

Lizz Wright
CONTRACT RIDER
Current as of 1.18.11

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.

A. ADVERTISING AND PROMOTION

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

Lizz Wright (100%)

A2. Artist is to receive 100% star billing on ALL publicity releases and advertisements, including without limitation: programs, flyers, posters, newspapers, magazines, tickets, radio spots, TV spots, etc. unless otherwise stated on the contract 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.lizzwright.com/lizzwright or www.lizzwright.net for official download and promotional materials. No publication utilizing the name or likeness of Artist may be produced or distributed without the prior written consent of artist.

A4. Purchaser agrees not to commit artist to any personal appearances, interviews or other promotional appearances 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.**

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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 ethnicity shall be permitted or authorized by purchaser in connection with the purchase of tickets, admission, seating, or accommodation at the engagement.

C. HOSPITALITY AND MODERATION: SEE ATTACHMENT A

D. TECHNICAL REQUIREMENTS: SEE ATTACHMENT B

E. PAYMENT AND LEGAL CONTRACTUAL CLAUSE

E1. All payments shall be made as provided herein. If the event purchaser fails to make any payment at the time stipulated herein, the artist, or its representative, shall have the right to terminate this agreement, and in the event of any provision of this agreement, artist shall have the right to terminate this agreement without prejudice to his rights thereunder.

2. 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.

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(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.

- 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 filed with this contract by purchaser, does not become part of this contract unless signed by the artist.
- E7. Purchaser at his/her sole expense shall obtain licenses, permits, or other approval required for any performance by the artist, including performing rights society or other entity having jurisdiction with respect to the engagement, and shall comply with all applicable laws and regulations set forth therein.
- E8. If State, Local or Federal tax monies are to be withheld for this engagement, Purchaser shall furnish artist with a copy of the law dictating this policy. This copy must be returned with the signed contract for this engagement. Purchaser must also furnish artist with an official State or City tax reduction 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 an 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.

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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

L i z z W r i g h t
Travel, Hotel, and Hospitality Requirements
Current as of 1/1/11

G R O U N D T R A N S P O R T A T I O N

PURCHASER agrees to provide ARTIST'S REPRESENTATIVE with detailed directions to the place of performance. PURCHASER shall, at his sole cost and expense, provide GROUND TRANSPORTATION for ARTIST and entourage of Seven(7) people plus luggage and equipment, etc. between airport, hotel, concert venue, hotel and return to airport upon departure. ARTIST will need one (1) twelve seat passenger van for luggage and equipment.

H O T E L A C C O M M O D A T I O N S

If PURCHASER is providing HOTEL ACCOMMODATIONS, Four Star **** or better, a minimum of Seven (7) junior suites are required (or as per advance). The rooms shall be available the day after the performance with the ARTIST to comply with check-in procedures. The PURCHASER shall not be responsible for any charges during the stay of the ARTIST. Please list the name, address and phone number of the hotel being provided by the PURCHASER or two (2) recommendations to clear if PURCHASER is not providing hotel accommodations.

Hotel recommendation #1

Name:
Address:
Phone/Fax:
Rate per room:

Hotel recommendation # 2

Name:
Address:
Phone/Fax:
Rate per room:

HOSPITALITY AND DRESSING ROOMS

DRESSING ROOMS

PURCHASER shall provide comfortable and private DRESSING ROOMS, adequate for use by SEVEN (7) people. These rooms shall be clean, dry, well-lit, heated or air-conditioned, and shall contain the following

- Steamer and/or electronic iron and board in each dressing room
- Coat rack with hangers in each room
- Sufficient amount of sofas or chairs in each room
- Full-length mirror in each room
- Tables
- Candles
- Fresh cut flowers

TOILET FACILITIES

PURCHASER shall provide a private toilet (not available to the public) BACKSTAGE. The wash area must have hot and cold running water, clean towel and soap.

SECURITY

PURCHASER shall guarantee adequate SECURITY at all times to ensure the safety of the ARTIST's personal instruments, personal property and tour vehicles (if applicable) from the beginning of load-in to

completion of load-out. All dressing rooms shall be lockable and key is to be given to the tour manager and will be returned after the performance.

USE OF FACILITIES

ARTIST must have the full facilities available for its exclusive use and direction during the entire period of the engagement. Individuals who are backstage without the authorization of ARTIST may be asked to leave.

HOSPITALITY

In dressing room - ONE HOUR PRIOT TO ARTIST'S PERFORMANCE – PURCHASER shall provide FULL meal for TEN (10) people to include vegetarian and meat/poultry/fish choices, with appropriate cutlery, glass, straws, napkins, salt, pepper condiments and dinnerware:

PLEASE NOTE: Within our traveling party we have one person with a dairy allergy and one person with a wheat allergy. Please kindly accommodate these requirements separately, without compromising the menu for the rest of the group. Please provide a healthy menu using organic produce and meats when possible.

- Two (2) six packs of Coke or Pepsi
- Six (6) assorted Naked Juice drinks to include 2 “green machines”
- Two (2) cases of bottled natural spring water (room temp. and cold)
- One (1) quart organic apple juice
- Two (2) high quality bottles of Red Wine to be served after the show)
- Hot water, to be served in a pitcher
- Chamomile and oolong tea
- Earl grey tea
- Oolong or green tea
- Organic trail mix and nuts
- Six (6) assorted Organic bars
- Wheat flour (for sandwiches)
- Spelt bread (for sandwiches)
- Peanut butter and jelly/jam (for sandwiches)
- Baked or smoke turkey and swiss cheese (for sandwiches)
- Tomatoes, lettuce, mustard and mayo (for sandwiches)
- Large fresh whole fruit platter (organic) to include: Bananas, Red Grapes (with or without seeds), Naval Oranges, Apples (golden, pink or green, not red please), Strawberries, Blueberries, etc.
- Ice for drinks
- Cold drink cups and hot drink cups (not Styrofoam please)
- Hot vegetable puree soup (squash, mushroom, carrot, split pea, etc, no tomato soup please) – to be served after the show
- Cheese and cracker selection (swiss cheese, mild cheddar, ripe brie, etc)
- Fresh mint leaves and ginger root
- Six (6) assorted yogurts (to include pro-biotic and live organic varieties)
- Assorted chocolate bars or cake

10 Black hand towels for stage use and 24 small bottles of water

Additional bus food and drinks may be required subject to travel arrangement

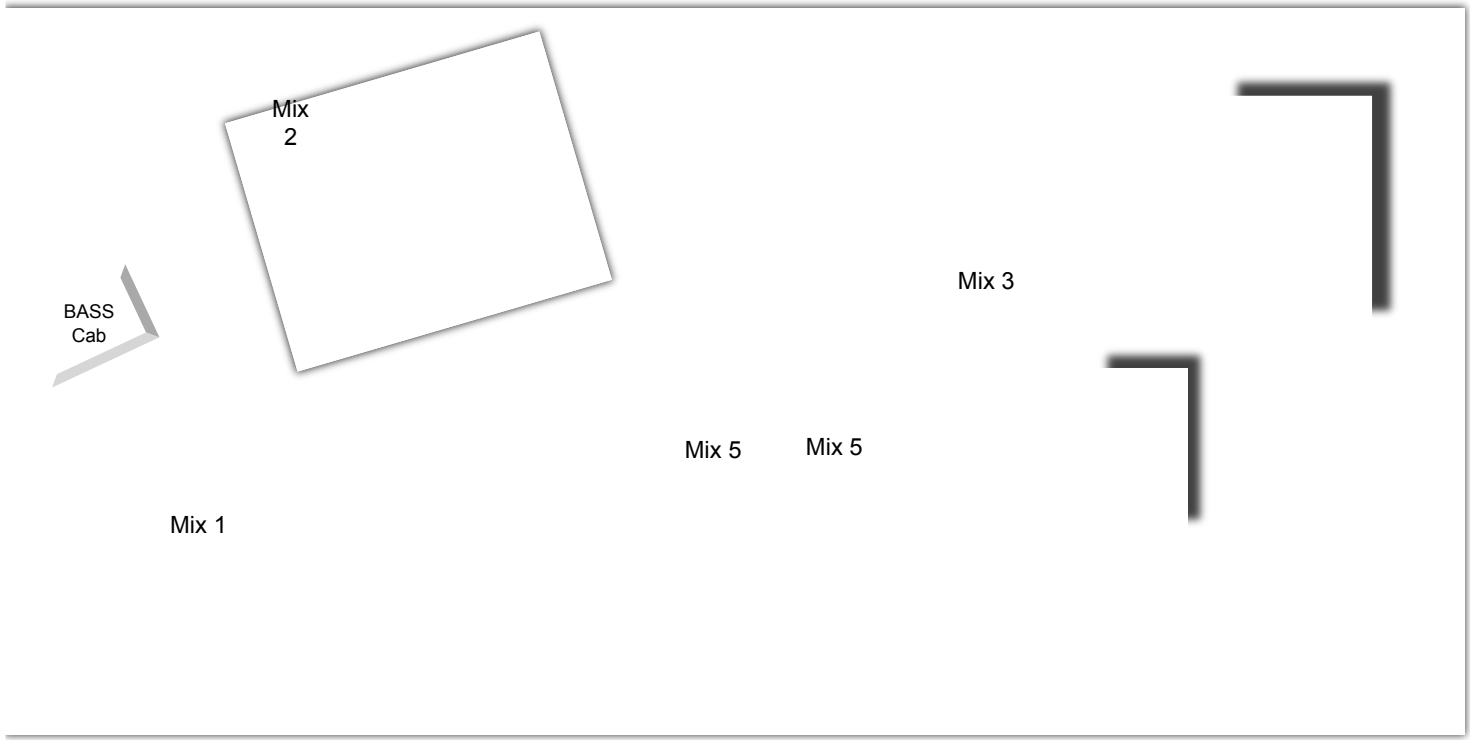
Lizz Wright 2011 Tech Rider

Stage Plot, Input List, Sound and Backline Requirements

Please note that due to changes in band from tour to tour, technical specs, backline requirements and hospitality will be subject to minor changes and updates. You will receive these updates as well as a stage plot and input list from Artist's Tour Manager well in advance of your concert date.

FOH	Input	Device	Alt	Stand	Insert
1	Kick	Beta 52	Audix D6	Sh. Stand	Comp
2	Snare Top	SM 57	Beta 57	Sh. Stand	Comp
3	Snare Bottom	Beyer 201	SM 57	Sh. Stand	Gate
4	Hat	KM 184	SM 81	Sh. Stand	
5	Tom 1	EV 408	SM 56	Sh. Stand	Gate
6	Tom 2	EV 408	SM 56	Sh. Stand	Gate
7	Overhead SR	AKG 414	KSM 32	Tall boom	
8	Overhead SL	AKG 414	KSM 32	Tall boom	
9	Bass DI	DI			Comp
10	Bass Mic	Senn 421	Beta 52	Sh. Stand	
11	Guitar	KSM 32	SM 57	Sh. Stand	
12	Accoustic Guitar	DI			
13	Leslie Top	SM 57		Tall Booms	
14	Leslie Top	SM 57		Tall Booms	
15	Leslie Bottom	SM 57		Tall Booms	
16	Piano HI	Earthworks M40	KM 184	Tall Booms	
17	Piano Low	Earthworks PM40	KM 184	Tall Booms	
18	Nord L	DI			Comp
19	Nord R	DI			Comp
20	Bass Vox	SM 58		Tall Booms	Comp
21	Drum V	SM 58	Beta 58	Tall Booms	Comp
22	Drum K	SM 58	Beta 58	Tall Booms	Comp
23	Drum S	KSM 9	Beta 87 C	Straight	Comp
24	Lizz Spare	KSM 9	Beta 87 C	Straight	Comp

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Lizz Wright 2011 Tech Rider

Stage Plot, Input List, Sound and Backline Requirements

Backline Rider

KEYS

B3 with leslie.
Yamaha C7 Grand Piano or Steinway B
Nord Electro 2 (73)
Key Stool

DRUMS

Rocky Bryant (Endorsed by Sonar please use Sonar equipment If possible)

SONOR Drums (delite)

bass drum---20x16

snare drum---14x6

tom tom-----10x9

tom tom-----12x10

floor tom-----14x14 (with legs)

1-bd pedal----- dw 5000 single (accelerator-single chain)

1-hi hat stand--- (sonor 654) or Yamaha

1-seat (round/cloth)

2-snare dr stands

4-cymbal stands

ZILDJIAN Cymbals

22" K or 20" Bounce or Left Side (ride)

18" K Dark thin (crash)

17" K Dark thin (crash)

15" K Dark thin (crash)

14" K Dark thin (crash)

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EVANS Heads

G1 coated on top (toms)

G1 clear on bottom (toms)

EMAD coated batter (bd)

EMAD blk res (bd)

Power (t. rever (d) (p. n)

10h (p. n)

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BASS

Nick D'Amato (Endorsed by Aguilar please use Aguilar equipment If possible)

In order of preference

AMP DB750
AG500
AG500SC

CAB GS410
GS212

If it is not possible to supply Aguilar, then the preferred option is Ampeg.

One of the following Ampeg tube SVT amp will be fine SVT, SVTCL, SVTIV ,SVTIII.

(2) Bass Guitar Stands

GUITAR

(2) Fender Deluxe Reverbs (twins would be a significantly less preferred substitute)

(2) Guitar Stands

Lizz

(1) Armless padded stool

MISC

8 quality 1/4" instrument cables 10'

6 quality 1/4" instrument cables 3'

Lizz Wright 2011 Tech Rider

Stage Plot, Input List, Sound and Backline Requirements

Sound Rider

PA

The PROMOTER will provide a high quality multi way active sound system, which must produce 100 dB SPL average level at mix position. It will have a flat response from 20Hz to 20KHz.

PA system – preferably D&B Q or J, VDOSC, MEYER Milo, Vertec 4889

In theaters or big halls, the sound system should be complimented with delay stacks to produce the same dB SPL +/- 3db in all audience seats. The delay stacks should be from the same manufacturer as the PA and should be rigged from ceiling to reach the balconies. **There should also be front fills to insure correct coverage of the first rows.**

FOH

The mixing desk should be placed in the center between the left and right PA stacks at 2/3 of the length of the venue. **The mixing position should be on the same level as audience.**

Mixing desk: 40 inputs/8/2 minimum (preferable Midas h3000, XL4, Yamaha A1, or 5000 Digital or Pure)

Drive rack: Active crossovers or drive units pertaining to PA

1 stereo 1/3 octave EQ

All delay stacks will have their own EQ 1/3 octave high pass filter through the desk by matrix

Processing rack:

1 x TC Electronics D-1500

1 x Lexicon PCM 9

1 x TC Electronics D-Two

2 x Tube Channel Strips Avalon 737 - Manly Pro (B)

8 x compressor-limiters: DPA 6 B S D R 40

1 x intercom between PA and monitors

1 x intercom between PA and stage
1 x intercom between PA and stage

Monitors

The monitor desk will have perfect visibility of the stage

1 x mixing desk; 32 inputs / 8 outputs minimum

Amplification for 7 discrete mixes including monitor desk wedge

6 x EQ's 1/3 octave inserted on each mix output

7 x identical floor monitors (Clair Bros 12 AM, D&B M4 L' Acoustic Hi Q) Including monitor desk wedge

1 x intercom between PA and monitor

INFORMATION LIST LIZZ WRIGHT

The following information list is to be completed ASAP and sent with the contracts

- 1) DATE OF PERFORMANCE _____ CITY _____
- a. Name of venue _____
- b. Address _____
- c. Production Phone # _____
- d. Production Fax # _____

2) Name and Contact info. for PRODUCTION MGR _____

3) Name and Contact info. for TECHNICAL DIR _____

4) Name and Contact info. for SOUND ENGINEER _____

5) Name and Contact info. for ELECTRICIAN _____

6) Name and Contact info. for ARTIST'S SYNC _____

7) STAGE DIMENSIONS: Depth _____ Width _____
Height: Stage to Ceiling _____
Height: Stage _____

8) Time of Performance _____ Time of Soundcheck (if scheduled) _____

9) Other bands playing before and after ARTIST _____

Their Show and S/C times _____

10) Please provide detailed information regarding loading dock / backstage door for arrival of ARTIST on back of information sheet.

Please send / fax Technical Information and Artist Guide if available. A map of the area is also MOST HELPFUL. THANK YOU IN ADVANCE FOR HELPING TO MAKE THE SHOW A GREAT SUCCESS!

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