

CHRIS THILE (SOLO PERFORMANCE) CONTRACT RIDER 2015~2016

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 waive for damages or otherwise.

A. ADVERTISING AND PROMOTION

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

CHRIS THILE (100%)

A2. ARTIST is to receive 100% star billing on ALL publicity releases and paid advertisement including without limitations 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. **All Publicity photos and bios can be downloaded from <https://www.box.com/christhilepromo> ALL PUBLICITY AND MARKETING MATERIALS ARE TO BE REVIEWED BY MANAGEMENT, BEFORE BEING PRINTED OR LAUNCHED ON WEBSITES, WITHOUT QUESTION.**

In the condition that PURCHASER is distributing **PROGRAM NOTES** at the performance described herein, **only program notes provided directly by the ARTIST'S management shall be used.** The program copy is provided attached to this contract, or may be gained electronically by contacting Robby Saady, robbysaady@redlightmanagement.com . The exact copy of these notes may be translated from English to the local language, but only with written authorization by Stu Smith before the final version is printed. **All program notes copy must be approved by Robby Saady prior to publication of the materials – without exception.** 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. **ABSOLUTELY NO PHOTOS DURING THE SOUNDHECK OR PERFORMANCE WILL BE ALLOWED BY THE PRESS OR PATRONS, WITHOUT PRIOR WRITTEN APPROVAL.**

A6. 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.

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 cm of unused tickets. PURCHASER agrees to distribute no more than ten (10) additional complimentary tickets to each show.

B. TRAVEL, HOTEL, DRESSING ROOMS AND CATERING

- B1. 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 car service or limousine service. 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 one (1) business class tickets and two (2) economy class tickets if there is a road manager and audio engineer. 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.

- B2. If PURCHASER is providing **HOTEL ACCOMMODATIONS**, a minimum of one (1) suite in a minimum of a 5-star hotel (with a full gym, wireless internet, a restaurant on the premises, and air conditioning, etc) is required. Room shall be non-smoking, with separated sitting room and bedroom, no Junior suite. The room 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. Two (2) additional non smoking king single room (no double bed) and bath tub will be needed as there is a road manager and audio engineer 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.

- B3. PURCHASER shall provide one (1) comfortable and private **DRESSING ROOM**, and one room for a production office. These rooms 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.

- B4. 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.
- B5. HOSPITALITY: In dressing room, PURCHASER shall provide refreshments in quantities sufficient for four (4) people. 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
Fresh hot tea with lemons and sugar
Please, have the coffee ready when ARTIST arrives for sound check and concert.

At load-in/sound check in each of two dressing rooms:

Various fresh food and snacks to be made available (50% vegetate)
Whole wheat & French breads
Sandwich meats
Cheeses
Vegetables & fruits
3 Clif Bars – Assorted Flavors
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 three (3) people. Dinners should be fresh, high quality food consisting of chicken or fish, and vegetarian with a choice of potatoes, rice, pasta, vegetables, salad, and beverages. Beverages with meal shall be as indicated above.

(Please make six (6) towels and Perrier and still water available on stage for ARTIST during performance.)

C. MISCELLANEOUS

- C1. 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.
- C2. 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 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.
- B. The manufacture, distribution, and/or sale of any and all souvenir items associated with the ARTIST or performance without the ARTISTS written approval.
- C3. 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
- C4. Any and all pre-concert (from the moment load-in begins) music or sound and intermission and post-concert music or sound (until end of load-out) MUST be approved by ARTIST by time of load-in.
- C5. OPENING ACT : **THERE CAN BE NO OPENING ACT WITHOUT PRIOR APPROVAL BY ARTIST MANAGEMENT.**

D. TECHNICAL REQUIREMENTS : SEE ATTACHMENT A & 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 it 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. If there is an assessment of tax by any taxing authority on ARTIST for any moneys earned during the performance, said tax is to be paid by PURCHASER. It is fully agreed and understood that no deductions whatsoever are to be taken from contract price or from any percentage hereunder earned.
- E3. 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.
- E4. PURCHASER shall indemnify and hold ARTIST, MANAGEMENT, 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. PURCHASER further agrees to provide public liability insurance with respect to his engagement.
- E5. 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

- E6. 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.
- E7- 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. By sole act of signing, PURCHASER readily accepts all provisions of this contract, regardless of any additions or deletions PURCHASER may try to make.
- E8. 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.
- E9. 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.
- E10. 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.

Notwithstanding anything contained herein, inclement weather shall not be deemed a Force Majeure occurrence, except by act of civil authority, and the Purchaser shall remain liable for payment of the full contract price 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.

- E11. PURCHASER agrees that ARTIST 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.
- E12. In the event that the PURCHASER shall breach this agreement, ARTIST shall have the right without limiting any of its other remedies hereunder to refrain from rendering a performance or to stop rendering a performance if such breach occurs during the rendition of a performance. Notwithstanding the cessation of such a performance, PURCHASER shall be liable to ARTIST for all of the fees and compensation hereunder in the same manner as though the ARTIST had fully performed. A BREACH OF ANY CLAUSE CONTAINED IN THIS RIDER BY THE PURCHASER SHALL BE DEEMED A MATERIAL BREACH. If ARTIST elects to perform or continue to perform notwithstanding a breach of agreement by PURCHASER, the performance by ARTIST shall not constitute a waiver of any claim the PURCHASER may have for damages otherwise.
- E13. Notwithstanding anything contained herein, inclement weather shall not be deemed to be a force majeure occurrence, and PURCHASER shall remain liable for payment of the full contract price even if performance(s) called forth herein are prevented by such weather conditions. ARTIST shall have the

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

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

AGREED AND ACCEPTED

PURCHASER

ARTIST

DATE

DATE

*WEB RIDER VERSION
NOT FOR CONTRACTUAL USE*

CHRIS THILE
SOLO TECHNICAL REQUIREMENTS
ATTACHMENT A

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

- A. Stage size to be no less than 25 ft (10m) wide by 20 ft (7m) deep and COMPLETELY EMPTY except any 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.
1. One (1) 50 cm (20") X 50 cm (20") by 60 cm (24") height small table or black wood block on the right of the chair.
 2. One (1) chair
 3. One (1) Stool
- B. 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 during sound check and performance. **Once the lighting is set, it is not to be altered during the performance. NO SPOTS WILL BE PERMITTED**

ATTACHMENT B
SOUND REQUIREMENTS

SOUND SYSTEM

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:

A. 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.

B. FOH

1. Console : must be high end. A minimum of sixteen (16) inputs with sweepable EQ, 6 pre-post auxiliary sends. The mixing desk should be placed in the center between the left and right PA stacks at 2/3 of length of the venue. The mixing position should be on the same level as the audience and never in a booth.
2. Drive rack : Active crossovers, or drive units pertaining to PA. one (1) stereo 1/3 octave EQ. All delay stacks will have their own 1/3 octave EQ, located at the mixer and will be sent from the desk through matrix. All master outputs must have the possibility to be delayed.
3. Processing rack : one (1) T.C Electronics M 6000 -M 5000, Lexicon PCM 91 (or 90) or better, one (1) CD player, one (1) talk back mic to stage.

C. MONITOR SYSTEM

Monitor system will only be needed for exceptional outdoor situations, or rare situations when reinforcement is deemed necessary for the facility. Please, have it ready to mount but refrain from setting it up on stage.

The monitors can be run from FOH. In this case all piano channels must be split in different channels at the board. Two (2) x EQs 1/3 oct inserted on the mix output, two (2) 12" floor monitors (Clair Brothers 12 AM, Heil MTD 112, d&b, EAW, Meyer...) with sufficient amplification

D. MICROPHONES

Minimum of two (2) highest professional quality microphones with stands with long telescopic booms as follows :

1. One (1) Neumann KM184 or similar for mandolin
2. One (1) Shure SM58 (Announce mic in mandolin position, on straight stand)

AGREED AND ACCEPTED

PURCHASER

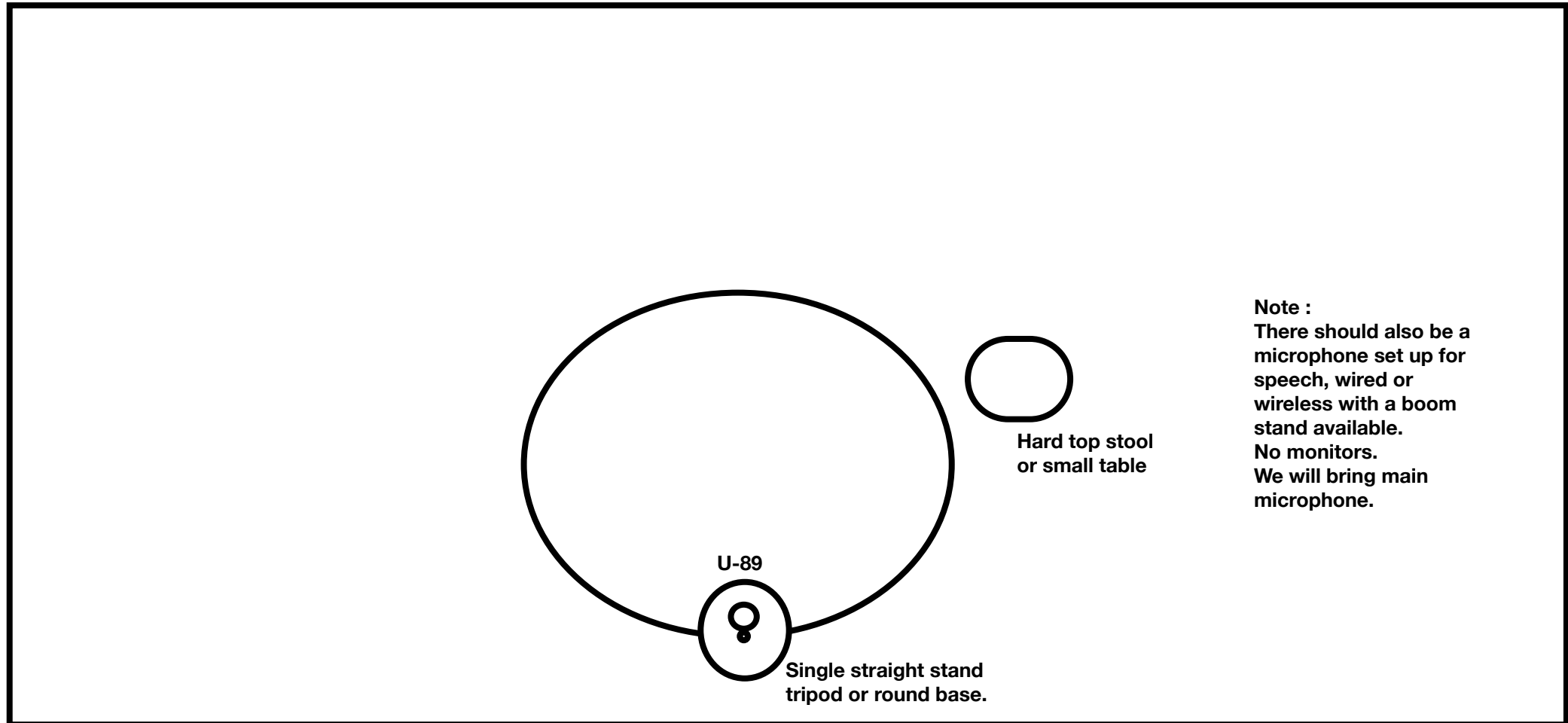
ARTIST

DATE

DATE

WEB RIDER VERSION
NOT FOR CONTRACTUAL USE

**Chris Thile Solo Stage Plot
Fall 2012**



Downstage

Dave Sinko
Engineer
615-397-1550
dsinko@me.com

Chris Thile

Marketing and Promotions: Requirements and Guidelines

Venue Name and Location: _____

Performance Date: _____

Please read these Marketing and Promotion requirements and guidelines carefully. It is part of the attached contract for ARTIST. By signing it, you are agreeing to honor these requests. Any breach of the terms and conditions of these guidelines 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 waive for damages or otherwise.

Announcement plan: First and foremost, please contact Paradigm and Aaron Sawyer at Red Light Management (aaron.sawyer@redlightmanagement.com) to confirm announce date and plan.

Marketing Plan: The initial show marketing plan must be delivered to Aaron at Red Light prior to the show being announced publicly, or to subscribers. This is a necessity.

Assets: All assets approved marketing assets are located here: <https://app.box.com/christhilepromo>. These are the **ONLY** assets approved for use on any and all materials to promote this show, including physical mailers, venue posters, print ads, digital ads, programs, playbills, etc.. Again, ANYTHING used to promote the show, produced by your office or a third party, must use only approved materials.

Approval: Per the above statement, all marketing materials must be sent to Aaron Sawyer (aaron.sawyer@redlightmanagement.com) for approval **PRIOR** to use.

Billing: Acceptable billing for this show is: "Chris Thile," "An Evening with Chris Thile," or "Chris Thile, mandolin." The show CANNOT be promoted, in any form or, using billing different than the three options mentioned above.

Biography: Approved biographical copy can be found here: <https://app.box.com/christhilepromo>. This Box link contains the only approved biographies and marketing blurb allowed for promotion of this show.

Photos: Approved photos can be found here: <https://app.box.com/christhilepromo>. These are the only photos allowed to be used for show promotion.

Name Pronunciation: Chris' last name: 'Thile' is pronounced as : *THEE*-lee. This is the only way to properly pronounce Chris' last name. Please make sure any radio spots, TV spots or other verbal announcements use this pronunciation, and seek management approval prior to use.

Preshow Announcements: Any preshow announcement plans **MUST** be presented to management prior to the show day. This is mandatory.

Approval: Again, please remember that all marketing materials should be sent to Aaron Sawyer(aaron.sawyer@redlightmanagement.com) for approval **PRIOR** to use. See checklist for details.

CHECKLIST

- Announce date and plan selected and approved by management and agency
- On sale date decided upon and approved by management and agency
- Program or playbill approved by management.
- Billing approved by management and agency
- Initial marketing plan approved by management
- All initial marketing materials delivered for approval
- All initial marketing approved, including print, radio, TV and digital advertisements.
- All biography uses approved by management
- Mid-point marketing check-in with management regarding the status of the marketing plan.
- Backend marketing plan approved
- Any and all preshow announcements and meet & greet requests presented to management.

This Agreement shall be effective only when signed by PURCHASER and returned to ARTISTS booking agency upon formal confirmation of performance. Please return in advance of executing the ARTIST AGREEMENT.

AGREED AND ACCEPTED:

PURCHASER Name and Signature

ARTIST

DATE

DATE

INFORMATION LIST

The following information list will be helpful for us to know in advancing. We appreciate it being sent with the contracts

DATE OF PERFORMANCE _____ CITY _____

a. Name of venue _____

b. Address _____

c. Production e-mail / phone _____

PRODUCTION MGR Name / Contact _____

ARTIST SERVICES Name / Contact _____

BOX OFFICE Name/Contact _____

Time of Performance _____ Load-in _____ Sound Check _____

Other bands playing before and after ARTIST _____

Their Show and S/C times _____

Please URL link or attach PDF to Technical Information and Artist Guide if available.

BOX OFFICE PHONE and EMAIL/WEB _____