



## **CONTRACT RIDER**

### **ADDITIONAL TERMS AND CONDITIONS**

Please read this rider carefully. It is part of the attached contract for **Lovo Music, Inc.** (who's company, contractors, agents, employees, licensees and designees are hereafter referred to as "PRODUCER") furnishing the services of **Joe Lovano** (hereinafter referred to as "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 PRODUCER. 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 PRODUCER may waive for damages or otherwise.

#### **A. ADVERTISING AND PROMOTION**

A1. ARTIST is to receive 100% star billing on all publicity releases and paid advertisement including - without limitations - programs, electronic media, flyers, signage, newspaper advertisements, marquees, tickets, radio spots, TV spots, etc. unless otherwise authorized in writing by PRODUCER. Billing on all advertising and publicity materials must appear as follows:

**Joe Lovano "Trio Tapestry" - 100%**  
**featuring Marilyn Crispell & Carmen Castaldi - 75%**

A2. **PURCHASER agrees to use only artwork, ad mats, photos and/or promotional materials provided or approved by PRODUCER. Publicity photos, bios and other assets can be downloaded from [www.imnworld.com/joelovano](http://www.imnworld.com/joelovano) PURCHASER shall supply all publicity and marketing materials to PRODUCER for review and approval prior to PURCHASER's print deadlines and/or online launches.**

A3. In the condition that PURCHASER is distributing program notes at the performance described herein, only those provided directly by PRODUCER shall be used. The exact copy of these notes may be translated from English to the local language, but only with written authorization by PRODUCER before the final version is printed. All program notes must be approved by PRODUCER prior to publication of the materials – without exception.

A4. PURCHASER agrees not to commit ARTIST to any personal appearances, interviews or other promotional event or appearance without prior written consent from PRODUCER.

#### **B. PRODUCTION, INSURANCE AND PAYMENTS**

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 or at a mutually agreeable time. ARTIST requires a minimum one (1) hour sound check after completion of load in and set up. When a tour manager and/or sound engineer travels with ARTIST, set up must be arranged one hour before sound check with ARTIST. Festival producers are required to comply with this policy unless otherwise agreed in writing with PRODUCER.

- B2. PURCHASER agrees that there shall be no signs, placards or other advertising materials on or near the stage during the entire performance. ARTIST'S appearance shall not be sponsored by, or in any other way tie-in with, any political candidate, commercial product or business.
- B3. There shall be no opening act without PRODUCER's prior written approval.
- B4. Audio or visual recordings of rehearsal, sound check or performance shall only be permitted with PRODUCER's prior written consent.

**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 PRODUCER's written approval. PURCHASER will deny entrance to any person(s) carrying tape or video recording equipment. PURCHASER shall announce such policy prior to performance while making the introductions, as well as to announce that no smoking or cameras are permitted during performance, and such announcement shall stipulate that this policy is that of the venue. PRODUCER must approve any other remarks and all introductions made from the stage.

(b). The manufacture, distribution, and/or sale of any and all souvenir items associated with the ARTIST or performance without PRODUCER's prior written approval. No product, service, or publication utilizing the name or likeness of ARTIST may be produced, sold, or distributed without the prior written consent of PRODUCER.

- B5. In the condition that ARTIST brings merchandise for sale PURCHASER shall provide qualified sales personnel with a cash bank and receive no greater than 20% commission on the net selling proceeds.
- B6. 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 there under.
- B7. PURCHASER will make available **thirty (30)** complimentary tickets per show to ARTIST for their sole use. At least ten (10) of these seats must be in the highest category, with seats in a central position. ARTIST will contact the box office no later than one hour prior to the concert in the cm of unused tickets. If this is a compensation bonus or percentage based income then PURCHASER agrees to distribute no more than **thirty (30)** additional complimentary tickets to each show.
- B8. PURCHASER shall indemnify and hold ARTIST, its contractors, agents, employees, licensees and designees harmless from and against any loss, damage, or expense, including reasonable attorney's fees incurred, suffered by or threatened against PURCHASER in connection with any claim for personal injury or property damage, brought by or on behalf of any party in connection with the engagement.
- B9. (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 / Country 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.
- (b) PURCHASER further warrants and represents that said insurance policy shall name ARTIST, its contractors, agents, employees, licensees and designees as additional insured parties for the full period of the engagement, including any rehearsal period and post production periods.

- (c) 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 contractors, agents, employees, licensees and designees 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 contractors, agents, employees, licensees and designees from and against any and all loss, damage and/or destruction occurring to its and/or its contractors, agents, employees, licensees and designees 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.
- (d) 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 PRODUCER, lighting suppliers and sound suppliers. The said certificates must be presented to the PRODUCER upon request.
- B10. Nothing contained in this agreement shall be construed to constitute a partnership or joint venture, and PRODUCER 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.
- B11. 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.
- B12. 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 PRODUCER.
- B13. 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. PURCHASER also agrees to secure any and all immigration clearances if concert is held outside of the United States and bear any costs incurred, including but not limited to application fees, consular fees, duplication, couriers and expediting agents.
- B14. If State, Local or Federal Tax is to be withheld for this engagement, PURCHASER shall furnish PRODUCER 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 PRODUCER with an official documentation requiring tax deduction receipt claiming the amount to be withheld on the night of the performance. Any tax paid must be documented by official receipt and forwarded to PRODUCER no later than 30 days from receipt.

- B15. ARTIST'S obligation to perform shall be excused if ARTIST, or any of his group or essential crew, is unable to perform as a result of 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. Notwithstanding anything contained herein, inclement weather shall not be deemed a Force Majeure occurrence, except by act of civil authority, and PURCHASER shall remain liable for payment of the full contracted guarantee, even if the performance(s) called for herein are prevented by such weather conditions. PRODUCER shall have the sole right to determine in good faith whether any such weather conditions shall render the performance(s) impossible, hazardous or unsafe.
- B16. PURCHASER agrees that PRODUCER may cancel the engagement hereunder by giving PURCHASER written notice thereof at least forty-five (45) days prior to the commencement of engagement if ARTIST shall be called upon to render services in connection with motion pictures or television if engagement hereunder conflicts therewith.

**C. TRAVEL AND HOSPITALITY REQUIREMENTS**

- C1. PURCHASER shall provide travel, hotel, dressing room, catering and all other required hospitality at PURCHASER's sole expense and at no cost to the ARTIST. Travel and hospitality requirements contained in attachment(s) hereto become a part thereof.

**D. TECHNICAL AND SOUND REQUIREMENTS**

- D1. PURCHASER shall provide backline, sound, lights, and all other required equipment at PURCHASER's sole expense and at no cost to the ARTIST. Technical and sound requirements contained in attachment(s) hereto become a part thereof.

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

AGREED AND ACCEPTED

\_\_\_\_\_  
PURCHASER

\_\_\_\_\_  
ARTIST

\_\_\_\_\_  
DATE

\_\_\_\_\_  
DATE

**C. TRAVEL AND HOSPITALITY REQUIREMENTS**

C2. PURCHASER agrees to provide ARTIST'S REPRESENTATIVE with detailed directions to the place of performance. If ARTIST gives advance notice to PURCHASER that the ARTIST is arriving by air, PURCHASER shall provide **GROUND TRANSPORTATION** for ARTIST plus luggage and instruments between airport, hotel, concert venue, and return to airport upon departure via Sedan/Town Car or SUV. If PURCHASER is picking ARTIST up, he must be on time, meet the ARTIST at the point of arrival with an identifying sign and must be able to carry luggage and have appropriate transportation available.

If PURCHASER is providing air tickets, ARTIST requires three (3) economy class ticket plus overweight and cartage, if any. Train tickets (unless special contractual provision has been made) are not acceptable.

IF PURCHASER IS PROVIDING TRANSPORTATION AS OUTLINED ABOVE, SCHEDULING MUST BE APPROVED BY ARTIST'S MANEGEMENT PRIOR TO BOOKING.

C3. If PURCHASER is providing **HOTEL ACCOMMODATIONS**, a minimum of three (3) non smoking junior suites with large bed (no double bed) in a minimum of a 4-star hotel (with a full gym, wireless internet, and air conditioning, etc) is required. The room 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, try to arrange an early check-in when the transport schedule makes it necessary.

Hotel recommendation (Please provide two):

Name \_\_\_\_\_ URL \_\_\_\_\_

Name \_\_\_\_\_ URL \_\_\_\_\_

C4. PURCHASER shall provide a comfortable and private **DRESSING ROOM** within easy access to clean and private lavatories which are supplied with soap, toilet tissue, towels, and full length mirrors. Towels shall be provided for ARTIST'S use in dressing rooms and on stage.

C5. PURCHASER shall guarantee adequate **SECURITY** at all times to insure the safety of the ARTIST'S personal instruments and personal property from the beginning of load-in to completion of load-out. The entire stage and backstage must be kept free of all non-critical personnel before, during, and following the performance. No individuals are to be admitted to this area without express authorization of ARTIST or ARTIST'S representative.

C6. HOSPITALITY: In dressing room, PURCHASER shall provide refreshments in quantities sufficient for four (4) persons. All food must be set up in a separate dining area accessible to musicians only.

If any substitutions are required, please contact [candelaria@imnworld.com](mailto:candelaria@imnworld.com)

Cold Beverages consisting of:

Fruit juices

Perrier (or equivalent)

Ice

Soft Drinks

Evian (or equivalent)

Fresh brewed hot coffee or Espresso Machine with adequate capsule with fresh skim milk (or 2% if skim is not available; no cream)

Fresh hot tea with lemons and sugar

At load-in/sound check:

Various fresh food and snacks to be made available

Whole wheat & French breads

Sandwich meats

Assorted Cheeses

Vegetables & fruits

2 bottles of good red wine

6 pack of premium local beer

All necessary condiments (mustard, mayo, ketchup, etc.) and tableware (plates, glasses, silverware, napkins, cups, etc.)

Hot meal after sound-check or after performance (ARTIST'S preference) to serve four (4) persons.

Dinners should be fresh, high quality food consisting of chicken or fish, and vegetarian with a choice of potatoes, rice, pasta, vegetables, salad, and beverages. Beverages with meal shall be as indicated above.

(Please make four (4) towels and Perrier and Evian available on stage for ARTISTS during performance.)

## D. TECHNICAL AND SOUND REQUIREMENTS

Purchaser shall provide the following band equipment at his sole expense and at no cost to the ARTIST. Any changes or substitutions must be discussed with candelaria@imnworld.com

D2. Stage size to be no less than 25 ft (10m) wide by 20 ft (7m) deep. Professionally qualified technical staff for all fighting and sound systems under the sole direction of ARTIST from load-in and sound check, " through performance, and load-out. On-site PURCHASER'S representative to be available from load-in and sound check and must have the authority to act and make decisions on the PURCHASER'S behalf.

D3. BACKLINE

### PIANO:

One (1) optimally prepared and conditioned nine foot (9') CONCERT GRAND PIANO (Steinway, Yamaha or Bosendorfer only) tuned to A440 pitch prior to sound check and thereafter as necessary. THESE TUNINGS ARE ESSENTIAL TO THE PERFORMANCE. The quality and condition of the piano must meet Artist's standards as verified by the Artist. Piano tuner should be present at sound check.

### DRUMS

One (1) 5.5" x 14" diameter snare  
One (1) 8" x 12" diameter mounted tom  
One (1) 14" x 14" diameter floor tom with legs  
One (1) 14" x 18" diameter bass drum no pillows inside

### Cymbals:(sabian, bosphorus, istanbul,spizzichino)

One (1) 18" or 20" ride  
Two (2) 18" or 16" crash  
One (1) pair 14 hi hats

### Hardware :

One (1) snare stand  
One (1) heavy duty drum seat  
Three (3) cymbal stands  
One (1) hi hat stand  
One (1) bass drum pedal

### **MOST IMPORTANT- DRUMHEADS !**

All drumheads must be "remo ambassador- white coated" no holes in the bass drum head. (ambassador = the thickness. white coated= the finish that allows brushes to be heard.)

D4. STAGE HANDS

A minimum of two (2) stagehands are required for load-in and load-out

D5. LIGHTING SYSTEM

Highest professional quality Stage, Lighting System with a standard assortment of bright colored gels on independently controlled instruments, to be operated by professionally qualified technicians under the sole direction of ARTIST during sound check and performance.

D6. SOUND SYSTEM

A sound check is mandatory. A house electrician and engineer must be available throughout the entire sound check and performance; Sound system must be operable at least three (3) hours prior to doors opening and available for sound check. ARTIST must have sound check as late as possible prior to opening of venue to audience. If there are other bands on the show, then ARTIST is to have the last sound check.

A concert sound system of sufficient size, sophistication and quality to deliver to all members of the audience (including sound reinforcement to balcony if any) an amplified blend of ARTIST'S music (including all instruments) free of distortion, feedback, and extraneous noises to the satisfaction of the ARTIST or the ARTIST'S representative. Said sound system must consist of the following:

D7. HOUSE CONSOLE

1. The house console should have a clear view of the stage and be placed as close to the center of the audience as possible, approximately  $\frac{2}{3}$  of the distance from the stage to the back of the house and **never in a booth** or under balcony). When the concert is outdoor, the console shall NOT be near a noisy area like bars, kitchens or street areas.

2. Console must be professional and have a minimum of thirty-two (32) Input, 8 Sub-master with channel and sub-master inserts, VCAs, 4 band FULLY parametric EQ (with Q) for each channel, 48 volt phantom power and a minimum of 6 aux sends. Preferences: Console must be Midas, Yamaha, Soundcraft or equal or superior quality. Digital console are welcome if they meet high standards (Midas, Yamaha (no LS 9), Digico, Soundcraft, Innovason).

D8. PROCESSING

1. Two (2) independent reverberation units T.C Electronics M 6000 - M 5000 – M 4000, Lexicon 960, 480, PCM 91, 90, 70...
2. Four (4) professional channel compression (DBX 160 or quality tube compressors) to be inserted on drum channel as per channels list, (No DBX 166 or Beringer),
3. One (1) talk back mic to stage
4. One (1) CD player
5. Drive rack, as said previously - active crossovers, or drive units pertaining to PA. one (1) stereo  $\frac{1}{3}$ octave EQ, must be Klark Teknik, TC electronic, XTA, Apex, BSS or of comparable quality. All delay stacks will have their own  $\frac{1}{3}$  octave EQ, located at the mixer and will be sent from the desk through matrix. All master outputs must have the possibility to be delayed

COMMUNICATIONS

Headset or handheld communication system with stations at FOH & Monitor desks.

D9. MICROPHONES

See stage plot and patch list attached.

D10. MONITOR CONSOLE

1. A minimum of 12 channels with three (3) separate mixes
2. Each channel shall have sweepable EQ
3. Each mix should have  $\frac{1}{3}$  octave EQ



D11. MONITOR SPEAKERS

Four (4) identical high quality amplified monitor wedges with 1x 15" or 1 x 12" speaker and 1x 2" compression driver.

Preferred brands include Clair Brothers, L-Acoustic, D&B, EAW, Meyer, and Martin. One (1) more similar amplified monitor will be needed for the engineer when a monitor console is used.

Whenever monitor is made from FOH, it is convenient to split the channel 9, 11 ,12 and 13 to allow separate mixes for house and monitors.

AGREED AND ACCEPTED

\_\_\_\_\_  
PURCHASER

\_\_\_\_\_  
ARTIST

\_\_\_\_\_  
DATE

\_\_\_\_\_  
DATE

WEB RIDER VERSION  
NOT FOR CONTRACTUAL USE

## INFORMATION LIST

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 DIR. \_\_\_\_\_
- 4) Name and Contact info. for SOUND ENGINEER \_\_\_\_\_
- 5) Name and Contact info. for ELECTRICIAN \_\_\_\_\_
- 6) Name and Contact info. for ARTIST SERVICES \_\_\_\_\_
- 7) STAGE DIMENSIONS:      Depth \_\_\_\_\_      Width \_\_\_\_\_
- Height: Stage to Ceiling \_\_\_\_\_
- Height: Stage \_\_\_\_\_
- 8) Time of Performance \_\_\_\_\_      Time of Soundcheck (if scheduled) \_\_\_\_\_
- 9) Other bands playing before and after ARTIST \_\_\_\_\_
- Their Show and S/C times \_\_\_\_\_
- 10) 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!**



Joe Lovano Trio Tapestry Input List

Joe Lovano Trio Tapestry Input List		
1	BD	One (1) AKG D112 mic or equivalent for kick
2	SD	One (1) SM57 for the snare
3	OH L	One (1) AKG CK 1, C451 mic
4	OH R	One (1) AKG CK 1, C451 mic
5	Toms	Three (3) Beta 98S (w/gooseneck) mics for the toms.
7	Piano Left	AKG 414 or similar
8	Piano Right	AKG 414 or similar
9	Piano Hole	AKG 535 (or SM57)
10	Saxophone	One (1) Sennheiser MD441, MD421 or Re20 *sax mic is a backup. Joe provides his own mic.
12	Talk mic	SM 57