall be within close proximity to the stage and away from a public area. A copy of keys to the dressing rooms must be given to the ARTIST's representative upon load-in. In the event that dressing rooms are not lockable, then security personnel must be in place at the entrance of the dressing rooms from the time of ARTIST's arrival until Ms. Reeves and band's departure.

### **Ms. Reeves' dressing room to contain:**

- Sofa and three (3) chairs and tables
- Full-length mirror
- Well-lit make-up mirror
- Clothes rack
- Steamer and/or electric iron and board
- Minimum of four (4) AC electrical outlets
- Private and clean lavatory facilities with hot and cold running water and soap
- Two (2) bath towels / four (4) hand towels (dark color) / two (2) wash cloths (dark color)
- One (1) box of facial tissue
- One (1) fresh flower arrangement
- Hot tea set-up for four (4) with honey, and whole lemon
- One (1) fresh fruit platter with two (2) fresh whole lemons
- One (1) bowl of almonds or pecans
- Six (6) 500 ml bottles of sparkling water (Perrier, San Pellegrino, Badoit or similar)
- Eight (8) 500 ml bottles of non-carbonated spring water (still), room temperature (FIJI brand or similar)
- Clean ice (filtered water) for drinks
- One (1) bottle of quality red wine
- Four (4) small bags of SkinnyPop (or similar) popcorn
- Four (4) bottled DIET sodas (Coca-Cola, Dr. Pepper)
- All necessary cups, utensils, napkins, etc.

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## Band's dressing room to contain:

- Two (2) sofas and eight (8) chairs and tables
- Full-length mirror
- Clothes rack, electric iron and board
- Minimum of six (6) electrical outlets
- Private and clean lavatory facilities with hot and cold running water and soap
- Six (6) bath towels and six (6) hand towels (dark colored)
- Deli or sandwich tray for six (6) persons to include turkey, tuna, or chicken salad, etc. (refrigerated)
- One (1) fresh fruit platter
- Assorted cookies, nuts, chips, and dips
- Eighteen (18) 500 ml bottles of non-carbonated (still) spring water (FIJI brand or similar)
- Six (6) 500 ml bottles of sparkling water (Perrier, San Pellegrino, Badoit or similar)
- Freshly brewed coffee with whole milk, sugar, Splenda/Equal (espresso/latte machines preferred)
- One (1) bottle of quality bourbon whiskey
- Two (2) bottles of quality wine (1 red, 1 white)
- Clean ice (filtered water) for drinks
- All necessary cups, utensils, napkins, etc.
- Condiment assortment (mustard, mayonnaise, ketchup, salt and pepper, etc.)
- Six (6) assorted sodas including Coca-Cola and Sprite
- Six (6) assorted bottles of local lagers beers and ales, or Sam Adams Lager.

## On stage before sound check:

- Three (3) stemmed wine glasses for Ms. Reeves' water
- One (1) medium size, colorful fresh flower arrangement for stage (28"/70 cm max height)
- Twelve (12) 500 ml non-carbonated spring water, room temperature (FIJI brand preferred)
- Six (6) dark colored (black) hand towels

## At rehearsals for orchestra dates:

- Sandwich tray or meat and cheese deli tray for ten (10) persons (to include turkey and tuna selections)
- Mayo and mustard set-up with all necessary plates, utensils, cup utensils, cups, napkins, etc.
- Soda and juice set-up with ice for ten (10) persons
- Chips and snacks set-up and fresh green salad for ten (10) persons, to include DIET Coca-Cola and DIET Dr. Pepper

## Catered dinner for nine (9) persons, in green room or venue restaurant, to be available no less than 2 hours prior to showtime (menu and location must be confirmed by Production Manager in writing):

- Nine (9) hot meals consisting of both a chicken entree (white and dark meat) **AND** a fish entree. Beef entree may be substituted for fish.
- One (1) rice or starch dish
- Three (3) hot green or yellow vegetable dishes
- Green salad with assorted dressings
- Bread and butter plus local spreads where available
- Dessert
- Bottled water (both gas and still)
- Freshly brewed hot coffee and herbal teas with honey, sugar, Splenda/Equal, lemon and half-and-half
- Freshly brewed iced tea
- Assorted iced soft drinks (mixture of diet and regular)
- Beer and wine (red/white)

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## **E. PAYMENTS INSURANCE, LICENSES/TAXES, FORCE MAJEURE**

- E1. All payments shall be made as provided herein. In the event PURCHASER fails to make any payment at the time stipulated—or breaches any provision of this agreement—ARTIST has the right to withhold performance without prejudice to further rights and remedies.
- E2. **IN THE EVENT ARTIST IS PAID ON A PERCENTAGE BASIS**, PURCHASER agrees to deliver to the ARTIST's representative, INTERNATIONAL MUSIC NETWORK 278 Main Street Gloucester, MA 01930, at least two (2) weeks prior to date of performance a written box office statement and / or printer's manifest listing amount of tickets printed and sold at each price. On the day of performance, a written box office statement signed by the PURCHASER will be furnished to the ARTIST's representative prior to the conclusion of engagement. This statement will include the number of tickets printed and sold and at what price, the number of complimentary tickets distributed, the number of technical kills, the amount of allowable deductions and taxes as agreed to and stated in the contract, and the net sales after any allowable deductions.
- E3. 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.
- E4. **PURCHASER will provide the box office statement to ARTIST's representative at INTERNATIONAL MUSIC NETWORK within one (1) week following the performance.** Statement shall be sent to Nicole Mailloux at [Nicole@imnworld.com](mailto:Nicole@imnworld.com). Statements for engagements in all other countries shall be sent to Jen Chabot at [Jen@imnwold.com](mailto:Jen@imnwold.com).
- E5. In the event a ticket buy ("BUY") will trigger a milestone payment to the ARTIST (either a bonus or percentage) that is in excess of the BUY's cost, the BUY will automatically be instituted at the ARTIST's expense.
- E6. Insurance:
- i. 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. \_\_\_\_\_ 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.
  - ii. PURCHASER further warrants and represents that said insurance policy shall name ARTIST, 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.
  - iii. All premiums for such insurance shall be paid on a timely basis by PURCHASER, who also hereby indemnifies and agrees to defend and hold harmless ARTIST and its employees, contractors and / or agents from and against any claims, costs, (including attorney's fees and court costs) expenses, damages, liabilities, losses or judgments arising out of, or in connection with, any claim, demand or action made by any third party, if such are sustained as a direct or indirect result of the engagement. PURCHASER shall also hold harmless ARTIST and its employees, contractors, and/or agents from and against any and all loss, damage and/or destruction occurring to its 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 insurance liability of the ARTIST shall be limited only to claims from its employees and does not apply to the PURCHASER's employees.
  - iv. The PURCHASER further warrants and represents that it maintains at all times, during the term 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 ARTIST, lighting suppliers and sound suppliers. The said certificates must be presented to the ARTIST's representative upon request.

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- E7. 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. PURCHASER warrants and represents that he / she has the legal capacity to enter into this contract.
- E8. This agreement may not be changed, modified or altered except by an instrument in writing by both parties. Any proposed additional terms and conditions, which may be affixed to this contract by PURCHASER, are not part of this contract until signed by PRODUCER. In the event this rider is made part of the PURCHASER's contract, and there exists an ambiguity between the stipulated terms in the two agreements, the terms of the ARTIST's rider shall prevail. 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.
- E9. PURCHASER at his 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.
- E10. In the event the performance occurs outside of the United States, PURCHASER agrees to procure, at his sole expense, the necessary visas, work permits and other documents necessary, or usually obtained, to enable ARTIST and her band and crew to render its services hereunder. PURCHASER shall also be responsible for, and indemnify and hold ARTIST harmless from and against all local, municipal or any government taxes, fees or levies on all income earned by ARTIST while in the country or countries covered by this agreement.
- E11. If State, Local or Amusement tax is to be withheld for this engagement, PURCHASER must furnish ARTIST with an official state or city tax deduction receipt which cites the amount to be withheld.
- E12. ARTIST's obligation to perform shall be excused if ARTIST, or any group member or essential crew, is unable to perform as a result: illness or injury; detention resulting from inability to obtain reasonable modes of transportation; 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.

ARTIST shall have the sole right to determine, in good faith, whether inclement weather conditions shall render the performance(s) impossible, hazardous or unsafe. Only in the event of the governing municipal authority canceling similar events will inclement weather be considered a force majeure event, and will PURCHASER be relieved from, and no longer be liable for, payment of the full contract price.

- E13. Any material breach of this agreement by PURCHASER may cause the ARTIST, 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 prejudice to further legal action by ARTIST.
- E14. If the contract stipulates payments or deposits are to be made by bank wire, please use the following contact information for current wire info:

International Music Network  
Attn: Jen Chabot  
278 Main Street  
Gloucester, MA 01930  
Tel: +1 (978) 283-2883  
Fax: +1 (978) 283-2894  
Email: [jen@imnworld.com](mailto:jen@imnworld.com)

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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 and are binding.

AGREED AND ACCEPTED:

\_\_\_\_\_  
PURCHASER

\_\_\_\_\_  
ARTIST

\_\_\_\_\_  
DATE

\_\_\_\_\_  
DATE

*WEB RIDER VERSION  
NOT FOR CONTRACTUAL USE*



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## AUDIO REQUIREMENTS

T.1 PURCHASER shall provide at his sole expense, a high quality, state-of-the-art sound system. System shall be capable of producing a minimum of an even 100 db spl (20hz to 20Khz frequency response), without distortion, in each seat in the venue's audience area.

T.2 The following specified system is for the ARTIST's performance. We will share front of house and monitors with another act provided that the house and monitor mixes are restored by venue audio staff to the precise settings and levels set during ARTIST's sound check. In the event that the original mixes cannot be recorded and restored, then additional audio desks will be required for other artist(s).

T.3 **FRONT OF HOUSE SYSTEM TO BE SUPPLIED:**

- Well illuminated 40 x 8 x 2 FOH console with at least 4 bands parametric EQ, eight (8) auxiliary sends, eight (8) VCA subgroups such as Midas, Yamaha or Soundcraft or Digidesign (Avid).  
NOTE 1: When digital consoles with sufficient amount of DSP are used the following outboard gear can be used internally in the console.  
NOTE 2: Gain sharing between FOH and Monitor console is NOT acceptable
- Two (2) 31 band 1/3 octave graphic equalizers minimum, (Klark Teknik, BSS). NOTE: Each speaker send (zone) from the console should be equipped with a 1/3 octave EQ.
- One (1) Hi quality digital reverb (Lexicon 480, 300, PCM 90 or 91, TC-M5000, M6000)
- Three (3) Digital multi-effects processors (SPX 2000, 1000 or 990, TC M-2000)
- Four (4) Channels of compressors able to be inserted (Summit, Klark, Aphex, Urei, DBX)
- Four (4) Channels of gates able to be inserted (Klark, Aphex, BSS, Valley/KepeX II)
- Two (2) FOH Line Array or similar Speaker Clusters (L/R) including subs woofers on an auxiliary send(s) plus adequate front fills for accurate coverage of the entire audience area. Center clusters and other zones should be used as necessary. (d&b, V-dosc, EAW, EV, Meyer)
- Adequate Amplifier sets for all FOH speakers used (Lab Gruppen, Crest, Crown, QSC)
- Signal distribution necessary/crossovers for FOH audio system (Lake, Sound Web, BSS, Klark Teknik)

T.4 **MONITOR SYSTEM TO BE SUPPLIED:**

- 40 x 8 Monitor console with at least 4 band parametric EQ per channel such as Midas, Yamaha, Soundcraft or Digidesign (Avid)  
NOTE 1: When digital consoles with sufficient amount of DSP are used the following types of outboard signal processing can be used internally in the console.  
NOTE 2: Gain sharing between FOH and Monitor console is NOT acceptable.
- Eight (8) channels, Inserted 31 band 1/3 octave graphic equalizers (Klark Teknik, BSS)
- One (1) Digital Reverb (PCM 91 or 90, TC M-2000, Yamaha SPX 2000)
- Nine (9) monitor wedges maximum, Bi-Amped (2-15" x 2" for Ms. Reeves, 7-12" x 2" for Band (Nexo preferred, Martin, d&b, Meyer, EAW o.k.)
- Six (6) Crossovers/processors maximum (per monitor speaker requirements)
- Six (6) Amp sets– should be minimum 500 watts per wedge (Lab Gruppen, QSC, or Crown)
- Splitter snake (40 channels - Transformer isolated split with ground lifts preferred)

**Note:** Monitor mixes may be run from FOH console when the venue capacity is less than 500 persons. This decision will be made by ARTIST in consideration of the location of the house mix position and sound engineer's access to the stage. In this event the following additional conditions must be met: FOH console with 48 inputs and 12 auxiliary buses, six (6) additional 31-band 1/3 octave Graphic EQ's at mix position, one additional multi f/x unit solely for monitors and up to 20 input channels split with an external hardware 'mic splitter' to divide main channels into separate monitor channels. NOTE: Internal Digital splitting is not acceptable (FOH and Monitor channels must use separate head amps).

You must consult and receive approval in writing by ARTIST's Tour Coordinator before implementing this modification.

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- T.5 Communications:
- WiFi Internet connection backstage.
  - 6-station intercom system at FOH audio desk, monitor desk, lighting desk (house lights), follow spot positions 1 & 2 and stage manager position
  - Talk Back microphone (SM58s) to FOH Audio console and to Stage Monitor console.
- T.6 Stage Equipment: sound company to provide adequate microphones, microphone cords, splitters, sub-snakes, and patch cables to outfit systems requirements and input needs as per the CURRENT input list supplied by ARTIST. All microphone and DI requirements are indicated on the input list. You must consult with ARTIST's production manager as it regards microphones—and any other desired modifications to tech rider or input list.
- T.7 Stage Requirements: A secure, safe stage area. The performance area should be a minimum of 32' wide x 24' deep (10 m x 8 m) and 2' – 4' tall (60 cm to 120 cm), with secure stairs with handrails up to stage. Set-up is to occur behind main curtain when possible. A backdrop (or curtain) upstage is requested for acoustics / aesthetics where applicable. A 6' x 6' (1.5 m x 1.5 m) black carpet for drums is required. Audience seating to begin no further than six ft. (6') from the stage edge whenever possible. Barricades are to be avoided.
- T.8 On-Stage AC Power: Five (5) quad receptacle boxes on a 20-amp circuit (Country Standard Voltage) each with adequate earth to ground connections. For non-North American performances, we require an addition of (1) power transformer from Country Standard Voltage (100/220v) to 110/117v at 10 amps with four (4) US Edison style outlet receptacles.

## VENUE REQUIREMENTS

- T.10 At the sole cost of the PURCHASER, a house audio technician and house electrician must be available throughout the set-up, sound check, and performance. The house audio tech will assist the ARTIST's sound engineer. A monitor engineer and lighting director are to be present during the audio set-up and lighting focus, sound check and performance and will be under the direction of the ARTIST's production manager. Two (2) stagehands (sober and physically fit) who will assist at the load-in, set-up, and load-out of ARTIST's and the supplied equipment, are to be provided by the PURCHASER at his sole expense.
- T.11 General Requirements: PURCHASER agrees to make the concert stage available to ARTIST's crew no later than seven (7) hours prior to performance. When sound and lights must be set-up, the PURCHASER agrees to make performance stage available to sound, stage and lighting companies no less than eleven (11) hours prior to performance. ARTIST and crew will be allowed a minimum of (3.5) hours for set up and (1.5) hours for sound check and rehearsal purposes. The audience shall not be admitted into the venue until ARTIST has completed sound check and left the stage.
- T.12 The backline equipment for the ARTIST's band will arrive at the venue and be set-up at least six (6) hours prior to sound check. A backline technician will be required to be on stage during set-up and sound check. No backline (except acoustic piano) may be shared with other performers. Piano tuning must be completed prior to ARTIST crew arrival and an additional tuning is required following sound check. In the event that the other performers use the piano prior to ARTIST's performance, then a touch-up tuning shall occur between set changes prior to ARTIST's performance. Any substitutions from the backline list require consultation well in advance of the performance day with ARTIST's tour coordinator.

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## T.13 Stage Props:

- One (1) elegant 26" (66 cm) stool (adjustable height o.k.) with padded seat and footrest for ARTIST (no back, no arms)
  - Two (2) standard 30" (75 cm) wooden stools with padded seats.
  - Three (3) stemmed wine glasses to hold room temperature spring water for ARTIST
  - One (1) colorful fresh flower arrangement for table. Arrangement should not exceed 28" tall.
  - One (1) LP percussion table (without rack) skirted with black cloth
- NOTE: Dianne's table is for stemmed water glasses, washcloth, and fresh flower arrangement (See Stage Plan for positioning)

## LIGHTING REQUIREMENTS

T.14 Lighting Requirements: At the sole cost of PURCHASER, an experienced lighting director/operator will be available during sound check and performance. The stage should be well lit with no dark spots in the performance area. The lighting director/operator is requested to listen to recordings of ARTIST so as to become familiar with the show and add his/her creative look to performance. Any queries should be directed to the ARTIST's production manager.

T.15 Concert Format: With respect to the specifics of the venue, we require the equivalent of a lighting system of 1kw 60 – 120 par 64 fixtures and minimum of six (6) 750w to 1kw Ellipsoids for front of house specials to be hung off the front lighting truss or FOH Electric (For theaters with acceptable inventories and a lighting grid, theatrical lighting may be substituted). Please confirm with ARTIST's Production Manager. Color washes suggested are: Amber R-21/22 - Pink R-44/33 - Red or Magenta R-26/ 49/ 59 - Blue R-80, L-119

### **Six (6) downstage specials (light amber/rose) focused on following positions:**

DIANNE – Downstage Center  
GUITARIST – Downstage Left  
DRUMMER – Upstage Left  
BASSIST – Upstage Center  
PIANO – Downstage Right

### **Two (2) follow-spots with the following gel suggestions:**

1 – No Color  
2 – R-03 Dark Bastard Amber  
3 – R-05 Rose Tint  
4 – R-52 Light Lavender

T.16 Club Format: A three-color wash design including a minimum of four Leko no color specials will be adequate. Design to include: (amber, pink/red, and blue). When available, one follow spot to be used with the aforementioned gels.

## BACKLINE AND MISCELLANEOUS EQUIPMENT LIST

## T.17 Guitar:

- One (1) GIBSON LES PAUL 6 string electric guitar with strap, Humbucker pick-ups and .010 strings
- One (1) additional set of .010 guitar strings
- One (1) AER COMPACT 60, FENDER ACOUSTISONIC or TRACE-ELLIOTT TA-100R/TA-40R amplifier
- One (1) FENDER Blues DeVille guitar amplifier
- Two (2) 20' (6 m) instrument cable (1/4" jack)
- Four (4) 10' (3 m) instrument cable (1/4" jack)
- Two (2) guitar stands with neck support
- One (1) Electrical Transformer (for non-North American performances), Country Standard Voltage (100-220V) to 110V with North American outlets (4 plugs minimum) [see T.8]

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## T.18 Keys:

- Acoustic 9' Concert Grand Piano tuned to A (440/442) prior to sound check and performance
- Padded / adjustable 'Artist' concert piano bench
- NORD STAGE 2 (HA88) keyboard with AC cable, sustain and expression pedals (Nord Stage HA 76 o.k.). Keyboard must come standard with original sounds and patches.
- Ultimate Support "X" style keyboard stand (single tier)
- Four (4) 10' (3 m) instrument cable (1/4" jack)

## T.19 Bass (Electric):

- One (1) 5 STRING ELECTRIC BASS with active pick-ups, round wound strings and strap. The bass action, truss tension and pick-ups should be set up by a qualified instrument technician within one week of performance.
- Two (2) LITTLE MARK BASS 800 Bass Amps w/ power cables and speaker cables (one amp will be spare for Electric and Acoustic amplifiers).
- One (1) MARKBASS STD104HR - 4 x 10" speaker cabinet -no Hartke.
- Two (2) guitar stands (old style/fret rest) with instrument cradle and neck rest.
- One (1) 20' 1/4" Patch Cable
- One (1) 10' 1/4" Patch Cable

## T.20 Bass (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. This bass should be an excellent quality instrument and the sound post and adjustable bridge should be set-up by a qualified Luthier within one week of the performance.
- One (1) BASS BOW (French grip) with Rosin cake.
- One (1) LITTLE MARK BASS 800 Bass Amp w/ power cable and speaker cable.
- One (1) MARKBASS STD151HR - 1 x 15" speaker cabinet.
- One (1) 10' (3 m) instrument cable (1/4" / jack) L. one (1) 20' (6 m) instrument cable (1/4" / jack)

## T.21 Drums:

- YAMAHA DRUMS: MAPLE / PHX / OAK / ABSOLUTE
- One (1) 18" x 14" Kick drum (20" x 16" o.k.)
- One (1) 14" x 5.5" Snare Drum (Roy Haynes Signature Snare preferred)
- One (1) 14" x 6.5" Brass or Copper Snare drum (14" x 6" o.k.)
- One (1) 12" x 7.5" mounted tom (12" x 8" o.k.) No Power Toms
- One (1) 16" x 16" Floor Tom with legs
- One (1) Single Tom Holder (with long pipe, short stem) for bass drum
- One (1) YAMAHA DS950 Throne with BKS110 Back Support (No Hydraulic)
- Two (2) newer DW 9000 Foot Pedals (DW 5000 or TAMA IRON COBRA o.k.) NO DOUBLE PEDALS
- One (1) YAMAHA HS 1200T Hi-Hat Stand (2 legged stand)
- Three (3) YAMAHA Snare Drum Stands
- Six (6) YAMAHA Boom Cymbal Stands
- One (1) LP GAJATE Bracket (to mount cowbell on Bass Drum pedal).
- One (1) LP Salsa Cha-Cha Cowbell (Low)
- One (1) Spares Set to include Moon Gel, drum key, extra cymbal sleeves, wing nuts, lugs, snares, snare straps etc.

12" MOUNTED TOM AND SNARES MUST HAVE 'REMO COATED AMBASSADOR' HEADS

16" FLOOR TOM MUST HAVE 'REMO COATED EMPEROR' HEAD

ALL TOMS AND SNARES WITH CLEAR RESONATOR HEADS

BASS DRUM SHOULD HAVE 'REMO COATED POWER STROKE 3' HEAD

BASS DRUM RESONATOR HEAD SHOULD HAVE A 6"-8" DIA. MIC OPENING, OFFSET.

ALL DRUM HEADS SHOULD HAVE NO RIPS, DENTS OR DAMPING.

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### T.22 Music Stands

- Five (5) stable music stands (no wire) with lights on top of each stand. If it is an outdoor performance seven (7) 12" x 10" x 12 mm (30 cm x 25 cm x 12 mm) pieces of transparent plexi-glass or twenty-four (24) wind clips must be provided.

### T.23 Stage Props and Furniture

- One (1) stool, approximately 26" (65 cm) tall (adjustable height stool o.k.). Stool should have a padded top and foot rest. [see T.13]
- Two (2) stools, approximately 30" (75 cm) tall. Stools should have a padded top and foot rest. [see T.13]
- One (1) medium size fresh flower arrangement. [see T.13]
- One (1) LP Percussion Table (without rack) used for stemmed glasses, washcloth and flower arrangement [see T.13]
- Three (3) stemmed wine glasses to hold water for ARTIST [see T.13]

### T.24 Soft Goods and Misc.

- One (1) 6' x 6' (1.5 m x 1.5 m) dark colored carpet for drums [see T.7]
- Two (2) rolls of 2" (5cm) GAFFER Tape (1 black, 1 white).
- Black soft goods (DUVATEEN) should be used for dressing. (stage monitor area, etc.)
- Eight (8) 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.
- Twelve (12) 500 ml bottles of room temperature spring water (no gas).

# DIANNE REEVES CONTRACT RIDER

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D I A N N E R E E V E S

JPSTAGE RIGHT

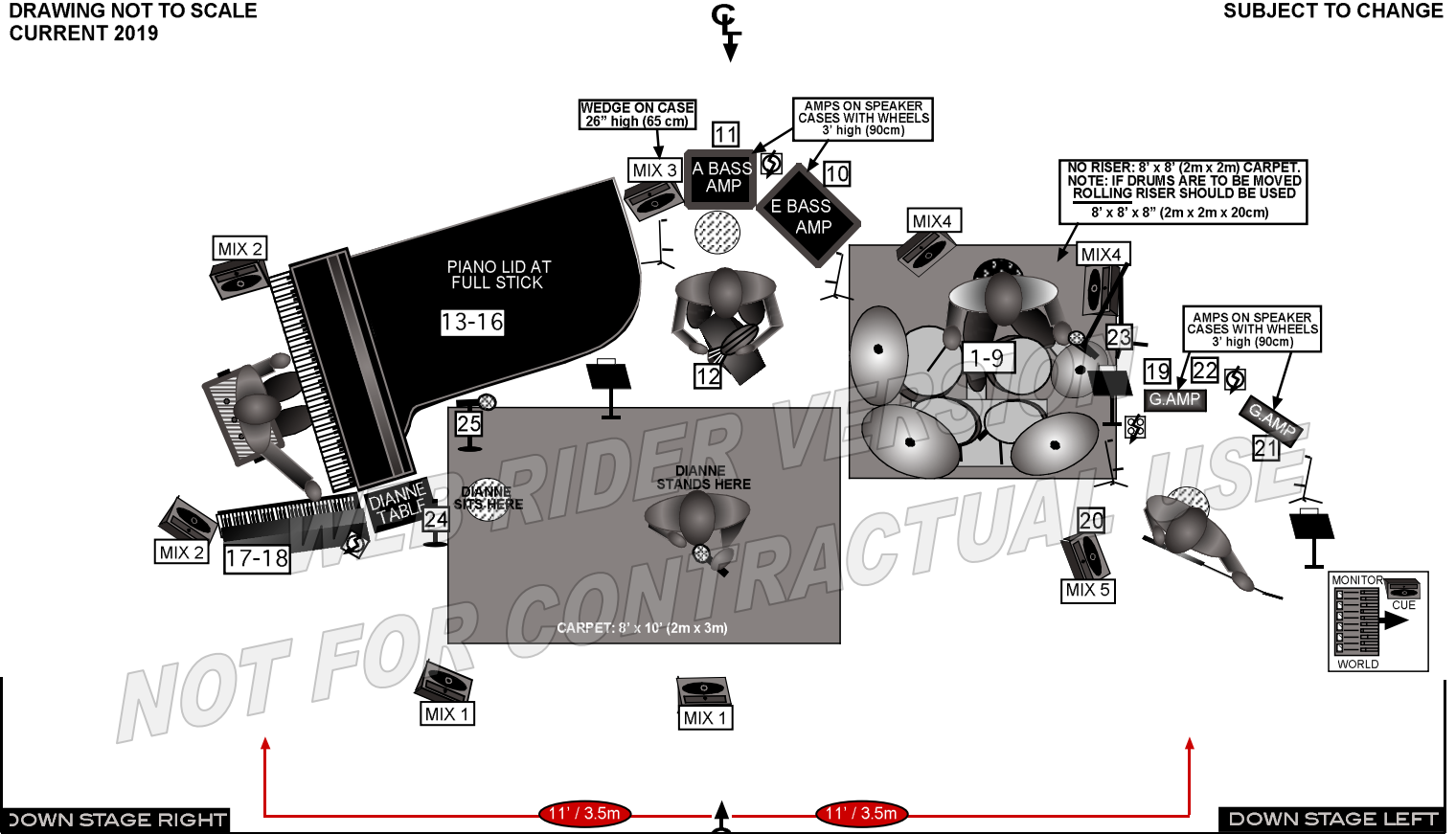
DRAWING NOT TO SCALE

CURRENT 2019

S T A G E P L O T

UPSTAGE LEFT

SUBJECT TO CHANGE



- = MUSIC STAND WITH LIGHT
- = 117 VAC x 4 (GROUNDED/REGULATED)
- = NATIONAL VOLTAGE x 2 (GROUNDED/REGULATED)
- = STOOL WITH FOOT REST APPROX. 30" (0.75m) TALL
- = GUITAR STAND w/ INST. CRADLE AND NECK REST

1. ALL CABLING FROM UPSTAGE (EXCEPT MON MIX 1)
2. PIANO MUST BE A 9' CONCERT GRAND, STEINWAY MODEL D PREFERRED. PIANO MUST BE TUNED PRIOR TO DR&Q CREW ARRIVAL AND RE-TUNED PRIOR TO DR&Q PERFORMANCE (AFTER SOUNDCHECK).
3. DRUMS PLACED ON STAGE ON 8' X 8' CARPET (2m x 2m) ROLLING RISER REQUIRED IF DRUMS ARE TO BE MOVED.
4. DIANNE'S TABLE SHOULD HAVE 3 STEMMED GLASSES FOR WATER AND A FRESH FLOWER ARRANGEMENT.

**PROVIDE ON STAGE BEFORE SOUNDHECK: 24 BOTTLES OF ROOM TEMP. SPRING WATER (500ml), 8 DARK HAND TOWELS AND 2 WASHCLOTHS.**

DIANNE REEVES CONTRACT RIDER

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# DIANNE REEVES

featuring Peter Martin, Romero Lubambo, Reginald Veal, Terreon Gully

<u>INPUT</u>	<u>INSTRUMENT</u>	<u>MIC/DI</u>	<u>48V</u>	<u>INSERTS</u>	<u>STANDS</u> (extendable booms)	<u>VCA</u>
1.	BASS DRUM	BETA 52	NO		SHORT BOOM	1.KIT
2.	SNARE 1 TOP	SM 57	NO		SHORT BOOM	1.KIT
3.	SNARE 1 BOTTOM	SM 57	NO		SHORT BOOM	1.KIT
4.	SNARE 2 TOP	SM 57	NO		SHORT BOOM	1.KIT
5.	HI HAT	KM 184	YES		SHORT BOOM	1.KIT
6.	RACK TOM	e604	YES			1.KIT
7.	FLOOR TOM	e604	YES			1.KIT
8.	OH LEFT	AKG 414	YES		TRIPOD BOOM	1.KIT
9.	OH RIGHT	AKG 414	YES		TRIPOD BOOM	1.KIT
10.	E.BASS DIRECT	ACTIVE DI	YES	COMP		2.BASS
11.	A.BASS DIRECT	ACTIVE DI	YES			2.BASS
12.	A.BASS MIC	DPA 4099*	YES			2.BASS
13.	PIANO DIRECT LO	YAMAHIKO*	YES			3.PIANO
14.	PIANO DIRECT HI	YAMAHIKO*	YES			3.PIANO
15.	PIANO MIC LO	DPA 4021*	YES			3.PIANO
16.	PIANO MIC HI	DPA 4021*	YES			3.PIANO
17.	KEY LEFT	ACTIVE DI	YES	COMP		4.KEY
18.	KEY RIGHT	ACTIVE DI	YES	COMP		4.KEY
19.	GUITAR SYNTH	ACTIVE DI	YES			5.GUITAR
20.	A. GUITAR DIRECT	ACTIVE DI	YES			5.GUITAR
21.	A. GUITAR MIC	KM 184	YES		SHORT BOOM	5.GUITAR
22.	E. GUITAR MIC	R121 or R122	NO	COMP	DRAPED	5.GUITAR
23.	VOCAL DRUM	SM 58	NO		TRIPOD BOOM	6. BG VOX
24.	VOCAL DIANNE	KMS 105*	YES	COMP	STRAIGHT	7. ★VOX
25.	VOCAL SPARE	KMS 105*	YES	COMP	STRAIGHT	7. ★VOX
26.	TALK BACK	SM 58	NO	TO MONS & FOH CONSOLE		NO VCA
27/28.	HALL REVERB 1	RETURN	NO			8. FX
29/30.	HALL REVERB 2	RETURN	NO			NO VCA
31/32.	HALL REVERB 3	RETURN	NO			NO VCA
33/34.	HALL REVERB 4	RETURN	NO			NO VCA
35.	MONO TAP DELAY	RETURN	NO			8. FX

\*=artist supplies

PAUL BOOTHE: AUDIO ENGINEER MBL: +1-512-775-6277 EML) paul.booth@me.com
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# DIANNE REEVES CONTRACT RIDER

2019 – 2020

## FOR INFORMATION PLEASE CONTACT THE FOLLOWING:

### Tour/Production Coordinator

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**DIANNE REEVES CONTRACT RIDER**

2019 – 2020

**ROOMING LIST  
2017-2018**

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<b>NAME</b>	<b>ROOM #</b>	<b>ROOM TYPE</b>
<i>One Suite</i> REEVES, DIANNE	_____	Suite, non-smoking
<i>Seven Singles</i> MARTIN, PETER	_____	King, non-smoking
LUBAMBO, ROMERO	_____	King, non-smoking
VEAL, REGINALD	_____	King, non-smoking
GULLY, TERREON	_____	King, non-smoking
REDMOND, ANNA <i>*To be adjacent to or near REEVES suite</i>	_____	King, non-smoking
BOOTHE, PAUL / MAYRA <i>*Road Manager</i>	_____	King, non-smoking
BUS DRIVER <i>*Name updated as necessary</i>	_____	King, non-smoking

- Please have all rooms pre-keyed with copies of the rooming list on arrival.
- Please do not assign the rooms in construction or other noisy areas.
- All room & tax charges on one master folio to be presented to tour manager upon checkout.
- Incidentals will be handled individually or by tour manager.

All questions to Tour Coordinator:

PAUL BOOTHE  
+1 (512) 775-6277 (mobile)  
+1 (512) 291-9987 (hm/office)  
[paul.booth@mac.com](mailto:paul.booth@mac.com)

**DIANNE REEVES CONTRACT RIDER**

2019 – 2020

**DIANNE REEVES  
INFORMATION FORM**

**Please provide the following information and enclose with the executed agreements**

DATE OF PERFORMANCE \_\_\_\_\_ CITY \_\_\_\_\_  
· Venue \_\_\_\_\_  
· Address \_\_\_\_\_  
· Production Phone # \_\_\_\_\_  
· Production Fax # \_\_\_\_\_

Name/Phone/Email: PRODUCTION MGR \_\_\_\_\_

Name/Phone/Email: TECHNICAL DIR \_\_\_\_\_

Name/Phone/Email: SOUND ENGINEER \_\_\_\_\_

Name/Phone/Email: ELECTRICIAN \_\_\_\_\_

Name/Phone/Email: ARTIST SERVICES \_\_\_\_\_

Stage Dimensions: Depth \_\_\_\_\_ Width \_\_\_\_\_ Height \_\_\_\_\_ Stage to Ceiling \_\_\_\_\_

Please provide detailed information regarding loading dock / backstage door entrance for ARTIST’s load-in and arrival:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

	<u>Sound Check Time</u>	<u>Performance Time</u>
Other bands playing before and/or after ARTIST:	_____	_____
<u>DIANNE REEVES</u>	_____	_____

Suggested Hotels (I) \_\_\_\_\_  
(II) \_\_\_\_\_

Address (I) \_\_\_\_\_  
Address (II) \_\_\_\_\_

Phone/Fax (I) \_\_\_\_\_  
(II) \_\_\_\_\_

If available, please e-mail “Technical Information” or “Artist Guide.” A map of the area is also most helpful. Thank you in advance for helping to make the show a great success!

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