

Rokia Traoré
NÉ SO CONTRACT RIDER
Additional Terms and Conditions
Current as of 11/3/15

Please read this rider carefully. It is part of the attached contract for PRODUCER. 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 have for damages or otherwise.

A. ADVERTISING AND PROMOTION

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

Rokia Traoré (100% Headline Billing)
Né So (75%)

- A2. ARTIST is to receive 100% star billing on ALL publicity releases and paid advertisements, including without limitation: programs, electronic media, flyers, signs, newspaper ads, marquees, tickets, radio spots, TV spots, etc. unless otherwise authorized in writing by PRODUCER.
- A3. PURCHASER agrees to use only artwork, ad mats, photos and/or promotional materials provided or approved by PRODUCER in all advertisements. 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. Posters, flyers, CD, and Interview requests should be directed to ARTIST publicist.
- A4. PURCHASER agrees not to commit ARTIST to any personal appearances, interviews or other promotion or appearance without prior written consent from PRODUCER.
- 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 PRODUCER; nor shall the ARTIST'S appearance be sponsored by or in any other way tie-in with any political candidate, commercial product or business without prior written consent from PRODUCER.
- A6. PRODUCER 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. 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.
- 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.
- A10. ARTIST reserves the right to approve other artist(s) appearing in conjunction with this engagement and the right to determine the length of their performance(s). PURCHASER agrees that any welcoming speeches, introductions, advisories or ceremonies must be agreed to in writing, in advance.

B. MISCELLANEOUS

- B1. PURCHASER shall not allow audience to enter place of performance until technical set-up has been completed. The performance location and all facilities shall be available to ARTIST for four (4) hours prior to the performance and for 1 hour following the performance.
- 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 PRODUCER'S written approval.
 - B. The manufacture, distribution, and/or sale of any and all souvenir items associated with the ARTIST or performance without the PRODUCER'S written approval.

C. TRAVEL, HOTEL, HOSPITALITY AND TECHNICAL REQUIREMENTS: SEE ATTACHMENT A

- C1. Travel, hotel, hospitality, and technical requirements contained in attachment(s) hereto become a part thereof.

D. PAYMENT AND LEGAL CONTRACTUAL CLAUSES

- D1. All payments shall be made as provided herein. In the event PURCHASER fails to make any payment at 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.
- D2. All deposit payments shall be made payable to International Music Network as stipulated on the contract face. All balance payments are to be wired to PRODUCER at the following account by the performance date:
- D3. **IN THE EVENT ARTIST IS PAID ON A PERCENTAGE OR BONUS BASIS**, 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.
- D4. 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.
(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.
(d) The Purchaser 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 suppliers, backline suppliers and sound suppliers.
- D5. 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.
- D6. 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.
- D7. 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.
- D8. 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.
- D9. If State, Local or Amusement 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 State or City 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.

D10. ARTIST'S obligation to perform hereunder 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 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.

This Agreement shall be effective only when signed by PURCHASER and returned to ARTIST'S booking agency. All ARTIST attachments and addendums 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*

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Live
72 RUE DES JACOBINS
CENTRE D'AFFAIRES MÉTROPOLE
80000 AMIENS
Production manager's contact :
Assou Démé
spectacles@rokiatraore.net

ROKIA TRAORE 'NÉ SO' - 2016 – RIDER 1/4

Please send us as soon as possible the following infos:

- a) Production manager contact
- b) Planned schedule for set-up, sound check and show, as well as the others acts performing on the same stage
- c) General venue information: address, access plan, stage plan, phone number, capacity
- d) Contact of persons in charge for
 - hotels
 - catering, dressing rooms, backstage
 - ground transportation
- e) P.A. equipment list + contact
- f) Lighting equipment list + plot + contact
- g) Back line equipment list + contact

TOURING PARTY

There are 11 persons.

On stage 7 artists: drums, bass guitar, guitar, n'goni, 2 backing vocals, and Rokia (voc & guitar).

Touring crew: 1 sound engineer, 1 tour manager, 1 light technician, management representative.
Rokia Traoré's son (8 years old) and/or her baby will be with her.

HOTEL

You will host a crew of 11 persons.

which will request 1 Suite (Rokia Traoré) and 10 single rooms king size bed in a 4* hotel.

Please send your hotel proposal to the production manager for approval.

All rooms have to be very quiet, far from the elevators, on garden side... Front desk opened 24/24. Buffet breakfast served until 10 :30 am.

LOCAL TRANSPORTATION

We usually travel by plane or by train or tour bus.

We'll need local transportation from our arrival at airport/station to our departure, including different shuttles to and from hotel and venue.

We need a separate comfortable car for Rokia Traore.

We're travelling with the following equipment: 1 flight case for N'goni (110x60x25cm / 30kg), 4 guitars, – please double check final list with production manager :

SECURITY

Your security crew has to secure:

- the backstage, stage and venue areas from arrival to departure of the crew
- backstage & stage areas will be strictly forbidden to anyone not part of artist crew and approved venue technicians
- the tour bus parking from arrival to departure

Please be aware that no one non authorized by tour manager will attend the soundcheck.

Cameras / audio video recordings:

It is strictly forbidden to shoot, film or record any part of the sound check and/or the show

without a written agreement of artist management. No flash will be used by the photographer allowed by artist management.

Cameras and video/audio recorders will be forbidden inside the

venue. All video or photo shooting of the show and/or artist should be authorized in writing by artist management.



Live

ROKIA TRAORE 'NÉ SO' - 2016 – RIDER 2/4

DRESSING ROOMS – PRODUCTION OFFICE

We need 4 dressing rooms and 1 production office.

Each room has to be clean, calm, lockable (keys to be given to the tour manager on his arrival) with soft lighting, sofas, chairs, table, make up mirror and full length mirror, hanging rack, towels, and anything to make them nice and comfortable...

- a) room 1: Rokia Traore: an iron + iron table, water boiler + herbal tea (peppermint...) + cups (avoiding plastic) + honey, cake or/and cookies, fruit (please, do provide organic products).
- b) room 2: Backing Vocal (2 singers) & Bass player
- c) rooms 3 & 4: Band (3 musicians): iron + iron table
- d) production office with high speed internet access
 - 7 perfectly clean white towels for the stage
 - 7 perfectly clean white towels for aftershow / showers (tbd by tour manager)
 - 14 small mineral water bottles for the stage

LAUNDRY

We'll arrive with shirts, trousers...to be washed and ironed before show time.

CATERING

All day available: coffee, tea, herbal tea (with sugar, honey, milk, lemon + cups & spoons), mineral water sparkling and still, fresh fruits juices, soft drinks (Sprite, Coke, Diet Coke), chocolate bars, chips, ...

In the dressing room area before sound check time: (2 vegetarians)

- sandwiches and salads
- yoghourts, fresh fruits, dried fruits, sugared snacks
- 12 small quality bond beer bottles
- 6 litres of fresh 100% organic fruit juice (Orange, Banana, Mango, Pineapple)
- Coca Cola, Diet Coke, Sprite...
- 2 bottles of good quality wine

In Rokia Traoré's dressing room

- organic tea and herbal tea (with sugar, honey, milk, lemon + cups & spoons)
- mineral water sparkling and still, fresh fruits juices, soft drinks (Sprite, Coke, Diet Coke), chocolate bars, chips, ...
- sandwiches and salads
- fresh fruits, dried fruits
- Milk / dark chocolate
- 1 bottle of good wine

Meals : please provide two quality meals (lunch and dinner). Times will be fixed upon common agreement with Tour Manager. Dinner will be taken after or before show (to decide with production manager according show time).

Each meal will include: various starters, 3 options of hot main (fish, meat and vegetables), cheese, desserts, coffee, wine and drinks.

NOTE: MOST OF ARTISTS DO NOT EAT PORK, 2 PERSONS ARE VEGETARIANS Please make sure to provide proper full veggie meals with choice.

Meals should be served by delivery at the venue or in a restaurant nearby the venue.



Live

ROKIA TRAORE 'NÉ SO' - 2016 – RIDER 3/4

TIMING

Once PA & Lights equipment are ready to operate, we need 2h30 to set up and check the gear, and 1h30 for sound check.

LOCAL CREW

We need 1 stage manager, the venue electrician, 2 stagehands, 2 sound technicians, 2 lighting technicians and one runner upon request.

STAGE

The stage area should be 10 metres wide x 8 metres deep with stairs on both sides + monitor and backline wings.

We need one drum riser 3m*2m*0.4m high with black carpet and skirt + good wheel breakers if it is a rolling.

BACK LINE GEAR

Drumkit

Sonor Prolite Stage

20" bass drum / 12" tom / 16" floor tom / 2 * 14" wooden snare

3 cymbal stands / snare stand / hi hat stand / bass drum pedal / drum stool

Zildjian K Custom Series : 20" Ride / 14" Hats / 16" Crash / 18" Crash

New Remo Coated Ambassador on toms and snare & New Remo Coated Powerstroke on kick

Bass amp

- 1 Ampeg SVT Classic & 4x10" cabinet

Guitars amps + accessories

- 1 Fender Vibrolux Reverb Custom

- 1 Fender Hot Rod Deluxe

- 1 Fender 65 Deluxe Reverb

- 1 spare guitar amplifier (tubes + tremolo) : Fender Hot Rod Deluxe

- 8 jack/jack 6 meters ; 6 jack/jack 3 meters ; 6 jack/jack 1.5 meters

- 6 x TU2 Boss tuning pedals

- 5 guitar stands Hercules

- 1 rack 6 guitars

Guitar

1 Fender Jazz Master (spare guitar)



Live

ROKIA TRAORE 'NÉ SO' - 2016 – RIDER 4/4

THE P.A.

The sound systems have to be set up, tested and calibrated before the arrival of our crew. The persons in charge of the sound system (FOH & mons) will be available from our arrival to the end of the show.

System: The System should deliver a wide and consistent dispersion for a full and even sound coverage of the whole audience. The system should deliver 105 dB at the last row with plenty of headroom and a frequency response shall be even from 30 Hz to 18 kHz.

Required systems are Line Array systems: D&B Q or J, ADAMSON Y10 or Y18, C.HEIL V-DOSC
Sub-bass suited for venue capacity: 1kW per 100 persons

P.A. system must be clustered or on side wings with tweeters at 2 meters high minimum.

FOH

1 32 ch desk with 8 pre/post fader aux sends , quality preamps, 3 parametric eq per channel and 8 Vca:

MIDAS XL4, XL3, H3000 / YAMAHA PM3500 / AT1 Paragon
or Digital (if proper soundcheck time): MIDAS XL8 / YAMAHA PM5D rh

Mixing desk will be centred at 2/3 of the house at the audience level

1 EQ 2*31 Aphex on master mix and delays if necessary

Inserts

12 channels of compression (i.e. 4 DBX 160a + 2 DBX 166 XL + 1 BSS DPR 404)

3 gates drawer DS 201

Outboards

1 Lexicon PCM 70 or Lexicon 300 / 200

1 TC M 2000 (or M3000 or M4000)

1 SPX 990

1 TC Electronic D2

1 CD player

1 high quality processor for the lead vocal microphone with preamp, eq & compressor in order of preference

- Chandler Germanium preamp
- Rupert Neve Designs Portico II Channel
- Massenburg GML 2032

1 CD player

1 CD recorder

MICs: see patch list attached.

MONITORS

- 1 desk 32 ch preferably analog with 3 parametric EQ per channel and 8 mono aux outputs (post fader): MIDAS H3000, H4000, XL4, XL3

- Digital desk options: DigiDesign Venue, PM1D, PM5D rh

- Monitor desk has to be stage right with view of whole stage from mix position

- 8 ch EQ Klarktechnik, Apex or TC (No Yamaha No Rane) *inserted* on each output

- 1 SPX990 + 1 PCM70

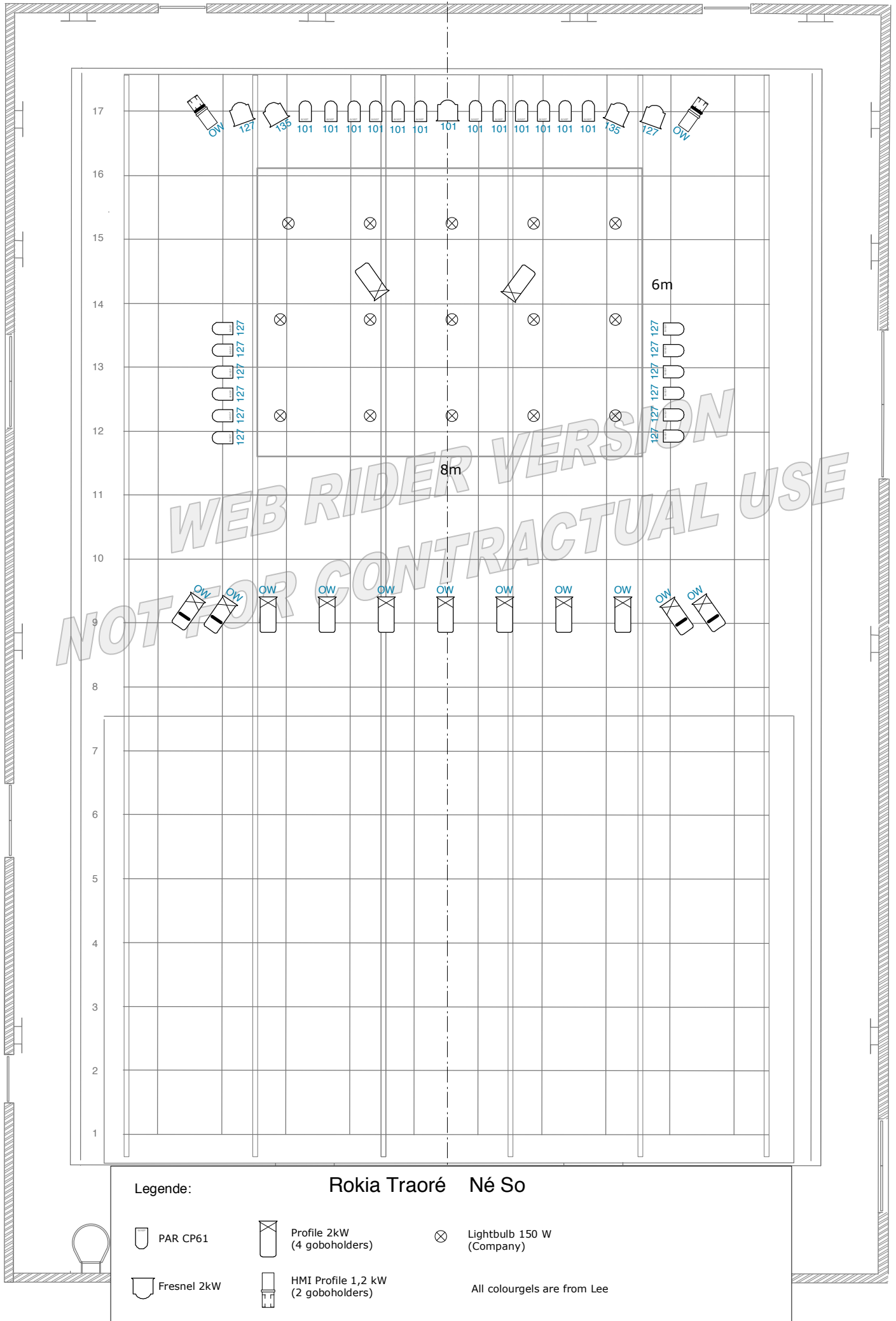
- 12 identical wedges: D&B Max15 or L Acoustics 115HIQ or CLAIR BROTHERS 12AM

- 1 sub bass for the drummer

- 1 talkback and 1 intercom system between FOH & mon. desks

LIGHTS :


The system has to be set up, and tested before the arrival of our crew. Two technicians will be available all day and during the show to assist our lighting designer in focusing, programming and running the show.



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
Rokia Traoré Né So

 PAR CP61

 Profile 2kW
(4 goboholders)

 Lightbulb 150 W
(Company)

 Fresnel 2kW

 HMI Profile 1,2 kW
(2 goboholders)

All colourgels are from Lee