

Technical Rider
Addendum to Contract

**MONTEREY JAZZ FESTIVAL
ON TOUR**

This is a preliminary addendum that may be updated.

LOCAL PRESENTER AGREES TO FURNISH AT ITS OWN EXPENSE:

IN GENERAL: **Monterey Jazz Festival on Tour** (the “Attraction”) is produced by Columbia Artists Management LLC (“CAMI”) in association with Monterey Jazz Festival and Concert Productions LLC. Throughout this rider references are made to each company; please see the Contact Sheet at the end of the rider if you have any questions.

This is a new, fully-produced attraction, and the rider presents the optimal requirements anticipated for this show; it may be updated. Do not hesitate to call with any concerns or questions. A **Tech Pack**©, which is referred to throughout the rider, will be sent closer to the performance date and will address in more detail the specific needs of the show. **It will not override or replace the agreed-upon rider, and it will not have to be signed.**

STAGING REQUIREMENTS: The stage should be cleared of all debris, swept clean, and damp-mopped before the Company arrives. The surface of the stage must be smooth and seamless, with no holes, protrusions, or crevices. It should not be carpeted. A specific stage diagram will be included in the Tech Pack, which will be sent closer to the actual performance date.

1. **MAIN CURTAIN:** The main curtain may be used for this performance.
2. **DRAPERIES:** A full set of legs and borders are needed to completely mask the backstage and over-stage areas.
3. **CYCLORAMA:** A cyclorama, which must be smooth, seamless, and free of wrinkles, is desirable, but not necessary.
4. **SCRIM(S):** A black scrim, hung 4 to 6 feet downstage of the cyc is desirable, but not necessary.
5. **MUSIC STANDS AND LIGHTS:** Up to ten (10) “Manhasset-type” music stands and “Universal-type” music stand lights may be required, along with all necessary A/C stringers.
6. **RISERS AND STAIRS:** A variety of risers and stairs may be needed. The exact layout will be specified in the Tech Pack, which will be sent out closer to the performance date.

Staging Requirements, cont'd.

7. STOOLS AND CHAIRS: Three (3) thirty-inch (30") black stools with padded tops and no backrests may be required. Please have a number of chairs in the wings backstage available for the artists.
8. HEADSET COMMUNICATION: A "Clear Com-type" intercom system is required for all working positions. This usually requires 8 to 12 stations. The exact number and locations will be specified in the Tech Pack, which will be sent closer to the performance date.
9. DEALING WITH AN ORCHESTRA PIT AND/OR A LARGE THRUST: If there is an adjustable orchestra pit, it should be lowered to auditorium level and seated whenever possible. If the pit cannot be seated it should generally be raised to stage level and treated as a thrust stage, with the performers working right down to the lip of the pit, as close to the audience as possible.

A commonly used variation for this situation is to lower the orchestra pit one step below the level of the stage, approximately 8 to 12 inches, and place the downstage monitor speakers on the pit level. This creates a very clean look and allows the performer to step down onto the pit and use it as a sort of "runway" out closer to the audience.

If you set up on the orchestra pit, or if the stage has a large thrust, do not worry about the use of the main curtain. Also, do not worry about the position of the electrics, as the plot can be adjusted accordingly. Feedback from installed speakers is not usually a factor, as it can be "tweaked" out. However, the setup must be far enough upstage to avoid impaired sight lines from the balcony(s).

Please be sure that this very important consideration has been discussed with the relevant Company personnel prior to the performance date to avoid double work and re-focusing the lighting.

PIANO REQUIREMENTS: One concert grand piano in excellent condition (9 foot Steinway Concert D preferred), with padded, adjustable artist bench is required. The piano must be placed on stage and tuned to A-440 on the day of the performance **prior to** the arrival of the Company. Under no circumstances should the piano be tuned while sound and lighting work is in progress. The tuner must stand by for touch-ups at the sound check, typically 2 hours before curtain, and possibly at the intermission.

INSTRUMENT AND BACKLINE RENTAL REQUIREMENTS: We will strive to carry the musical instruments and as much back-line equipment as possible, but there may be a need for some rentals by Presenter including bass and guitar amps, specific mics, and drum kit. The exact needs will be contained in the Tech Pack to be sent closer to the performance date.

SOUND REQUIREMENTS: The performance requires a first class sound system with a monitor system as follows:

1. **FRONT OF HOUSE MIXER:** One (1) 32-channel mixing console is required. Each channel must have three (3) bands of sweepable E.Q., hi-pass filter, phantom power, phase reverse and multiple auxiliary sends. (If the monitors are mixed from the house board, eight (8) auxiliary sends that are switchable pre/post are required from the house mixer. If the monitors are mixed from an on-stage board, only four (4) auxiliary sends are required from the house board.) The front-of-house mixer must be in the audience area, free of walls and balcony overhangs.
2. **FRONT OF HOUSE ELECTRONICS:** Two (2) high-quality digital multi-effects units, one (1) channel of E.Q. located at the house mixing console for each area of speaker coverage (i.e. left/right/center clusters, under balcony fills, audience front fills, etc.), four (4) insertable limiters, and one (1) CD player are required.
3. **FRONT OF HOUSE SPEAKERS:** High-quality overhead center cluster and/or left and right clusters plus on-stage left and right audience front fill speakers are required.
4. **MONITOR SYSTEM:** An on-stage monitor system including one (1) 32-channel mixing console with six (6) discreet mixes, twelve (12) bi-amped wedge monitors, two (2) side fill speakers, ten (10) one-third (1/3) octave graphic equalizers, one (1) high-quality digital reverb, and one (1) 32-channel transformer isolated splitter with pin one lifts is required. The mix position must be off-stage left, in full view of the Artists.
5. **MICROPHONES AND DIRECT BOXES:** Up to twelve (12) high-quality condenser microphones, up to twelve (12) high-quality dynamic instrument microphones, up to four (4) direct boxes, and a variety of mic stands are required. Additional microphone specifications, input list, and stage diagram will be included in the Tech Pack, which will be sent closer to the performance date.
6. **PERSONNEL:** Two (2) audio engineers are required.
7. **SCHEDULE:** All sound equipment must be wired, fired, and tweaked (including wiring and checking all microphones) prior to the Company's arrival, typically six to seven (6-7) hours before curtain. The sound check is usually scheduled for two (2) hours before the start of the show.

LIGHTING REQUIREMENTS: This show requires a specific lighting treatment and will use most lighting positions (typically 150-200 instruments) including; front-of-house, box booms and/or tormentors, side booms and/or ladders, multiple overhead electrics, cyclorama lighting, floor units, and two (2) high quality Super Troupers or equivalent follow spotlights in proper working order. A generic lighting plot may be generated shortly before the tour begins and would be

Lighting Requirements, cont'd.

included in the Tech Pack sent closer to the performance date. **All lighting equipment must be hung, colored, channeled, and at least rough-focused before the Company's arrival, typically six to seven (6-7) hours before the start of the show.** Your crew's efforts in having this accomplished by load-in can prevent the necessity of having to work through dinner break, incurring extra labor costs for Presenter. It can also help prevent any delay of sound check and insure a timely opening of the house. We may be carrying a gobo of the show logo, which is typically projected from the balcony rail.

Two (2) experienced follow spot operators and one (1) light board operator are required for the show. The Company will be travelling with a company manager/stage manager who will call the lights for the performance and/or run the light board; however, the house board operator/master electrician must be in attendance at all times to assist.

CREW REQUIREMENTS: The following personnel are required during the performance:

For Load-in, Set-up & Load-out:

Three (3) electricians
One (1) carpenter
One (1) property master
Two (2) sound technicians
One (1) stage manager
One (1) runner with van
(see Transportation Requirements)

For the Sound Check and Show

Two (2) follow spot operators
One (1) light board operator
One (1) flyman
Two (2) sound technicians
One (1) stage manager
One (1) wardrobe person
One (1) runner with van
(see Transportation Requirements)

Four (4) strong loaders will be needed to help the Company load in and load out the show's equipment. These loaders may be the same stage crew required for the set-up and/or the performance as mentioned above, or not, according to local requirements. Also, the loaders and/or the stagehands may or may not be union, based on local regulations.

WARDROBE REQUIREMENTS: One (1) wardrobe person/dresser is required prior to sound check (typically 2 hours before the show) for pressing and steaming the Company's on-stage wardrobe and for assisting the Artists with any changes during the performance. One (1) room should be available for the wardrobe person equipped with a professional steamer, iron, large ironing board, and a sewing kit for mending. It is desirable, but not necessary, for this room to be equipped with a washing machine and dryer.

SCHEDULE REQUIREMENTS: The Local Presenter agrees that on the day of this performance, no other performing artists, attractions, or organizations can have use of the same stage for any length of time and that this performance will take precedence over any other activities at the concert hall. Any deviation from this schedule requires the written consent of CAMI (see Contact Sheet).

The Company's crew will arrive approximately six to seven (6-7) hours before the scheduled performance time to unload the equipment, set up, sound check and rehearse. All stagehands should be at the concert hall at that time, except for the Wardrobe Person who should be at the venue two (2) hours prior to curtain. As per **LIGHTING REQUIREMENTS**, the lighting instruments must be pre-hung, channeled, focused and colored before the Company arrives. As per **SOUND REQUIREMENTS**, the entire sound system must be wired, fired, and tweaked, including wiring and checking all microphones, prior to the Company's arrival. **In other words, the show needs to be completely built and performance-ready when the Company's staff arrives, leaving the afternoon for fine focus and sound check.**

A more comprehensive schedule will be included in the Tech Pack, which will be sent closer to the performance date. The actual schedule for any given day will be arranged in advance between the Company's road staff and the venue's production personnel.

CATERING REQUIREMENTS: Due to the rigors of a tour such as this, as well as to allow proper time in the hall to fine tune all details, meals for the Company (approximately 15 people) are required and greatly appreciated. **Any specific requests and/or changes will be included in the Tech Pack or discussed in the Company Manager's advance call prior to the performance date.** The meals must be placed in a common area near the dressing rooms according to the production schedule advanced by the Company Manager. Please be sure there is an adequate supply of ice. It is also important to provide an individual ice container for clean ice, which will be used for keeping the individual drinks cold while eating at the table.

Glasses, mugs, plates, bowls, flatware, and napkins are also required. Your efforts to provide real dishes (as opposed to plastic ware) are much appreciated. Please don't forget to provide a large trash bin and a few bussing trays for dirty dishes. It is very helpful if the caterer or someone on staff was available in the catering room during the meals.

Beverages available all day from load-in through load-out (replenished as needed):

- Hot coffee (regular and decaf with milk, cream, sugar and sugarless sweetener)
- Tea assortment with hot water, in electric pot or on hot plate, with honey and lemon
- Assorted diet and regular soft drinks (including Coke, Diet Coke, 7-Up, Ginger Ale)
- Assorted fresh juices (including orange, apple and cranberry juices)
- Bottled spring water, some chilled and some at room temperature
- Plenty of cups, plenty of ice

Lunch: to be served per production schedule and to remain available for 2 hours. Please have adequate amounts for the Company's personnel (up to 6 people), plus local crew, etc. Local specialties are welcome, but at a minimum please provide:

Lunch Requirements, cont.:

Deli tray with assorted meats, cheeses, breads and rolls
Vegetable tray or mixed green salad
All necessary condiments (mayonnaise, mustard, Dijon mustard, salt, pepper, salad dressing, etc.)
Assorted chips
Cake, pie or cookies
Beverages as listed above

Dinner: to be served per production schedule and to remain available throughout intermission.
This meal should include the following and be in adequate amounts for approximately 15 people:

Appetizer	A raw vegetable platter with dip A hot soup A vegetarian lettuce salad with at least two dressing choices on the side
Entrée	One meat (chicken, beef, pork, or fish) One starch (potatoes, rice or pasta) Two hot vegetables or non-creamy vegetarian dishes
Beverages	Beverages as listed above One case of premium beer Four bottles of wine (two red, two white) One bottle premium vodka.
Dessert	A fresh fruit basket with whole fruit (apples, oranges, grapes, bananas, etc.) Cake, pie or cookies
Condiments	Salt, pepper, Tabasco, and any other condiments appropriate to the meal

Any specific requests and/or changes will be included in the Tech Pack or discussed in the Company Manager's advance call prior to the performance date.

DRESSING ROOM REQUIREMENTS: Star dressing rooms numerous enough or large enough to accommodate the six Artists (in no case less than 2 rooms – one for the male performers and one for Ms. Carter) plus one production office with telephone are needed for this attraction. **These dressing rooms should be properly cleaned before the Company's arrival**, smoke-free, temperature-controlled, under lock control by the Company Manager, and inaccessible to the public during performance. They should be equipped with

- ◆ enough cloth hand and bath towels and soap for each performer
- ◆ lighted make-up mirrors with chairs
- ◆ tables or counter space for make-up and catering
- ◆ costume racks (tall enough for evening gowns) with hangers
- ◆ full-length mirrors
- ◆ private lavatory facilities
- ◆ several power outlets for computers, CD players, hair dryers, etc.
- ◆ a comfortable couch or chair
- ◆ Kleenex tissues
- ◆ bottled non-carbonated mineral water with glasses or paper cups

Dressing Room Requirements, cont'd.

Specific requests for each Artists' dressing room and/or changes will be included in the Tech Pack or discussed in the Company Manager's advance call prior to the performance date.

TRANSPORTATION REQUIREMENTS: One (1) van with driver (who may also be needed as a runner) is required on the day of the performance to provide local transportation for the Company's crew during the day. Also, depending on the Company bus driver's sleep schedule for that day, another van for the musicians may be needed. The exact specifications should be discussed in advance with the Company Manager.

If the Company is to be picked up at the airport, three (3) seven-passenger vans are required to transport the Company to and from the airport, as well as to and from the hotel and concert hall. One (1) cargo van or small truck is required to transport the Company's luggage, sound equipment and musical instruments between the airport, hotel and concert hall. The drivers should meet the Company at the landing gate with a hand-held sign marked "MONTEREY JAZZ FESTIVAL" for immediate visibility and identification.

BILLING REQUIREMENTS: The billing for this show should be as follows in any and all publicity releases and paid advertisements including, but not limited to, programs, signs, lobby boards, and marquees.

100%	MONTEREY JAZZ FESTIVAL
	ON TOUR
	featuring
100%	Kenny Barron Trio
100%	Regina Carter
100%	Kurt Elling
100%	Russell Malone

The billing must be consistent in all advertising and program copy in total. Any deviation from this billing or the use of quotes other than those provided by CAMI must be approved in writing. It is understood that with the space limitations of some ads and calendars, etc., some variations may be required -- this must be approved in writing by CAMI. Any violation of the above could be considered a breach of contract by the Artists.

PUBLICITY REQUIREMENTS: The Local Presenter agrees not to use any publicity materials (including, but not limited to, the biography, photographs, flyers, video, ad slicks, etc.) other than those materials provided by CAMI to publicize this performance. In addition, the Artists names may not be used or associated, directly or indirectly with any product or service without the prior written consent of CAMI.

PROGRAM REQUIREMENTS: The program will be announced from the stage; however, a program page with the proper format, billing, and credits will be sent to the Local Presenter closer to the performance date. The Artists have the right to choose all program selections and to alter selections prior to and at the performance.

TICKET REQUIREMENTS: The Company requires twenty-five (25) complimentary seats in **prime locations** for each performance. These tickets must be held in pairs and/or groups of four and must be held until one hour before the performance. The Company Manager will try to notify you in advance of this need so as not to restrict your potential for selling the seats.

INTERVIEW REQUIREMENTS: The Artists will endeavor to fulfill interview and promotional requests; please see the contact sheet for contact information. It is extremely important to submit requests as early as possible (up to two months prior to your performance). Due to rigorous tour scheduling, there will be instances when such requests cannot be granted, and we ask for your understanding in these cases.

INSURANCE: Local Presenter agrees to obtain and maintain for such lengths of time as is necessary to cover any and all claims from third parties arising in connection with this Agreement a comprehensive general liability insurance policy, including non-owned automobile, property damage, personal injury and public liability coverage, in the amount of at least \$2,000,000, and will name CAMI, Monterey Jazz Festival Inc., and the Artists, as well as any other party specified in this agreement, their directors, officers, employees, and agents, as Additional Insureds in the policy obtained by Presenter in compliance with this paragraph and to the extent of the indemnification obligations in this Agreement. Local Presenter will provide CAMI with the Certificate of Insurance, and at CAMI's request, copies of the insurance policy.

BACKSTAGE AND RECEPTION REQUIREMENTS: When the schedule permits, the Artists are usually very happy to greet your special patrons and some audience members in the backstage area for a short period of time immediately following the performance. We understand the importance of the Artists being available after the performance; however, in cases to the contrary, we greatly appreciate your understanding.

With the demands of travel and daily performances, the Artists will be very limited as to time and energy available for receptions; **all reception requests must be cleared through CAMI or Concert Productions (see contact sheet)**. Any approved receptions must be at the theatre immediately after the performance. Please understand that the Artists may be able to attend for only a short period of time. The Artists will be unable to travel to private homes and will be unable to attend sit down dinners.

SECURITY REQUIREMENTS: Presenter shall provide sufficient security personnel to protect the audience, Artists, accompanying personnel, equipment and Artists' property while present at the venue, and shall prevent persons not authorized by Artists from being present around or on the stage or anywhere backstage, and shall be fully responsible for same.

CONCESSIONS: One or two (1-2) skirted tables are required in the lobby for selling the Artists' CDs, etc.

LOBBY: There may be a need for an additional table or two in the lobby for a multi-media display that travels with the attraction.

TAXES: If you are required by state law to withhold any taxes from the fee, please state this on the face of the agreement and notify CAMI in no case later than 90 days prior to your performance date so that we may explore the possibility of having them reduced or waived. In the event notification fails to be made in compliance with the schedule, Presenter will be required to reimburse Artist for state income taxes withheld from fee.

RECORDING/TAPING REQUIREMENTS: Recording, taping and/or broadcasting of this performance (audio and/or visual) is **strictly prohibited**. Local Presenter agrees not to record the event in any form for any reason, unless agreed to in writing by CAMI. The audience must also be made aware of this requirement. If recording is approved, a separate recording agreement must be negotiated. the company has the right to record the show. Should the Company choose to record the performance, at its own expense, it would have the cooperation of the Presenter and would not have to pay any royalty or usage fees.

SUPPORTING ATTRACTION REQUIREMENTS: Local Presenter agrees that no announcer, master of ceremonies, or any other performing artists shall appear in conjunction with this performance without the prior approval of CAMI.

PARKING PERMIT REQUIREMENTS: The Local Presenter agrees to obtain all permits and authorizations necessary for parking space for the Company's forty-five (45') motorcoach. The Company also needs access to the loading dock six to seven (6-7) hours prior to the show for load-in and two (2) hours after the show for load-out.

RIDER ADHERENCE AND DISSEMINATION: No deletions, additions, or substitutions to this document will be accepted unless counter-initialed by CAMI. The Local Presenter hereby guarantees that this addendum will be distributed in its entirety, exactly as is (or as corrected and approved) to the appropriate technical and administrative personnel at the concert hall as contracted hereunder.

AGREED TO AND ACCEPTED:

By: _____

For: _____

Date: _____

MONTEREY JAZZ FESTIVAL ON TOUR

Contact Sheet

Contract and Booking Inquiries

Columbia Artists Management LLC
Tim Fox

212-841-9571
212-841-9774 fax
tfox@cami.com

Publicity Materials Requests

Columbia Artists Management LLC
Alison Ahart Williams

212-841-9735
212-841-9774 fax
aaw@cami.com

Press Interviews

Monterey Jazz Festival
Tim Orr, Marketing Director

510-652-1122
timorr@montereyjazzfestival.org

All Other Inquiries (including addendum, technical, billing, program and reception inquiries):

Concert Productions, LLC
Bob Kay

310-230-4483
310-230-6883 fax
bkay7@earthlink.net

Susan Lamborghini

512-371-3515
512-371-3913 fax
slamborghini@earthlink.net

MONTEREY JAZZ FESTIVAL ON TOUR

Presenter Information Sheet

Presenter _____

Presenter address _____

Venue name _____

Venue Physical address _____

Hall capacity _____ Stage Dimensions _____

Venue phone numbers: Main _____ Fax _____

Emergency _____ Box Office _____ Backstage _____

Recommended Nearby Hotels _____

Contacts (please fill out information if different from above):

Director _____

Phone _____ Fax _____ e-mail _____

Tech Director _____

Phone _____ Fax _____ e-mail _____

Event Coordinator _____

Phone _____ Fax _____ e-mail _____

Marketing/Publicity _____

Phone _____ Fax _____ e-mail _____

Concessions _____

Phone _____ Fax _____ e-mail _____

House Program _____

Phone _____ Fax _____ e-mail _____