

BAD COMPANY TOUR 2016

TOUR RIDER - 2016

Updated – March 27, 2016

Attached please find the current 2016 BAD COMPANY Tour Rider. The details enclosed are essential to a successful performance.

At your earliest convenience, please send a current version of a tech pack for your venue, a seating diagram, a rigging diagram with any restrictions and / or limitations; dressing room layout, a map of the area surrounding the venue showing access routes, and all contact names and information related to the show. Please make sure you read all areas of this rider and in regard to production portion, we have it broken down to arena/sheds*casinos*fly dates.

Please inform us of all stage crew minimum calls, union labor affiliations, dark stages, break times, penalties, hourly rates and an accurate labor estimate including overtime fees no later than two weeks before the show date.

Thank you for your assistance.

BAD COMPANY TOUR

MANAGEMENT

MILLENNIUM PRODUCTIONS MANAGEMENT

ATT: Chris Crawford Tele:
0583 Email: crawford76@aol.com



CONTACTS

CHRIS CRAWFORD

360/383-0583 Fax: 360/383-

BOOKING AGENT

PARADISE ARTISTS

ATT:

Howie Silverman

Assistant: Gil Jacobs

Tele: 805/646-8433

Email: howie@paradiseartists.com

TOUR/PRODUCTION MANAGEMENT/ACCOUNTING

ADVANCED PRODUCTION

ATT: Warren Cracknell Tele: 317/431-6335

Email: warren@roadmgmt.com

TOUR MANAGER CATERING/HOTELS/HOSPITALITY

ATT: Warren Cracknell Tele: 317-431-6335 Email:
warren@roadmgmt.com

CONTACTS CONTINUED

LIGHTING/VIDEO DESIGN/ADVANCE

ATT: Joe Eager Tele: 774-217-8407 Email: joeeager@gmail.com

MEDIA

Bill Young Productions Tele: 281/240-7400

BUSINESS MANAGER:

ATT: Marla Van Maele Tele: 310-455-9300 Email: marla@kramercpa.com

PUBLIC RELATIONS

SKH MUSIC

ATT: Steve Karas Tele: 917/420-0728 Email: skaras@skhmusic.com

ATT: Keith Hagan Tele: 914/ 486-1461 Email: khagan@skhmusic.com

FOH SOUND

ATT: Mike Fechner Tele: 615/319-3577 Email: mikefec@gmail.com

MONITOR ENGINEER

ATT: Tim Dressler Tele: 913/481-6481 Email: tdresslerkc@gmail.com

MERCHANDISE

ATT: Warren Cracknell Tele: 317-431-6335 Email: warren@roadmgmt.com

THIS RIDER HAS BEEN COMPILED TO ENSURE THAT ALL FACETS OF A **BAD COMPANY** PERFORMANCE CAN BE PROVIDED FOR PROPERLY. IF YOU HAVE ANY QUESTIONS REGARDING ANY OF THE CONDITIONS THAT ARE CONTAINED WITHIN THIS DOCUMENT PLEASE CONTACT AGENCY REPRESENTATIVE HOWIE SILVERMAN AT THE NUMBERS AND EMAIL PROVIDED ABOVE. PURCHASER MUST SIGN EACH PAGE AS ACCEPTANCE AND CONFIRMATION OF THESE SPECIFICS AND RETURN SIGNED CONTRACTS AND RIDER TO THE AGENCY REPRESENTATIVE.

Rider to contract dated _____ between **BAD COMPANY/ DBA ORIGINAL BAD COMPANY TOURING LLC (Fed ID #: 11-3481293)** hereinafter referred to as "ARTIST" and _____, hereinafter referred to as "PURCHASER" covering the engagement at _____ on _____ (dat

1. INTRO

The items specified in this rider are necessary in order to provide the best possible show for PURCHASER. PURCHASER shall initial each page of this Rider and understands that failure to provide for any of the items contained within this Contract shall constitute a breach and ARTIST shall not be required to perform.

2. CONTRACT ALTERATION

It is hereby understood and agreed that PURCHASER shall not add to, delete from or make any alterations to this Contract or Rider without the express written consent of ARTIST.

3. INSURANCE

PURCHASER shall indemnify and hold ARTIST, ARTIST's employees, agents and representatives safe and harmless from and against any loss, damage, or expense including reasonable attorney's fees, as a result of any claim for personal injury or property damage or otherwise by or on behalf of any third party person or firm in connection with this engagement, which claim does not directly result from ARTIST's active negligence.

Notwithstanding the above, in venues where alcohol is sold, PURCHASER will be solely responsible for any and all damages to all areas in and around the venue, including rest rooms, seats, the venue parking lot, and all other areas.

PURCHASER represents and warrants that he/she will have in effect at the time of the engagement personal injury and property liability insurance in an amount which will be sufficient to insure against any and all claims which may arise as a result of the engagement or any risk or hazardous condition at the premises of the engagement.

4. PRE-EMPTION

PURCHASER shall advise Agency Representative upon signing contract if he/she is unable to comply with any of the conditions or requirements set forth in this Rider.

PURCHASER understands that all terms contained within this Contract are essential to a binding agreement.

Upon ARTIST's arrival, if any material terms of this rider are not met by PURCHASER, ARTIST shall have the right to refuse to perform and shall be entitled to full compensation under this agreement.

5. FORCE MAJEURE

ARTIST's obligation to perform is subject to the prevention to do so due to sickness, physical disability, accident, means of transportation, act of God, riots, strikes, terrorists, terrorist activity, labor difficulties, epidemics, and any other act or order of any public authority or any cause beyond ARTIST's control.

6. CANCELLATION

- a. ARTIST shall have the right to cancel this engagement without liability upon notice to PURCHASER prior to the date of the engagement hereunder. In the event that ARTIST has secured a commitment for a motion picture, television network guest appearance, a major concert tour, or a legitimate stage production, ARTIST may cancel this engagement without liability upon notice to PURCHASER.
- b. Provided ARTIST is ready and willing to perform, PURCHASER agrees to compensate ARTIST in accordance with the terms herein regardless of Act of God, fire, flood, accident, riots, strikes or any event or events of any kind what-so-ever, whether similar or dissimilar to the foregoing events, which would prevent or interfere with the presentation of performance(s) hereunder.
- c. PURCHASER shall remain liable for the full Contract price if the performance(s) called for herein is/are prevented by weather conditions. ARTIST shall have the sole right to determine in good faith whether any such weather conditions shall render the performance(s) impossible, hazardous or unsafe.

7. BOX OFFICE / PAYMENT

- a. All payments by PURCHASER to ARTIST are required to be made under and pursuant to this Contract. Payment is to be made in the form of cash ONE (1) hour prior to ARTIST's performance. If this is not done, ARTIST may cancel the performance and will still be entitled to all payments including percentages. Any substitution of a cashier's check for cash must be approved by Howie Silverman at Paradise Artist at least TWO (2) weeks prior to ARTIST's performance. All such approvals must be in writing.
- b. Where applicable, PURCHASER agrees to furnish ARTIST upon completion of performance a certified box office statement and the unsold tickets for count and verification of gross box office receipts.
- c. When ARTIST's earnings rely upon net profits, expense vouchers shall accompany the box office statement. Any expenses allowed for in the contract, which are not fully exhausted, shall be adjusted during the settlement (i.e., \$3,000 is budgeted for advertising and only \$2,000 is spent the split figure will be recalculated using the actual expenditure). Any expense not allowed for in the deal as well as any budgeted expenses for which receipts cannot be produced during the settlement cannot be included in the recalculation of the split point.
- d. If there is any increase in the ticket price, capacity or seating, and/or gross potential as stated on the face of the contract, ARTIST will receive one hundred percent (100%) of the difference between that which was written on the contract face and the increase.

ARTIST earnings hereunder shall be net and free of any and all taxes, dues, and the like relating to the engagement hereunder and, PURCHASER accepts full liability for same, unless specified contractually.

8. COMPLIMENTARY/VIP TICKET HOLDS

PURCHASER agrees to provide **ARTIST** with **One Hundred/100** complimentary tickets for each performance upon **Tour Manager's** arrival at venue. Complimentary tickets must be located in center section anywhere in rows 1 through 10/P1. **ARTIST's** Tour Manager will submit a guest list to **PURCHASER** and/or box office prior to the opening of the house on day of show. **ARTIST's** Tour Manager shall return any unused tickets to **PURCHASER** for the purposes of selling to the public.

PURCHASER also agrees to hold an additional **One Hundred/100** tickets for **Artists VIP** packages for each performance. **VIP Package** tickets must be located in center section anywhere in rows 1 through 10/P1. **Artist's VIP Packager: Brice Turner at Ground(ctrl)** will contact promoter and coordinate with their box office directly. **Ground(ctrl)** will advise on any releases of these tickets ten (10) days before the show date.

9. ADVERTISING

- a. Artist approved Radio; TV and Print ads are available for purchase exclusively from Bill Young Productions (www.byp.com). **No other ad mats, radio spots or TV spots will be deemed acceptable to or approved by the Artist.** Please order from your usual **BYP** representative. Otherwise, you may call Allison Lineberry at their office and she will direct you. Print can be ordered on this link.

<http://admats.concerts.com/PrintOrderForm.aspx>

Bill Young Productions can be contacted at 281-240-7400. **BYP** may require a prepayment and credit application for new customers.

If you have any issues with the content provided, please contact Jon Shults at 281-240-7400 (jons@concerts.com<<mailto:jons@concerts.com>>) and he can help you resolve any issues.

ARTIST's name or likeness may not be used or associated directly or indirectly with any product or service, nor may they be used in any program or souvenir book, poster, pamphlet or any other material or merchandise intended for sale without the express written consent of **ARTIST**.

All Publicity/Promotions shall be arranged with Steve Karas at SKH Music, tele: 917/420-0728. Email can be located at the Tour Contacts page of this rider. There shall be no signs, placards, banners, or any advertising material within fifty feet (50') of the stage.

Please note that the correct spelling of **ARTIST's** name is: **BAD COMPANY**; Promoter will make best efforts to insure that all marquees, tickets and any other forms of advertising which don't require **ARTIST's** approved advertising elements (Par. 9a, above) have the correct spelling.

10. PURCHASER / PERMITS

- a. **PURCHASER**, at his sole expense, must secure all necessary permits and licenses for the performance.
- b. **PURCHASER** must make best effort to insure timely and easy access by **ARTIST's** personnel to the venue and insure the cooperation of the building staff and management during the entire course of the show day(s).

11. TRANSPORTATION RUNNERS AND PARKING

ALL TRANSPORTATION MUST BE CLEAN AND NON-SMOKING!!! DRIVERS INCLUDED..NO EXCEPTIONS!!!!

- a. **(1) one 15 passenger vehicle** with the rear seat removed for luggage and **(1) one SUV type vehicle**, must be provided by PURCHASER and be available exclusively for the use of Tour Production, available at the venue from load-in until load-out. Drivers MUST have valid drivers license with good driving record.
- b. Parking at venue must be capable of accommodating (2) TWO forty-five foot (45') tour buses. If this is not possible, PURCHASER will make alternate arrangements including obtaining any necessary parking permits. PURCHASER will notify Tour Manager at least one week in advance of the date of performance of any parking problems.
- c. PURCHASER must provide ONE (1) 6-passenger golf cart for production team only available from the time production arrives to when production leaves venue.
- d. **All buses will require shore power, to be provided by PURCHASER.**

13. HOTELS

If hotel rooms are being provided by PURCHASER, the MINIMUM ARRANGEMENTS are:

- (4) FOUR suites**
- (16) Sixteen Deluxe KING rooms**

Hotel will be 4 star or better. WE PREFER ARTIST's travel agent will make reservations. Please provide ALL relevant hotel information to the Tour Manager during advance. The Tour Manager will provide the rooming list to be used by the hotel.

When PERFORMANCE venue is a part of the hotel/casino property, ALL of the ABOVE hotel rooms MUST be on said hotel/casino property. HOTEL RIDER WILL BE SENT AND ADVANCED BY ANNABELLE BRANDT ONCE WE RECEIVE HOTEL CONTACT.

14. CREDENTIALS

- a. **ALL PASSES** will be provided by ARTIST for all staff and guests, unless otherwise agreed upon by Tour Manager. Tour Manager will have full control over distribution of any and all passes.
- b. Only those with authorized credentials may go backstage or on-stage at any time prior to, during, or after the performance.
- c. The stage and general stage area shall be cleared no less than 30 minutes prior to the beginning of the performance and immediately after the show to allow the crew to clear the stage of ARTIST equipment and exit.

15. SECURITY

a. PURCHASER will provide security personnel before, during and after the performance(s) to insure the safety and privacy of ARTIST and their belongings. Particular emphasis shall be placed on the vehicle(s), the stage, dressing rooms and backstage area.

As follows: 2 Persons available for ARTIST escort in and out of venue.

9:00 am-1 Person on crew bus/truck area/1 Person on Backstage Door

pm-2 Persons on dressing room area

pm-2 Persons on Artist bus

4:00 pm-3 additional persons in artist's dressing room area 30 minutes prior to doors 2 persons at FOH mix position and lighting position.

1 additional security person will be placed at ARTIST BUS upon arrive and stay until departure.

ONE HOUR PRIOR TO DOORS A SECURITY MEETING SHALL TAKE PLACE WITH HEAD OF VENUE SECURITY, PROMOTER, VENUE MANAGER AND ARTIST TOUR MANAGER.

Please have a minimum of (8) Eight persons at downstage area and stage left/stage right wings.

ALL AREAS that access stage or dressing room areas must be secured prior to doors.

IF AREA PARKING AREA FOR BUSES IS NOT CONFINED WITHIN A GATE OR BACK OF VENUE, WE WILL NEED 2 PEOPLE AT ARTIST BUS UNTIL TOUR MANAGER GIVES THE OK TO LEAVE.

b. PURCHASER will be liable for any and all damage and/or theft of ARTIST and Crew's personal items, equipment or vehicle(s).

c. In the event of multiple night performances, PURCHASER shall provide full-time overnight security at venue.

d. It shall be the sole responsibility of the PURCHASER to provide continuous security from the

time the members of ARTIST's crew or sub contractors arrive at the venue until their final departure.

e. All security personnel should be clearly and easily identifiable and all security staff shall be unarmed and act in a professional and courteous manner and shall refrain from any excessive force.

f. When requested, PURCHASER shall provide a barricade, which shall be solidly and safely constructed and which should be of an adequate length to include stage and wings and

ground support towers. This barricade shall be placed between 3' and 6' from downstage edge of stage.

Barricade shall not be placed until directed by ARTIST's Stage Manager. When also requested, PURCHASER shall provide barricades for house sound and light

consoles and spotlight positions. At the conclusion of show, PURCHASER must ensure that these barricades are dismantled and removed immediately.

16. SOUND CHECK

ARTIST requires a sound check for every performance. In the cases of festivals, fly in shows, etc, time and logistics for this will be discussed with the Tour Manager during show advance. Only necessary working personnel shall be allowed in the performance area during sound check. In festivals, outdoor or multiple stage areas, or any areas where personnel cannot be strictly contained, best efforts will be made to limit access to only authorized personnel. No guests or press will be permitted at sound check without prior approval of ARTIST.

17. SUPPORT ACTS

- a. There shall be no announcements, emcee, welcoming speeches (including those by local radio station), intermission ceremonies, etc. except at the direction of Tour Manager. THESE MUST BE APPROVED BY MANAGEMENT OR AGENT.
- b. All support acts must be approved by ARTIST or ARTIST MANAGEMENT. In the event ARTIST has approved a support act, ARTIST reserves the right of approval of said act's set length, and the length of intermission between support act's set and ARTIST's set.

18. MEDIA / REPRODUCTION OF PERFORMANCE

- a. ***NO PROFESSIONAL AUDIO OR VIDEO TAPING OR PHOTOGRAPHY OF ANY KIND WILL BE ALLOWED WITHOUT THE EXPRESS WRITTEN CONSENT OF ARTIST. PURCHASER AGREES THAT HE IS ENTIRELY RESPONSIBLE FOR ENSURING THIS TO BE ENFORCED. PURCHASER WILL MAKE BEST EFFORTS TO ENSURE THAT HOUSE SECURITY WILL PROHIBIT ANY AUDIO OR VIDEO TAPING OR PHOTOGRAPHY BY MEMBERS OF THE AUDIENCE. ARTIST MAY VIDEOTAPE THE PERFORMANCE FOR HIS PERSONAL ARCHIVE AND ANY AUDIO OR VIDEO FEEDS FOR THIS USE MAY BE OBTAINED AT NO COST TO ARTIST.***

No apparatus, transmitting or recording devices - including still cameras, radio, motion pictures, video tape and/or television – shall be used prior to or during the performance without prior consent by the ARTIST's Tour Manager or Manager.

Where still photography has been approved, there will be no flash photography during the performance without prior consent by ARTIST.

PURCHASER shall not commit ARTIST or any of ARTIST's personnel to any interviews or meet and greets without prior written approval by ARTIST.

19. MERCHANDISE

- a. ARTIST shall have the sole and exclusive right, but not the obligation to sell all ARTIST merchandise at the venue, including but not limited to t-shirts, posters, programs and souvenirs. No sale or distribution of any material pertaining to ARTIST other than officially authorized material will be allowed without the prior written consent of ARTIST.
- b. No product utilizing the name, logo or likeness of the ARTIST may be produced or distributed by any third party.
- c. ***PURCHASER agrees to provide a minimum of (2) TWO sellers and FOUR (4) 3 Ft. x 6 Ft.***

tables for permitted area where Artist's merchandise can be sold/distributed. PURCHASER will make best efforts to ensure that such area is best suited to traffic flow and visibility.

BAD COMPANY 2016 PRODUCTION RIDER

BAD COMPANY PRODUCTION TRAVELS WITH THE FOLLOWING UNLESS PRODUCTION MANAGER ADVISES OTHERWISE:

-1 SEMI TRACTORS WITH 53 FT TRAILER -FOH CONSOLE, EFX & CONTROL (MIDAS HERITAGE 3000 CONSOLE) -MONITOR SYSTEM WITH FLOWN SIDE FILLS -ALL BACKLINE - ALL RISERS -"SPECIALS" LIGHTING PACKAGE TO BE INCORPORATED INTO HOUSE LIGHTING SYSTEM -2 GRAND MA LIGHTING CONSOLES -CLEAR COM SYSTEM -2 LSG LOW SMOKE MACHINES (promoter will need to arrange 3 350 lb. Dewer/CO2 tanks for LSG Machines/See Lighting) -CYRO CO2 BLAST PODS (promoter will need to arrange 16 25 lb. Dewer/CO2 tanks for LSG Machines/See Lighting) -1 TRUSS FOLLOW SPOT -BACKDROP (WE CARRY 32 FT AND 40 FT)2- WATER BASED HAZERS

**IF YOUR DATE IS A FLY DATE OR YOU ARE PROVIDING ANY OF THE ABOVE, PLEASE SEE FLY DATES AT
END OF THIS RIDER FOR DETAILS ON GEAR TO BE PROVIDED.**

**WE WILL BE SENDING YOU THE FOLLOWING: -STAGE PLOT -HOUSE LIGHTING PLOT -QUICK ADVANCE
OVERVIEW -ADVANCE SHEET**

**IN THE EVENT BAD COMPANY IS TRAVELING WITH FULL SOUND AND LIGHTING
PACKAGE, AN ADDITIONAL 1 SEMI AND 53 FT TRAILERS WILL BE ADDED TO TRUCKING
NUMBERS. A FULL RIGGING PLOT WILL BE SENT FOR BOTH RIGS AND WE WILL BE
CARRYING MOTORS, ALL RIGGING AND 1 RIGGER.**

20. PRODUCTION NOTES

- a. PURCHASER may not dictate the sound level of the performance without the express written consent of ARTIST. Should PURCHASER do so, ARTIST reserves the right to cancel the performance without prejudice to the fee receivable.
- b. In the event ARTIST has approved any additional acts on the bill, ARTIST reserves the right of approval, where relevant, of said act's equipment placement, lighting effects, sound, and all other production elements.
- c. Any and all lit signs, displays, TV monitors etc. within the house may be turned off at direction of ARTIST Tour Manager.
- d. House Setup: ARTIST production requests access to any and all house drapery. In theater type venues, a black upstage drape across the entire stage shall be required, as well as legs on either side of the stage. Placement and control of these will be at ARTIST discretion. In larger venues where drapery is needed to cover seat kills, PURCHASER shall provide proper coverage of drapery and modes of flying (truss, piping, steel, rope, etc.), to be discussed with the Production Manager during advance. Any necessary drapery needed (pipe and drape) for either side of the stage, or for covering stage left and stage right must be provided as well.
- e. **ABSOLUTELY NO SMOKING IS ALLOWED OR PERMITTED IN VENUE BEFORE, DURING OR AFTER PERFORMANCE UNTIL THE TOURING STAFF HAS LEFT THE VENUE. THIS INCLUDES BACKSTAGE AND LOADING DOCK AREAS.**

21. SOUND, STAGING, LIGHTING

1. HOUSE SOUND SYSTEM

The purchaser must supply the following sound and personnel. Personnel will assist in setup, sound check, and be on call during the entire performance. SUPPLIER IS SUBJECT TO ARTIST APPROVAL. A three-way electronically crossed over sound system with a minimum total power of 20K or 20 watts per person, whichever is greater, based on the capacity of the venue. Speaker array size must be in proportion to venue capacity and capable of producing 110 dB SPL A-weighted without noticeable distortion at FOH mix position. If there is an opening act, separate consoles will be required. Consult Artists Production Manager. ALL support acts must have their own microphone package and cabling. Moving and/or sharing microphone(s) or cable(s) once set in place is strictly prohibited.

Line array choices: L'Acoustics K-1/K-2 Clair Cohesion

When ARTIST is performing a FESTIVAL show and not carrying production the providing company must maintain the minimums outlined above, and provide knowledgeable technicians who must all be available at load in. In the event there are one or more opening bands we will not be able to allow the opening acts to utilize our consoles; therefore the audio company providing the PA must supply separate consoles (for FOH and MONITORS) plus separate EQ, OUTBOARD, MIC PACKAGE, SNAKE and cabling for the opening bands – SEPARATE FROM ARTIST's EQUIPMENT AND MAINTAINING COMPLETE EXCLUSIVITY. 2. CONSOLE LOCATION

MIX POSITION FOH Mix should be on FLOOR, NO RISERS! Lighting position will be on a riser located 100' (feet) from the front of the stage, center house. Riser shall be 12' (feet) wide and 12' (feet) deep 2" (feet) high. In theaters, no risers are necessary but proper care should be taken to accommodate consoles in seating areas (removal of chairs or chair covers). No seats directly behind this position (obstructed viewing) shall be sold without ARTIST's approval

STAGING REQUIREMENTS

- a. Stage size shall be a minimum of SIXTY (60) feet wide by FORTY (40) feet deep by FIVE (5) feet high (60' x 40' x 5'). The stage surface will be uncarpeted, level and free of any obstructions.
- b. STAGE WINGS on both left and right should be 8 feet wide and 24 feet deep.**
- c. The monitor line will be 5 feet from the downstage edge.
- d. Stage will be skirted (black) and free of any signage.
- e. When ARTIST is performing at a festival with multiple acts and multiple stages, regardless of whether ARTIST is closing the show or playing in the middle of the event, ARTIST must be provided the MAXIMUM amount of stage space for our stage elements.
- f. When ARTIST performance is to take place on a freestanding stage, two sets of steps shall be located off stage left and right approximately thirty feet (30') from the downstage edge.
- g. (2) TWO loading ramps must be supplied and firmly attached to stage.
- h. PURCHASER MUST PROVIDE a "FREE STANDING" acoustically transparent crowd Control barrier, running parallel to downstage area and stage extension if used, and shall be 5 feet from downstage edge of stage.

It is imperative that all such barriers are open bar type, well braced to prevent collapse or movement, and meet with the approval of the ARTIST'S Production Manager.
- i. ONE (1) forklift is required, unless specified by ARTIST'S Production Manager with a qualified operator. This forklift should have a set of 6 ft fork extensions.
- j. TWO 8 ft. x 8 ft. PIPE AND DRAPE QUICK CHANGE area with table and lights.

This position will be determined show day by artists production manager

LIGHTING REQUIREMENTS

Purchaser will provide the Lighting Requirements outlined in lighting plot and advanced per ARTIST Lighting Director and must have them rigged and ready upon ARTIST arrival. **FOLLOW SPOT OPERATORS MUST BE QUALIFIED, EXPERIENCED**

OPERATORS. Follow Spot Operators are to be in place on headset and show ready 15 minutes prior to show
Gel Colors listed on plot

LIGHTING **RIG:** LIGHTING/LD POSITION SHOULD BE LOCATED BEHIND FOH

MIX POSITION. The amount of stage lighting may vary from venue to venue; the artist also requires competent follow spot operators for show operation (SEE BELOW). REQUIRED FOLLOW SPOT OPERATORS: LARGER VENUES- ARENAS/SHEDS-6 SMALLER VENUES-CASINOS/THEATRES-4 PROMOTER WILL NEED TO PROVIDE 4 FOLLOW SPOTS PER LD'S ADVANCE. BAD COMPANY WILL BE TRAVELING WITH THE FOLLOWING LIGHTING/EFX: -SPECIALS LIGHTING PACKAGE, PM AND LD WILL SEND A LIST OF WHAT WE WILL ADD INTO YOU HOUSE LIGHTING SYSTEM -2 GRAND MA CONSOLES FOR BAD COMPANY EXCLUSIVE USE -1 BACK DROP 2-LSG LOW SMOKE MACHINES 8-CYRO BLAST PODS

NOTE: All fixtures and flown equipment must be fitted with safety cables. Purchaser agrees to make available any additional lighting facilities at the venue at no additional cost. ***A stage lighting consultation will be done with artists lighting director prior to performance. Any substitutions must be cleared with artists lighting director. This list is subject to change.***

SEE FLY DATES AT END OF RIDER FOR LIGHTING EQUIPMENT TO BE PROVIDED FOR THOSE RELATED DATES.

22. POWER REQUIREMENTS

**BUSES: 2 x 120/240 volt 4 wire single-phase 50 amps per leg
SOUND-3 phase 300 Amps
LIGHTS-3 phase 400 amps**

23. LOAD-IN / SET-UP / SOUND CHECK / LABOR

a. Load-in will be 10:00 am unless otherwise agreed to by ARTIST during advance.

PURCHASER to provide the following load-in;

-(4) STAGE HANDS/BACKLINE/CARPENTERS - (2) AUDIO TECHS - (6) LIGHTING TECHS - (4) RIGGERS 3 UP/1 DOWN - (1) QUALIFIED ELECTRICIAN - (4) PUSHER/HANDS - (1) FORKLIFT OPERATER (WHEN NEEDED)

PURCHASER to provide the following "show-call" personnel:

-(6) FOUR SPOT OPS - (4) STAGE HANDS/LOADERS

PROVIDE THE FOLLOWING FOR LOAD OUT, REPORT HALF HOUR PRIOR TO CALL:

-(6) STAGE HANDS/BACKLINE/CARPENTERS - (6) AUDIO TECHS - (8) LIGHTING TECHS - (4) RIGGERS 3 UP/1 DOWN - (1) QUALIFIED ELECTRICIAN - (4) PUSHERS - (4) LOADERS - (1) FORKLIFT OPERATER (WHEN NEEDED)

c. Time of sound check will be determined in the show advance. PURCHASER will keep venue free of all extraneous activity during set-up through sound check and of any persons not directly connected with the show (i.e.: ticket takers, ushers, etc.)

HOUSE OPENING AND HOUSE LIGHTS

PURCHASER shall not open the house until instructed to do so by the Tour Manager. Tour Manager and/or Lighting Director shall have exclusive control over the cueing of the house lights throughout the entire show.

****BAD COMPANY DRESSING ROOM AND HOSPITALITY RIDER****

26. DRESSING ROOMS & PRODUCTION OFFICE

PURCHASER will provide the following:

1. PRODUCTION OFFICE

a. (1) ONE-production office with (3) THREE unrestricted telephone lines, to be set up and available by 9:00 AM. Must have at least (2) TWO working phones with separate numbers, a fax number and working Hard wire internet. Please stock Production Office with:

1 large cooler containing (12) TWELVE bottles of SPRING water. 1 additional case of SPRING water (40) FORTY extra-large high quality bath towels (20) TWENTY BLACK hand towels -One (1) ironing board, iron and steamer are to be provided as well in prod. office

All show towels are to be delivered to production office prior to load-in.

2. DRESSING ROOMS-These rooms MUST be well lit, and have working air/heating controls, and separate bath facilities and showers. There shall be at least one large tall mirror in each room and have **PROPER FURNITURE** for ARTIST'S to relax. Dressing room assignments are as follows: # 1 - Paul Rodgers (large room) # 2 - Mick Ralphs (large room) # 3 -Simon Kirke (large room) # 4 - Band (large room) # 5 - Crew # 6 - VIP room # 7-ManagementOffice with ONE working phone line

THE MINIMUM AMOUNT OF ROOMS WE CAN WORK WITH IS 4 DRESSING ROOMS AND 1 PRODUCTION OFFICE. IF THIS IS A CASINO SHOW WITH HOTEL CONNECTED WE CAN DISCUSS COMBING ROOMS.

27. CATERING THE FOLLOWING NUMBERS ARE FOR BAD COMPANY TOURING PARTY ONLY:

Breakfast

To be served one hour PRIOR to load in until 11:00AM.

Warren Cracknell WILL ADVANCE NUMBERS AND MENU

Lunch

To be served from 1:00 PM to 3:30 PM

Warren CRacknell WILL ADVANCE NUMBERS AND MENU

Dinner To be served after sound check at approx. 6:00 PM

Warren Cracknell WILL ADVANCE NUMBERS AND MENU

PLEASE NOTE-3-4 PEOPLE WILL EAT DINNER AFTER THE PERFORMANCE, WILL ARRANGE FOR THESE MEALS TO BE SET IN DRESSING ROOM FOLLOWING BAND'S PERFORMANCE.

28. ARTIST DRESSING ROOMS

Note: To be set up at 3:00 PM unless otherwise instructed by Tour Manager

BESIDES THE WATER WE WILL DO A HOSPITALITY BUY-OUT AND SHOP WITH RUNNER IN THE MORNING FOR ALL DRESSING ROOM HOSPITALITY. IF THIS IS A CASINO DATE, Warren WILL SEND A LIST OF REQUIRED DRESSING ROOM HOSPITALITY TO BE SUPPLIED.

PAUL RODGERS Dressing Room

MUST be kept at 70° - 72°F and must be completely void of any strong scent or odor NO LIVE PLANTS OR SPRAYS ALLOWED

-Six (6) GLASS bottles of EVIAN water – Two (2) Organic Avocados –Two (2) Organic Bananas -Refrigerator or large cooler with ice -Napkins and paper towels -Four (4) sets of real fork, knives and spoons (no plastic utensils) -One (1) trash bin -Six (6) clean, dark towels or (non-bleached) white towels PRIVATE RESTROOM -1 Tall Dressing Mirror -Rack with Hangers

PAUL RODGERS MUST HAVE A HOT MEAL FIFTEEN (15) MINUTES AFTER PERFORMANCE ON GLASS PLATES, REAL SILVERWARE (NO PLASTIC / PAPER) THIS WILL BE ARRANGED BY JOEY SHALLOE

-Fresh Ginger Root

SIMON KIRKE Dressing Room

-Refrigerator or large cooler with ice
-Twelve (12) bottles of SPRING waters
-Six (6) towels
-Large dressing mirror
-PRIVATE bathroom with shower

RICH ROBINSON Dressing Room

-Refrigerator or large cooler with ice
- Twelve (12) Mineral Waters -Six (6) bottles of SPRING water
-Six (6) Towels
-Large Dressing Mirror
-PRIVATE bathroom with shower
-One (1) bottle of Southern Comfort

BAND Dressing Room

-Refrigerator or Two (2) large cooler with ice
-Two (2) cases of SPRING water on ice
- Two (2) cases of SPRING water at room temperature
-1 coffee maker with FRESH coffee and coffee cups
-10 large clean towels
-2 large dressing mirrors
-PRIVATE bathroom with shower

-One (1) Case of Pacifico Beer and 3 limes -One (1) bottle of BR Cohn Cabernet Sauvignon or equal

CREW CATERING-Dressing Room

-Refrigerator or large cooler with ice
-One (1) case of SPRING water on ice
- Three (3) cases of SPRING water at room temperature

VIP ROOM

- Refrigerator or Two (2) large cooler with ice
- 3 cases of Evian water at room temperature

AFTER SHOW FOOD

To be served after the show

-PLEASE HAVE AVAILABLE for Tour Manager upon arrival to determine our after show food.

-(4) FOUR large bags of ice delivered to the Tour Buses

BUS STOCK

WE WILL DO A BUY-OUT AND SHOP WITH RUNNER IN THE MORNING FOR ALL BUS STOCK. IF THIS IS A CASINO DATE, WARREN WILL SEND A LIST OF REQUIRED BUS STOCK TO BE SUPPLIED.

29. CASINO / RESORT SHOWS – Food and Beverage

Purchaser will afford Artists and their Manager complimentary food and beverage, gratis, throughout the duration of their stay as follows: three (3) meals per day in any of the Hotel/Casino's restaurants or by room service. Additionally, Purchaser will afford each member of the Artists' Entourage complimentary food and beverage, gratis, throughout the duration of their stay as follows: three (3) meals per day in the Hotel/Casino's buffet, coffee shop or employee cafeteria.

30. PURCHASER and ARTIST Signatures

ALL TERMS ARE AGREED TO AND ACCEPTED.

X PURCHASER

X Date

X Chris Crawford for Original Bad Company Touring

X Date

FRONT OF HOUSE & MAIN SYSTEM:

The purchaser must supply the following sound and personnel. Personnel will assist in setup, sound check, and be on call during the entire performance. SUPPLIER IS SUBJECT TO ARTIST APPROVAL. A three-way electronically crossed over sound system with a minimum total power of 20K or 20 watts per person, whichever is greater, based on the capacity of the venue. Speaker array size must be in proportion to venue capacity and capable of producing 110 dB SPL A-weighted without noticeable distortion at FOH mix position. If there is an opening act, additional consoles will be required. Consult Artists Production Manager. ALL support acts must have their own microphone package and cabling. Moving and/or sharing microphone(s) or cable(s) once set in place is strictly prohibited. **Line array choices:**

L'Acoustics K-1/K-2 Clair Cohesion

FRONT OF HOUSE: -1 MIDAS HERITAGE 3000 Console with 2 power supplies -1 Lexicon PCM 91 Reverb Unit -1

SSL G384 Bus Compressor -1 Smart Research C2 Bus Compressor -3 Empirical Labs Distressors 4-1/3 octave

EQ's, for left and right house, subs and front fills 2-Yamaha SPX 990 Effect Units 15-DBX Compressors 8-BSS

Noise Gates ALL necessary cables, snakes, amplifiers, crossovers, microphones, stands, AC

cables and direct boxes to make system operable. MONITOR SYSTEM:

A digital 48 x 24 monitor console is required. If there is an opening act, a separate console will be required. There should be a qualified monitor systems engineer on hand during setup, sound check, and performance. Monitor world must be stage left. One (1) (48 x 24 minimum) VCA monitor console Digico SD-10

-One (1) Shure UR4D dual wireless receiver with two (2) Shure UR2/SM58 handheld transmitters (like-new capsules)

-One (1) Shure UR4S single wireless receiver with one (1) Shure UR2/SM58 handheld transmitter (like-new capsule) -

-Twenty One (21) Bi-amped 12" or 15" x 2" wedges, no exceptions

-D&B M2, or Clair cohesion. Consumer grade cabinets will not be excepted.

-Two (2) min 3-way or 4-way stereo side fill speakers (flown if possible) with 2x18" subs and 2x top boxes d&b C or J series or similar on two separate mixes, downstage left

and downstage right -One (1) Double 18" Sub Cabinet (drums) with bi amped wedge -All necessary cables, snakes, amplifiers, crossovers, AC to make system operable

If an analog console is the only option: One (1) 48 x 24 VCA monitor console only Yamaha PM5000, Midas Heritage 3000, XL4 will be accepted. Bad Company will not share analog consoles with opening acts.

Eighteen (18) 1/3-octave graphic EQs - one for each mix – Klark-Teknik or BSS -Eight (8) Noise gates – Drawmer, BSS, or Klark-Teknik, -Eight (8) Compressors – Drawmer, BSS or Klark-Teknik. -Two (2) TC Electronics M3000 or Yamaha SPX 2000 units

ALL SOUND SYSTEMS MUST BE APPROVED BY PRODUCTION MANAGER LIGHTING SYSTEM:

A Lighting plot will be sent to you by PM, please make the best effort possible to duplicate OUR lighting system requirements. If this is a HOUSE or FESTIVAL system, our LD will advance our SPECIALS to be added into your system for OUR SHOW/PERFORMANCE ONLY!

We will also require the following to be supplied: -2 Grand MA consoles for OUR use only -2 LSG Low Smoke Machines with techs and 3 350 lbs. Co2 dewer tanks -Cryo system to be advanced by LD-with dewer tanks -Fly system for our 40 ft. backdrop -2 WATER BASED Hazers

STAGING-

Please provide the following: -1 8' x 8' ROLLING drum riser 4 ft. tall -2 2' x 8' low roller amp dollies -8' wide x 16' stage thrust center stage

BAD COMPANY BACKLINE LIST

One (1) black 6' grand piano shell and Kurzweil PCIIx, Kurzweil PC88. or similar digital grand. PIANO MUST have a dolly system for stage moves during show!!!!!!!

Guitar Rig #1 HOWARD LEESE

Three (3) Marshall full stacks (cabs; one flat and one slant or all flat per stack) with Celestion 4 x12 speakers. Heads: 3 JCM 2000 DSL (TSL not acceptable) 100-watt channel-switching heads. All stacks must have matching colors and grill cloth. Power and speaker cables must be included. Note: 2 x 35-40 ft. speaker cables for cross stage patching will be needed.

MARSHALL CABINETS CANNOT HAVE WHEELS!!!!!!!!!!!!

Guitar Rig #2 RICH ROBINSON

Three (3) Vox Hand Wired AC-30 combo amps.

1 SURE UR4D 2 channel Wireless system including antennas with 4 (FOUR) transmitter packs. All cables for system

Bass Rig

Three (3) Ampeg SVT 810E cabinets or Three (3) Ampeg SVT 810V cabinets and two (2) SVT2 pro or SVT Magnavox (1970-1979) heads. Backups would be Ampeg SVT-VR or Ampeg SVT CL. Must have matching colors and grill clothe. Power and speaker cabling must be included.

Note: one 35 to 40 ft. instrument cable (not speaker cable) for cross stage slaving will be needed.

Four (4) guitar wireless receiver/transmitter systems (2 spare transmitters) Sennheiser is preferred. housed in a rack, complete with power supply and antenna(s). Right angle jacks are preferred. **32 AA batteries required for guitar belt packs!**

Two (2) TAYLOR 6-string acoustic guitars with rosewood or maple neck, model 600 series or higher with new strings (medium/heavy gauge .013-.056 on one and light gauge 12-53 on the other), professionally set up and ready to play. **Sound hole diffusers will also be needed.**

One (1) TAYLOR 12-string acoustic guitar with rosewood or maple neck, Model 600 or higher with new strings (light gauge .010-.047), professionally set up and ready to play. Sound hole diffuser will also be needed

One (1) TAYLOR cutaway acoustic/electric guitar with new strings (light gauge 12-53) Professionally set up and ready to play.

One (1) American Vintage 60's reissue Precision Bass guitar (Sunburst preferred) with new strings (Gauge 45-105), professionally set up and ready to play.

Two (2) guitar boats (ultra case), At least 6 spaces each. Two (2) guitar stands (Ultimate). Hanging type for bass guitar.

Two (2) black Rhythm Tech tambourines (Half moon type/narrow grip) **PLEASE NOTE: Due to cross stage patching of amplifiers and cabinets, sharing and / or moving of backline once set, is strictly prohibited.**

NOTE: Production Manager must approve any changes or modifications to the backline equipment in advance. Musicians will be bringing instruments and other miscellaneous equipment. In an emergency situation, such as a problem with airlines losing equipment, we may need access to guitars or bass guitars. Venue Production Representative must contact Production Manager for Paul Rodgers at least twenty (20) days prior to engagement. Backstage and entrance to stage (stairways) must have ample lighting or security personnel with a working flashlight when Artist/Musicians enter and exit the stage.

DRUMS: DW, SO PLEASE CONTACT YOUR LOCAL DRUM SHOP, AS DW SHOULD SUPPLY THIS KIT, ENDORSES NOTE-SIMON KIRKE.

*** DW KIT ONLY BLACK ONLY!!!!**

1-24 in Kick 1-13 in
Rack 1-16 in Floor
2-14 in Snares 2-
Snare stands 6-
Boom stands
STD/2- pedals

PAISTE CYMBALS

4-14 Hi Hat 2-
16 crash 1-20
in ride

A ACCESSORY HI-HAT NEEDS TO BE MOUNTED ON THE RIGHT SIDE OF THE RACK TOM. (SEE PICTURE)



DW drum throne with BACK

Back up 24 inch kick drum
Back up cymbals

Drum Heads

ALL REMO PLEASE, PLEASE SEND BACKUPS!!!!

ALL PRODUCTION/PRODUCTION OFFICE REQUIREMENT TO BE ADVANCED BY WARREN CARCKNELLE ALL CATERING AND DRESSING ROOM HOSPITALITY REQUIREMENTS TO BE ADVANCED BY WARREN CRACKNELLE

Agreed by both parties:

Artist/Date

Buyer/Date