

ETIENNE CHARLES
CULTURE SHOCK MUSIC INC.
RIDER

SECTION ONE
GENERAL PROVISIONS

1. **COVERAGE AND EFFECT**

This rider shall be deemed incorporated into the agreement dated 6/9/2015 between Etienne Charles (known as THE ARTIST herein) and United Jazz Forum (known as THE PURCHASER herein). No changes in this agreement shall be effective without written acknowledgment by THE PURCHASER. 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 stated 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 engagement, ARTIST shall not be required to attempt such travel, and PURCHASER shall remain liable to ARTIST for the full cost of travel 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 its sole cost and expense, all ground transportation for Artist and their group of Ten (10) people
 - a. Airport
 - 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.

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 elevators and ice machine(s). The suite and rooms shall be available for check-in upon arrival and check-out 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, satellite TV and 24-hour room service.

7. HOSPITALITY

THE PURCHASER agrees to provide nine 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 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 **\$360.00 (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. THE 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, well lit, climate controlled, secure dressing rooms. These rooms must have adequate furniture, hot and cold running water and 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 and the stage area shall be free from obstructions and musical instruments belonging to other artists. Stage must be ready before the commencement of the performance.

Six (6) Clean hand towels available on stage.

Ten (10) bottles of still mineral water

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

WEB RIDER VERSION
NOT FOR CONTRACTUAL USE

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"

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

Heads: Remo Coated Emperor on ALL drums.

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

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

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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 the equivalent

Miscellaneous Backline

- 3 wireless handheld vocal microphone
- 2 straight microphone stands

- 4 front monitors.

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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 boom

D) MICROPHONES

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

INPUT LIST CURRENT Jan 2011

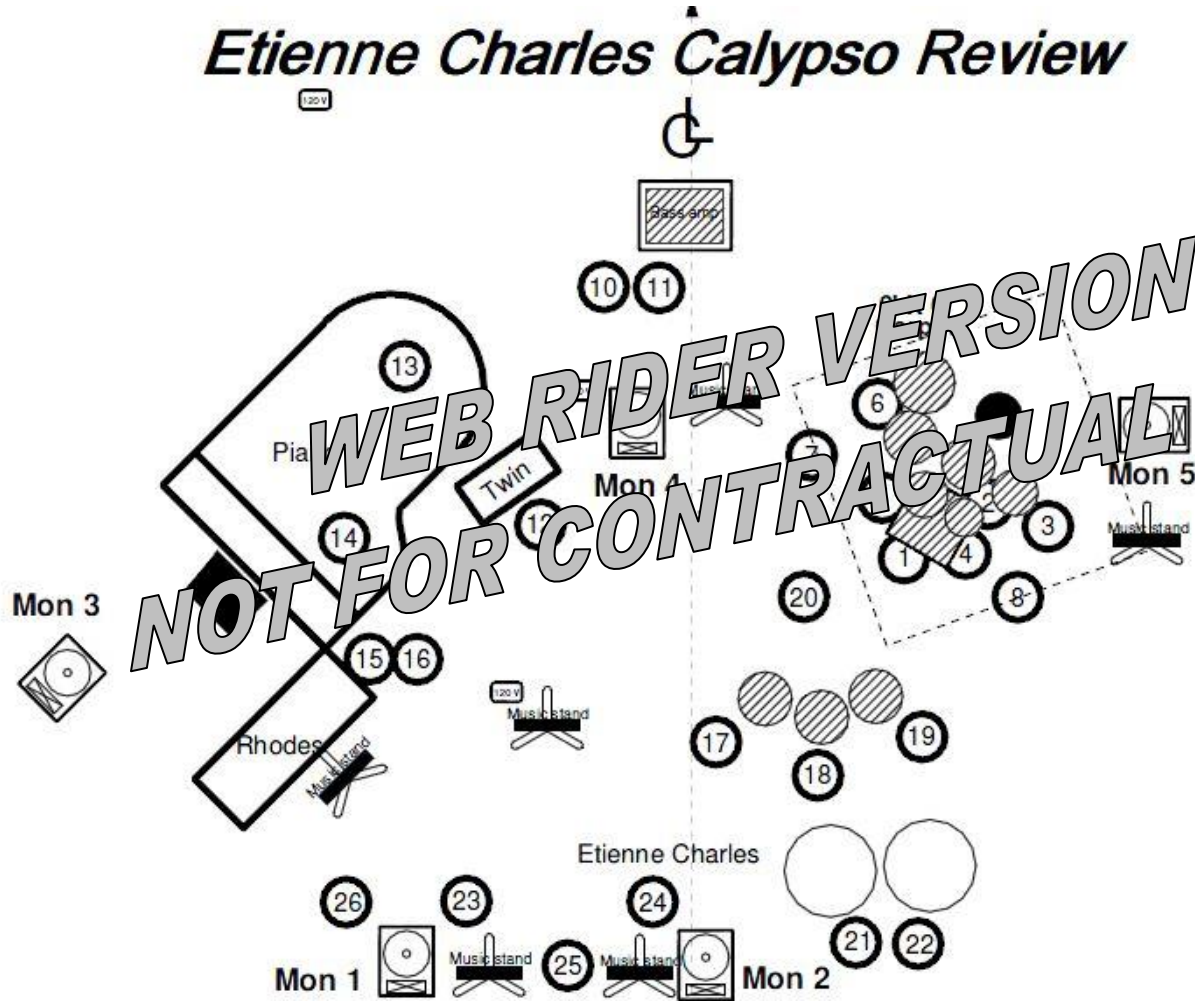
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CH#	INPUT	MICROPHONE	STAND	INSERTS
1	Kick	Beta52/D112/D6*/RE20	Short boom	Gate
2	Snare	SM 57	Short boom	Comp
3	Hat	SM 81	Short boom	
4	Hi Toms	904/98	Clip/stand	Gate
5	Mid Toms	904/98	Clip/stand	Gate
6	Lo Toms	904/98/d4/421	Clip/short boom	Gate
7	SR 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	Percussion	Ksm141*/184/414	High boom	

15	Percussion	Ksm141*/184/414	High boom	
16	Percussion	904/b98		
17	Percussion	904/b98		
18	Sax	Shure PSM 3 belt pack with beta 98 mic		
19	Trumpet	Shure RF trans & UR1 belt pack 98 mic		Comp
20	Etienne Speaking	58	High boom	
21	One additional Mic	58	High boom	
22	FOH talk to stage	58		
23	Vocalist One	58	Straight Stand	wireless
24	Vocalist Two	58	Straight Stand	wireless

WEB RIDER VERSION
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Etienne Charles Calypso Review



**WEB RIDER VERSION
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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 sets up sound/lighting system and rented instruments according to attached stage plot; also tests/rings out all mics, PA, stage and monitor systems. Etienne Charles Load in: during last ½ hour of pre-set time -- _____ am/pm Etienne Charles sound check: 2 hours -- _____ am/pm TO _____ am/pm Band set up to the point they are bringing into the venue. This period begins when all mics and lines are fully set up and tested. _____ 1.5 hours -- _____ am/pm TO _____ am/pm Venue Doors Open to Public: _____ am/pm -- must be after sound check is completed. Performance: _____ pm Pre-show -- _____ pm Performance Starts: _____ AM/PM Set length: _____ minutes [] With [] Without Intermission

Please note: according to the above schedule, the presenter needs to have sound system fully set up and prepared for the band's sound check AT LEAST 2 HOURS BEFORE SOUND CHECK. 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

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For Purchaser

CULTURE SHOCK MUSIC INC.

Date

Date

Phone: _____

Email Address: _____