

**RIDERE**

**BUCHAREST JAZZ FESTIVAL 2017**

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# LOCATIA PIATA GEORGE ENESCU

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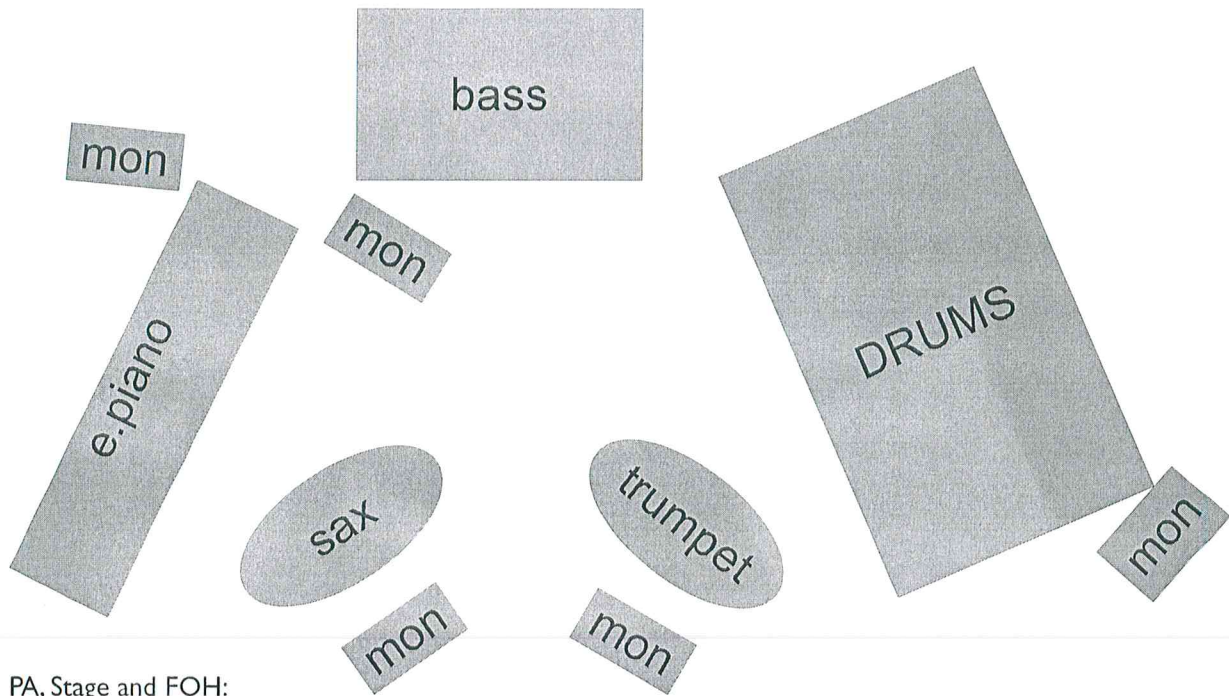
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5 Julie

① KRISPER



## KRISPER TECH RIDER 2017

### PA:

Please use a professional system, preferably L'Acoustics, D&B, Meyer, RCF etc. Therefore fly the system, wherever it is possible, to improve sound coverage and quality!

### MONITORS:

**5 MONITORS** with independent mixes and volumes.

### LIGHTS:

A minimum of 6 PAR lights. Please provide a light technician. We trust you to do your best but just so you know we prefer warm ambiances. As much light as you consider and please no drastic transitions or complete blackouts during the performance.

### BACKLINE:

#### DRUMS:

Please provide a complete drumset (with **4x Boom Arm cymbal stands**), preferred brands: Gretsch, Pearl, Tama, DW or Sonor, or of similar quality.

**Marcel Moldovan will bring his own cymbals, snare and bass drum pedal.**

**PATCH LIST:**

Direct Box (el. Piano) 2 ; 1 RHODES Piano ; 1 Mic with ON/OFF Switch and Mic Stand  
Direct Box (Sax) 2  
Direct Box (trumpet) 2  
Kick Drum 1 Shure Beta 52 or AKG D 122  
Snare 1 Shure SM 57  
Overhead 2 Neumann KM 184 or Shure Beta 56 or Sennheiser E 604  
Tom/Floor Tom 2 Sennheiser E 904/604  
Bass 1 Ampeg SVT-4 PRO Head ; 1 Ampeg 8x 10" Speaker Cabinet ; (or similar quality)

As per our above stage plot, please provide a **220V power outlet** next to each musician.

The requested equipment is expected to be in good working condition.

Worn out, missing or inoperable instrument parts are not acceptable.

For further microphone and patch list information please contact the trio's sound engineer:

**ANDREI CORNEA**

**twobpm@gmail.com**



5 iulie

## 2 BIG BAND-ul Radio

Componenta Big Band-ului Radio:

- 4 trompete
- 4 tromboane
- 5 sax
- 1 drums
- 1 chitara
- 1 chitara bas
- 1 pian
- 1 dirijor
- 2 recuziteri

Necesarul tehnic:

- la fiecare partida de instrumente de suflat (trp, trb, sax), avem nevoie de microfoane pt fiecare instrumentist
- microfoanele necesare pt tobe (drums)
- amplificatoare de calitate pt chitara si chitara bas
- microfoane speciale pt captarea pianului
- 6 monitoare de control
- 2 monitoare pt voce
- in backline, pe langa cele 2 amplificatoare de calitate pt chitari, avem nevoie si de un set performant de tobe.

6 JULIE



## RIDER TEHNIC Ana-Cristina Leonte Reveries

- o sa venim cu inginerul nostru de sunet, Utu Pascu. tel 0722 197 908
- o sa aducem un mixer
- o sa aducem setul nostru de tobe
- avem nevoie de:
  - 6 monitoare
  - pian si microfoane pentru pian
  - un controller midi cu cel putin 5 octave (orice keyboard cu midi out)
  - 20 prize,- la fiecare instrumentist din cei 5, cate 4
- 3 stativ de clapa
- un microfon sure sm 57
- , -statie de bass
- statia de bass sa nu fie fender rumble sau behringer
- 8 stativ de microfon
- o masa de percutie - optional

(componenta- A-C Leonte- voce, efecte, vioara . Tavi Scurtu- tobe. Michael Acker- synth bass, bass electric, efecte. Alexandru Arcus, saxofon, efecte, voce. Albert Tajti, pian, sintetizator, Marina Arsene, backing vocals)

Lista outputs (semnale care merg in mixerul lui Utu Pascu):

- toba- 4 mics kick sd oh
- voce- iese stereo din lantul de efecte si are parallel dry output din joe meek
- sax- 1 mic dry, si stereo out din lant efecte
- bass - moog mini taur, plus lant de efecte ce da stereo out- plus bass electric
- pian- stereo mics
- stereo out din placa de sunet
- voce de backing : Marina Arsene

informatii aditionale - Tavi Scurtu 0758 323 909

G IULIE

④ Ari + OR

### Drums

First Choice Yamaha 2nd Gretch or 3rd

Pearl

1 Bass Drum 18in. 1 rack tom 12in. 1 Floor toms 14

1 snare drums (wood) 14in. Coated head on the batter side of all drums.

2 Ride cymbals 1 23in and 1 22in-19in Bosphorus Lyric Series preferred.

If not this than Bosphorus Master series.

If no Bosphorus then Zildjian Constantinople

14in hi hats

### Hardware

3 cymbal stands, snare stand, hi hat stand, sturdy adjustable drum seat(throne), and bass drum pedal, all in good working order.

A big rug placed underneath the drums.

1 ACOUSTIC

BASS:

3/4

OR 7/8 BASS

MUST

BE IN PRISTINE CONDITION

MUST

HAVE A DAVID GAGE "REALIST" PICKUP

MUST

HAVE AN ADJUSTABLE BRIDGE (THAT WORKS)

MUST

HAVE AT LEAST A GUT OR SYNTHETIC GUT G STRING

MICROPHONE:

**RE20**

**AMPLIFIER:**

**AMPEG  
BA115**

**AMPEG  
B-100R**

**AMPEG  
B-200R**

**MARK  
BASS MINI CMD 121P**

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## **RIDER MIKE GODOROJA & BLUE SPIRIT DIAVOLUL & ROBERT JOHNSON**

Inginer sunet : Liviu Babi [electronicguest@yahoo.com](mailto:electronicguest@yahoo.com)

Tel : (0722) 739 419 / (0729) 199 540

### **A. Set-up tehnic scena Festival 2017**

#### **Mike Godoroja : vocal**

Procesor TC helicon iesire balansata stereo jack 1/4 + microfon personal + monitor personal

#### **Alin Paun : instrumente acustice**

Amplificator ACUSTIC personal iesire mono XLR balansata.

#### **Calin Grigoriu : instrumente acustice + backing vocal**

Amplificator ACUSTIC personal iesire mono XLR balansata.

#### **Dorian Pirvu : claviaturi**

Mixer midas personal iesire stereo XLR balansata.

#### **Vali Vatuuiu : tobe + backing vocal + Brush**

Snare, cymbals, pedala personale, sampler iesire mono balansata JACK 1/4 .

Brush (matura + placa) captare cu mic. La nivelul solului.

#### **Tibi Dutu : contrabas, chitara bas + backing vocal**

Amplificator AMPEG personal preluare cu mic.

#### **Eugen Cristea : vocal**

Preluare cu mic.

### **B. Necesari backline :**

1. set tobe standard de jazz

### **C. Necesari mics / lines / stativ:**

1. Preluare set tobe cu mics
2. Sampler tobe line jack ¼
3. Doua amp acustice mono XLR
4. Mixer claviaturi stereo XLR

5. Ampeg bas cu mic AKG D112 sau AKG DR12 sau Audiotehnica (recomandat)
6. Voce Mike stereo jack ¼
7. Trei Backing cu mic

D. **Necesar monitoare :**

1. 6 monitoare
  2. 6 cai monitoare
- 
-



## PART IV: TECHNICAL REQUIREMENTS

### 1. LIGHTING

Focus should be a tight semicircle around the ARTIST. ARTIST should be visible throughout the performance.

- Three-color front and back washes (no green)

Preferred colors are: blue magenta and amber

Twelve (12) PAR 64 1000W Lamps with 3-4W color washes

- At least one (1) super troupier (minimum 1000W) follow spot with operator
- One (1) 12-channel 2-scene controller
- One (1) 12-channel dimmer

### 2. SOUND SYSTEM

#### A. MAIN HOUSE PA SYSTEM

- One (1) minimum 16-channel mixing console. Yamaha, Soundcraft, Midas, Harrison or comparable.

At least three-bands of equalization per channel

At least 4 aux. sends per channel-2 post and 2 pre.

Additional Outboard Gear:

One (1) Digital reverb: Lexicon 200 or Pcm 70; Yamaha Rev 5 or 7 or Spx 1000, 900, 90

One (1) Digital delay: TC 2290, Lexicon PCM 42, Roland SDE 3000 or comparable.

Two (2) Stereo pair of patchable compressors: DBX 160x, Alesis 3630, Aphex, BSS, Klark Tech, etc.

- Two (2) Stereo 31-band graphic equalizers for house
- Two (2) Three-way actively crossed-over main speakers

Each must have at least two 15" woofers, one 12" woofer and one 2" high frequency driver. Meyer UPA-1's preferred. Also acceptable: JBL, Turbo, EAW or comparable.

- Adequate amplification for main speakers.

#### B. MONITOR SYSTEM

- Minimum 16-channel monitor console with at least 4 mixes + 3-band eq.

Monitor mixes - (4) must be pre-fader, and the effect sends, (2) MUST BE POST-FADER.

Ramsa, Soundcraft Yamaha, Midas, Harrison or equivalent.

- Two (2) 31-band graphic equalizers for monitor mix
- Six (6) Monitor wedges each with 15" or 12" speakers, 2" horns preferred: Meyer (UM-1).

Also acceptable: JBL, Turbo, EAW, Apogee, or similar actively crossed-over

- Left and Right Side Fill Speakers
- Adequate amplification for speakers listed above

### 3. STAGE EQUIPMENT

#### Piano

- Acoustic grand piano (Steinway preferred, Baldwin acceptable)

Must be tuned to A440 on day of performance

Piano tuner must be available at intermission or end of first show for touch-up.

- If acoustic piano not available, Electronic Keyboard

Options: Yamaha Motif XS8 or equivalent

**Two (2) guitar amplifiers**

Models to be provided: DV Mark DV Little 250 M head (x 2) and DV Mark DV Neoclassic 212 cabinet (x 2)

Also acceptable: DV Mark DV Micro 50 head (x 2)

**Microphones**

- One (1) vocal microphone on boom stand for ARTIST at center stage position
- One (1) vocal microphone on boom stand for ARTIST at piano position

**ACCESSORIES**

- All cables necessary for above equipment.
- 2x direct boxes

First choice: Radial Designs; Second choice: Countryman or equivalent (active preferred)

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**4. TECHNICIANS**

- Experienced, qualified front of house engineer.
  - Experienced, qualified monitor engineer.
  - Experienced, qualified stage manager and additional crew as needed
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## GABOR DORNYEI RIDER

Gabor Dornyei plays PEARL Drums  
(Masters, Masters Premium Legend, Reference, Reference  
Pure, Masterworks, please NO student line drum kits)

22" Bass Drum (incl. front resonance head w. 5" hole off centre)  
14x6" Snare(main) with Die Cast Hoops preferably  
12" or 13" x4 Snare (side)  
10" Tom-Tom  
12" Tom-Tom  
13" Tom-Tom  
14" Floor Tom  
16" Floor Tom

### Hardware:

1x Drum Throne (professional- strong, adjustable model)  
2x Snare stand  
3x Straight Cymbal Stand  
3x Boom Cymbal Stand  
4x Boom Cymbal Arms w.Clamps (for Splashes)  
3x Tom Holders with Clamps  
6x Floor Tom Legs

1x Hi-hat Stand (top model, e.g. Eliminator)  
1x Cable Hi-hat (Eliminator) with Long Multiclamp  
1x Eliminator Double Pedal  
1x Eliminator Single Pedal

## GD TYCOON PERCUSSION RIDER

1x 6&8" Mini Timbales  
1x High & Low Lip Blocks  
1x Black Pearl Rock Bell (Low)

1x 5.5" Hand Hammered Cowbell  
1x Mountable Tambourine w.Brass Jingles (incl.mounting bracket)  
1x Hi-hat Tambourine (large with double line jingles)

#### Hardware:

3x Universal Mounting Bracket Incl. "Angled Rod"  
1x Pedal Percussion Mount (incl rod)  
1x Bass Drum Percussion Mount (incl rod)  
1x Multi Percussion Rack (incl 2x "Z Shape Rod")

### GD PLAYS REMO DRUM HEADS

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22" Powerstroke3 Clear on Bass Drum  
14" Coated Ambassador on Snare  
12" or 13" Coated ambassador on Side Snare  
10" 12"13"14"16" Clear Ambassador on Toms  
6" & 8" Clear Ambassador on Mini Timbales  
Ambassador Hazy or Diplomat on Snare Side

### GD TECH RIDER

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1x Bass Drum Microphone (on small stand)  
2x Snare Microphones (preferably CLIP ON alternatively small boom stand)  
6x Toms and Mini Timbales Mikes (but minimum 4x) preferably clip on alternatively on boom stand)  
2x Hi-hat Microphones  
2x Overheads  
1x Foot Cowbell Microphone (pref. Shure SM57)  
1x Head Set Microphone (if available)  
1x Monitor Speaker

## **tHUNder Duo / Rider**

### **Percussion:**

#### **Tycoon Master Seria preferred**

1 quinto

1 conga

1 tumba

1 bongos

1 djembe

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If there is no Tycoon then Latin Percussion

2 cymbal stand

1 drum throne

Stage mixer left-right

4 percussion micfophones

1 vocal microphone

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### **Drum set**

#### **PEARL Professional Series**

#### **(Masters Custom Preferred)**

22" Bass Drum

10,12,14,16 Toms

14" and 12" snares

Double pedal, Single Pedal,

3 Straight Cymbal stands

3 Boom Cymbal Stands

2 Snare stands

1 Drum Throne

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8 JULIE

**Marilyn Mazur**

**Nils Petter Molvaer**

**Eivind Aarset**

**Jan Bang**

## Technical Rider

### PA SYSTEM

High Quality 4 Ways Line Array System: SUB / LO MID / HIGH MID / HIGH.

L-ACOUSTICS / ADAMSON / D&B or similar.

The system must be powerful enough to deliver a loud, clean and undistorted sound with a uniform coverage of the entire audience including balconies etc...

The system must be totally free of hum and noise.

System controllers should be located at FOH position and fully unlocked for adjustments.

A qualified sound engineer/system-operator has to be present at all times.

### FOH MIXER

High Quality Digital Mixer. YAMAHA / MIDAS / DiGiCo / Soundcraft or equivalent.

42 Mono Channels minimum. 4 bands fully parametric EQ, variable high pass-filter, phase reverse, insert, phantom power.

4 AUX SENDS minimum, 2 SUBGROUPS minimum.

The FOH Mixer must be placed at an acoustically beneficial location in the venue to ensure proper performance by the operator. The ideal position is 2/3 of the distance between the front of the stage and the back of the venue and centered with the stage. An FOH position located under a balcony, on a balcony or inside a closed room (even with a window) **IS NOT OK**. There has to be adequate illumination of the Mixer and peripherals during set-up, sound check and performance. The FOH operator needs to have eye contact with all the musicians on stage, so consider raising the entire mixing position if necessary.

### FOH OUTBOARDS

- 1 Stereo 31 Band Graphic EQ. KLARK TEKNIK DN360 or equivalent.

- 1 Lexicon PCM 91 or 96.

- 1 Professional CD Player.

### MONITOR MIXER & WEDGES

High Quality Digital Mixer. MIDAS / YAMAHA / DiGiCo / Soundcraft or equivalent.

33 Mono Channels minimum. 4 bands fully parametric EQ, variable high pass-filter, phase reverse, insert and phantom power on every Channel.

20 AUX SENDS minimum.

8 High Quality Active Bi-Amp floor wedges on 8 Mixes (4 Stereo Mixes) for Musicians.

2 High Quality Active Bi-Amp floor wedges for Monitor Engineer.

At least 15-inches speaker + tweeter for high-end. L Acoustics 115XT HiQ or equivalent.

Each musician must have own Stereo Mix (2 Wedges on 2 Mixes each).

All amps and crossovers used for the monitor system, including cue wedges for the Monitor Engineer, must be identical.

The system must be totally free of hum and noise.

**NOTE: We do not travel with a monitor engineer. A qualified, English-speaking Monitor Engineer is required.**

## BACKLINE

### ***Marilyn Mazur – Drums / Percussion***

- 1 Full Drum set in recording standard, preferably PREMIER / TAMA / GRETSCHE, including:
  - 14" Snare with Remo Ambassador coated drumhead.
  - 20" Bass drum with Remo Coated Pinstripe drumhead, and a hole off center in front drumhead (Ø approx. 15cm).
  - 2 or 3 Rack Toms. (8") / 10" / 12" all with coated skins.
  - 2 Floor Toms with legs. 14" / 16" all with coated skins.
  - 2 Snare Stands. 1 regular + 1 that can be adjusted for a 10" claydrum in a high-standing position.
  - 8 Cymbal Stands. 4 with boom / 4 Straight
  - 1 Crash Cymbal 16"
  - 1 Good quality Hi-Hat Stand.
  - 1 Good quality bass drum Pedal.
  - 1 Good quality, round, adjustable Drum stool.
  - 1 Non-slip mat for the Drum set.
- 2 Percussion tables, height adjustable.
- 1 Pair of Bongos on Stand.
- 3 Congas on adjustable low stands (tumba-conga-quinto).  
*Congas drumheads must be approx. 40" playing height.*
- 1 Large deep African Drum (Dundun).
- 1 Orchestra Bass Drum with its own stand.
- 1 Squared Gong Stand (preferably Paiste Multiperc or similar), or coat-stand to hang assorted bells and gongs on.  
*Alternatively, 2 Tall extra Mic Stands with boom can be used.*
- 3 Broomsticks (real "cleaning" broomsticks) used to build more hanging space with.
- A selection of Gongs, symphonic, Chinese and/or tuned, with own stands.
- 1 Windchime with its own stand.
- 1 Mounted Set of Temple blocks (or Granite blocks).
- Extra Percussion: any extra nice sounds/percussion provided will be appreciated. Some options:
  - Any kind of gongs.
  - Tuned Cowbells.
  - Log drum.
  - Slit drum.
  - Shells.
  - Sonorous metal objects.
  - Garbage cans.
  - Balaphone
  - Etc.....

***Note: The backline mentioned above must be present on stage at get-in time!***

***Note: The supplied Drums are exclusively for Marilyn Mazur's use and cannot be shared with other bands on the concert day.***

***Note: We need to know a week in advance of the concert if you have any problem providing the mentioned requirements. Please also specify the instruments you will supply at least a week in advance of the concert.***

### ***Nils Petter Molvaer – Trumpet / Electronics***

- 1 Table. Approx. 0.80 m by 1.20 m. (approx. 2.6 ft by 4 ft). With black tablecloth.
- 1 Power Strip 220 V / 50 Hz with at least 6 Outlets:  
Type F (Scandinavian) or Type E (European).

### ***Eivind Aarset – Guitar / Electronics***

- 2 Guitar Amplifiers  
First Choice: 2 x FENDER HOT ROD DE VILLE  
Second Choice: 2 x VOX **AC 30 TB** (NO AC 30 CC or AC 30 C2X)  
Third Choice: 2 x FENDER TWIN (NO "RED KNOB" VERSION)
- 1 Keyboard Stand for own Guitar Case which will function as table.
- 1 Guitar Stand Hercules type.
- 1 Piano Chair or Drum Chair, height adjustable, without back.
- 1 Power Strip 220 V / 50 Hz with at least 6 Outlets:  
Type F (Scandinavian) or Type E (European).

### ***Jan Bang – Live Sampling***

- 1 Analog Mixer. MACKIE 1604 VLZ 3 or MACKIE ONYX 1620 or MIDAS Venice 160.  
12 Inputs minimum / 4 Groups / 1 STEREO MASTER. With faders **(NO KNOBS)**.
- 1 SM 58 + 1 Tall microphone stand w/boom (doesn't appear on the Input Patch).
- 2 Tables. Approx. 0.80 m by 1.20 m. each (approx. 2.6 ft by 4 ft each). With black tablecloth.
- 1 Power Strip 220 V / 50 Hz with at least 6 Outlets:  
Type F (Scandinavian) or Type E (European).

***Note: Jan Bang is re-sampling the sound of the 3 other musicians and needs a feed of their lines (see the last column of the Input Patch below). This must be achieved using 8 Aux's Sends from the Monitor Mixer to Jan's onstage Mixer.***

***(Please see also the Output Patch below)***

**All the backline must be in perfect condition.**

**All the equipment we are using is operating at 220 V / 50 Hz. If the voltage is diverging from this, we need power transformers providing highly stable 220 V / 50 Hz power, grounded and reading 0 V between earth & neutral.**



## INPUT PATCH

Ch	Musician	Instrument	Mic / DI	Stand	To Jan
01	M-M	Kick	Beta 52	Short w/boom	01/02
02	M-M	Snare	SM 57	Short w/boom	01/02
03	M-M	Hi-Hat	KM 184/SM 81	Short w/boom	01/02
04	M-M	Rack Tom 1	e604/904		01/02
05	M-M	Rack Tom 2	e604/904		01/02
06	M-M	Rack Tom 3	e604/904		01/02
07	M-M	Floor Tom 1	e604/904		01/02
08	M-M	Floor Tom 2	e604/904		01/02
09	M-M	Overhead L	KM 184/C 414	Tall w/boom	01/02
10	M-M	Overhead R	KM 184/C 414	Tall w/boom	01/02
11	M-M	Bongos	SM 57	Tall w/boom	03/04
12	M-M	Congas Lo-Mid	SM 57	Tall w/boom	03/04
13	M-M	Congas Mid-Hi	SM 57	Tall w/boom	03/04
14	M-M	Dundun	MD 421	Tall w/boom	03/04
18	M-M	Bells & Gongs	KM 184/SM 81	Tall w/boom	03/04
19	M-M	Bells & Gongs	KM 184/SM 81	Tall w/boom	03/04
20	M-M	Bells & Gongs	KM 184/SM 81	Tall w/boom	03/04
21	M-M	Bells & Gongs	KM 184/SM 81	Tall w/boom	03/04
22	M-M	Windchimes	KM 184/SM 81	Tall w/boom	03/04
23	M-M	Temple blocks	KM 184/SM 81	Tall w/boom	03/04
15	M-M	Kalimba	PROVIDED		05
16	M-M	Udu	PROVIDED		06
17	M-M	Udu external	SM 57	Tall w/boom	06
24	M-M	Orch. Bass Drum	MD 421	Tall w/boom	07
25	NPM	Trumpet	RE 20 PROVIDED	Short w/boom	08
26	NPM	Trumpet Fx L	DI		09
27	NPM	Trumpet Fx R	DI		10
28	E-A	Guitar L	DI		11
29	E-A	Guitar R	DI		12
30	E-A	Guitar Amp 1	e609 / KSM32	Short w/boom	
31	E-A	Guitar Amp 2	e609 / KSM32	Short w/boom	
32	J-B	Main Mix L	XLR		
33	J-B	Main Mix R	XLR		
34	FOH	Talkback	SM58 with switch		
35	FOH	Lexicon PCM L	LINE		
36	FOH	Lexicon PCM R	LINE		
37	FOH	Internal Reverb L	LINE		
38	FOH	Internal Reverb R	LINE		
39	FOH	Internal Delay L	LINE		
40	FOH	Internal Delay R	LINE		
41	FOH	CD Player L	LINE		
42	FOH	CD Player R	LINE		

*All the DI Boxes must be active (BSS / SCV / KLARK TEKNIK).*

*Microphone Stands must be in perfect condition and handle the microphones with no difficulty: no screw or blocking system missing.*

*In case of an OPEN AIR VENUE, please provide the windscreens (foam covers) for the microphones.*

## OUTPUT PATCH

### FOH:

<i>Type</i>	<i>Number/Name</i>	<i>Description</i>	<i>Comment</i>
Master	L	Main Speakers L	
Master	R	Main Speakers R	
GROUP	1	Stereo Rec L	XLR Input
GROUP	2	Stereo Rec R	XLR Input
AUX Post	1	Lexicon PCM Send	
AUX Post	2	Internal Reverb Send	
AUX Post	3	Internal Delay Send	
AUX Post	4	SUB SPEAKERS	Optional

### MONITORS:

<i>Type</i>	<i>Number/Name</i>	<i>Description</i>
AUX	1 (1 L)	Jan Bang Monitor L
AUX	2 (1 R)	Jan Bang Monitor R
AUX	3 (2 L)	Eivind Aarset Monitor L
AUX	4 (2 R)	Eivind Aarset Monitor R
AUX	5 (3 L)	Marilyn Mazur Monitor L
AUX	6 (3 R)	Marilyn Mazur Monitor R
AUX	7 (4 L)	Nils Petter Molvaer Monitor L
AUX	8 (4 R)	Nils Petter Molvaer Monitor R
AUX	9	Send to Jan Bang 01
AUX	10	Send to Jan Bang 02
AUX	11	Send to Jan Bang 03
AUX	12	Send to Jan Bang 04
AUX	13	Send to Jan Bang 05
AUX	14	Send to Jan Bang 06
AUX	15	Send to Jan Bang 07
AUX	16	Send to Jan Bang 08
AUX	17	Send to Jan Bang 09
AUX	18	Send to Jan Bang 10
AUX	19	Send to Jan Bang 11
AUX	20	Send to Jan Bang 12



## ADDITIONAL REQUIREMENTS

### 1. Audio Feeds to Jan Bang:

- Please provide a 12 pairs multicore cable to connect 12 Aux's Outs of the Monitor Mixer to Jan's Onstage Mixer.

### 2. Jack / Jack cables (1/4" cords) MONO:

- 6 x 2 or 3 meters (approx. 7 or 10 ft).

### 3. Stereo Recording:

- Please provide 2 cables to connect 2 Groups Outs of the FOH Mixer to our Stereo Recorder (the unit has XLR Inputs).

## MISCELLANEOUS

Sound system must be rigged and tested for functionality before artist arrives for setup and sound check.

Local system engineer must be available for the artists own engineer at all times from sound check to end of concert.

Artists will need at least **two hours** of setup (mainly for Drums & Percussion) + **1 hour** of sound check without being disturbed or interrupted in any way. **Total : 3 hours minimum.**

Due to the complexity of our Setup on stage, we can't move our equipment/backline between Soundcheck and Concert. Please consider to provide rolling risers if you need us to move any part of our Setup.

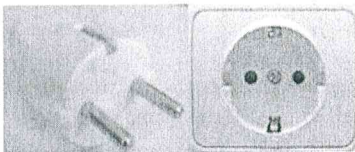
It is essential that the system is totally free of hum and noise due to the variety and dynamics of the music performed.

Please note that all these requests are made prior to any pre-production or concerts, and can therefore be subject to slightly changes or adjustments. Changes might occur either before artist arrival, or during concert-day.

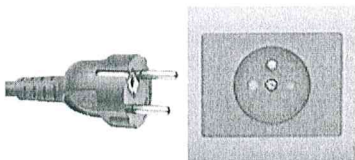
In case of you're having difficulties to provide some of the items requested in this document, please contact our Technical Manager as soon as possible.

Please don't assume that a substitution can be made without informing us.

Please find here a description of the **Power Socket Type F & Type E**



**TYPE F (Scandinavian)**

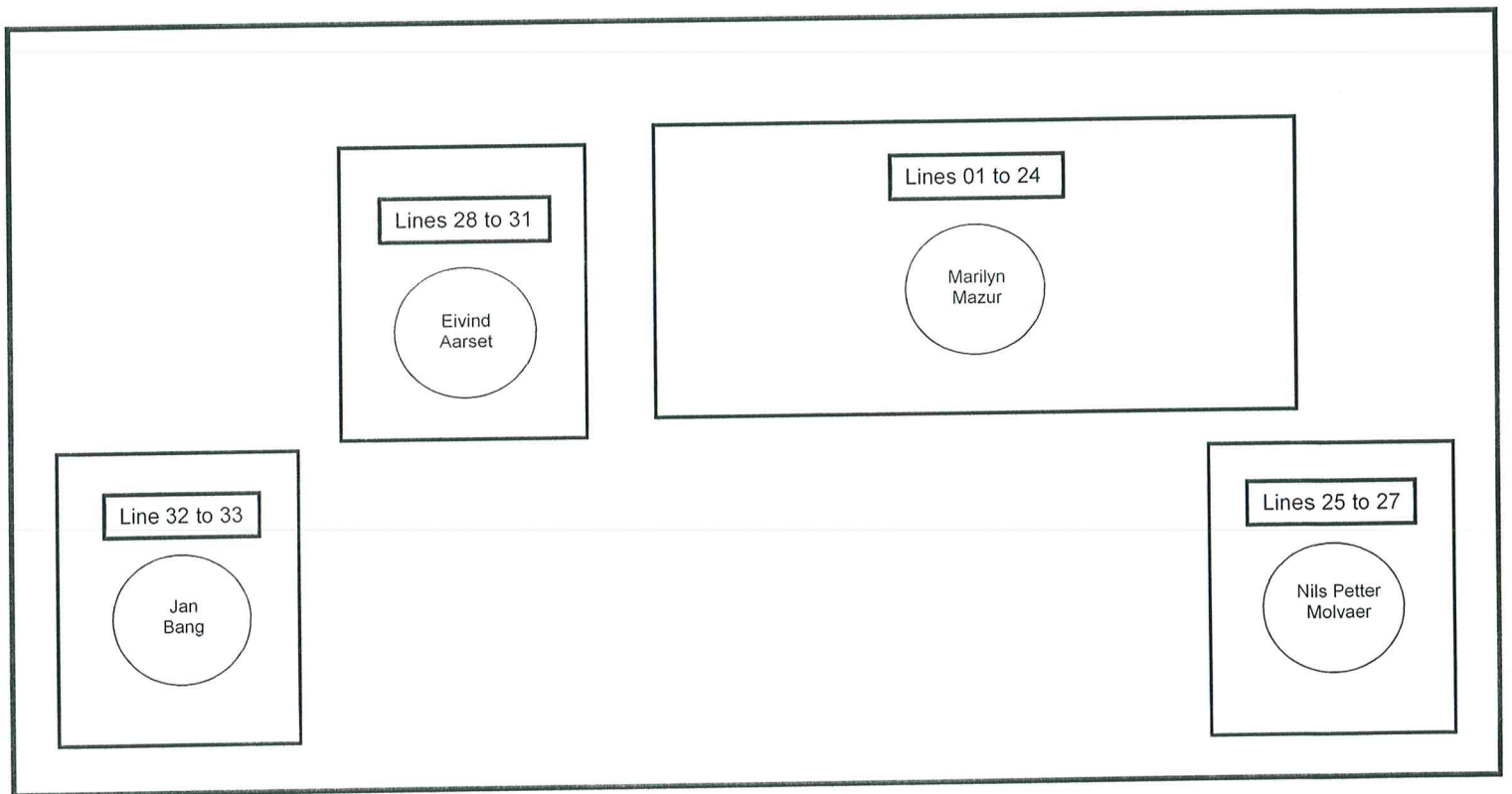


**TYPE E (European)**

## TECHNICAL CONTACT

Arnaud Mercier  
[a.mercier06@gmail.com](mailto:a.mercier06@gmail.com)  
+33 6 60 17 27 15

STAGE PLOT



AUDIENCE

8 JULIE

8 **BRANFORD MARSALIS KURT ELLING CONTRACT RIDER**

as of March 2017

**ABSOLUTELY NO CHANGES ARE TO BE MADE ON THIS RIDER  
WITHOUT PRIOR AGREEMENT BY ARTIST'S MANAGEMENT**

**VENUE:** \_\_\_\_\_ **CITY:** \_\_\_\_\_ **DATE:** \_\_\_\_\_

THIS RIDER IS ATTACHED TO AND HEREBY MADE PART OF THE CONTRACT DATED \_\_\_\_\_  
BETWEEN **DIDDLE-IT, INC.** f/s/o **BRANFORD MARSALIS** (HEREINAFTER REFERRED TO AS  
"ARTIST") AND \_\_\_\_\_ (HEREINAFTER REFERRED TO AS "PURCHASER").

**1. CREATIVE CONTROL**

The ARTIST shall have exclusive control over all creative elements of the engagement including, but not limited to, the following: audio, lighting, curtains, staging, set pieces, quantity and type of musicians, repertoire, length of performance, supporting/opening acts, presenters and speakers (including master of ceremonies and welcoming speakers) and their length of performance, and any ancillary music, film or videotape played to patrons at any time. All pre- and post-show activities must be approved, in advance, by the ARTIST.

- (a) ARTIST shall perform one (1) seventy-five (75) to ninety (90) minute set in theaters/PACs or one (1) sixty to seventy (70) minute set at clubs. There will be NO OPENING ACT and NO INTERMISSION.
- (b) NO recording or broadcasting of any kind, including, but not limited to, audio taping, filming, photography and internet streaming, is permitted during soundcheck, rehearsal or the performance. All requests from official media for photography and/or videotaping must be approved, in advance and in writing, by the ARTIST, and is subject to separate terms and agreement provided by the ARTIST.
- (c) Any use of ARTIST'S name or likeness requires approval, in advance, by the ARTIST. All marketing and promotional efforts (and the actual content and wording of all such efforts) including, but not limited to: press releases, sponsorships, website listings, e-mail blasts, print ads, radio spots, postal mailings, programs, playbills, fliers, tickets, lobby and marquee signage must be approved, in advance, by the ARTIST. PLEASE CONTACT ARTIST MANAGEMENT FOR PUBLICITY MATERIALS.
- (d) Artist participation in any meet and greet and/or educational activity is at the sole and voluntary election of Artist and choosing not to participate shall not be a breach of the obligations under this agreement. Any such participation shall be subject to separate discussion and approval of Artist's management.

**2. TICKETS**

- (a) All tickets are to be printed by a bonded ticket supplier and consecutively numbered. PURCHASER agrees that they are liable for any and all counterfeit tickets, and under no circumstances is ARTIST to assume loss of income as a result of such tickets.
- (b) If PURCHASER sells tickets above the authorized ticket price(s) or otherwise sells tickets above the capacity of the venue (as stated on the face of the Contract), then the ARTIST shall receive one hundred percent (100%) of the additional gross box office receipts resulting therefrom.
- (c) PURCHASER must inform the ARTIST of the status of ticket sales (including sold tickets and complimentary tickets) on a weekly basis, beginning when the performance goes on-sale and continuing through the day of the performance. This information is used for internal records only.

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- (d) PURCHASER must hold complimentary tickets in prime seating locations for exclusive use by the ARTIST, in accordance with the outline below:

<u>Venue Capacity</u>	<u>Complimentary Tickets Allotted to ARTIST</u>
0-200	10
201-500	14
501-1,000	20
>1,000	30

- (e) Where the contract provides for a break point, percentage, bonus payment or any other type of payment in addition to the guaranteed fee, all complimentary tickets, including those requested by the PURCHASER for personal and promotional usage, media partners, sponsors and the venue, must be approved, in advance, by the ARTIST.

### 3. TRANSPORTATION AND LODGING

- (a) **Ground Transportation** - *Please contact Tour Manager for requirements specific to your engagement*

Where the contract provides for ground transportation, the PURCHASER will provide, at their expense, professional, fully insured ground transportation service, roundtrip to and from airport, hotel and venue. The ARTIST and his personnel will require a combination of luxury SUVs, sedans, vans and/or buses (no stretch limousines) to transfer personnel, luggage, instruments and gear. All ground transportation schedules and vehicles must be approved, in advance, by the ARTIST.

- (b) **Air Transportation:**

Where the contract provides for air travel, PURCHASER shall reimburse ARTIST for eight (8) first-class fares from city of origin to performance city to next destination. All air tickets shall be booked by ARTIST'S designated travel agent.

- (c) **Hotel Accommodations:**

PURCHASER shall provide, at no cost to ARTIST, two (2) VIP suites and six (6) single rooms, each with king/queen size beds, at a first-class, five (5) star-hotel. The hotel **must provide 24-hour room service**, in-room high-speed internet access, and a health club.

In some cases, ARTIST may choose to make their own hotel arrangements. If ARTIST chooses to make their own hotel arrangements, PURCHASER will not make changes to these arrangements and agrees to reimburse to ARTIST reasonable hotel expenses and accommodations, unless otherwise mutually agreed between ARTIST and PURCHASER.

**All hotel accommodations must be approved, in advance, by the ARTIST. Please contact:**

**KATHEY MARSELLA**  
**Wilkins Management**  
**323 Broadway**  
**Cambridge, MA 02139**  
**Telephone: 1-617-354-2736**  
**Fax: 1-617-354-2396**  
**Email: kathey@wilkinsmanagement.com**

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**4. DRESSING ROOMS - Please contact Tour Manager for requirements specific to your engagement**

PURCHASER must provide safe, comfortable and private dressing rooms for ARTIST'S sole use. These rooms are to be clean, dry, well lit and heated or air-conditioned as the weather shall require. The dressing rooms are to be made available to ARTIST'S Representative upon their arrival, and are to remain available to ARTIST and their staff until two (2) hours after the close of the performance. 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, particularly while ARTIST is performing. In addition, these rooms shall be capable of being locked and the keys shall be allowed only to ARTIST'S Representative.

PURCHASER must provide a selection of beverages, including bottled water, coffee, a hot tea setup with a variety of herbal teas (NO EARL GREY PLEASE), honey and whole lemon, Throat Coat Tea for Mr. Elling, soft drinks, juices and alcoholic beverages, as well as a full length mirror, clothes rack with hangers, clothes steamer, iron / ironing board or wardrobe service and clean, laundered hand / bath towels. Artist requires light fare in dressing rooms consisting of a fruit tray, cold cuts, cheeses, and an assortment of nuts. One (1) bottle of white distilled vinegar, one (1) bottle of carbonated (club/seltzer) water, and one (1) small box of baking soda must also be provided. Dressing rooms must be equipped with high speed internet/WI-FI access.

**5. CATERING - Please contact Tour Manager for requirements specific to your engagement**

The ARTIST will require professionally prepared, high-quality, fresh food for up to eight (8) people during all meal services. A gluten free option for one person and a vegetarian option for three people must be provided. "Fast food", previously prepared or frozen foods are not acceptable. Please no lasagna or eggplant. In lieu of on-site catering, the ARTIST may accept a monetary buyout equivalent to \$75 USD per person. Beverage service and light fare must be provided regardless of on-site catering.

**6. STAGE, LIGHTING AND SOUND**

*Please do NOT preset the stage and/or lights prior to Tour Management's arrival at the venue.  
Please contact Tour Management for requirements specific to your engagement.*

PURCHASER shall provide, at their sole cost:

- (a) A stage which must be a minimum of twenty feet deep from down stage edge to upstage wall, and a minimum of thirty feet from stage left to stage right (not including wings in the instance of a proscenium theater) [20' x 30']. The stage must be flat, not raked, and both smooth and stable.

For outdoor performances: stage (including all instruments and equipment) must be completely covered by a suitable and stable roof with wings in order to protect ARTIST and equipment from the elements, to ARTIST'S satisfaction.

- (b) A close-cropped gray carpet measuring five feet by seven feet (5'x7') for the drum kit.
- (c) A professional lighting system capable of a general stage wash.
- (d) A professional sound augmentation system (preferred brands: EAW, JBL, Meyer or EV) capable of providing clear, non-distorted, and evenly distributed sound throughout the audience area, and microphones and monitors as provided in the attached stage plot.
  - (1) FRONT-OF-HOUSE CONSOLE: one (1) Professional Series 16-channel or 24-channel console. Preferred brands: Yamaha, Ramsa or Crest. Console must have a minimum of six (6) discreet auxiliary sends.

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- (2) STEREO-DRIVE SYSTEM: one (1) professional stereo-drive system from the following brands: Klark Teknik, BSS or Yamaha. This system must have two (2) electronic crossovers matched to the system, or electronic processors designed for the system.
- (3) SYSTEM COMPRESSION: one (1) stereo compressor or two mono compressors. Preferred brands: DBX, Klark Teknik or BSS.
- (4) EFFECTS: The system must have the following:
  - (a) Two (2) Yamaha SPX 990, 900 or 1000
  - (b) Two (2) stereo compressors
  - (c) One (1) CD player
- (5) MONITOR SYSTEM: Monitor mix will be from stage-side console (quality comparable to the front-of-house console), unless otherwise specified by the Tour Manager or Sound Engineer when advancing the engagement. PURCHASER shall ensure that the sound system has five (5) speakers (wedges), five (5) graphic equalizers (1/3 octave) and five (5) electronic crossovers.
- (6) MICROPHONES: Microphone list and microphone requirements per advance of tour manager. Sound company should supply all microphone stands, stage boxes and break out cables for all microphone connections. All stage power must be supplied by the sound company and kept on the same feed as the audio, to avoid any ground problems that may arise.

**7. BACKLINE EQUIPMENT** - Please contact Tour Manager for requirements specific to your engagement

**(a) PURCHASER shall provide the following at their sole expense:**

- (1) **Acoustic nine [9'] foot piano tuned to A440 (A442 IF BLÜTHNER).**  
Additional tunings per production advance.  
Acceptable pianos include: Blüthner\*, Yamaha CFX, Fazioli, Steinway D.  
\*Pianist is Blüthner endorsed Artist. Purchaser is responsible for all costs associated with piano rental. **Seven [7'] foot and five [5'] foot pianos are UNACCEPTABLE. Final model of piano subject to Tour Manager's approval.**
- (2) Five [5] Music Stands, Manhasset-style preferred, with music stand lights
- (3) Three [3] Bar Stools
- (4) One [1] professional quality 3/4 upright acoustic plywood bass with adjustable bridge and bow.
- (5) Name and contact information of reputable and local saxophone and acoustic bass repair establishment.
- (6) One [1] 8'x6' rug for pianist (in addition to the drum rug)
- (7) One (1) Sennheiser E965 or Neumann KMS 105 Vocal Microphone

**(b) ARTIST is NOT traveling with a drum set. PURCHASER shall provide the following at their sole expense IN ADDITION TO 7(a):**

**Yamaha Oak/Maple Custom or Phoenix Series (drummer will carry drum-sticks & cymbals)**

**Drums:**

- (01) 12"x8" Tom
- (01) 14"x14" Floor Tom (with legs)
- (01) 6.5"x14" Snare Drum
- (01) 7"x14" Snare Drum
- (01) 18"x14" Bass Drum (NO HOLE IN THE KICK)

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**Hardware:**

(02) Bass Drum Pedals (DW 5000, Pearl Demon Drive, Tama Iron Cobra, Axis)  
(01) Drum Throne (Large Motorcycle Seat w/ Backrest and Spinning Height or Hydraulic Adjustment) (Yamaha, DW, Gibraltar, Roc N'Soc)  
(04) Boom Cymbal Stands  
(01) 3 Leg Hi Hat Stand  
(01) Snare Drum Stand  
(01) Percussion table

**Heads:**

Snare and Toms:  
Top Heads: Remo Coated Ambassadors or Aquarian Modern Vintage  
Bottom Heads: Remo Clear Ambassadors or Clear Emperor  
Bass Drum Heads:  
Beating: Remo Fiberskyn 3 (or Coated Ambassadors)  
Front: Remo Coated Ambassadors or Fiberskyn

**8. METHOD OF PAYMENT**

- (a) Per the schedule outlined on the Contract face, PURCHASER shall pay a deposit to ARTIST.
- (b) **Unless otherwise advanced by the ARTIST, the balance of the guaranteed amount is to be paid in U.S. currency via bank wire to the ARTIST'S account. Please contact ARTIST Management for bank account information. The amount due must be RECEIVED by the ARTIST'S bank account PRIOR to the performance, and the confirmation receipt must be given to the ARTIST'S Tour Manager. To ensure that the balance is received by the ARTIST prior to the performance, please execute your wire transfer at least five (5) business days prior to the performance date.**
- (c) Percentage Contract Price: Any balance due on a percentage computation is to be paid immediately after the closing of the box office. Unless otherwise approved, this final statement will take place no later than sixty (60) minutes after the completion of the event. At that time, a computer manifest and computer box office statement certified and signed by the PURCHASER is to be given to ARTIST'S Tour Manager. This statement is subject to the approval of ARTIST.
- (d) In cases where a break figure is not part of the computation, if PURCHASER has other or greater expenses, the break figure shall not be affected. If, however, the bona fide aggregate paid bills relating to any of the above listed costs shall total less than stated herein, the break figure will be reduced by the difference between the total listed costs as established, to the reasonable approval of the ARTIST'S auditors based on the paid bills maintained in connection with the event. Under no circumstances will the break figure be increased. PURCHASER represents that total costs are \$\_\_\_\_\_.

**9. MISCELLANEOUS**

- (a) **Work Visas and Permits:** PURCHASER shall provide and pay for all work visas or other permits as required by law or governmental agencies in order for ARTIST to perform the engagement. ARTIST shall provide, in a timely manner, all information requested by PURCHASER for the application process. Conditioned on ARTIST'S prompt attention to PURCHASER'S request for information, if PURCHASER fails to secure visas or permits seventy-two (72) hours prior to the ARTIST'S scheduled departure for the country/city of the engagement, ARTIST shall not be required to attempt such travel, and PURCHASER shall remain liable to ARTIST for the full fee herein provided (and provided in any other agreements with ARTIST) and any amounts otherwise payable as a matter of law.

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(b) **Force Majeure:**

ARTIST'S obligation to perform hereunder is subject to postponement or cancellation by reason of an event of Force Majeure. The term FORCE MAJEURE includes, but is not limited to: illness, sickness, injury, detention resulting from inability to obtain reasonable means of transportation, riots or other manifestations of civil strife, emergencies, strikes or other forms of labor difficulties, epidemics, an act or order of any public authority or court, Acts of God, and/or similar or dissimilar causes beyond ARTIST'S reasonable control. In the event of any riot, boycott, pickets or other manifestation of civil disorder which could result in damage to the person or property of ARTIST, ARTIST personnel or the audience as determined by ARTIST'S Representative in their absolute discretion, then ARTIST shall be excused from ARTIST'S obligation to perform hereunder, without any liability to PURCHASER. It is agreed that there shall be no claim for damages by either party to this Contract, and each party shall bear their own costs attributable to the canceled engagement provided, however, if ARTIST has undertaken travel to the performance site when such Force Majeure event takes place. PURCHASER shall absorb ARTIST'S travel expenses (except if ARTIST'S illness or injury is the Force Majeure event). In the event of such cancellation, the performance shall be rescheduled subject to ARTIST'S prior obligations at a mutually convenient time.

(c) **Inclement Weather:**

Notwithstanding anything contained herein, inclement weather shall not be deemed to be a FORCE MAJEURE occurrence, and PURCHASER shall remain liable for payment of the full Contract price even if the performance(s) called herein are prevented by such weather conditions. ARTIST'S Representatives shall have the sole right, in their discretion, to determine in good faith whether any such weather conditions (such as, without limitation: rain, snow, sleet, lightning, excessive wind or temperatures below 40 degrees) shall render the performance(s) impossible, dangerous, hazardous or unsafe.

(d) **Cancellation:**

ARTIST reserves the right to cancel this engagement without any liability to PURCHASER and/or any of PURCHASER'S personnel no later than thirty (30) days prior to the performance date by written notice to PURCHASER at the address set forth in the Contract.

(e) **Termination:**

ARTIST may terminate Contract if:

- (1) ARTIST, any band member, or key personnel contracted for this engagement shall die, become ill or incapacitated for any reason.
- (2) In the ARTIST'S judgment, the performance may directly or indirectly expose ARTIST, any band member, any employee of ARTIST, any company contracted by ARTIST, or any portion of the audience, to danger of death or injury or civil strife of any kind; or by reason of any threat or outbreak of violence.
- (3) Performance of any of ARTIST'S obligations shall expose ARTIST or any band member, or ARTIST'S employees, agents or independent contractors, to civil or criminal proceedings of any kind.

If this Contract is terminated by ARTIST for any of the aforesaid reasons then, as ARTIST'S sole obligation, ARTIST agrees to refund to PURCHASER any amount paid by PURCHASER to ARTIST pursuant to the Contract, and the ARTIST shall not be liable to PURCHASER for any other loss, damage or expense claimed to have been suffered by PURCHASER as a result of such termination.

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(f) **Default by PURCHASER:**

If PURCHASER breaches any of their obligations hereunder, including, without limitation, PURCHASER'S refusal or neglect to: provide or supply any of the items required hereunder; comply with any requirement set forth herein; proceed with the presentation of the engagements which are the subject of this Contract; timely make any of the payments referred to herein; furnish the type, size and quality of public address system requested by ARTIST or, if at any time prior to or during the actual performance of ARTIST, should said public address system be otherwise than in perfect working condition; then in any such events, ARTIST shall give notice thereof to PURCHASER. If PURCHASER fails to cure such breach then, in addition to any of ARTIST'S other rights or remedies, ARTIST may elect to terminate this agreement and/or any other agreements with PURCHASER in respect of other engagements to be performed by ARTIST, without liability to perform or otherwise. In such event, ARTIST shall retain all amounts theretofore paid to ARTIST by PURCHASER as a partial offset against amounts owed, and PURCHASER shall remain liable to ARTIST for the full fee herein provided (and provided in any other agreements with ARTIST) and any amounts otherwise payable as a matter of law.

- (g) ARTIST shall not be required to perform before any audience which, in the ARTIST'S sole discretion, is segregated on the basis of race or creed, or where physical violence or injury to ARTIST is likely to occur, nor where strike, or the threat thereof, exists.

(h) **Photography, Recording, Filming, Taping and Broadcasting:**

- (1) No portion of the rehearsal, sound-check or performance(s) may be photographed, recorded, filmed, taped, broadcast or mechanically reproduced in any form, for the purpose of reproducing such performance(s) without prior written consent from ARTIST Management. If any such unauthorized recording is discovered during ARTIST'S performance, ARTIST shall have the right to withhold performance without prejudice to their rights hereunder.
- (2) ARTIST or their designated Representative shall have the right to film, tape and/or record any performance hereunder without the payment of any compensation to PURCHASER and/or venue. The PURCHASER, venue, nor anyone deriving rights from or through either of them shall have any interest in any film, tape or recording, or in any ancillary right with respect to any film, tape or broadcast show. PURCHASER shall use their best efforts to assist ARTIST or their assignee in connection with the filming, taping or recording of the show. ARTIST agrees that as between ARTIST and PURCHASER, ARTIST shall be solely responsible for and shall pay all costs and expenses in connection with any such filming, taping, broadcast or recording unless otherwise agreed.
- (i) PURCHASER agrees that there will be no signs, placards, banners or other commercial advertising material on or near the stage during performance(s) nor shall ARTIST'S appearance be sponsored by, or in any other way tied with any commercial product or company without prior written consent from ARTIST or their Management. PURCHASER further agrees that ARTIST'S name will not be used in association, directly or indirectly, with any product or service without ARTIST'S prior written consent. PURCHASER is enjoined from selling or distributing any merchandise bearing the likeness of ARTIST, any phonograph recordings, or any other souvenir material at the performance(s) hereunder without ARTIST'S prior written consent.

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(j) **Insurance:**

PURCHASER agrees and will provide ARTIST with a certificate of insurance evidencing the following:

- (1) Comprehensive general liability insurance as required by the venue but in no event with a limit liability of less than One Million Dollars (\$1,000,000) combined single limit for bodily injury and property damage. PURCHASER shall add ARTIST (BRANFORD MARSALIS and DIDDLE-IT, INC.) and their agents, employees, directors, officers, principals, representatives, and shareholders as additional named and insured.
- (2) Said insurance shall also provide public liability insurance coverage to protect against injuries to persons and/or property as a consequence of the installation and/or operation of the equipment provided by ARTIST, their employees, contractors and agents. In addition, it is agreed that the PURCHASER shall have in effect a policy of Workman's Compensation covering all of their employees involved in the installation, operation or maintenance of the equipment provided by the ARTIST, their employees, contractors or agents. The PURCHASER further agrees to provide full insurance coverage for all equipment provided by the ARTIST, their employees, contractors and agents against fire, theft, riot or any other type of act that would cause harm or damage to equipment. The PURCHASER shall supply ARTIST with a certificate of insurance acceptable to ARTIST, showing coverage of the above at least two (2) weeks prior to the show date. However, if said certificate is not received by ARTIST prior to the above date, then ARTIST, at their election, may terminate this engagement. If ARTIST elects to perform the engagement and the certificate of insurance has not been received, PURCHASER is still solely responsible for complete coverage as specified above.

(k) **Indemnification:**

- (1) PURCHASER hereby agrees to indemnify and hold harmless the ARTIST, the individuals compromising ARTIST, ARTIST'S employees, representatives, contractors and agents from and against any claims, costs, (including attorneys' fees, legal costs, accountants' fees and travel costs), damages, liabilities, losses and judgments arising out of, or in any other manner connected with any claim, demand or action made by any third-party sustained as a direct or indirect consequence of the engagement.
- (2) ARTIST shall not be responsible for damage or injury to any patrons, or the venue, or any fixtures or personal property therein, caused by fans or any others not a part of the ARTIST'S staff. PURCHASER shall indemnify and hold ARTIST harmless from any third-party claims concerning the foregoing and no claim, deduction or offset shall be made by PURCHASER in respect of same.

(l) **Representation and Warranties of PURCHASER:**

PURCHASER hereby warrants, represents and agrees that PURCHASER has the right, power and authority to enter into and fully perform this Contract, and is of legal age. PURCHASER also agrees that at the present time is, or will be, the owner or operator of, or has, or will have, a valid lease, executed in their own name, upon the place of performance of the engagement on the date and at the times set forth in this Contract, proof of which will be furnished to the ARTIST upon request.

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(m) **Third-Party Agreements:**

Except as otherwise agreed by ARTIST in writing, only PURCHASER shall be a party to all contracts relating to the engagement with any third-party, including, without limitation, any lease of a concert hall, and all other materials and services hired or contracted for this engagement. PURCHASER agrees that in the event that any claim shall be asserted against ARTIST pursuant to any such contract entered into by PURCHASER with any third-party, then PURCHASER shall, at their sole cost and expense, defend ARTIST and their directors, officers, employees and authorized representatives, and indemnify and hold harmless from any cost or liability resulting therefrom.

(n) **Miscellaneous:**

- (1) ARTIST is rendering their services to PURCHASER hereunder as an independent contractor and not as an employee or agent of PURCHASER. This Contract shall not, in any way, be construed to create an agency, partnership or any other joint undertaking or venture between the parties hereto, and neither party shall be liable for any representation, act or omission of the other. As such, no payroll, FICA or any other taxes shall be deducted from the sums payable hereunder.
- (2) PURCHASER acknowledges and agrees that they are not an agent of ARTIST, and has no authority to incur liability or to act on behalf of ARTIST in any manner whatsoever.
- (3) PURCHASER agrees that this Contract cannot be assigned or transferred by PURCHASER without the prior written consent of ARTIST.
- (4) This agreement is entire, and all negotiations and understandings are merged hereunder.
- (5) All approvals or consents of ARTIST hereunder may be withheld without cause.
- (6) This agreement cannot be amended, modified, supplemented, varied or discharged except by an instrument in writing, executed by both PURCHASER and ARTIST.
- (7) A waiver of a breach by either party in any one instance shall not constitute a waiver of any subsequent breach, whether or not similar.
- (8) This agreement is not intended for the benefit of any third-party.
- (9) Should any provision hereof be held invalid or unenforceable, same shall be severable from and shall not affect any other provision.
- (10) All remedies for breach of this agreement shall be cumulative, and the exercise for anyone shall not be deemed a waiver of any other.
- (11) The paragraph headings herein are for convenience only and are not to be utilized in construction or interpretation of this agreement.
- (12) In the event of litigation concerning this agreement, the prevailing party shall be entitled to recover reasonable attorneys' fees.

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**BRANFORD MARSALIS KURT ELLING CONTRACT RIDER**

*as of March 2017*

- (13) This agreement shall be interpreted in accordance with the laws of the State of New York, and the courts located in the Commonwealth of Massachusetts shall have sole and exclusive jurisdiction over any dispute hereunder. PURCHASER hereby submits to jurisdiction of said courts and agrees service of process may be affected by mailing a copy of the summons and complaint, via first class mail (certified, return receipt requested, in the U.S.), to PURCHASER at the address on the Contract.
- (o) This agreement may not be changed, modified or altered except by an instrument in writing, signed by the parties hereto. No changes made on this Rider shall be valid unless countersigned by the ARTIST. In case of any conflict of terms with any documents appended hereto, the terms contained in this Rider shall prevail.
- 1) If the performance agreement and attached ARTIST Rider sent to PURCHASER are not countersigned by PURCHASER and returned to ARTIST as of the show date, these agreements shall be deemed accepted in their entirety by PURCHASER and shall be deemed to be binding and duly enforceable.
- 2) Any additional attachments made to ARTIST Contract or Rider by PURCHASER must be signed by ARTIST'S Representative and PURCHASER. Such attachments shall be considered null and void without the signature of both parties.

**Agreed and Accepted**

\_\_\_\_\_  
PURCHASER (SIGN)

\_\_\_\_\_  
ARTIST MANAGEMENT (SIGN)

\_\_\_\_\_  
PURCHASER (PRINT)

\_\_\_\_\_  
ARTIST MANAGEMENT (PRINT)

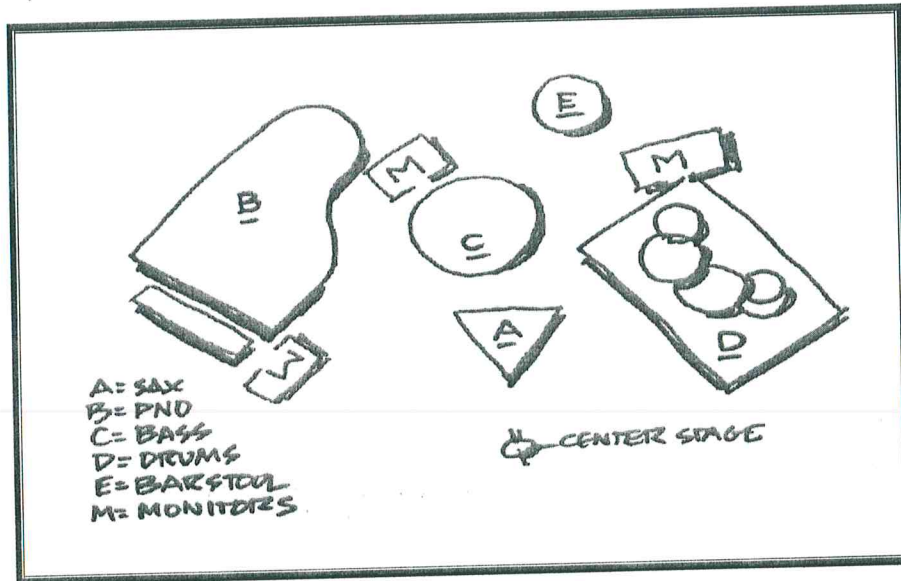
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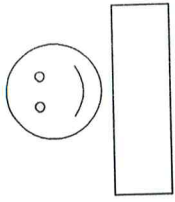
**CONTACT INFORMATION FOR  
ARTIST MANAGEMENT, TOUR MANAGEMENT AND BOOKING AGENCY  
IS LOCATED ON THE NEXT PAGE**

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**STAGE PLOT:**  
(Minimum Stage Requirement: 24'x16')

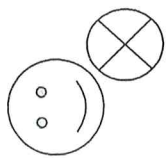


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**Yamaha**

**Viola**



**Trigons` rider**

**Drum - set (standard, kick drum – 20 Inches.)**

**2 microphones overhead,**

- 6 microphones with stands,

Two short stands for microphones,

13 Cables with canon connection

**4 monitoare separate**

-pian electronic(clapă) Yamaha P-80

**Bass combo**

**4 Chairs**

Duration for placement at stage 20 minutes, before the sound check

Duration of sound check 45-50 minutes

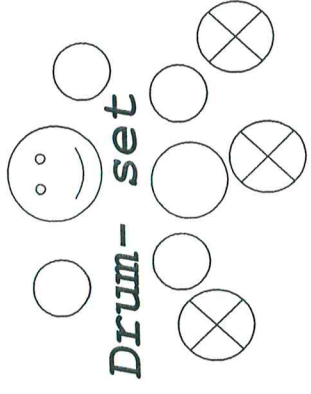
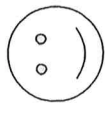


**Xylophone**



**Sax, Kaval,**

vocal



**Drum- set**

Julie,

19

JOCA PERPIGNAN

**TECHNICAL RIDER FOR JOCA PERPIGNAN GROUP**  
**(Bucharest Jazz Festival)**

**PERCUSSION 1 Joca Perpignan** – vocals and percussion

1 mic for vocals  
1 DI for vocal effects  
2 mics for cajon (front and back)  
2 mics for 2 congas  
1 mic for snare drum  
1 mic for pandeiro (hand drum)  
1 overhead mic for cymbals and effects

2 monitors speakers, 1 mix

**PERCUSSION 2 Rony Iwryn** – percussion and vocals

2 mics for Kalabash (African instruments)- shure 52(in), shure 57(out)  
2 mics for 2 congas  
1 overhead mic for cymbals and effects  
1 condenser mic for surdo (Brazilian bass drum)  
1 mic for vocals  
1 mic for hand drum

1 monitor speaker, 1 mix

**BASS - Yankale Segal**

1 Direct Box  
1 Bass Amplifier (preference: Bass amp Markbass, aguilar etc.  
Cabin 4x10 plus 1x15, at least 800watts

1 monitor speaker, 1 mix

**PIANO – Alon Yavnai**

1 mics for acoustic piano  
1 Direct Box for keyboard  
1 mic for vocals

1 monitor speaker, 1mix



**Backline for JOCA PERPIGNAN GROUP :**

**Bucharest Jazz Festival 2017**

2 pairs of professional congas

1 surdo (brazilian bass drum)

5 cymbal stands

2 snare stands

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1 drums chair

1 flamenco cajon

1 bass amp

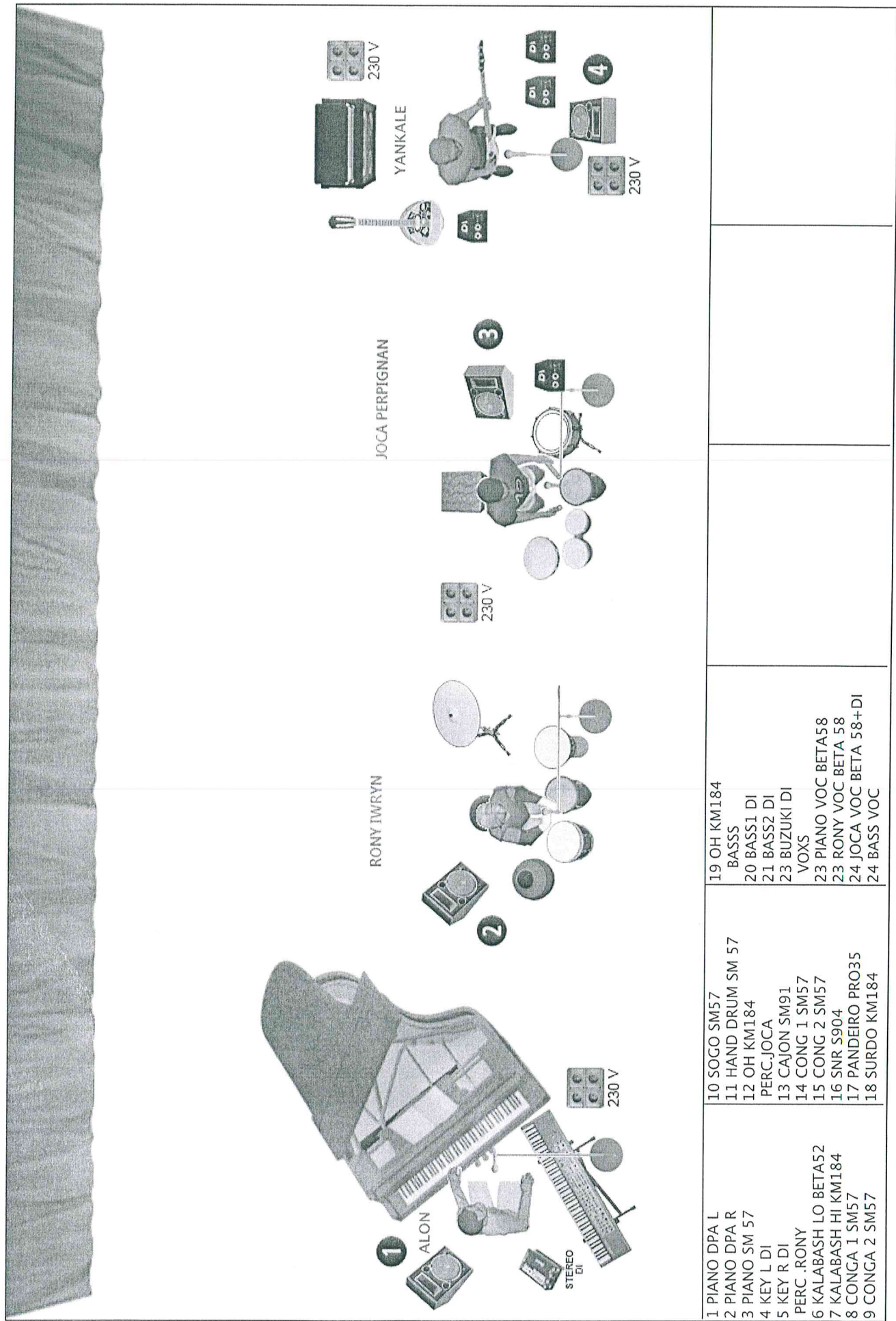
1 Grand piano

1 keyboard (preference for Nord or Roland)

1 small table for percussion

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LOCATIA ARCUB – HANUL GABROVENI

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4-9 IULIE

#### JAM CONNECTION RIDER

1 mic voce cu stativ

2 mic sax/trompetă (shure beta, sau akg sm 58) + stativ

1 pian acustic sau Clavinova Yamaha, Kawai, sau ceva similar care să aibă mecanică și sunet adecvat –

VA FI ASIGURAT DE ARCUB.

1 fully equipped jazz drum set

1 amplific. de chitară

1 amplific. de contrabas

1 grilă portal 3m H x 4m L

8 JULIE

## Technical rider & Backline WORKSHOP JOCA

1 mic for vocals

1 DI for vocal effects (vocal mic goes through loop pedal)

AC on stage for vocal effects

1 mic for cajon

1 mic for conga

1 mic for snare drum and repinique

1 mic for pandeiro (hand drum)

1 condenser mic for percussion

1 table for percussion on stage

1 monitor mix with 1 speaker

### BACKLINE:

1 pairs of professional congas

1 surdo (brazilian bass drum)

2 cymbal stands

1 snare drum + stand

1 flamenco cajon

1 small table for percussion