

Dave Douglas Brass Ecstasy

CONTRACT RIDER
Current as of 07.21.09

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

NOT FOR CONTRACTUAL USE

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

Dave Douglas Brass Ecstasy (100%)

- A2. Artist is to receive 100% star billing on ALL publicity releases and paid advertisements, including without limitation: programs, flyers, signs, newspaper ads, marquees, tickets, radio spots, TV spots, etc. unless otherwise authorized in writing by ARTIST OR HIS REPRESENTATIVE.
- A3. Purchaser agrees to use only artwork, ad mats, photos and / or promotional materials provided or approved by artist in all advertisements. Please visit www.imnworld.com/davedouglas or www.davedouglas.com/promo for official downloads. No product, service, or publication utilizing the name or likeness of Artist may be produced, sold, or distributed without the prior written consent of artist.
- A4. Purchaser agrees not to commit artist to any personal appearances, interviews or other promotion or appearance without prior written consent from ARTIST OR HIS REPRESENTATIVE.
- A5. Purchaser agrees that there shall be no signs, placards or other advertising materials on or near the stage during the entire performance; nor shall any such advertising appear on tickets, flyers, handbills, or posters without the prior consent of artist; nor shall the artist's appearance be sponsored by, or in any other way tie-in with, any political candidate, commercial product or business.
- A6. Artist retains rights and control over corporate concert sponsorship and / or tour sponsorship. In the event a tour sponsorship is added at any time before or after contracting is completed, it is understood that the purchaser will make the best efforts to incorporate the tour sponsor's name, logo, and other requirements to any and all advertising henceforth.
- A7. Artist shall have sole and exclusive merchandising rights.
- A8. Purchaser will make available twenty (20) complimentary tickets per show to artist for their sole use. Seats must be in preferred locations. Artist will contact the box office no later than one hour prior to the concert in the case of unused tickets.
- A9. **Purchaser shall have the right to distribute 30 tickets or 1% of the sellable house (whichever is greater) for use for media, sponsor, and other promotional needs. These tickets do not include tickets set aside for artist requirements. No other complimentary tickets are to be distributed without express written permission of artist.**

B. MISCELLANEOUS

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

- C. HOSPITALITY, ACCOMMODATIONS, AND TRAVEL: SEE ATTACHMENT A
D. TECHNICAL REQUIREMENTS: SEE ATTACHMENT B
E. PAYMENT AND LEGAL CONTRACTUAL CLAUSES

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

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

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

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

AGREED AND ACCEPTED

PURCHASER

ARTIST

DATE

DATE

DAVE DOUGLAS & BRASS ECSTASY RIDER 2009-2010

(07.21.09)

PLAYERS

DAVE DOUGLAS	TRUMPET
LUIS BONILLA	TROMBONE
VINCENT CHANCEY	FRENCH HORN
MARCUS ROJAS	TUBA
NASHEET WAITS	DRUMS

NOT FOR CONTRACTUAL USE

MANAGEMENT

TONY MARGHERITA MANAGEMENT

1140 BROADWAY #1603

NEW YORK, NY 10001

+1 212 725 9192 P

+1 212 725 3075 F

BEN LEVIN

BEN@TMMCHI.COM

EMILY ROSENBLUM

EMILY@TMMCHI.COM

BOOKING

INTERNATIONAL MUSIC NETWORK

278 MAIN STREET

GLOUCESTER, MA 01930

987 283 2883 P

978 283 2330 F

INFO@IMNWORLD.COM

WWW.IMNWORLD.COM/DAVEDOUGLAS

PLEASE READ THIS RIDER THOROUGHLY

I WOULD LIKE TO ADVANCE AS MUCH AS POSSIBLE VIA EMAIL, PHONE OR FAX. I NEED ALL PERTINENT INFO REGARDING THE SHOW (PHONE/FAX NUMBERS, ADDRESSES, ETC...). PLEASE FEEL FREE TO EMAIL OR CALL WITH ANY QUESTIONS YOU MIGHT HAVE.

ALL EXCEPTIONS TO THE RIDER MUST BE APPROVED IN ADVANCE BY MANAGEMENT

1. STAGE REQUIREMENTS:

- NOT FOR CONTRACTUAL USE**
- A. **STAGE:** BRASS ECSTASY REQUIRE A CLEAR STAGE FOR THE ENTIRE PERFORMANCE. THE STAGE AREA SHOULD BE FREE FROM ANY AND ALL OBSTRUCTIONS. ANY EQUIPMENT OR INSTRUMENT BELONGING TO OTHER ARTISTS MUST BE REMOVED FROM THE STAGE AREA 30 MINUTES PRIOR TO THE SCHEDULED AND ACTUAL PERFORMANCE OF BRASS ECSTASY. **FIVE (5) LARGE BOTTLES OF MINERAL WATER (VOLVIC OR NON-GAS) PLUS FIVE (5) TOWELS SHOULD BE PROVIDED ON STAGE FOR EACH PERFORMER.**
- B. **SOUND:** A HIGH QUALITY SOUND SYSTEM WILL BE PROVIDED BY THE PROMOTER WITH AT LEAST 5 ON-STAGE MONITORS. THERE SHOULD BE 5 SEPARATE MONITOR MIXES AVAILABLE FOR THE MONITORS. **THE BAND WILL NOT BE TRAVELING WITH A SOUND ENGINEER SO THE PROMOTER/VENUE MUST PROVIDE A HIGHLY QUALIFIED SOUND ENGINEER.**
- C. **LIGHTING:** **LIGHTS MUST NOT BE BRIGHT DURING THE BRASS ECSTASY PERFORMANCE.** LIGHTS SHOULD CONTAIN A MIX OF AMBER, RED AND BLUE GELS WITH **FEW WHITE LIGHTS.** FOLLOW SPOTS, STROBES, SMOKE MACHINES, ETC. SHOULD **NEVER** BE USED AND THE LIGHTING DESIGNER SHOULD NEVER TRY TO "FOLLOW THE MUSIC." PROMOTER IS RESPONSIBLE FOR TRANSFERRING THIS REQUEST TO THE LIGHTING ENGINEER. PLEASE APPROACH THIS PERFORMANCE AS A "CONCERT LIGHTING" SITUATION.

2. RECORDING/BROADCASTING/PHOTOS:

ALL RADIO, TELEVISION, INTERNET AND ANY OTHER TYPE OF RECORDING AND/OR BROADCAST (INCLUDING ARCHIVAL RECORDINGS FOR VENUE OR PROMOTER) SHALL BE NEGOTIATED DIRECTLY BETWEEN THE COMPANY (RADIO, TELEVISION, INTERNET AND/OR ANY OTHER COMPANY THAT PRODUCES THE RECORDING) AND ARTIST MANAGEMENT UNDER A SEPARATE CONTRACT WITH SEPARATE CONDITIONS AND FEES NO LATER THAN 3 WEEKS PRIOR TO THE PERFORMANCE. ABSOLUTELY NO RECORDING (AUDIO OR VIDEO) OR BROADCASTING OF ANY KIND (INCLUDING RECORDING FOR THE PUBLIC NEWS) IS PERMITTED WITHOUT PRIOR WRITTEN CONFIRMATION FROM MANAGEMENT. ALL PHOTOGRAPHY MUST BE APPROVED BY MANAGEMENT PRIOR TO PERFORMANCE.

3. PERFORMANCE ROYALTIES:

THE PERFORMANCE ROYALTIES MUST BE HANDLED THROUGH THE NATIONAL PERFORMANCE RIGHTS AGENCY (SACEM FOR FRANCE, GEMA FOR GERMANY, SABAM FOR BELGIUM). DAVE DOUGLAS SHOULD BE GIVEN THE PROPER FORM IN ORDER TO LIST ALL PERFORMED PIECES OF THE SPECIFIED CONCERT(S).

4. PAYMENT:

THE BAND SHOULD BE PAID ACCORDING TO THE CONTRACT PAYMENT SCHEDULE UNLESS OTHERWISE ARRANGED WITH MANAGEMENT OR BOOKING AGENT AT LEAST 3 WEEKS BEFORE THE ENGAGEMENT. IF BALANCE PAYMENT IS REQUIRED ACCORDING TO THE CONTRACT PAYMENT SCHEDULE, **ALL FUNDS SHOULD BE PAID DIRECTLY TO DAVE DOUGLAS MUSIC INC. BEFORE THE FINAL PERFORMANCE.**

IN ADDITION TO THE FEE, EACH ARTIST (INCLUDING TOUR MANAGER, OR SOUND ENGINEER IF THERE IS ONE) MUST RECEIVE 2 COMPLIMENTARY TICKETS PER SHOW/SET, UNLESS OTHERWISE SPECIFIED IN THE CONTRACT. IF ENTRANCE VISAS ARE NEEDED TO ENTER THE COUNTRY IN ORDER TO DO THE PERFORMANCE, ALL VISA FEES FOR THE ENTIRE **BRASS ECSTASY TOURING PARTY** (INCLUDING MANAGER AND / OR SOUND ENGINEER) MUST BE PAID IN FULL AND ARRANGED BY THE PROMOTER WITH THE APPROPRIATE CONSULATE/EMBASSY IN NEW YORK, NY, USA.

ALL WORK PERMITS, IF NEEDED, MUST BE ARRANGED IN FULL BY THE PROMOTER, AND SENT TO MANAGEMENT 2 WEEKS IN ADVANCE OF THE BAND'S DEPARTURE FROM THE US.

NOT FOR CONTRACTUAL USE

5. DRESSING ROOMS:

BRASS ECSTASY REQUIRE ONE LARGE **LOCKED** DRESSING ROOM WITH TWO COUCHES AND COMFORTING AMBIENCE. THE DRESSING ROOM SHOULD BE LARGE ENOUGH TO FIT 10 PEOPLE COMFORTABLY. DRESSING ROOMS SHALL BE ABLE TO BE SECURELY LOCKED AND THE KEY SHALL BE GIVEN TO THE ARTISTS OR THEIR ROAD MANAGER FOR THE DURATION OF THE PERFORMANCE.

- TWELVE (12) LARGE BOTTLES (1.5 L) OF MINERAL WATER (**NO GAS**)
- SIX (6) TOWELS
- ALL NATURAL (NO CORN SYRUP PLEASE) FRUIT JUICE (ENOUGH FOR 6 PEOPLE)
- 2 BOTTLES OF QUALITY RED WINE (PINOT NOIR OR BORDEAUX)
- CORKSCREW/BOTTLE OPENER **A MUST**
- SIX (6) BOTTLES OF LOCAL PALE ALE
- CUPS
- FOOD (MOSTLY VEGETARIAN DISHES... HUMMUS AND PITA, DARK CHOCOLATE, OLIVES, ETC.),
- FRESH FRUIT (APPLES, ORANGES, BANANAS)
- MIRRORS

THE DRESSING ROOM SHOULD ALSO HAVE ONE PRIVATE BATHROOM WITH A SHOWER IN OR NEAR THE MAIN DRESSING ROOM. THE ROOM SHOULD BE STOCKED WITH TOILET PAPER, HAND SOAP, PAPER TOWELS AS WELL AS A FULL LENGTH MIRROR.

6. MERCHANDISE:

DAVE DOUGLAS AND HIS BAND SHALL BE PERMITTED TO SELL MERCHANDISE (CDS, DVDS, SHIRTS, ETC.) AT THE VENUE DURING INTERMISSION, BREAKS, AND/OR AFTER THE PERFORMANCE WITH NO COMMISSION CHARGED BY THE PROMOTER. IF PROMOTER OR VENUE CHARGES A COMMISSION, THE COMMISSION MUST NOT EXCEED 10% OF THE NET SALES PRICE. IF THE PROMOTER OR VENUE CHARGES COMMISSION, PROMOTER OR VENUE MUST PROVIDE A SELLER FOR THE TIME DESIGNATED BY DAVE DOUGLAS OR HIS MANAGEMENT. IF STATE OR LOCAL TAX IS MANDATORY FOR MERCHANDISE SALES, MANAGEMENT MUST BE NOTIFIED OF THE TAX AMOUNT 2 WEEKS PRIOR TO THE SHOW. A TABLE WILL BE MADE AVAILABLE BY THE PROMOTER OR VENUE FOR THE SALE OF MERCHANDISE.

7. SOUNDCHECK SCHEDULE:

FOR EVENING PERFORMANCES, PLEASE FOLLOW THE BELOW TIME FRAME AS CLOSE AS POSSIBLE FOR SOUNDCHECK AND DINNER TIMES:

17.00 – 17.30: LOAD IN
17.30 – 18.45: SOUNDCHECK
19.00 – 20.00: DINNER (AT RESTAURANT CLOSE TO VENUE)
20.30 – 22.00: SHOW (1 SET @ 90 MINUTES UNLESS PREVIOUS AGREEMENTS HAVE BEEN MADE)

FOR DAYTIME PERFORMANCES, THE BAND MAY CHOOSE TO EAT BEFORE OR AFTER THE CONCERT. IN THIS CASE, SOUNDCHECK TIMES SHOULD BE ARRANGED IN ADVANCE THROUGH MANAGEMENT. WHEN THE BAND ARRIVES, STAGE MUST BE SET UP AND READY FOR SOUNDCHECK.

NOT FOR CONTRACTUAL USE

8. HOTEL:

AS FOR THE WORKING CONDITIONS, HOTELS SHOULD BE BOOKED WITH **SIX (6) SINGLE ROOMS** (1 KING SIZE BED IN EACH ROOM) WITH BATHTUB, TOILET, TV AND TELEPHONE (DIRECT DIAL) IN EACH ROOM. ALL HOTELS SHOULD BE OF 4 STAR QUALITY (EVEN IF THE HOTEL IS 30 MINUTES AWAY FROM THE VENUE). IF NO 4 STAR HOTELS ARE AVAILABLE, MANAGEMENT MUST BE NOTIFIED AT LEAST 3 WEEKS IN ADVANCE IN ORDER TO FIND AN AGREEABLE SITUATION. PROMOTER IS RESPONSIBLE FOR ALL BREAKFAST FEES AT THE HOTEL. IF BAND ARRIVES EARLY, PROMOTER MUST MAKE SURE THAT RESERVED HOTEL ROOMS ARE AVAILABLE FOR CHECK-IN UPON BAND'S ARRIVAL TO THE HOTEL.

9. TRANSPORTATION:

THE FOLLOWING TRANSPORTATION SHOULD BE PROVIDED BY THE PROMOTER AT THE PROMOTER'S EXPENSE:

FROM AIRPORT OR TRAIN STATION TO HOTEL – FROM HOTEL TO VENUE FOR SOUNDCHECK – FROM VENUE TO HOTEL OR RESTAURANT – FROM RESTAURANT TO VENUE – FROM VENUE TO HOTEL POST CONCERT – FROM HOTEL TO AIRPORT OR TRAIN STATION.

TRANSPORTATION PROVIDED MUST BE HIGH QUALITY, COMFORTABLE (SEDAN OR TOWN CAR) AND HAVE SUFFICIENT SPACE TO ACCOMMODATE THE ENTIRE GROUP, ARTISTS' INSTRUMENTS (INCLUDING POSSIBLE ACOUSTIC BASS WITH FLIGHT CASE) AND PERSONAL BAGGAGE.

10. RESTAURANT RESERVATIONS:

THE BAND REQUIRES DINNER AFTER SOUNDCHECK AND BEFORE THE CONCERT, UNLESS OTHERWISE SPECIFIED. THE PROMOTER IS RESPONSIBLE FOR RESERVING A TABLE AT A SUITABLE QUALITY RESTAURANT OR AT THE VENUE IF DINNER IS SERVED THERE (ABSOLUTELY NO FAST FOODS). THE PROMOTER IS RESPONSIBLE FOR THE COST OF THESE DINNERS. THE MEAL SHOULD HAVE BEEF, PORK, FISH, OR CHICKEN AND VEGETARIAN OPTIONS AND CONSIST OF SOUP/APPETIZER, MAIN COURSE, DESERT, COFFEE AND/OR TEA. IF RESTAURANT DINING IS NOT POSSIBLE, HIGH QUALITY HOT DINNERS SHALL BE EXPECTED IN THE BACKSTAGE AREA.

PLEASE GIVE A COPY OF THIS PART OF THE RIDER TO THE SOUND ENGINEER AND STAGE MANAGER ALONG WITH A COPY OF OUR STAGE PLOT.

IT IS VERY IMPORTANT THAT THE STAGE BE COMPLETELY SET UP (INCLUDING ALL MICROPHONES CONNECTED AND DRUMS COMPLETELY ASSEMBLED) PRIOR TO THE BAND'S ARRIVAL FOR SOUNDCHECK.

11. EQUIPMENT:

MONITORS AND MUSIC STANDS

- FIVE (5) MUSIC STANDS WITH LIGHTS
- FIVE (5) MONITORS WITH 5 SEPARATE MONITOR MIXES

FOR TRUMPET

- ONE (1) BEYER M-88 OR NEUMANN MICROPHONE
- ONE (1) VOCAL MICROPHONE (QUALITY VOCAL MICROPHONE)
- ONE (1) BAR STOOL

FOR TROMBONE AND FRENCH HORN

- TWO (2) ELECTROVOICE RE20 MICROPHONES ON BOOM STANDS

FOR TUBA

- ONE (1) GALLIEN KRUGER HEAD 1000RB (GALLIEN KRUGER 800RB OR AMPEG SVT BASS AMP ARE ALSO ACCEPTABLE).
- ONE (1) SWR OR HARTKE 2X15 SPEAKER CABINET
- ONE (1) BETA-52 MIC FOR BASS AMP

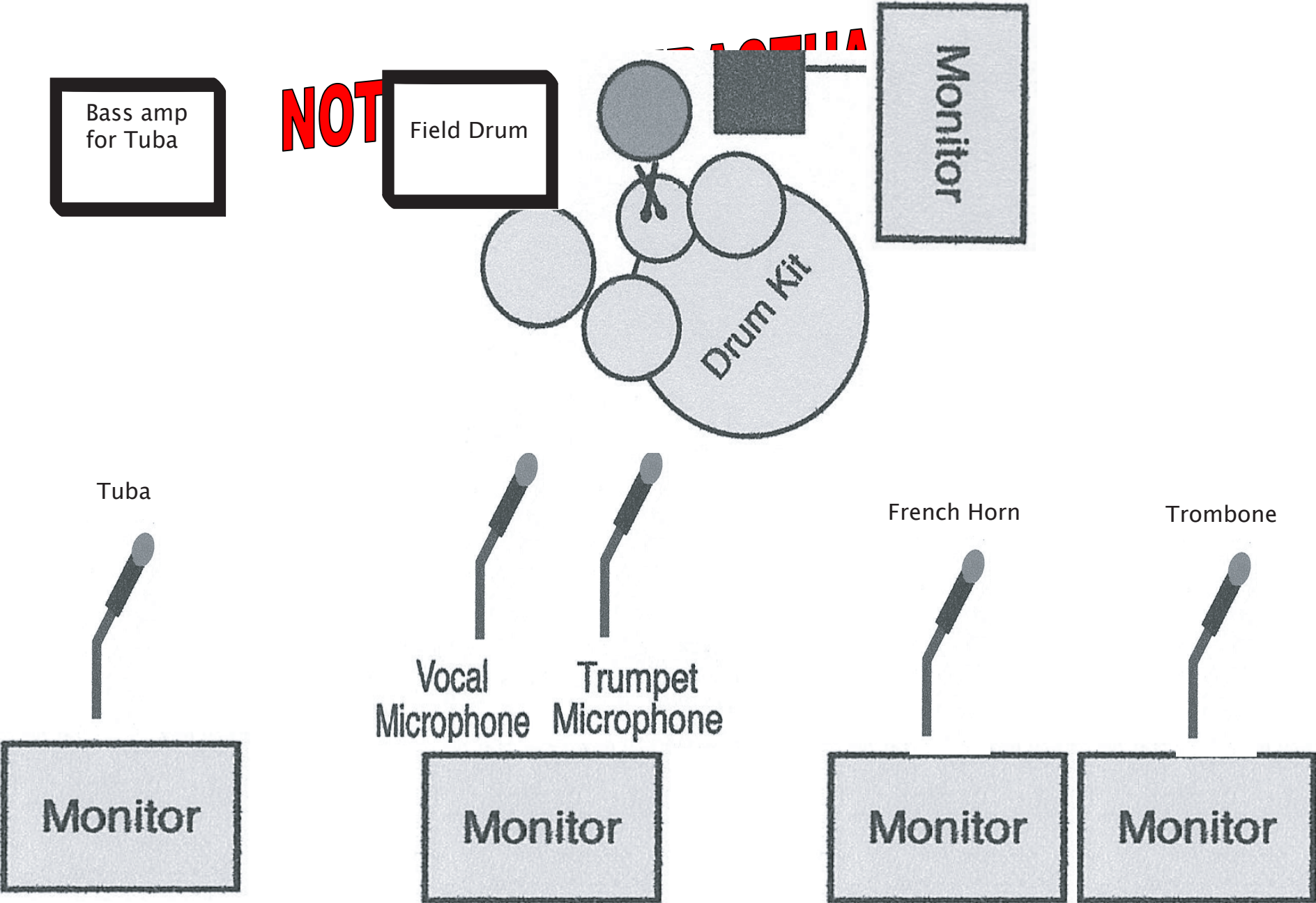
FOR DRUMS

- ONE (1) 8' x 8' RUG OR CARPET PLACED UNDER DRUM KIT
- ONE (1) YAMAHA CUSTOM DRUM (HIGH END PEARL, GRETSCHE OR SONOR ALSO ACCEPTABLE)
 - ONE (1) 14-INCH WOODEN SNARE DRUM (5.5" DEEP)
 - ONE (1) 12-INCH STANDARD MOUNTED TOM (8" DEEP)
 - ONE (1) 13-INCH STANDARD MOUNTED TOM (9" DEEP)
 - ONE (1) 14-INCH FLOOR TOM WITH LEGS (14" DEEP)
 - ONE (1) 18-INCH BASS DRUM (NO LARGER THAN 20 INCH) - 2 HEADS NO HOLE, NOTHING INSIDE)
- HARDWARE FOR DRUMS AS FOLLOWS:
 - ONE (1) SNARE DRUM STAND
 - ONE (1) HI-HAT STAND WITH REGULAR CLUTCH
 - FOUR (4) CYMBAL STANDS (2 STRAIGHT, 2 BOOM)
 - ONE (1) PEARL KICK DRUM PEDAL
 - ONE (1) DRUM STOOL WITH ROUND, PADDED SEAT
 - ALL OTHER NECESSARY HARDWARE

ALL DRUMS MUST HAVE COATED AMBASSADOR HEADS ON TOP AND CLEAR ON THE BOTTOM (NO EXCEPTIONS). ALL DRUMS AND HARDWARE MUST BE IN WORKING ORDER.

IF ANY OF THE ABOVE EQUIPMENT CANNOT BE PROVIDED, THE PROMOTER MUST NOTIFY THE BAND (EITHER DIRECTLY OR THROUGH THE BOOKING AGENT/ MANAGEMENT) AT LEAST THREE WEEKS IN ADVANCE TO DISCUSS ACCEPTABLE REPLACEMENTS.

IT IS UNDERSTOOD AND AGREED BY THE PROMOTER AND ALL PARTIES INVOLVED THAT THE ABOVE RIDER FORMS AN INTEGRAL PART OF THE ATTACHED CONTRACT.



MANAGEMENT
Ben Levin: +1 212.725.9192 ben@tmmchi.com

AUDIENCE

