

THE LEGENDARY WAILERS

CONTRACT RIDER

BILLING

The name of the Artist shall not be used or associated with any product service or sponsor without previous agreement by the Artist in writing. The Purchaser shall not commit the Artist to any personal appearances, interviews or other types of promotion without the express prior written consent of the Artist or its representative.

No other act may appear on the same program without the prior written approval of the Artist.

If the facility has a marquee, then **The Legendary Wailers** must appear on the marquee on each night of the Performance. If the Performance is sold out the marquee shall display "Sold Out" all day on the day of the Engagement.

No image of Bob Marley is to be used at anytime for promotion relating to **The Legendary Wailers** engagement.

It is crucial that current photos of **The Legendary Wailers** are used in ALL forms of print advertising. No other photos are to be used. Management will provide Artist approved photos and press materials.

Management Contact:

Steve Einzig Office: (212) 645-0555 Mobile (917) 626-8500

Steve@bookingentertainment.com

LICENSES, TAXES, ETC.

Purchaser shall at it's own sole cost obtain all licenses, permits, certificates, authorizations and/or any and all other requisite approval(s) from any and all union guilds or other entities having jurisdiction with respect to the engagement(s) and further shall comply with and fulfill all terms and conditions and covenants as set-out herein.

PURCHASER AGREES TO FULLY PAY ANY TAX DUE TO ANY TAXING AUTHORITY FOR MONEYS EARNED AS A RESULT OF AND IN CONNECTION WITH SAID ENGAGEMENT(S). IT IS FURTHERMORE UNDERSTOOD AND AGREED BY BOTH PARTIES THAT ABSOLUTELY NO DEDUCTIONS WHATSOEVER FOR SUCH TAX PAID SHALL BE TAKEN FROM THE CONTRACT FEE.

REPRODUCTION OF ENGAGEMENT

Except as expressly provided in the Agreement, no portion of the Performance, this Engagement, or any activity of Artist, may be filmed, recorded, broadcast, or reproduced by Purchaser or any third party. Artist reserves all such rights, including the authorized designee(s) access to the Engagement and the right to free and open movement in and about the Engagement with any recording device so approved by Artist.

No television or video projection systems shall be used or broadcast from the Engagement without Artist's prior written consent.

DAMAGE, LOSS, INSURANCE

It is agreed and understood that absolutely no responsibility whatsoever for public liability rests with the Artist or Artist Representative. Nor shall the Artist or Artist Representative be held responsible for any death, accident or injury howsoever caused or incurred by the Purchaser or its employees during the term of this contract.

The Purchaser accepts sole responsibility for any damage caused to the Venue, its equipment, personnel or furnishings.

The Purchaser shall retain responsibility for any damage to, or loss of, the Artist and its personal equipment, property, vehicle and baggage during the term of this contract when in the control of Purchaser shall make any necessary compensation payments prior to the conclusion of the engagement.

FORCE MAJEURE

In the event of illness, incapacity, accident, act of God, riot, labor dispute, epidemics, failure of transportation or any other act beyond the control of the Artist or Artist Representative, the Artist shall not be required to perform the engagement herein contracted, shall be paid in full as per the contract and shall not be held liable in any way whatsoever for any loss of any kind suffered to the Purchaser.

HOSPITALITY RIDER

PLEASE NO PORK, BACON OR HAM

The purchaser agrees to provide, at no cost to the Artist or Artist the following refreshments and at the directions and times as set out herein:

Dinner / Per Diems

Buyout of \$50 USD per person shall be given to the Tour Manager for 7 people for everyday including travel days.

Dressing Room:

Please have Cups/Plates and silverware etc. for dressing room and take out.

A constant supply of hot mint tea, hot water and coffee maintained throughout the duration of the engagement, plus one (1) jar of honey.

- Two (2) cases Fiji bottled water (12 oz. or more). (Absolutely no Dasani or Aquafina)
- One (1) 12 pack Corona beer
- One (12 pack of Red Stripe Beer
- One (1) bottle of Hennessy Cognac (Please ask on the advance)
- One (1) selection of Nantucket Nectar fruit juices
- One (1) six-pack of ginger beer
- One (1) six-packs of assorted Odwalla fruit and vegetable juice. Carrot, etc.
- Two (2) loaves of bread. One (1) each of white, wheat,
- One (1) assorted vegetable platter.

- One (1) Meat Platter (White meat -Chicken and turkey Breast Only No Pork, Must be kept refrigerated)
- One (1) jar of creamy peanut butter.
- One (1) jar of grape jelly.
- Two (2) boxes Natures Valley oats & honey granola bars.
- Two (2) bags of cashew nuts.
- Assortment of potato chips and Doritos with Salsa Dip
- One (1) Box of Throat Coat Tea
- One (1) bag of Halls Vitamin C cough drops.
- A selection of uncut fruits: lemons, Limes, apples, oranges, grapes, bananas and plums.
- One (1) 12 pack of Sprite
- Fifteen (15) fresh/washed clean white medium sized towels.

PLEASE NO BAR TOWELS.

The Purchaser agrees furthermore **NOT** to serve any fast food and all refreshments are to be presented in a clean and proper manner, with tablecloths, cutlery and proper plates. All hospitality must be served at the venue unless otherwise directed by the Artist or Artist Representative.

TECHNICAL RIDER

LABOR/EQUIPMENT REQUIREMENTS

- All labor calls will be advanced with and confirmed by the Tour Manager.
- All loaders and stagehands MUST be experienced, able-bodied, sober, wearing proper footwear and carrying all necessary tools.
- We usually travel with a front of house tech but need a monitor engineer supplied. This info will be confirmed in preliminary phone conversations.

LOAD-IN

- Four (4) experienced stagehands

SOUND/LIGHTS CALL

-TBA

SHOW CALL

-TBA

BREAKDOWN/LOAD-OUT

- Four (4) experienced stagehands

One (1) qualified electrician who is fully conversant with the venue's power supply, and who shall remain present at the venue for the duration of the engagement. This electrician shall, at the direction of the Artists road crew, connect, assist and disconnect all electrical supplies.

STAGING REQUIREMENTS

- See stage plot attached

MIX POSITION

- See input list attached

POWER REQUIREMENTS

- **Four (4) Transformers 220/110V (Outside U.S.).**

SECURITY

- The Purchaser shall guarantee proper security at all times to ensure the safety of the Artist, their personnel, equipment, personal possessions and vehicles from the time of arrival until departure. Particular attention must be directed to the front of the stage, with one static security personnel at each entrance to dressing room area(s).

No unauthorized persons shall be allowed access to the backstage area.

SOUND PRODUCTION REQUIREMENTS

The Purchaser agrees to provide at no cost to the Artist a first-class sound reinforcement system comprising of the following:

FRONT-OF-HOUSE SYSTEM

Fully functional, professional quality 48-channel console required, free of buzzes, hum, excessive noise, crackles, clicks and pops. The console must feature 4-band fully parametric EQ and continually variable HPF on every input channel.

Preferred consoles (order of pref.) Midas XL4 / Heritage 3000, Digidesign Profile /Venue, Yamaha PM5D-RHv2 /, Yamaha M7CLv2

FX:

- Two (2) TC SPX990
- One (1) Lexicon PCM70
- Two (2) TC Electronic D-Two Dedicated Delay Line (with tap feature)

EQ:

- Professional quality graphic equalizer for the sole use of the mixengineer (please apply system EQ elsewhere)

If the console is analogue, please supply the following outboard:

Gates:

- Six (6) channels of Drawmer DS201 gate

Comps:

- Twelve (12) channels of dbx 160 compressor

Please ensure that with regards to effects, there is at absolute minimum 1 good quality reverb and 2 delay lines. These are crucial and are to be used as part of the musical performance.

If the house console is digital, please ensure the firmware is updated to the current version and be prepared to load my program. If this is required ahead of time due to complex or festival patch, let me know and I will get it to you.

Sound reinforcement must be of a suitable size and quantity to deliver clean, undistorted, full-range sound at a volume of 110dBA to every seat / viewing area in the venue. Note that this is a reggae show and as such requires substantial sub-bass energy. Aux-fed subs much preferred.

Preferred systems (order of pref.): Meyer Milo / Mica, L'Acoustics V-DOSC / DVDO SC, ARCS, Martin Audio W8L / W8LC / W8C, Nexo Geo- T, EAW KF760, D&B J-Series.

Please supply a switched shout system between FOH and monitors, with the capability of routing the FOH microphone to the stage monitors.

MONITOR SYSTEM

The band requires an independent monitor system provided with an English speaking technician who has full knowledge of the system for the assistance of the band's monitor engineer. Please position the monitor control Stage Left with good sight lines to the whole band.

Absolutely no non-essential personnel onstage or around the monitor console during the band's show please.

A fully functional, professional quality 48-channel console is required, free of buzzes, hum, excessive noise, crackles, clicks and pops. The console must feature at least 16 auxiliary sends with individually switchable on/off and pre/post, 4-band fully parametric EQ and continually variable HPF on every input channel.

If the monitor console is analogue, please ensure each mix output has a 31-band equalizer inserted across the mix output. Please supply the following outboard:

Gates: - Six (6) channels of Drawmer DS201 gate

EQ: - Ten (10) channels of professional quality graphic equalizer

If the monitor console is digital, please ensure the firmware is updated to the current version and be prepared to load my program. If this is required ahead of time due to complex or festival patch, let us know and we will get it to you.

The following monitor speakers on- stage:

Wedges:

- Twelve (12) identical, bi-amp floor monitors.

Cue Wedge:

- Please provide one (1) cue wedge at monitor control position, identical to the on-stage wedges.

Drum-Fill:

- One (1) 3/4-way, active, full-range drum monitor with subwoofer.
- Two (2) 3/4-way, active, full-range sidefills with subwoofer.

Preferred monitors (order of pref.): Martin LE1500 / LE700, Meyer MJF-212A d&b M2, Turbosound TFM-450, L'Acoustics 115XT

- All channels go to FOH and monitors.
- Please, no Shure Beta 98's on toms (or anywhere else!).
- Snare microphones must be freestanding and not attached to snare drum.
- **For large stages**, a radio microphone may be preferred on channel 22 only, provided it is of high quality (Shure UHF / UHF-R or equivalent) with a known capsule. - **On analogue FOH consoles**, please insert compressor 11 over a sub-group for BV's.

BACKLINE REQUIEREMENTS

BASS:

- One (1) AMPEG SVT-VR Bass Amplifier Head
- One (1) AMPEG Bass Cabinet 8 x 10"

Drums

- One (1) SONOR DELITE Drum Kit (below sizes are depth by diameter)
- One (1) Each: Rack Toms 8x10", 9x12"
- One (1) Each: Floor Toms w/ legs, 16x16"
- One (1) Kick 18x22"" (with tom mount and arms for rack toms)
- One (1) Maple Snare 6x14"
- One (1) 14" Timbale and Stand
- One (1) DW 5002AD Bass drum pedal
- One (1) DW 5000 Hi-Hat stand with clutch
- One (1) DW 9300 Snare drum stand
- Two (2) DW 9000 Boom cymbal stands
- One (1) Pair of Zildjian K or A Custom Crash cymbals 16", 18"
- One (1) Drum Carpet
- Two (2) Sets of 5A Pro Mark drum sticks

Keyboards

ABSOLUTELY NO WEIGHTED KEYS PLEASE

- One (1) Motif XS7
- One (1) Triton Pro (61 Keys)
- Two (2) Ultimate keyboard stands with 2 tiers (Must have extended tiers)
- Eight (8) 6' Guitar Cables
- Two (2) Sustain Pedals

Junior Marvin Guitar

- Two (2) Roland JC-120 Guitar Amps
- Two (2) Twin Reverbs
- Two (2) 12' Guitar Cables
- Two (2) 22' Guitar Cables
- Five (5) Tall Hercules Guitar Stands (1 Bass / 4 Guitars)

PERCUSSION

- One (1) pair of LP Congas with stand
- One Drum Stool
- One Small Table For Percussion Toys

MISC

- Six (6) A.C. QUAD BOXES (4 Way Power Strips)
- Two (2) 220v - 110v Power transformers with American Plug outlets

LIGHTING REQUIREMENTS

The Purchaser agrees to supply at no cost to the Artist a first-class lighting rig comprising of the following:

- One (1) Lighting board to match or exceed lighting requirements listed
- Thirty (30) 1K par 64 (very narrow for downstage truss)
- Thirty (30) 1K par 64 (very narrow for upstage truss)
- Eight (8) Leiko Instruments (on downstage truss)
- Two (2) Blinders (For upstage/crowd)
- Two (2) Super Trouper or equivalent Spotlights
- Two (2) Spotlight Operators
- One (1) Attentive Console Operator

GUIDELINES FOR LIGHTING DIRECTORS

No **BLACKOUTS** at any time, especially between song changes.

REDS & PINKS are only to be used sparingly during the performance.

Please keep focused specials always on at a moderate level so no matter what wash or scene is displayed, the band is still well lit. The following positions should be set: SL vocal, center vocal (2 specials crossbeam), SR keys, drums, bass, and SL Keys.

Use of bright scenes and whites is very important. Use colors such as yellows, soft no colors, etc. Our main concern is that the overall stage be completely bright with overdramatic lighting effects.

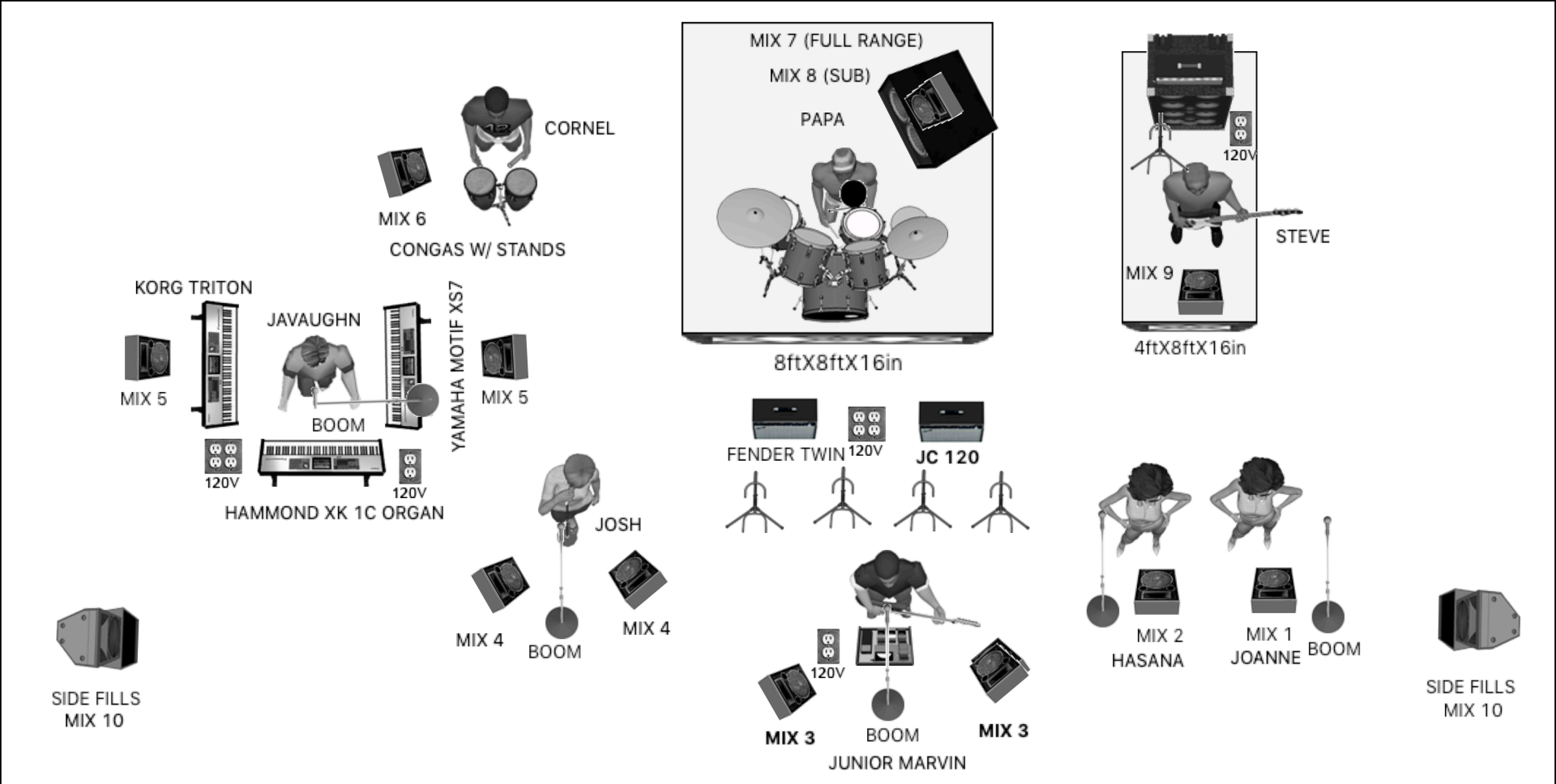
The use of backlighting is preferred for a moderated source of onstage light. White light (no gel) is an acceptable method of raising the overall stage scene and is an excellent means to brighten the area.

Musicians must be able to see from one side of the stage to the other. No artist should be in the shadows. They need to be able to visually communicate at all times.

The above said, these guidelines are written for the means to a better performance for the crowd and band. Please do not deviate from the above notes, use discretion.

Personnel List

Name	Role	Room Type	Departing City
1. Donald Kerr	Guitar / Vox	Suite	Washington DC
2. Stephen Samuels	Bass	One Single	Baltimore, MD
3. Gregory Mann	Prod. Man	One Single	New York, NY
4. Javaughn Bond	Keys	Double	Syracuse, NY
5. Nwanne Iroegbu	Vox	Shares Above	Syracuse, NY
6. Cornel Marshall	Percussion	One Single	New York, NY
7. Joanna Williams	Vox	One Single	New York, NY
8. Antwan Barrett	2 nd Guitar	One Single	Tucson, AZ
9. Paapa Nyarkoh	Drums	One Single	Washington, DC



1. KICK 91 2. KICK AUDIX D6/B52 3. SNR TOP 604 4. SNR BOT SM 57 5. HH SM 451/SM81 6. TOM 1 604 7. TOM2 604 8. FL TOM 604 9. OH SM 451/81 10. OH SM 45181	11. BASS DI 12. GTR (FENDER TWIN) 609 13. GTR (JC 120) 609 14. JOANNE RF BETA 58 15. HASANA RF BETA 58 16. JR. MARVIN RF BETA 58 17. JOSH VOC BETA RF 58 18. JAVAUGHN BETA RF 58 19. HAMMOND L DI 20. HAMMOND R DI	21. MOTIF L DI 22. MOTIF R DI 23. KORG L DI 24. KORG R DI 25. CONGA 1 SM 57/421 25. CONGA 2 SM 57/421 27. SPARE LD RF BETA 58	PLEASE PLACE GTR AMPS ON APPLE BOXES OR EMPTY AMP CASES (MIN 24" OFF STAGE FLOOR, DRESSED IN BLACK FABRIC. PLEASE DRESS DRUM AND BASS RISERS WITH BLACK SKIRTS	* DRUMS SHOULD COME WITH HARDWARE AND THRONE(STOOL) * CONGAS SHOULD COME WITH STANDS	
---	---	---	---	--	--