

**ETIENNE CHARLES  
CULTURE SHOCK MUSIC INC.  
RIDER**

**SECTION ONE  
GENERAL PROVISIONS**

**1. COVERAGE AND EFFECT**

This rider shall be deemed incorporated in and a part of the agreement dated 6/9/2015 between CULTURE SHOCK MUSIC INC on behalf of Etienne Charles (known as THE ARTIST herein) and United Jazz Foundation (known as THE PURCHASER herein). No changes in this agreement shall be effective without written acknowledgment by THE ARTIST. If THE PURCHASER advertises or permits THE ARTIST to perform the engagement to which this agreement relates, THE PURCHASER shall be deemed consented to the terms hereof without alteration as may otherwise be agreed to in writing.

In the event of any breach by THE PURCHASER of any of the provisions set forth herein, THE ARTIST may cancel the performance without any further liability to THE PURCHASER. In addition to any other available remedies hereunder, THE ARTIST may retain any deposit(s) received and THE PURCHASER shall be required to pay the full contracted price agreed to. In the event of any conflict, the terms of this contract shall prevail.

**2. BILLING:**

**ETIENNE CHARLES  
CALYPSO REVIEW**

**3. ANCILLARY RIGHTS**

No portion of THE ARTIST'S performance may be recorded on film or videotape. THE PURCHASER agrees to enforce this to the very fullest of their ability. THE ARTIST expressly reserves all such rights for himself and his licensee(s) and assignees. **This prohibition includes PROMOTER recording for archival purposes.** No audio taping directly from the soundboard will be authorized at any time – with the exception of THE ARTIST'S sound tech.

#### 4. WORK PERMITS AND VISAS

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. PURCHASER must inform and request all subsequent application materials from ARTIST sixty (60) days from contracted engagement date. Conditioned on ARTIST'S prompt attention to PURCHASER'S request for information, if PURCHASER fails to secure visas or permits thirty (30) days prior to the ARTIST'S scheduled departure for the country/city of the engagements, 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.

#### 5. TRANSPORTATION

1. Purchaser agrees to provide, at his sole cost and expense, all ground transportation for Artist and their group of Ten (10) people
  - a. Airport(s)
  - b. Hotel(s)
  - c. Promotional events (such as radio, TV, etc.)
  - d. Rehearsal(s) and Soundcheck(s)
  - e. Performance venue(s)
  
2. Purchaser shall provide One (2) Two Limousine or Town Cars (first-class passenger cars) and One (1) Large Cargo Van for instruments, Ten (10) large pieces of luggage, and other equipment.

Please note that if Purchaser fails to show up on time with proper vehicles and Artist is forced to find other suitable mode of transportation, Purchaser shall pay, at his sole cost and expense, ALL transportation costs incurred by the Artist.

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## 6. HOTEL ACCOMMODATIONS

All hotel accommodations will be in a minimum four-star hotel near the place of the performance. Purchaser shall provide Nine (9) Rooms and (1) one suite for the entire length of the engagement including rehearsal days, if any.

The rooms should be non-smoking, on a non-smoking floor, quiet and away from elevator(s) and ice machine(s). The suite and rooms shall be available for check-in upon arrival and shall be available until the day after the performance, with the Artist complying with hotel's check-out times.

Hotel must include a fax machine, in-room high-speed internet access, restaurant(s) and 24-hour room service.

## 7. HOSPITALITY

THE PURCHASER agrees to provide up to (10) ten hot meals after sound-check or following the concert – whichever time is more appropriate to standard mealtimes. THE PURCHASER agrees to provide QUALITY food that may include chicken, fish and or pasta, salad and vegetables. Please note that we have one vegan so provide several options to choose from.

THE PURCHASER will provide meal at the venue or reserve two tables at a nearby quality restaurant. If PURCHASER deems a "buy-out" necessary, ARTIST will receive in cash at sound check the local currency equivalent of **\$450.00 (USD)** for the group in total.

The following will be made available to THE ARTIST at the designated sound check time and thereafter until the performance concludes: **FRESH COFFEE** and HERB TEA, FRESH MILK, ORANGE JUICE, FRUIT AND CHEESE PLATTER, FRESHLY CUT VEGETABLES & DIP, COLD CUTS, WHOLE GRAIN BREADS AND CRACKERS, CONDIMENTS, TWELVE (12) 2- LITER BOTTLES OF WATER (combination of sparkling and still), SOFT DRINKS, 12 BOTTLES QUALITY BEER AND TWO BOTTLES OF EXCELLENT FRENCH OR ITALIAN RED WINE.

BAND REQUESTS (AND APPRECIATES) THAT ALL FOOD AND BEVERAGE ITEMS SERVED BE NATURAL, FRESH AND AS FREE FROM PROCESSING AS POSSIBLE.

**SECTION TWO**  
**TECHNICAL REQUIREMENTS**

**NO SMOKING IN VENUE OR BACKSTAGE THROUGHOUT SOUNDCHECK & PERFORMANCE!!!**

We require 2 hours of setup time before sound-check and 90 minutes for sound-check.

There should be a minimum of 90 minutes allowed for dinner between sound-check and show-time. Artist prefers to eat before the show.

**1. DRESSING ROOMS**

**THE ARTIST'S DRESSING ROOMS AND BACKSTAGE AREAS SHALL BE DESIGNATED NO SMOKING AREAS FOR ALL VENUE PERSONNEL AND VISITORS.**

THE PURCHASER shall provide two (2) CLEAN, properly lighted, climate controlled, secure dressing rooms. These rooms must have adequate furniture, hot and cold running water and a private CLEAN toilet. THE ARTIST will be provided with a lock and key for dressing rooms. CLEAN HAND TOWELS and SOAP MUST BE PROVIDED.

**2. SECURITY**

THE PURCHASER agrees to provide sufficient security to ensure the safety of THE ARTIST, associated personnel and equipment. See Lock and Key item in Dressing room Clause 1.

**3. COMPLIMENTARY TICKETS**

THE PURCHASER will receive a guest list prior to the show. PURCHASER agrees to provide THE ARTIST with (10) ten pairs of complimentary tickets per show (20 total) in a preferred location. We may ask for an increased number for larger venues.

**4. PERSONNEL**

One (1) English-speaking liaison to be provided during the entire event.

One (1) experienced sound technician present during set-up, sound check and performance. If a monitor mixing desk is provided, we will need a monitor engineer, we travel with FOH engineer.

One (1) experienced lighting director.

Two (2) loaders to be present during load-in and load-out.

**5. STAGING**

THE ARTIST requires a clear stage during the performance. The stage area shall be free from obstructions and musical instruments belonging to other artists. Stage must be fully cleared before the commencement of the performance.

Six (6) Clean hand towels available on stage.

Ten (10) bottles of still mineral water.

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**6. LIGHTING**

THE PURCHASER shall provide one (1) competent lighting director to operate light board for ARTIST'S performance.

Lighting system shall consist of standard two truss Par Can lighting system plus specials for each performer.

THE ARTIST requests smooth transitions, no flash and no total blackouts. Preferred colors: blues, deep blues, lavender, magenta, amber, reds and pinks.

NO HAZER PLEASE!!

Please ensure that lights are not too hot or bright for the artists.

## SECTION THREE

### BACKLINE SPECIFICATIONS

All inquiries should be directed to the road manager or management company  
Please note that any substitutions must be approved by management.  
Listen 2 Entertainment Group [dave@listen2.com](mailto:dave@listen2.com)

1)

#### Drums

##### **Brand: Yamaha**

Yamaha Phoenix or  
Yamaha Maple Custom Absolute or  
Yamaha Birch Custom Absolute or  
Yamaha Maple Custom or  
Yamaha Oak Custom

##### **Sizes: Diameter by Depth**

1 Bass Drum 18" x 14" w/ NO Mic hole in the front AND NO LIFT  
2 Snare Drum 14" x 6.5"  
1 Tom-Tom 10" x 8"  
1 Tom-Tom 12" x 9"  
1 Floor Tom 14" x 14"  
1 Floor Tom 16" x 16"

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## **Cymbals**

Brand: Zildjian

2 K Constantinople Ride Cymbal 22"

1 K Constantinople Ride Cymbal 20"

2 K Constantinople Crash Cymbal 18"

2 K Custom Crash Cymbal 16"

1 PAIR of K Constantinople Hi-Hats 13" OR 14"

## **Hardware: 4 Boom Cymbal Stand**

5 Boom Cymbal Stand

2 Snare Drum Stand

1 Hi-Hat Stand w/ Clutch

1 Drum Throne

1 Single Bass Drum Pedal w/ Plate

1 Drum Key

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Heads: Remo Coated Emperor on ALL drums.

John Davis is a Yamaha artist it is imperative that this brand is provided.

## **Keyboards and Piano**

Grand Piano. Steinway or Yamaha preferred.

1 Fender Rhodes

## **Steel Pan**

## **Guitar**

1 Guitar stand

Amps: Fender deluxe, Fender Twin Reverb, or Polytone

## **Bass**

(1). One (1) 3/4 size Carved Upright Bass (no plywood instruments).

Instrument should be equipped with steel strings, adjustable bridge and pick-up (Gage 'Realist' pick-up preferred).

Aguilar Cabinet Amplifier  
Guitar stand

### **Percussion**

Gibraltar All Access Drum Throne with Accessories

(1) One LP galaxy 11 3/4 inch conga

(2) Two LP galaxy 12 1/2 inch tumbas

(4) Four -Shure SM57 Mics for percussion

(1) One percussion table

(1) One professional series cajon (with snare). Preferable VALTER STANDARD BOX, or Meinl Artisan series or equivalent

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### **Miscellaneous Backline**

3 wireless handheld vocal microphone

2 straight microphone stands

4 front monitors.

## **SECTION FOUR SOUND REQUIREMENTS**

### **A) HOUSE**

1. Minimum 40-input, console. Preference: , Digidesign Venue, Digico SD7/8 , Yamaha CL 5, Pm5D, M7CL.

2. P.A. Speaker system must be STEREO with 1/3 octave EQ at the mix position. Speakers of the highest professional quality, in good working order, correctly phase aligned, capable of generating a continuous average SPL of 105db "A" weighted at the FOH mix position . - Preference: d&b, EAW, Meyer, V-dosc, Nexo etc



**B) MONITORS**

32 input monitor mix desk off-stage left.

*(in smaller venues, monitors can be run from house desk provided there are enough pre-fader sends on the house console, PLEASE ADVANCE.) Please provide Y-cables to split some channels if monitors from FOH.*

Six (6) mixes. 10 wedges (4) four of which are across the front.

Six (6) 1/3 octave EQ's.

Six (6) wedges – including one spare/cue wedge – Preference:

Biamped – 12" speaker and 2" compression driver.

**C) MIC STANDS**

Seven (7) short booms, Six (6) standard booms

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**D) MICROPHONES**

Artist may carry their own microphones as noted on input list and stageplot (see attached). Please be prepared to supply all microphones subject to advance by Artist's road manager.

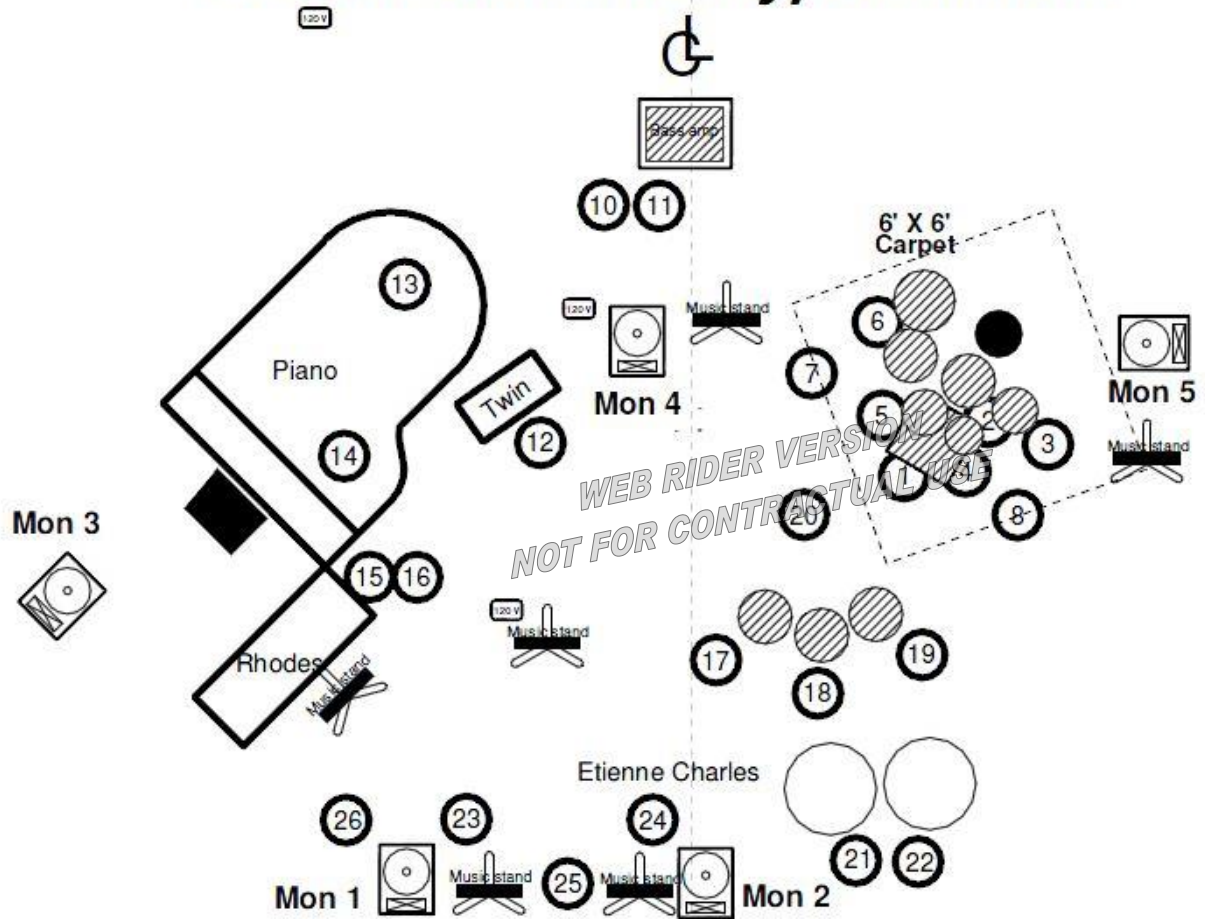
INPUT LIST CURRENT Jan 2015

| CH# | INPUT         | MICROPHONE           | STAND           | INSERTS |
|-----|---------------|----------------------|-----------------|---------|
| 1   | Kick          | Beta52/D112/D6*/RE20 | Short boom      | Gate    |
| 2   | Snare         | SM 57                | Short boom      | Comp    |
| 3   | Hat           | SM 81                | Short boom      |         |
| 4   | Hi Toms       | 904/98               | Clip/stand      | Gate    |
| 5   | Mid Toms      | 904/98               | Clip/stand      | Gate    |
| 6   | Lo Toms       | 904/98/d4/421        | Clip/short boom | Gate    |
| 7   | SR drum OH    | Ksm141*/184/414      | High boom       | Comp    |
| 8   | SL drum OH    | Ksm141*/184/414      | High boom       | Comp    |
| 9   | Ac Bass Gtr   | SM 81                | Short Boom      |         |
| 10  | Electric Bass | DI                   |                 |         |

|    |                    |   |                |          |
|----|--------------------|---|----------------|----------|
| 11 | Guitar Amp         | SM 57   | Short boom     |          |
| 12 | Steel Pan          | C 3000  | -              |          |
| 13 | Steel Pan          | C 3000  | -              |          |
| 14 | Piano              | C 3000 LO                                       |                |          |
| 15 | Piano              | C 3000 HIGH                                     |                |          |
| 16 | Rhodes             | DI  |                |          |
| 17 | Rhodes             | DI  |                |          |
| 18 | Percussion         | Ksm141*/184/414                                 | High boom      |          |
| 19 | Percussion         | Ksm141*/184/414                                 | High boom      |          |
| 20 | Percussion         | 904/b98   | High boom      |          |
| 20 | Percussion         | 904/b98   | High boom      |          |
| 22 | Sax                | Shure RF trans & UR1 belt pack with beta 98 mic |                | Comp     |
| 23 | Trumpet            | Shure RF trans & UR1 belt pack 98 mic           | -              | Comp     |
| 24 | Etienne Speaking   | 58  | High boom      |          |
| 25 | One additional Mic | 58  | High boom      |          |
| 26 | FOH talk to stage  | 58  |                |          |
| 27 | Vocalist One       | 58  | Straight Stand | wireless |
| 28 | Vocalist Two       | 58  | Straight Stand | wireless |
|    |                    |   |                |          |
|    |                    |   |                |          |
|    |                    |   |                |          |
|    |                    |   |                |          |
|    |                    |   |                |          |

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# Etienne Charles Calypso Review



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|                        |                  |
|------------------------|------------------|
| version 2              | Area - 30' X 22' |
| drawn by Ken Jablonski |                  |

**SECTION FOUR**  
**CONTACT INFORMATION**

PRODUCTION COORDINATOR: \_\_\_\_\_

OFFICE PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_ Email \_\_\_\_\_

Pre-sound check equipment set up: 1.5 hours -- \_\_\_\_\_ am/pm TO \_\_\_\_\_ am/pm. Presenter staff sets up sound/lighting system and rented instruments according to attached stage plot; also tests/rings out all mics, lines, house and monitor systems. Etienne Charles Load in load in: during last ½ hour of pre-set time -- \_\_\_\_\_ am/pm TO \_\_\_\_\_ am/pm Etienne Charles sound check: 2 hours -- \_\_\_\_\_ am/pm TO \_\_\_\_\_ am/pm Band sets up the instruments they are bringing into the venue. This period begins when all mics and lines are fully set up and tested. Dinner break: 1.5 hours -- \_\_\_\_\_ am/pm TO \_\_\_\_\_ am/pm Venue Doors Open to Public: \_\_\_\_\_ am/pm -- must be after sound check is completed. Performance Call: half hour pre-show -- \_\_\_\_\_ pm Performance Starts: \_\_\_\_\_ AM/PM Set length: \_\_\_\_\_ minutes [ ] With Intermission -- [ ] No Intermission

Please note: according to the above schedule, Presenter staff needs to have sound system fully set up and prepared for the band's sound check AT LEAST 2 HOURS BEFORE SHOWTIME. If this is not completed, there may be delays to both sound check and performance start time, and the quality of the performance may be impaired.

MARKETING COORDINATOR: \_\_\_\_\_

OFFICE PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_ Email \_\_\_\_\_

MERCHANDISING COORDINATOR: \_\_\_\_\_

OFFICE PHONE: \_\_\_\_\_ CELL PHONE: \_\_\_\_\_ Email \_\_\_\_\_

HOTEL INFORMATION:

ADDRESS \_\_\_\_\_

DISTANCE FROM VENUE \_\_\_\_\_

PHONE \_\_\_\_\_

FAX \_\_\_\_\_

LOCAL GROUND INFORMATION (Presenter will provide local ground to and from venue/hotel):

TRANSPORTATION PROVIDER: \_\_\_\_\_

CELL PHONE NUMBER: \_\_\_\_\_ Email \_\_\_\_\_

**AGREED AND ACCEPTED**

\_\_\_\_\_  
For Purchaser

\_\_\_\_\_  
Date

Phone: \_\_\_\_\_

Email Address: \_\_\_\_\_

\_\_\_\_\_  
CULTURE SHOCK MUSIC INC.

\_\_\_\_\_  
Date

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