



CONTRACT RIDER

ADDITIONAL TERMS AND CONDITIONS

Please read this rider carefully. It is part of the attached contract for **Kneebody LLC** (who's company, contractors, agents, employees, licensees and designees are hereafter referred to as "PRODUCER") furnishing the services of **Kneebody** (hereinafter referred to as "ARTIST"). By signing it, you are agreeing to supply ARTIST with production and proper working conditions essential to performance. Any breach of the terms and conditions of this rider is a breach of the contract and may cause ARTIST to refuse to perform without releasing PURCHASER from his obligation to pay PRODUCER. If ARTIST elects to perform notwithstanding a breach of this agreement by PURCHASER, the performance by ARTIST shall not constitute a waiver of any claim PRODUCER may waive for damages or otherwise.

A. ADVERTISING AND PROMOTION

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

Kneebody
(100% Headline Billing)

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

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

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

B. PRODUCTION, INSURANCE AND PAYMENTS

B1. PURCHASER shall not allow audience to enter place of performance until technical set-up has been completed. ARTIST shall complete said setup one hour prior to time of performance or at a mutually agreeable time. ARTIST requires a minimum one (1) hour sound check after completion of load in and set up. When a tour manager and/or sound engineer travels with ARTIST, set up must be arranged one hour before sound check with ARTIST. Festival producers are required to comply with this policy unless otherwise agreed in writing with PRODUCER.

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

PURCHASER shall not permit and will prevent:

(a). The recording, filming, taping, videotaping or any broadcast of the ARTIST'S performance or any portion thereof without the PRODUCER's written approval. PURCHASER will deny entrance to any person(s) carrying tape or video recording equipment. PURCHASER shall announce such policy prior to performance while making the introductions, as well as to announce that no smoking or cameras are permitted during performance, and such announcement shall stipulate that this policy is that of the venue. PRODUCER must approve any other remarks and all introductions made from the stage.

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

- B5. In the condition that ARTIST brings merchandise for sale PURCHASER shall provide qualified sales personnel with a cash bank and receive no greater than 20% commission on the net selling proceeds.
- B6. A representative of the ARTIST shall have the right to be present in the box office prior to and during the performance and intermission periods, and such representative shall be given full access to all box office sales and shall otherwise be permitted to reasonably satisfy himself as to the gross gate receipts, (and expenditures if required) at each performance there under.
- B7. PURCHASER will make available **twenty (20)** complimentary tickets per show to ARTIST for their sole use. At least ten (10) of these seats must be in the highest category, with seats in a central position. ARTIST will contact the box office no later than one hour prior to the concert in the cm of unused tickets. If this is a compensation bonus or percentage based income then PURCHASER agrees to distribute no more than **thirty (30)** additional complimentary tickets to each show.
- B8. PURCHASER shall indemnify and hold ARTIST, its contractors, agents, employees, licensees and designees harmless from and against any loss, damage, or expense, including reasonable attorney's fees incurred, suffered by or threatened against PURCHASER in connection with any claim for personal injury or property damage, brought by or on behalf of any party in connection with the engagement.
- B9. (a) PURCHASER hereby warrants and represents that it has and will maintain in force a comprehensive general liability insurance policy with _____ licensed to do business in the State / Country of _____. Policy No. _____ provides coverage of not less than \$1,000,000 per occurrence / \$2,000,000 aggregate containing all broad form CGL extensions and Non-Owned / Hired Automobile Liability and \$5,000,000 Umbrella Liability insurance.
- (b) PURCHASER further warrants and represents that said insurance policy shall name ARTIST, its contractors, agents, employees, licensees and designees as additional insured parties for the full period of the engagement, including any rehearsal period and post production periods.

- (c) All premiums for such insurance shall be paid on a timely basis by PURCHASER, who also hereby indemnifies and agrees to defend and hold harmless ARTIST and its contractors, agents, employees, licensees and designees from and against any claims, costs, (including attorney's fees and court costs) expenses, damages, liabilities, losses or judgments arising out of, or in connection with, any claim, demand or action made by any third party, if such are sustained as a direct or indirect result of the engagement. PURCHASER shall also hold harmless ARTIST and its contractors, agents, employees, licensees and designees from and against any and all loss, damage and/or destruction occurring to its and/or its contractors, agents, employees, licensees and designees instruments and equipment at the place of the engagement, including but not limited to, damages, loss or destruction caused by Act of God. The insurance liability of the ARTIST shall be limited only to claims from its employees and does not apply to the PURCHASER'S employees.
 - (d) The PURCHASER further warrants and represents that it maintains at all times, during the term of this agreement, Workers Compensation Insurance, including Employers Liability Coverage for its employees and others who are involved in the installation, operation and/or maintenance of the equipment provided by PRODUCER, lighting suppliers and sound suppliers. The said certificates must be presented to the PRODUCER upon request.
- B10. Nothing contained in this agreement shall be construed to constitute a partnership or joint venture, and PRODUCER shall not be liable, in whole or in part for any obligation that may be incurred by PURCHASER in carrying out any of the provisions hereof, or otherwise. Further, PURCHASER warrants and represents that he/she has the legal capacity to enter into this contract.
- B11. This agreement may not be changed, modified or altered except by an instrument in writing by both parties. This agreement shall be construed in accordance with the laws of The Commonwealth of Massachusetts. Any claim or dispute arising out of or relating to this agreement or the breach thereof shall be settled by arbitration in The Commonwealth of Massachusetts.
- B12. Any proposed additional terms and conditions, which may be affixed to this contract by PURCHASER does not become part of this contract until signed by PRODUCER.
- B13. PURCHASER at his/her sole expense shall obtain licenses, permits, or other approval required from any union, public authority, performing rights society or other entity having jurisdiction with respect to the engagement, and shall comply with and fulfill all terms and conditions set forth therein. PURCHASER also agrees to secure any and all immigration clearances if concert is held outside of the United States and bear any costs incurred, including but not limited to application fees, consular fees, duplication, couriers and expediting agents.
- B14. If State, Local or Federal Tax is to be withheld for this engagement, PURCHASER shall furnish PRODUCER with a copy of the tax law dictating this policy. This copy must be returned with the signed contracts for this engagement. PURCHASER must also furnish PRODUCER with an official documentation requiring tax deduction receipt claiming the amount to be withheld on the night of the performance. Any tax paid must be documented by official receipt and forwarded to PRODUCER no later than 30 days from receipt.
- B15. ARTIST'S obligation to perform shall be excused if ARTIST, or any of his group or essential crew, is unable to perform as a result of illness or injury; detention resulting from inability to obtain reasonable modes of transportation; riots or other civil strife; strikes or other forms of labor disputes; epidemics; an act or order of any public authority or court; any act of God; or any other cause beyond ARTIST'S reasonable control. In such event, ARTIST will not be required to perform and shall return to PURCHASER any deposits paid, less costs incurred by ARTIST and neither party shall be under any other obligation to each other. Notwithstanding anything contained herein, inclement weather shall not be deemed a Force Majeure occurrence, except by act of civil authority, and PURCHASER shall remain liable for payment of the full contracted guarantee, even if the performance(s) called for herein are prevented by such weather conditions.

PRODUCER shall have the sole right to determine in good faith whether any such weather conditions shall render the performance(s) impossible, hazardous or unsafe.

- B16. PURCHASER agrees that PRODUCER may cancel the engagement hereunder by giving PURCHASER written notice thereof at least forty-five (45) days prior to the commencement of engagement if ARTIST shall be called upon to render services in connection with motion pictures or television if engagement hereunder conflicts therewith.

C. TRAVEL AND HOSPITALITY REQUIREMENTS

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

D. TECHNICAL AND SOUND REQUIREMENTS

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

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

AGREED AND ACCEPTED

PURCHASER

ARTIST

DATE

DATE

C. TRAVEL, HOTEL, DRESSING ROOMS AND CATERING

- C2. PURCHASER agrees to provide ARTIST'S REPRESENTATIVE with detailed directions to the place of performance. If ARTIST gives advance notice to PURCHASER that the ARTIST is arriving by air, PURCHASER shall, at his sole cost and expense, provide **GROUND TRANSPORTATION** for ARTIST plus luggage and instruments between airport, hotel, concert venue, and return to airport upon departure via Sedan/Town Car. In addition, PURCHASER will provide all overweight, excess baggage, airport transfer, and equipment/instrument cartage costs in connection with the performance.

If PURCHASER is providing air tickets, ARTIST requires six (6) economy class tickets. Train tickets (unless special contractual provision has been made) are not acceptable. If PURCHASER is picking ARTIST up, he must be on time; meet the ARTIST at the point of arrival with an identifying sign; and must be able to carry luggage and have appropriate transportation available.

IF PURCHASER IS PROVIDING TRANSPORTATION AS OUTLINED ABOVE, SCHEDULING MUST BE SUCH THAT IF ARTIST ARRIVES ON DAY OF PERFORMANCE HE MUST HAVE TIME TO CHECK INTO HOTEL AND REST FOR A MINIMUM OF TWO (2) HOURS PRIOR TO SOUND CHECK.

- C3. If PURCHASER is providing **HOTEL ACCOMMODATIONS**, a minimum of six (6) single rooms in a minimum of a 4-star hotel (with a full gym, wireless internet, a restaurant on the premises, and air conditioning, etc) is required. Rooms shall be non smoking The rooms shall be available until the day after the performance with the ARTIST to comply with check-out times and hotel rules. The PURCHASER shall not be responsible for any extra charges during the stay of the ARTIST. Please, try to arrange an early check-in when the transport schedule makes it necessary. One (1) additional non smoking king single room with large bed (no double bed) and bath tub may be needed if there is a road manager on tour. Please list the name, address and phone of the hotel being provided by the PURCHASER or two (2) recommendations of clean, 5-star hotels if PURCHASER is not providing hotel accommodations.
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- C4. PURCHASER shall provide one (1) comfortable and private **DRESSING ROOM**. This room shall be clean, dry, well-lit, heated or air-conditioned, shall contain hangers, closet space, and at least two (2) chairs and shall be within easy access to clean and private lavatories which are supplied with soap, toilet tissue, towels, and full length mirrors. Towels shall be provided for ARTIST'S use in dressing rooms and on stage. Dressing room must be located in an area with access only for ARTIST and his associates.

- C5. PURCHASER shall guarantee adequate SECURITY at all times to insure the safety of the ARTIST'S personal instruments and personal property from the beginning of load-in to completion of load-out. Security will be provided at all times and places of performance to prevent loss or damage to equipment and/or personal belongings through theft, riot, misuse, vandalism, or civic commotion. If any such loss or damage occurs, the PURCHASER shall be liable to ARTIST for the cost of replacement of all missing equipment. The entire stage and backstage must be kept free of all non-critical personnel before, during, and following the performance. No individuals are to be admitted to this area without express authorization of ARTIST or ARTIST'S representative.

- C6. HOSPITALITY: In dressing room, PURCHASER shall provide refreshments in quantities sufficient for six (6) persons. All food must be set up in a separate dining area accessible to musicians only.

Cold beverages consisting of :

Fruit juices	Soft Drinks
Perrier (or equivalent)	Evian (or equivalent)
Ice	

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

Fresh hot tea with lemons and sugar

At load-in/sound check:

Various fresh food and snacks to be made available (50% vegetate)

Whole wheat & French breads

Sandwich meats

Cheeses

Vegetables & fruits

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

Hot meal after sound-check or after performance (ARTIST'S preference) to serve six (6) people. Dinners should be fresh, high quality food consisting of chicken or fish, and vegetarian with a choice of potatoes, rice, beans, cereals, pasta, vegetables, salad, and beverages. Beverages with meal shall be as indicated above plus one good quality red wine bottle.

- C7. 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. When a tour manager/sound engineer travels with Artist, Set up must be arranged one hour before sound check with Artist. FESTIVAL PRODUCERS ARE REQUIRED TO COMPLY WITH THIS POLICY UNLESS OTHERWISE AGREED IN WRITING WITH THE ARTIST'S REPRESENTATIVE.
- C8. PURCHASER shall not permit and will prevent:
1. The recording, filming, taping, videotaping or any broadcast of the ARTIST'S performance or any portion thereof without the ARTISTS written approval. PURCHASER will deny entrance to any person(s) carrying tape or video recording equipment. Without limiting in any way the generality of the foregoing prohibition, it is understood to include members of the audience, press, and PURCHASER'S staff. PURCHASER shall announce such policy prior to performance while making the introductions, as well as to announce no smoking or cameras during performance, and such announcement shall stipulate that this policy is that of the venue. ARTIST must approve any other remarks and all introductions made from the stage.
 2. The manufacture, distribution, and/or sale of any and all souvenir items associated with the ARTIST or performance without the ARTISTS written approval.
- C9. 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
- C10. Per Arstist requirement, there can be no music or sound played before the concert, during the intermission and after the concert (until end of load-out).

D. TECHNICAL AND SOUND REQUIREMENTS

Purchaser shall provide the following band equipment at his sole expense and at no cost to the ARTIST.

D2. Stage size to be no less than 15 ft (4.5m) wide by 15 ft (4.5m) deep and COMPLETELY EMPTY except required backline listed below. Professionally qualified technical staff for all lighting and sound systems under the sole direction of ARTIST from load-in and sound check, through performance, and load-out. On-site PURCHASER'S representative to be available from load-in and sound check and must have the authority to act and make decisions on the PURCHASER'S behalf.

D3. BACKLINE

DRUMS

- (1) drum set with Remo coated Ambassadors on all drums; preferred brands: Gretsch (no catalina series), Sonor, Slingerland, Ludwig, or Yamaha. Maple or Birch shells. Nate Wood is a Gretsch endorser so Gretsch rentals can be made at no charge (along with Gibraltar hardware).
- (1) bass drum - 20 inches Remo Powerstroke 3 clear on Batter side, Remo Coated Ambassador on front side (if only 18 in or 22 in bass drums are available, then 18 in is preferred). No hole in front head.
- (1) Snare drum: 5 1/2"x14" wood or brass (brass preferred) (Gretsch, Ludwig, Yamaha). Remo Coated amassador top head.
- (1) 6 1/2"x14 or thereabouts wood secondary snare, with coated Ambassador top head.
- (1) working bass drum Pedal – DW 5000 or 9000
- (1) floor tom - 16"
- (1) rack tom - 12"
- (3) cymbal stands

BASS

- (1) bass amp at least 300 watts; 2 x 10 inch (2 x 25.4 cm) cabinet preferred; preferred brands: Aguilar, Ampeg. Acceptable substitutes: SWR, Hartke, Trace Eliot.
- (1) 220V to 110V Transformer. (accessible powerstrip. 220V to 110V. transformers only for Europe).

KEYBOARD

- (1) Fender Rhodes Stage 73 Piano OR Suitcase Piano in tune and fully functional.
- (1) Fender Twin Reverb Amplifier
- (1) Heavy-Duty X-style keyboard stand OR built-in legs for piano
- (1) Adjustable-height piano bench
- (1) 220V to 110V Transformer. (accessible powerstrip. 220V to 110V. transformers only for Europe).

D4. LIGHTING SYSTEM

Highest professional quality stage, lighting system with a standard assortment of bright colored gels on independently controlled instruments, to be operated by professionally qualified technicians under the sole direction of ARTIST or Artist representative during sound check and performance.

(If there is a dedicated lighting person) Please change the colors per song, and also to highlight individual performers for solos.

A sound check is mandatory. A house electrician and sound engineer must be available throughout the entire sound check and performance. Sound system must be operable at least three (3) hours prior to doors opening and available for sound check.

ARTIST must have sound check as late as possible prior to opening of venue to audience. If there are other bands on the show, then ARTIST is to have the last sound check.

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

- D5. P.A.
A high quality multiway active sound system which must produce 100 DB SPL average level at the mix position. It will have a flat response from 20Hz to 20KHz.
P.A system (preferably Heil Accoustic, Meyer, EAW, D&B, CLAIR BROTHERS...) In theaters or big halls, the sound system should be complemented with delay stacks to produce same sound pressure level in all audience seats. These delay stacks should be from the same manufacturer as the P.A. and should be rigged from the ceiling to reach the balconies. There should also be front fills to insure correct coverage of the first rows of the hall.

- D6. FOH
Presenter agrees to provide suitable sound system in good working order. Each seat should receive full range and even sound coverage.

- D7. MONITOR SYSTEM
5 monitor speakers are preferred in venues seating more than 75 people. At least 4 stage monitor speakers. 1-horns; 1-Rhodes; 1-bass 1-drums.

AGREED AND ACCEPTED

PURCHASER

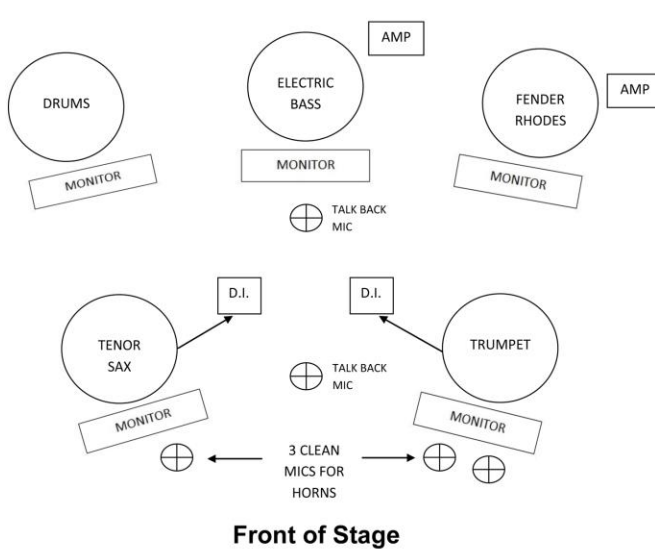
ARTIST

DATE

DATE

kneebody

STAGE PLOT



Kneebody Input List	
1	BD Shure beta 52 or similar, miced from batter side
2	SD 1 SM57 or similar
3	SD 2 SM57 or similar
4	TOM 1 Sennheiser 421 or similar
5	TOM 2 Sennheiser 421 or similar
6	OH L Neumann km 184 or similar
7	OH R Neumann km 184 or similar
8	Bass One (1) DI
9	Sax Beyerdynamic m160, EV re20 or Shure sm58 or similar *No condenser mics.
10	Sax FX DI
11	Trumpet Ev re20 or Shure sm58 or similar *No condenser mics.
12	Trumpet FX Ev re20 or Shure sm58 or similar *No condenser mics.
13	Rhodes Mic amp with sm57 or similar

Notes:

- Mix like a rock band and not like a jazz band.
- Kick drum mic goes on outside of batter side head.
- Both snare drums are to be mic'd up.
- Tom mics would be great but not necessary if inputs don't allow.
- Rhodes should have 100-120 HZ hi pass on it.
- Mix horn levels equally such that the dry and efx horns are the same volume.