

CHICK COREA & THE VIGIL

TOUR 2013

Rider

Important Information

Please read this rider carefully. By signing it, you are agreeing to supply the ARTIST with working conditions which are absolutely essential to their performance. If you feel you have a problem fulfilling any one of these conditions, please contact KRIS CAMPBELL immediately, so that the problems can be solved in advance. If you do not provide production and working conditions as specified upon our arrival, it will be considered a breach of contract and may cause the ARTIST to refuse to perform without releasing you from your obligation to pay the full fee.

ADVANCING DATES OR QUESTIONS?

Chick Corea Prods Management:	Bill Rooney	(e mail) bill@chickcorea.com (727)-424-8978
Tour Manager/Prod Mgr:	Kris Campbell	(e mail) kris@chickcorea.com (phone) 716-864-8639
Production Advance:	Kris Campbell	(e mail) kris@chickcorea.com (phone) 716-864-8639
Publicity Contact:	Anna Robertson	(e mail) anna@chickcorea.com (phone) 818-353-6800

INTERVIEWS

If you wish to set up interviews, please do so at the earliest possible date. Please contact Anna Robertson for available dates and times. We will be better able to accommodate your requests if phone interviews are done before the band departs.

CURFEWS

If your hall has a curfew, please list it here: _____

SHOW TIMES

If the actual performance time is not the same as the time listed on the face of the contract, management is to be notified by fax within 24 hours of receiving this contract. Our daily schedule is very tight. If this is not done it will be considered a material breach of contract and will cause the ARTIST to demand a 5,000 € fee or refuse to perform without releasing you from your obligation to pay the fee.

GROUND TRANSPORT

If the ARTIST so determines that he needs ground transportation, Purchaser agrees to provide such transportation at his sole cost and expense. Purchaser will provide 3 SUV's and 1 Luggage Van (or other comparable vehicles MUST accommodate 7 people and 20 large pieces of luggage. Please NO passenger Vans for the Band Members. Transportation must be provided as follows:

BAND & CREW GROUND TRANSPORTATION REQUIREMENTS: (7 people & 20 large pieces of luggage)

Pick up at airport
Bring to hotel
Hotel to concert site
Concert site back to hotel
Hotel to the airport

ARTIST will provide purchaser with airline and ground pick up/delivery schedules.

IF PURCHASER FAILS TO SHOW UP ON TIME WITH THE PROPER VEHICLES AND ARTIST IS FORCED TO FIND OTHER SUITABLE TRANSPORTATION, PURCHASER WILL PAY, AT HIS SOLE COST AND EXPENSE, ALL TRANSPORT COSTS INCURRED BY THE ARTIST.

HOTEL REQUIREMENTS

Hotel requirements include ONE (1) – 1 bedroom suites (please no junior suites) 6 deluxe king single rooms in an ARTISTS' APPROVED luxury boutique hotel that emphasizes personal service or 5 Star hotel accommodations. All hotels subject to ARTIST written approval.

BILLING / ADVERTISING

YOU WILL RECEIVE AN AD MAT WHICH MUST BE USED IN ALL PRINT ADS UNLESS OTHERWISE APPROVED IN WRITING BY THE ARTIST'S MANAGEMENT (See the text below).

Ad mats, riders, photos and bios are available on the web at:

<http://www.chickcorea.com/marketingfb/?cat=185>

Chick Corea & The Vigil

with Tim Garland, Hadrien Feraud, Marcus Gilmore, Charles Altura

The only exceptions are marquees, radio spots and printed tickets. They may read:

CHICK COREA & THE VIGIL

WEB DOWNLOADED RIDER
NOT FOR CONTRACTURAL USE
Ted Kurland Associates
617.254.0007

No other billing is acceptable!! (and that means absolutely positively no billing that reads just CHICK COREA. Any variations of this billing may be considered a material breach of contract and will cause the ARTIST to demand a 1,000 € penalty fee or refuse to perform without releasing you from your obligation to pay the fee. Chick Corea does many different musical projects with different musicians. We want the public to be perfectly clear as to the music they can expect to hear.

For marketing information and downloads: <http://www.chickcorea.com/marketingfb/?cat=185>

ALL SHOWS ARE NON SMOKING SHOWS! PLEASE POST AND ADVERTISE AS SUCH!

**IN SITUATIONS WHERE THE PURCHASER PROVIDES PRODUCTION,
PLEASE REFER TO
PAGES 12 – 14 FOR SOUND
PAGES 15 – 16 FOR LIGHTS**

CHICK COREA & THE VIGIL

TOUR 2013

EUROPEAN RIDER

THIS RIDER IS HEREWITH ATTACHED TO AND MADE PART OF THE CONTRACT DATED _____ BY
AND BETWEEN CC TOURS MANAGEMENT, INC. (HEREINAFTER REFERRED TO AS THE **ARTIST**, AND
_____ HEREINAFTER REFERRED TO AS THE **PURCHASER**, FOR THE SERVICES
OF THE CHICK COREA & THE VIGILGROUP

A. LOAD IN INFORMATION

A1. PROMOTER REP: Purchaser agrees that, his personal representative, who has the authority and is capable of making any and all decisions that relate directly to this engagement, will be present at the venue from the arrival of artist's equipment and crew, continuous until the time of final departure.

A2. ARRIVAL: Purchaser will ensure stage doors and equipment load-in doors are unlocked and clearly labeled (and attended) for the arrival of the equipment and crew. Please be ready one hour prior to the scheduled load in.

A3. RUNNER: Purchaser is to provide at his sole cost and expense a runner (with her/his own vehicle) who is under the sole direction of Artist Production Manager, from arrival **until load out has been completed**. Runner should have the phone number and know the locations of the following: Local fresh food stores, local music stores, sound companies, light companies, hardware stores, walk in medical centers, same day wash and fold laundry and same day dry cleaning services.

B. STAGE SET UP

B1. STAGE: A minimum of fifty-four feet (54') or 16.5 meters wide by thirty-four (34) or 10.4 meters deep for the exclusive use of the ARTIST (see attached Stage Plot). Purchaser agrees that this area will be kept free of the people and equipment not necessary to the production during the time it is assigned to the ARTIST. Please note that if stage is smaller than requested size, and sound wings are not provided, sight lines will diminish and seats in this area will be partially obstructed. PLEASE ENSURE ENOUGH SEATS ARE HELD UNTIL SET-UP TIME TO ALLOW FOR OBSTRUCTED AUDIENCE VISION DUE TO THE SOUND SYSTEM, (SPEAKERS ON EITHER SIDE OF STAGE) OR MIXING PLATFORM.

Stage in venue is: _____ ft / M x _____ ft / M.

B2. POWER: Adequate electrical service and electrical facilities are to be installed by licensed electricians (who will be on hand or available from arrival of equipment until the departure of equipment) and professional personnel in accordance with the standards of the community for the installation and operation in a safe manner for electrical appliances for 380V three phase service within fifty (50) feet from center of stage, preferably stage right. POWER MUST BE READY TO BE TIED IN AT LOAD IN. Water ground pipe is optimal. POWER MAY NOT BE TURNED OFF FOR ANY REASON UNTIL DIRECTED TO DO SO BY ARTIST REPRESENTATIVE.

Power available at your facility is _____.

B3. In the event that a generator is necessary, it must comply with the above power specifications. Generator must be supplied with feeder cable of sufficient length to reach within 50 feet of center stage and cable must be of sufficient size to afford minimal loss of voltage. There must be enough fuel provided for constant running of the generator from 10:00am until after the load out is completed. THE GENERATOR MUST BE APPROVED IN ADVANCE BY THE ARTIST'S PRODUCTION MANAGER.

B4. LOCAL CREW REQUIREMENTS: Purchaser will provide at his sole cost and expense all staff required (whether or not required by local union agreements) to accomplish set-up, performance and strike of said production as follows:
PRODUCTION ASSUMED UP AND READY FOR THE ARTIST, THEREFOE THE FOLLOWING APPLIES TO BAND GEAR ONLY.

- (1) IN CALL:
a) 4 – Stage Hands

Note: All personnel from rigging call stay on until released by Artist's Production Manager.

- (2) SHOW CALL:
a) 1 - Electrician
b) Minimum call requirements - Deck Hands

**Any lighting equipment and/or lighting personnel that is not required – Artist Production Manager will inform Purchaser.

- (3) STRIKE CALL
a) 1 - Electrician
b) 4 – Stage Hands

B5. In non-Union houses, truck loaders are not to be considered part of the stagehands required, nor are stagehands to be considered part of the number of truck loaders required.

C. SHOW REQUIREMENTS

C1. SPOTLIGHTS: N/A

**Any lighting equipment and/or lighting personnel that is not required – Artist Production Manager will inform Purchaser.

C2. FOR MULTIPLE NIGHT ENGAGEMENTS: Artist will absolutely have the right (at no cost to the artist) to do equipment and sound-check every day of every engagement. For 8 pm shows, this will mean 3pm - 6 pm. THIS POINT IS NOT NEGOTIABLE.

C3. TOWELS: 1 (one) dozen full size bath towels and 1 (1) dozen hand towels are to be in production office UPON ARRIVAL of crew. NOTE THIS IS THE TOTAL TOWEL CALL FOR BAND AND CREW FOR THE ENTIRE DAY.

C4. SOUND / LIGHT KILLS: ARTIST shall have the right to set-up all instruments and properties used in performance in the appropriate places on stage so as to provide the best sight and sound for the audience as well as the best sound and playing conditions for the band. The equipment shall not be moved or relocated without the expressed permission of ARTIST'S production manager. PLEASE ENSURE ENOUGH SEATS ARE HELD UNTIL SET-UP TIME TO ALLOW FOR OBSTRUCTED AUDIENCE VISION DUE TO THE SOUND SYSTEM, (SPEAKERS ON EITHER SIDE OF STAGE) OR MIXING PLATFORM IF NECESSARY.

C5. FOH CONSOLES: The sound and light mixing consoles provided by ARTIST are to be operated in the house approximately 75 to 100 feet from the front of the stage in the center of the auditorium but WILL NOT BE UNDER THE BALCONY. If hall or facility regulations require rubber mats placed over the audio cables or that the audio cables must be taped down from stage to mixing console, rubber mats and TAPE MUST BE PROVIDED BY HALL OR PURCHASER. Please note that the lighting and sound boards will take up about 3 rows deep, 15 seats across. Please leave access to the boards.

C6. ORCHESTRA PIT: If there is an orchestra pit in the facility, it should be covered safely and chairs should be placed in it. SEATING SHOULD BE AS CLOSE TO THE STAGE AS POSSIBLE.

C7. DOORS: The Purchaser shall not allow the audience to enter the place of performance until the technical set-up has been completed. Every effort will be made to see that this is completed one hour prior to show time. House will not be let in until cleared by Artist Production Manager.

C8. PRE PERFORMANCE MUSIC: No pre-performance music shall be played other than ARTIST'S own choice of PLAYING OR NOT PLAYING pre-performance music.

C9. HOUSE LIGHTS: It is further required that house lights remain fully dimmed after any performance until the ARTIST indicates that they be raised. Raising house lights signals the end of the performance, the determination of which shall remain the right of the ARTIST.

C10. ANNOUNCEMENTS: The ARTIST'S representative has the sole right to introduce the band and to begin the performance. However, if there is any announcement required by law regarding safety exits, no smoking, etc., that may only be done fifteen (15) minutes prior to beginning of show, so that the ARTIST can insure a high standard of communication with the audience.

C11. ARTISTIC CONTROL: ARTIST shall have exclusive control over production, presentation and performance of the engagement including staging, lighting, and sound. It is specifically understood and agreed that a representative of the ARTIST shall have the sole and absolute authority in mixing and controlling all sound equipment while ARTIST is performing.

C12. OVERTIME CHARGES: ARTIST will assume no responsibility for any possible overtime charges for any union or non-union crew due to any type of delay of equipment delivery to performance site or late load-out due to overtime shows.

C13. WITH RESPECT TO PERFORMANCES HELD OUT OF DOORS: Purchaser must provide, subject to ARTIST'S satisfaction, a suitable roof for the stage and front of house to protect against inclement weather (regardless of weather forecast, AND INCLUDING DIRECT SUN) and must further provide for adequate ground of all instruments and electrical equipment to prevent electrical hazards. Purchaser must provide sufficient amount of plastic sheeting to protect band instruments and equipment in case of inclement weather. Also, adequate lighting must be maintained so that load out can be completed safely. i.e., house lights will not be brought down until Front of House PA and Mixing consoles have been struck. PROPER STAGE AND FRONT OF HOUSE WORK LIGHTING MUST BE PROVIDED.

C14. LENGTH OF PERFORMANCE: ARTIST will perform a continuous 90-120 minute set with intermission.

D. SECURITY

D1. GENERAL: Purchaser will provide adequate protection at all times and places of performance to prevent loss or damage to equipment through theft, riot, misuse, vandalism or civic commotion. If any such loss or damage occurs, the purchaser shall be liable to ARTIST for the cost of replacement of all missing equipment.

D2. VEHICLE SECURITY: Purchaser is to provide at his sole cost and expense one security person available at 10:00am to safeguard all vehicles and their contents against damage and theft. This person shall remain on continuously until final departure of vehicles. THE RUNNER WILL NOT BE USED IN THIS POSITION.

D3. MIXING POSITION: One (1) security person is required at mixing position from time house opens until audience has left house. An usher is unacceptable for this position.

D4. BACKSTAGE SECURITY: All backstage security personnel shall be under the sole direction of ARTIST'S tour manager and production manager. Purchaser shall be solely responsible for the security of items in the dressing room area, and shall keep all unauthorized persons from entering said area by stationing a representative of the purchaser outside the dressing rooms one half (1/2) hour before sound check, continuing through performance, and remaining until band departure. Tour and production manager shall have the authority to authorize admittance or rejection of any person (press or otherwise) on stage before, during or after performance.

D5. STAGE SECURITY: No one is to enter or pass through the performing area after the completion of sound check and security personnel must be available to enforce this. This is due to the sensitivity of the computer equipment used during the performance.

D6. PASSES: Artist's production manager shall distribute any and all passes to all local personnel (ie: purchaser, IATSE, loaders, caterers and security).

D7. ARTIST AUTHORITY: Tour and production managers shall have exclusive right to remove any security personnel if they appear to be negligent in their duty.

D8. IN A MULTI-DATE ENGAGEMENT IN THE SAME FACILITY: The Purchaser is to provide at his sole cost and expense (2) security personnel capable of safeguarding all equipment and vehicles against theft or damage from departure of Artist's crew until their arrival for the next show.

D9. INDEMNIFICATION: The above clauses are in addition to any other security personnel deemed necessary by the PURCHASER or governing authorities of the facility or local city regulations. Any loss by ARTIST due to negligence will be paid for by Purchaser. At no time shall artist be held liable for injury to the public or damage to the facility caused by action of security personnel.

E. INSTRUCTIONS TO STAFF

E1. UNAUTHORIZED RECORDING OR PHOTOGRAPHY: No portion of the performance may be broadcast, photographed, recorded, filmed, taped or embodied in any form for any purpose of reproduction. Purchaser agrees that it will not authorize any such recording without prior written consent of the ARTIST. Purchaser will deny entrance to any such person carrying tape or video equipment devices without express written permission (meaning authorized tour pass) by ARTIST representative. This is understood to include members of the audience, press and purchaser's staff.

Purchaser shall place signs at the entrance of the hall stating the following:

NO TAPE RECORDERS, VIDEO RECORDERS OR FLASH PHOTOGRAPHY ALLOWED IN HALL.

ALL SHOWS ARE NON SMOKING SHOWS! PLEASE POST AND ADVERTISE AS SUCH!

PURCHASER SHALL HAVE SECURITY AVAILABLE TO ENFORCE SAID RULES AT THE DISCRETION OF ARTIST'S REPRESENTATIVE.

E2. HANDICAPPED SEATING: It has been brought to our attention by some of our handicapped fans that they rarely get good seating for our concerts. We understand that due to Fire Laws, it sometimes creates a problem to have wheel chairs in aisles or in front of the stage. We humbly request on behalf of our handicapped fans that you accommodate and arrange for an area very close to the stage or preferred seating areas so they have great seats for the show. We would appreciate your extra effort to accommodate them.

F. DRESSING ROOMS

F1. BAND ROOMS: A minimum of FOUR (4) CLEAN, comfortable, and private dressing rooms, adequate for use by at least (10) ten persons, equipped with sofas, chairs, mirrors and trash bins, comfortably heated and / or air-conditioned, ventilated and well lit. THIS ROOM SHALL BE IN EASY ACCESS TO CLEAN LAVATORIES WHICH ARE TO BE SUPPLIED WITH SOAP AND TOILET TISSUE. THESE LAVATORIES SHALL BE CLOSED TO THE GENERAL PUBLIC.

G. HOSPITALITY

PLEASE NOTE: Absolutely NO alcohol is to be served or left backstage at any time. After the show, any requested beer will go directly on the bus with the crew.

* Scheduled serving times should be confirmed with the ARTIST'S production manager.

* All beverages (except alcohol) are to be available all day long.

* All food and beverages must be of the highest quality possible. Please use metal utensils and stoneware cups and plates. For dinner meals, table cloth and napkins must be linen.

* Beverages should be iced down and fresh ice should be restocked as necessary.

* Throughout the day, there should be a continuous supply of freshly brewed coffee and hot water for tea, as well as sufficient quantities of utensils, cups, etc.

* Food and Beverage requirements are inclusive of Artist and their production staff. This does not include quantities for local personnel.

• **FOR ALL MULTIPLE NIGHT ENGAGEMENTS:** Crew and Band food and beverages (normally served after 3pm) are to be provided every concert night.

*** No Food is to be cleared from the hospitality/catering areas until okayed by the artist's production manager (this includes breakfast, lunch, dinner, beverages, and dressing room snacks). Catering should have take-out containers available(zip lock bags, styrofoam boxes, etc) for any & all leftovers.**

TOTAL BEVERAGES TO BE SUPPLIED:

1 GALLON **Distilled water**
UNLIMITED **Freshly Brewed Coffee**
UNLIMITED **Hot Water and assorted teas (including English Breakfast)**
 Milk (1 skim, 2 lowfat 2% and 1 whole, all in 1/2 gallon containers)
 Half & Half (2 single pint containers)
 Bottled Spring Water - no Dasani
 Sparkling water (i.e. Pellegrino)
 Variety of cold sodas
 Fresh Orange Juice (NOT FROM CONCENTRATE)
2 **Vegetable platters (Organic where possible – including broccoli, cauliflower, zucchini, carrots, celery, peppers, tomatoes, cucumbers, radishes etc)**

SERVING SCHEDULE

SOUND CHECK WILL BEGIN AT 4:00 PM. THESE TIMES MUST BE CONFIRMED BY ARTIST PRODUCTION MANAGER.

*** 30 MINUTES BEFORE SOUND CHECK:**

IN EACH OF THE 4 BAND DRESSING ROOMS: 6 bottles of mineral water; 3 gas – 3 no-gas

IN THE BAND'S HOSPITALITY AREA: 1/2 case of Coca Cola, Freshly squeezed juices, freshly brewed coffee, boiling hot water, assorted teas, Half & Half, milk, honey, half dozen lemons, one piece of fresh ginger, sugar, almonds & cashew nuts, bottled spring water, sparkling mineral water,, 1 qt. fresh squeezed OJ, an assortment of sandwiches (Tuna salad, turkey, ham & Italian salami) with proper condiments, and fresh vegetable platter (Organic where possible – including broccoli, cauliflower, zucchini, carrots, celery, peppers, tomatoes, cucumbers, radishes etc)

NOTE: Neither the coffee or tea services provided in the Dressing Rooms shall be taken from the general catering room area.

***DINNER:** The traveling party is Nine (9) people. **A specialty caterer is required. Everyone on the tour, and especially the principal artists, is conscious and concerned about food and nutrition. We require wholesome, fresh food with a focus on healthy green salads.**

To be catered backstage – Real Plates and Silverware (no plastic)

Salad Bar: (Dressing on the side) All to be in separate containers
Spinach, Romaine Lettuce, Tomato Slices(no cherry tomatoes),Red Onion, Garlic, Avocado, Bell Pepper, Sprouts, Cucumber, Celery, etc...

Soup: Vegetable Soup with Beans

Vegetables(green only): Well Steamed or Grilled, Zucchini, Broccoli, Kale, Bock Choy, Spinach w/garlic (choice of 3)

Grain: Brown Rice, Quinoa or Couscous (Not Italian)

Sauce: Spicy Tomato Sauce

Meat: Fish or Chicken (Local dishes encouraged)

Nuts: Unsalted, Un-roasted and Raw

Whole Fruit: Oranges, Apples(Red and Green), Strawberries, Blueberries and Bananas

*All food (with the exception of the meat dish) should be prepared with NO Salt and Oil.

** Please make a serious attempt to ensure as much of the food is Bio (organic) as possible.

Dressing and condiments:

- Olive oil (on the side)
- Vinegar
- Caesar Style Dressing
- Cayenne, sea salt or celtic salt

*****AT THIS TIME, ALL BEVERAGES SHOULD BE ONCE AGAIN REPLENISHED*****

* **30 MINUTES BEFORE THE SHOW:** Band returns to hall. At this point, the backstage area should be cleared except for authorized personnel. The following hospitality should be in the following dressing rooms:

IN EACH OF THE 4 BAND DRESSING ROOMS: 6 bottles of mineral water; 3 gas – 3 no-gas, 3 diet ice teas.

* **30 MINUTES AFTER THE SHOW** – All hospitality items must remain and be available through out the entire evening and after performance – some of the band may prefer to eat after the concert.

H. PERMITS/LICENCES/VISAS :

H1. Purchaser shall furnish and provide at his sole cost and expense any and all of the necessary bonds, permits, licenses and authorizations from any and all government agencies, bureaus and departments (Federal, State or Local).

I. ADVERTISING, PROMOTION & PUBLICITY

I1. BILLING: CHICK COREA & THE VIGILGROUP shall receive 100% star billing in any and all publicity, press releases and paid advertisements, including, without limitation: newspaper ads, posters, flyers, marquees, signs, lobby boards, programs and tickets.

I2. PRINT ADS: Purchaser agrees to use only the artwork and ad mats supplied by ARTIST in all printed advertisements. No photos of artist are to be used other than those supplied by ARTIST.

I3. RADIO SPOTS: When radio spots are used for advertising in connection with the CHICK COREA & THE VIGILGROUP engagement, please contact Artist's Management for selected cuts. NO TUNES ARE TO BE USED WITHOUT WRITTEN CONSENT FROM ARTIST'S MANAGEMENT!!

I4. INTERVIEWS: Purchaser agrees that it will not commit any members of the CHICK COREA & THE VIGILGROUP to any personal appearances, interviews or any other type of promotion or appearance without prior written consent of ARTIST.

I5. BILLING: All billing must read: (100%) CHICK CORE & THE VIGIL, (SEE FRONT PAGE). THERE ARE TO BE NO OTHER ACTS ON THE BILL WITHOUT THE PRIOR WRITTEN CONSENT OF THE ARTIST.

I6. RIGHT TO APPEAR: Producer shall not be required to appear or perform before any audience which is segregated on the basis of race, color, creed or where physical violence or injury to the ARTIST is likely to occur.

I7. ARTIST COMPS: Purchaser will make available to the ARTIST Fourty (40) complimentary seats per show or 1% of the total house seating, whichever is greater. Seats must be in preferred locations from the 8th row back. CHICK COREA & THE VIGILwants the front rows sold to fans.

I8. PROMOTER COMPS: All prices for tickets, the scaling of the house, any and all discounting of tickets, and issuance of press, complimentary or promotional tickets must be approved by ARTIST in writing prior to the engagement. **Purchaser may have 1% of the the total house seating or 20 tickets, whichever is less, for comps and press tickets.** On the night of the show, please present the ARTIST'S representative the following: list of promotion tickets, comps, and press tickets including name and company of each person.

I9. CORPORATE SPONSORS: Performance cannot be part of corporate sponsored program or in any way endorse, advertise or tie in any promotion for any products, companies, TV. or radio stations, or organizations unless Purchaser obtains written permission from ARTIST management 30 days prior to performance. ARTIST may enter into an agreement with a corporate sponsor. PURCHASER agrees to cooperate and allow ARTIST to meet all conditions of the contract with the sponsor which may include but is not limited to signs, space for exhibition of product or tags on all advertising.

J. MERCHANDISING :

J1. ARTIST shall have the sole and exclusive right to sell souvenirs, in connection with and at the performance. The receipts thereof shall belong exclusively to CC TOURS MANAGEMENT, INC or its assigned agent. Purchaser agrees no other program, souvenirs, photographs, recordings, or any other reading material, as operated by Purchaser or venue, shall be sold or distributed in connection with this performance without prior written approval of ARTIST. Purchaser will ensure any clearance or approval necessary from venue management or other party of persons, is obtained to permit ARTIST to sell merchandise and distribute its own mailing list, cards or flyers, in and around area of the performance site, (i.e.. lobby area, doors, etc.) before and after performance, and/or during any intermission.

K. PAYMENT & LEGAL CLAUSES :

K1. PAYMENTS: All payments by Purchaser to ARTIST are required to be made under or pursuant to this agreement, shall be made in the form of cash, money order, certified check, or in the case of concerts performed at a university, by a check drawn on a university account. Payment by a cashier's check or certified check is requested. ARTIST may refuse to accept a personal check as fulfillment of any portion of Purchaser's obligation hereunder. If any balance remains to be paid on the fee hereunder at the time of performance commences, such balance shall be paid prior to or immediately upon commencement of ARTIST'S performance.

Sound & Lights payments, if specified on the face of this contract, shall be made to ARTIST in the same manner, for the amount indicated on this contract. In the event that the compensation payable to the ARTIST hereunder is measured in whole or in part by a percentage of receipts, Purchaser shall pay ARTIST'S performance, in one of the forms specified above.

Any balance subsequently due on a percentage of computation will be paid as soon as practicable after the closing of the box office, and unless extreme circumstances make it impossible, this will be no later than one-half hour before the end of the ARTIST'S last performance hereunder. AT THAT TIME, A SEATING PLOT PLAN, A TICKET PRINTER'S MANIFEST, A BOX OFFICE STATEMENT, BONA FIDE RECEIPTS AND COPIES OF ALL BILLS FOR EXPENSES INCURRED IN THE PRESENTATION OF THE ENGAGEMENT MUST BE PRESENTED TO THE ARTIST'S REPRESENTATIVE. COPIES OF ALL PRINT ADS ARE ALSO TO BE PRESENTED AT THE SETTLEMENT.

K2. NON PAYMENT: 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 hereunder.

K3. ADVANCE DEPOSITS: All advance payments and / or deposits owed by Purchaser to the ARTIST prior to the performance are to be paid by certified check or money order to: TED KURLAND ASSOCIATES and mailed to: 173 Brighton Ave. Boston, MA 02134. If you wish to wire the money, direct all bank wires to:

Ted Kurland Associates account

BANK: Citizens Bank
53 State Street
Boston, MA 02109
ABA #: 011500120
ACCOUNT #: 1109512179

K4. WITHHOLDING TAX: If state, local or amusement tax is to be withheld for this engagement, Purchaser must furnish ARTIST with a copy of this tax law dictating this policy. This copy must be returned with the signed contract for this engagement. Purchaser must also furnish ARTIST'S representative with an official state or city tax deduction receipt claiming the amount to be withheld from ARTIST on the night of the performance.

K5. PERCENTAGES: Purchaser agrees to the following box office & ticket requirements:

- a) Purchaser shall be responsible to pay the ARTIST its percentage for every seat occupied within the place of performance.
- b) All percentage payments provided for hereunder shall be paid to the respective ARTIST or representative and shall be accompanied by the signed written statement from the Purchaser.

K6. UNSOLD TICKETS: Purchaser further agrees to have on hand at the place of engagement the night of the show, for counting and verification by a representative of ARTIST, all unsold tickets. ARTIST shall be compensated for the difference between the number of tickets manifested. If Purchaser shall violate any of the preceding provisions of this paragraph, it shall be deemed that the Purchaser has sold a ticket for each seat in the house (and permitted standing room) at the highest ticket price for which the house is scaled.

K7. BOX OFFICE: Purchaser further agrees to give said representative the right to enter the box office at any time (during the performance and after the performance) and to examine and make extracts from the box office records of Purchaser relating to the gross receipts of this engagement. A written box office statement certified and signed by the Purchaser shall be furnished.

K8. SERIES SALES: Purchaser may not sell tickets to performance herein as part of a series of other concerts without the prior written consent of the ARTIST. All tickets printed under the manifest shall be of one stub, one price variety. There shall be no multiple price tickets printed.

K9. LIABILITY: If the Purchaser violates the above clauses, he shall be liable for the total amount of tickets sold at the highest price printed on the tickets. All tickets shall be printed by a bonded ticket house (i.e., Globe Tickets, the official printing department of the university or college).

K10. TICKET PRICING: Purchaser may not change (raise or lower) the price of tickets to this engagement without written consent from Artist. The ticket price listed on the face of the contract shall be binding. If Purchaser changes ticket price without consent from Artist, Purchaser shall pay Artist 100% of the increase in Gross as part of his guarantee (i.e. if 2000 seats, and ticket price is raised \$1.00, Artist will be entitled to an additional \$2000 added to the guarantee.)

K11. DISCREPANCIES: Purchaser agrees that if there is any discrepancy in the accounting of the show in tickets, moneys, or related areas, the show will be called a sell-out, and all moneys will be paid accordingly before the ARTIST'S performance. The Purchaser may redeem any moneys due him only with an audit by a certified public accountant of the U.S.... Internal Revenue Department.

K12. RELATIONSHIP: This agreement shall not be construed to create a joint venture or partnership between Purchaser and ARTIST and no business relationship other than that of Purchaser / Artist shall exist between the parties.

K13. FORCE MAJEURE In the event of public calamity or riots, epidemic, fire, national or international emergencies, terrorist acts, serious illness or injury, or cancellation not under the control of CC TOURS MANAGEMENT, INC./Artist, or other act of God, no claim shall be made of CC TOURS MANAGEMENT, INC./Artist, in respect to non-fulfillment of this agreement with regard to the concert(s) so affected. In the event of serious illness or injury, a doctor's certificate will be supplied by CC TOURS MANAGEMENT, INC./Artist.

K14. BREACH: In the event that the Purchaser shall breach this agreement, ARTIST shall have the right without limiting any of its other remedies hereunder to refrain from rendering a performance or to stop rendering a performance if such breach occurs during the rendition of a performance. Notwithstanding the cessation of such performance, Purchaser shall be liable to ARTIST for all of the fees and compensation hereunder in the same manner as though the ARTIST had fully performed. A BREACH OF ANY CLAUSE CONTAINED IN THIS RIDER BY THE PURCHASER SHALL BE DEEMED A MATERIAL BREACH. If ARTIST elects to perform or continue to perform notwithstanding a breach of agreement by Purchaser, the performance by ARTIST shall not constitute a waiver of any claim the Purchaser may have for damages otherwise.

K15. ALTERATIONS: This agreement may not be changed, modified or altered except by an instrument in writing by the parties. This agreement shall be construed in accordance with the laws of the State of New York. Any claim or dispute arising out of or relating to this agreement or the breach thereof shall be settled by arbitration in New York.

K16. DOCUMENT CHANGES: Any proposed additional terms and conditions which may be affixed to this contract by Purchaser does not become part of this contract until signed by ARTIST. By sole act of signing, Purchaser readily accepts all provisions of ARTIST'S contract, regardless of any additions or deletions Purchaser may try to make.

K17. TRANSFER OF RIGHTS: This engagement in its entirety as described in this rider and attached contract may not be transferred in whole or in part to any other party or individual. It is the sole responsibility of the Purchaser to deliver, perform and complete each detail of this rider and attached contract. The ARTIST is in no way obligated to perform in any manner or act upon any direction or orders given by any party or individual other than the ARTIST herein.

The above constitutes the sole, complete and binding agreement between the parties hereto. By signing below, you are agreeing and accepting the terms of this agreement.

FOR PURCHASER

FOR CC TOURS MANAGEMENT, INC

Signature _____

Signature _____

Dated _____

Dated _____

CHICK COREA & THE VIGIL

TOUR 2013
ADDENDUM A

SOUND SYSTEM

P.A. SYSTEM:

A high quality P. A. System which produces a full & even coverage of the complete audience. System should be capable of producing a minimum SPL of 95dB at the last row with a frequency response of 30hz – 18khz. LINE ARRAY SYSTEMS WITH SUBWOOFERS PREFERRED.

EXTRA SPEAKERS FOR FRONT and NEAR FILLS ARE ALWAYS NECESSARY.

4 to 6 6.5" or 8" with HF driver for the Front fills.

2 to 4 Near fills with same HF driver as used in the Array.

Minimum Array Length: Greater than 2.5m

Maximum Bottom Box Height: About 4m

Please supply a Line Array System Operator with all access to the System Controller.

THE MIXING POSITION MUST BE LOCATED IN A PLACE THAT IS REPRESENTATIVE OF THE SOUND HEARD BY THE ENTIRE AUDIENCE. Not Merely Placed under a balcony at the rear of the hall.

- 1) VARIABLE CROSSOVERS (SYSTEM SHOULD BE IN STEREO)
- 2) 1/3 OCTAVE GRAPHIC EQUALIZERS FOR EACH SPEAKER SECTION
- 3) SPEAKER SYSTEM SHOULD INCLUDE DELAY UNITS TO ALIGN SPEAKERS TO THE STAGE SOUND
- 4) LEXICON 960L or LEXICON 480L REVERB
- 5) SUBWOOFER SIGNAL TO BE SENT FROM AN AUX SEND OF THE CONSOLE

HOUSE MIXING CONSOLE:

MIDAS HERITAGE H3000

NO DIGITAL CONSOLES. NO YAMAHA CONSOLES

CHICK COREA & THE VIGIL

TOUR 2013

MONITOR REQUIREMENTS

Monitors system is to be provided as a system, all cables, power and processing to be included.

An experienced monitor engineer will be required to be present from time of load until, and continuously, to the end of the show.

1 (One) 48 Channel Mixer – Midas Preferred, must meet criteria

4 band parametric EQ. Sweepable (not fixed) high pass filter,

10 (Ten) KLARK TECHNIC or BSS 1/3 OCTAVE EQUALIZERS

10 (Ten) Monitor Speakers (L-Acoustic or D&B please) w/ Power

1 (One) Yamaha SPX 900 REVERB

Monitor engineer must have a cue wedge that is identical to those being used by artists.

Note: Chick Corea will have a 5 input mixer at his position. The mixer needs to be sent 5 mixes from the monitor board – one from the instrument of each member of the band. These require that the local sound company supply TRS male jacks so that Chick's mixer can receive the inputs from the monitor console. The output of Chick's mixer is then taken back to the monitor console to be distributed to Chick's monitors. This also requires TRS male jacks to be supplied.

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Ted Kurland Associates
617.254.0007

CHICK COREA & THE VIGIL

TOUR 2013

BACKLINE REQUIREMENTS

Chick Corea - Piano & Keyboards:

The Piano provided by Yamaha Concerts and Artists will be a 9 foot Grand piano CFX or CFIIIS Midi Grand. It will be on stage one day before the show if provided locally or will travel with Chick in a custom road case depending on local availability. Nothing but tuning and stand by services will be needed for the show. No voicing or adjustments of any kind are needed to the Yamaha grand unless specifically requested by Chick Corea the day of the show.

ON SHOW DAY

The Concert Piano Service For The Show Must Be:

- 1) Tune the piano to Current Pitch
- 2) Meet Mr. Corea at sound check , discuss the piano and any changes that may be needed.
- 3) Tune the piano again to Current pitch before the show.
- 4) Touch up the tuning at intermission.
- 5) Stand-By for the ENTIRE show.

TUNING THE PIANO

Tuning of the piano for Chick must be done with a HEAVY POUNDING METHOD, the only very "stable" style. Regardless of the temperament chosen for the concert piano at hand the piano must be POUNDED in completely. If you are not a POUNDER when you tune then do not work for Mr. Corea. A top line piano tech knows this from experience. You must strike the keys harder that Chick can to insure tuning stability.

Chick can really strike a piano hard as he throws accents into lines and passages with his right hand and left hand. If the tuning isn't pounded in completely the piano will go out of tune quickly. POUND THE PIANO INTO TUNE. If you have you ever tuned for Lazar Berman, Lexo Toradze, McCoy Tyner or Billy Joel you know what I am saying. POUNDING IN THE TUNING is the only method that is acceptable for Mr. Corea.

ON SHOW DAY, ON STAGE, if you are not pounding the piano into tune with a HEAVY POUNDING METHOD you may be asked to be replaced by Chick Corea Production Staff.

Thank you for your attention to this. Please realize that to Mr. Corea you are the most important staff person at the concert hall and just as important as the piano. He is very aware that a top line piano technician can make all the difference to the quality of his experience and his audience. Your attention to the piano in the above manner will insure that Mr. Corea enjoys the piano provided to him and that he will provide a stellar performance for the audience.

Call me directly if you have any technical questions regarding any of the above. With over thirty years of experience on the road and in recording with Mr. Corea, forty-five years in the piano business of manufacturing, restoration, rental, touring, tuning and servicing performed on instruments made by all of the major piano manufactures, I am sure that I have the solution to any problem you might encounter.

Brian Alexander
<http://www.brianalexanderfinepianos.com>
Ph. 805 226 2272
brianalexander@sbcglobal.net
Fine Pianos Since 1962

CHICK COREA & THE VIGIL

TOUR 2013

BACKLINE REQUIREMENTS CONTINUED

For **Chick's** electronic keyboard needs:

- (1) Yamaha XF-8* w/ sustain pedal, 2 x expression pedals & all AC & audio cables
- (3) Meyer UM-1P powered speakers w/ AC & audio cables
- (1) Quick Loc Z-72 "Z" style, two tier keyboard stand
- (1) Padded, adjustable Artist piano bench (in addition to the bench for the Grand Piano)

* NO SUBSTITUTION POSSIBLE, MUST HAVE ITEM, PLAN IN ADVANCE!

Charles - Guitar:

- (1) Fender Reverb Deluxe
- (1) Stool
- (2) Meyer UM-1P powered speakers w/ AC & audio cables

Hadrien - Bass:

- (1) Mark Bass Amplifier
- (1) Mark Bass 4 x 10 Speaker Cabinet

Marcus - Drums:

Gretsch Drums unless Craviotta are available.

- 18" bass drum
- 12" Toms
- 14" & 16" Floor Toms
- 5" x 14" Snare Drum
- Gretsch Hardware unless otherwise noted
- 5 Cymbal stands
- Snare Stand
- Drum Throne
- (Cymbals will be brought by Artist)

Percussion

- 1 Percussion Table
- 2 Conga Drums

Tim - Sax

- (1) straight microphone stand
- (1) boom stand
- (1) RE-20 spare sax microphone
- (2) Inputs on stage for Alto and Soprano Sax wireless mic

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CHICK COREA & THE VIGIL

TOUR 2013

STAGE PLOT

The stage plot diagram illustrates the layout of musical equipment on a stage. A grand piano is positioned on the left side. In the center, there is a keyboard and a 10V power outlet. To the right, a drum set is arranged. Two guitars are placed in the lower center. Amplifiers and other equipment are scattered around the stage, with 110V power outlets indicated at the top and bottom right. A large, diagonal watermark is overlaid across the center of the diagram, reading: "WEB DOWNLOADED RIDER NOT FOR CONTRACTURAL USE Ted Kurland Associate 617-254-0007". Below the main diagram is a table with four empty rectangular cells.

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