

DIANNE REEVES CONTRACT RIDER

2022 – 2023

AUDIO REQUIREMENTS

T.1 PURCHASER shall provide at his sole expense, a high quality, state-of-the-art sound system. System shall be capable of producing a minimum of an even 100 db spl (20hz to 20Khz frequency response), without distortion, in each seat in the venue's audience area.

T.2 The following specified system is for the ARTIST's performance. We will share front of house and monitors with another act provided that the house and monitor mixes are restored by venue audio staff to the precise settings and levels set during ARTIST's sound check. In the event that the original mixes cannot be recorded and restored, then additional audio desks will be required for other artist(s).

T.3 **FRONT OF HOUSE SYSTEM TO BE SUPPLIED:**

- Well illuminated 40 x 8 x 2 FOH console with at least 4 bands parametric EQ, eight (8) auxiliary sends, eight (8) VCA subgroups such as Midas, Yamaha or Soundcraft or Digidesign (Avid).
NOTE 1: When digital consoles with sufficient amount of DSP are used the following outboard gear can be used internally in the console.
NOTE 2: Gain sharing between FOH and Monitor console is NOT acceptable
- Two (2) 31 band 1/3 octave graphic equalizers minimum. (Klark Teknik, BSS). NOTE: Each speaker send (zone) from the console should be equipped with a 1/3 octave EQ.
- One (1) Hi quality digital reverb (Lexicon 480, 300, PCM 90 or 91, TC-M5000, M6000)
- Three (3) Digital multi-effects processors (SPX 2000, 1000 or 990, TC M-2000)
- Four (4) Channels of compressors able to be inserted (Summit, Klark, Aphex, Urei, DBX)
- Four (4) Channels of gates able to be inserted (Klark, Aphex, BSS, Valley/KepeX II)
- Two (2) FOH Line Array or similar Speaker Clusters (L/R) including subs woofers on an auxiliary send(s) plus adequate front fills for accurate coverage of the entire audience area. Center clusters and other zones should be used as necessary. (d&b, V-dosc, EAW, EV, Meyer)
- Adequate Amplifier sets for all FOH speakers used (Lab Gruppen, Crest, Crown, QSC)
- Signal distribution necessary/crossovers for FOH audio system (Lake, Sound Web, BSS, Klark Teknik)

T.4 **MONITOR SYSTEM TO BE SUPPLIED:**

- 40 x 8 Monitor console with at least 4 band parametric EQ per channel such as Midas, Yamaha, Soundcraft or Digidesign (Avid)
NOTE 1: When digital consoles with sufficient amount of DSP are used the following types of outboard signal processing can be used internally in the console.
NOTE 2: Gain sharing between FOH and Monitor console is NOT acceptable.
- Eight (8) channels, Inserted 31 band 1/3 octave graphic equalizers (Klark Teknik, BSS)
- One (1) Digital Reverb (PCM 91 or 90, TC M-2000, Yamaha SPX 2000)
- Nine (9) monitor wedges maximum, Bi-Amped (2-15" x 2" for Ms. Reeves, 7-12" x 2" for Band (Nexo preferred, Martin, d&b, Meyer, EAW o.k.)
- Six (6) Crossovers/processors maximum (per monitor speaker requirements)
- Six (6) Amp sets— should be minimum 500 watts per wedge (Lab Gruppen, QSC, or Crown)
- Splitter snake (40 channels - Transformer isolated split with ground lifts preferred)

Note: Monitor mixes may be run from the FOH console when the venue capacity is less than 500 persons. This decision will be made by ARTIST in consideration of the location of the house mix position and sound engineer's access to the stage. In this event the following additional conditions must be met: FOH console with 48 inputs and 12 auxiliary buses, six (6) additional 31-band 1/3 octave Graphic EQ's at mix position, one additional multi f/x unit solely for monitors and up to 20 input channels split with an external hardware 'mic splitter' to divide main channels into separate monitor channels. NOTE: Internal Digital splitting is not acceptable (FOH and Monitor channels must use separate head amps).

You must consult and receive approval in writing by ARTIST's Tour Coordinator before implementing this modification.

DIANNE REEVES CONTRACT RIDER

2022 – 2023

- T.5 Communications:
- WiFi Internet connection backstage.
 - 6-station intercom system at FOH audio desk, monitor desk, lighting desk (house lights), follow spot positions 1 & 2 and stage manager position
 - Talk Back microphone (SM58s) to FOH Audio console and to Stage Monitor console.
- T.6 Stage Equipment: sound company to provide adequate microphones, microphone cords, splitters, sub-snakes, and patch cables to outfit systems requirements and input needs as per the CURRENT input list supplied by ARTIST. All microphone and DI requirements are indicated on the input list. You must consult with ARTIST's production manager as it regards microphones—and any other desired modifications to tech rider or input list.
- T.7 Stage Requirements: A secure, safe stage area. The performance area should be a minimum of 32' wide x 24' deep (10 m x 8 m) and 2' – 4' tall (60 cm to 120 cm), with secure stairs with handrails up to stage. Set-up is to occur behind main curtain when possible. A backdrop (or curtain) upstage is requested for acoustics / aesthetics where applicable. A 6' x 6' (1.5 m x 1.5 m) black carpet for drums is required. Audience seating begins no further than six ft. (6') from the stage edge whenever possible. Barricades are to be avoided.
- T.8 On-Stage AC Power: Five (5) quad receptacle boxes on a 20-amp circuit (Country Standard Voltage) each with adequate earth to ground connections. For non-North American performances, we require an addition of (1) power transformer from Country Standard Voltage (100/220v) to 110/117v at 10 amps with four (4) US Edison style outlet receptacles.

VENUE REQUIREMENTS

- T.10 At the sole cost of the PURCHASER, a house audio technician and house electrician must be available throughout the set-up, sound check, and performance. The house audio tech will assist the ARTIST's sound engineer. A monitor engineer and lighting director are to be present during the audio set-up and lighting focus, sound check and performance and will be under the direction of the ARTIST's production manager. Two (2) stagehands (sober and physically fit) who will assist at the load-in, set-up, and load-out of ARTIST's and the supplied equipment, are to be provided by the PURCHASER at his sole expense.
- T.11 General Requirements: PURCHASER agrees to make the concert stage available to ARTIST's crew no later than seven (7) hours prior to performance. When sound and lights must be set-up, the PURCHASER agrees to make the performance stage available to sound, stage and lighting companies no less than eleven (11) hours prior to performance. ARTIST and crew will be allowed a minimum of (3.5) hours for set up and (1.5) hours for sound check and rehearsal purposes. The audience shall not be admitted into the venue until ARTIST has completed sound check and left the stage.
- T.12 The backline equipment for the ARTIST's band will arrive at the venue and be set-up at least six (6) hours prior to sound check. A backline technician will be required to be on stage during set-up and sound check. No backline (except acoustic piano) may be shared with other performers. Piano tuning must be completed prior to ARTIST crew arrival and an additional tuning is required following sound check. In the event that the other performers use the piano prior to ARTIST's performance, then a touch-up tuning shall occur between set changes prior to ARTIST's performance. Any substitutions from the backline list require consultation well in advance of the performance day with ARTIST's tour coordinator.

DIANNE REEVES CONTRACT RIDER

2022 – 2023

- T.13 Stage Props:
- One (1) elegant 26" (66 cm) stool (adjustable height o.k.) with padded seat and footrest for ARTIST (no back, no arms)
 - Two (2) standard 30" (75 cm) wooden stools with padded seats.
 - Three (3) stemmed wine glasses to hold room temperature spring water for ARTIST
 - One (1) colorful fresh flower arrangement for the table. Arrangement should not exceed 28" tall.
 - One (1) LP percussion table (without rack) skirted with black cloth
- NOTE: Dianne's table is for stemmed water glasses, washcloth, and fresh flower arrangement (See Stage Plan for positioning)

LIGHTING REQUIREMENTS

- T.14 Lighting Requirements: At the sole cost of PURCHASER, an experienced lighting director/operator will be available during sound check and performance. The stage should be well lit with no dark spots in the performance area. The lighting director/operator is requested to listen to recordings of ARTIST so as to become familiar with the show and add his/her creative look to performance. Any queries should be directed to the ARTIST's production manager.

- T.15 Concert Format: With respect to the specifics of the venue, we require the equivalent of a lighting system of 1kw 60 – 120 par 64 fixtures and minimum of six (6) 750w to 1kw Ellipsoids for front of house specials to be hung off the front lighting truss or FOH Electric (For theaters with acceptable inventories and a lighting grid, theatrical lighting may be substituted). Please confirm with ARTIST's Production Manager. Color washes suggested are: Amber R-21/22 - Pink R-44/33 - Red or Magenta R-26/ 49/ 59 - Blue R-80, L-119

Six (6) downstage specials (light amber/rose) focused on following positions:

DIANNE – Downstage Center
GUITARIST – Downstage Left
DRUMMER – Upstage Left
BASSIST – Upstage Center
PIANO – Downstage Right

Two (2) follow-spots with the following gel suggestions:

1 – No Color
2 – R-03 Dark Bastard Amber
3 – R-05 Rose Tint
4 – R-52 Light Lavender

- T.16 Club Format: A three-color wash design including a minimum of four Leko no color specials will be adequate. Design to include: (amber, pink/red, and blue). When available, one follow spot to be used with the aforementioned gels.

BACKLINE AND MISCELLANEOUS EQUIPMENT LIST

- T.17 Guitar:
- One (1) GIBSON LES PAUL 6 string electric guitar with strap, Humbucker pick-ups and .010 strings
 - One (1) additional set of .010 guitar strings
 - One (1) AER COMPACT 60, FENDER ACOUSTISONIC or TRACE-ELLIOTT TA-100R/TA-40R amplifier
 - One (1) FENDER Blues DeVille guitar amplifier
 - Two (2) 20' (6 m) instrument cable (1/4" jack)
 - Four (4) 10' (3 m) instrument cable (1/4" jack)
 - Two (2) guitar stands with neck support
 - One (1) Electrical Transformer (for non-North American performances), Country Standard Voltage (100-220V) to 110V with North American outlets (4 plugs minimum) [see T.8]

DIANNE REEVES CONTRACT RIDER

2022 – 2023

- T.18 Keys:
- Acoustic 9' Concert Grand Piano tuned to A (440/442) prior to sound check and performance
 - Padded / adjustable 'Artist' concert piano bench
 - NORD STAGE 2 (HA88) keyboard with AC cable, sustain and expression pedals (Nord Stage HA 76 o.k.). Keyboard must come standard with original sounds and patches.
 - Ultimate Support "X" style keyboard stand (single tier)
 - Four (4) 10' (3 m) instrument cable (1/4" jack)
- T.19 Bass (Electric):
- One (1) 5 STRING ELECTRIC BASS with active pick-ups, round wound strings and strap. The bass action, truss tension and pick-ups should be set up by a qualified instrument technician within one week of performance.
 - Two (2) LITTLE MARK BASS 800 Bass Amps w/ power cables and speaker cables (one amp will be spare for Electric and Acoustic amplifiers).
 - One (1) MARKBASS STD104HR - 4 x 10" speaker cabinet -no Hartke.
 - Two (2) guitar stands (old style/fret rest) with instrument cradle and neck rest.
 - One (1) 20' 1/4" Patch Cable
 - One (1) 10' 1/4" Patch Cable
- T.20 Bass (Acoustic):
- One (1) UPRIGHT DOUBLE BASS: 3/4 size, carved top and back (no plywood), adjustable height bridge, GAGE REALIST pick-up, steel wound strings. This bass should be an excellent quality instrument and the sound post and adjustable bridge should be set-up by a qualified Luthier within one week of the performance.
 - One (1) BASS BOW (French grip) with Rosin cake.
 - One (1) LITTLE MARK BASS 800 Bass Amp w/ power cable and speaker cable.
 - One (1) MARKBASS STD151HR - 1 x 15" speaker cabinet.
 - One (1) 10' (3 m) instrument cable (1/4" / jack) L. one (1) 20' (6 m) instrument cable (1/4" / jack)
- T.21 Drums:
- YAMAHA DRUMS: MAPLE / PHX / OAK / ABSOLUTE
 - One (1) 18" x 14" Kick drum (20" x 16" o.k.)
 - One (1) 14" x 5.5" Snare Drum (Roy Haynes Signature Snare preferred)
 - One (1) 14" x 6.5" Brass or Copper Snare drum (14" x 6" o.k.)
 - One (1) 12" x 7.5" mounted tom (12" x 8" o.k.) No Power Toms
 - One (1) 16" x 16" Floor Tom with legs
 - One (1) Single Tom Holder (with long pipe, short stem) for bass drum
 - One (1) YAMAHA DS950 Throne with BKS110 Back Support (No Hydraulic)
 - Two (2) newer DW 9000 Foot Pedals (DW 5000 or TAMA IRON COBRA o.k.) NO DOUBLE PEDALS
 - One (1) YAMAHA HS 1200T Hi-Hat Stand (2 legged stand)
 - Three (3) YAMAHA Snare Drum Stands
 - Six (6) YAMAHA Boom Cymbal Stands
 - One (1) LP GAJATE Bracket (to mount cowbell on Bass Drum pedal).
 - One (1) LP Salsa Cha-Cha Cowbell (Low)
 - One (1) Spares Set to include Moon Gel, drum key, extra cymbal sleeves, wing nuts, lugs, snares, snare straps etc.
- 12" MOUNTED TOM AND SNARES MUST HAVE 'REMO COATED AMBASSADOR' HEADS
16" FLOOR TOM MUST HAVE 'REMO COATED EMPEROR' HEAD
ALL TOMS AND SNARES WITH CLEAR RESONATOR HEADS
BASS DRUM SHOULD HAVE 'REMO COATED POWER STROKE 3' HEAD
BASS DRUM RESONATOR HEAD SHOULD HAVE A 6"-8" DIA. MIC OPENING, OFFSET.
ALL DRUM HEADS SHOULD HAVE NO RIPS, DENTS OR DAMPING.

DIANNE REEVES CONTRACT RIDER

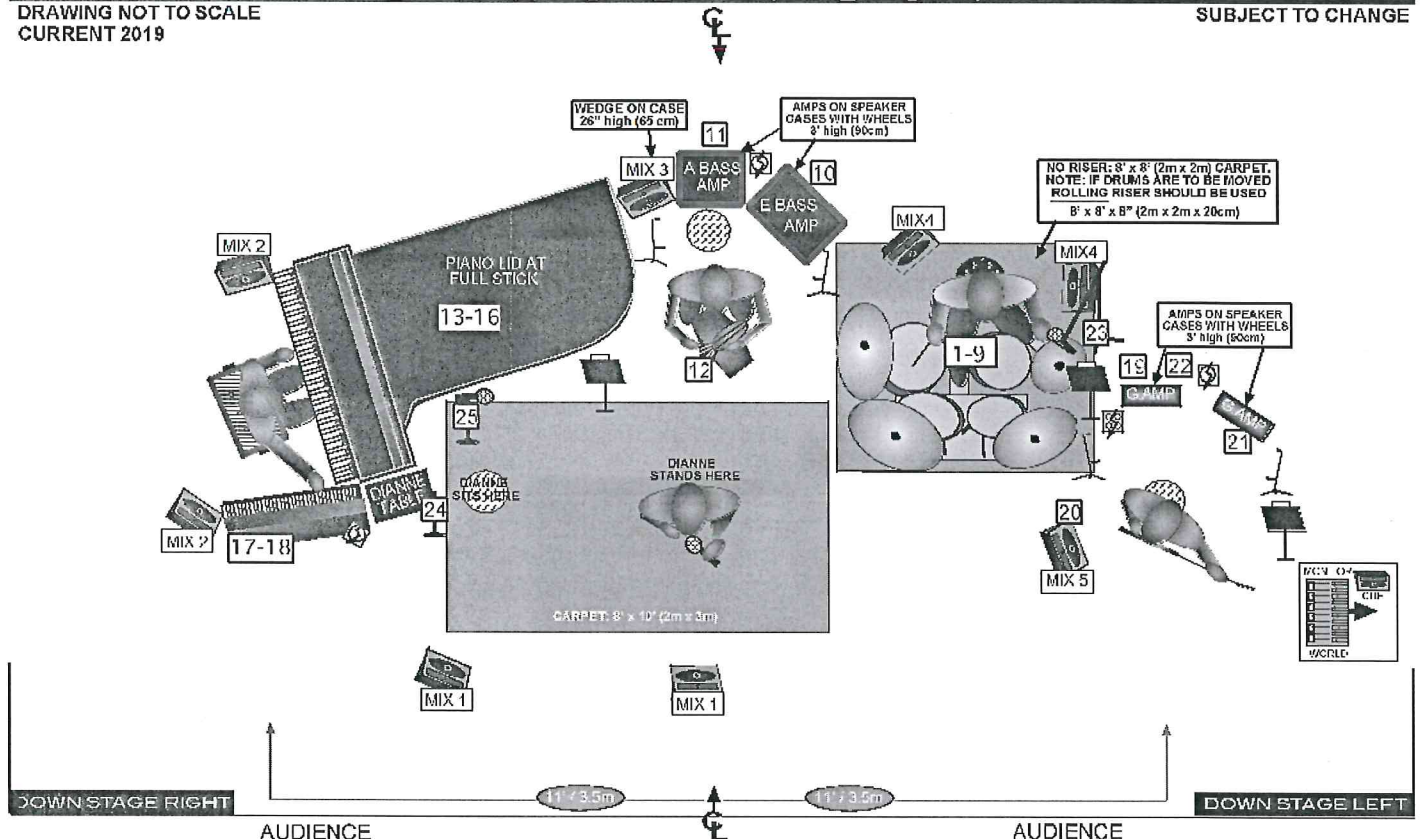
2022 – 2023

- T.22 Music Stands
- Five (5) stable music stands (no wire) with lights on top of each stand. If it is an outdoor performance seven (7) 12" x 10" x 12 mm (30 cm x 25 cm x 12 mm) pieces of transparent plexi-glass or twenty-four (24) wind clips must be provided.
- T.23 Stage Props and Furniture
- One (1) stool, approximately 26" (65 cm) tall (adjustable height stool o.k.). Stool should have a padded top and foot rest. [see T.13]
 - Two (2) stools, approximately 30" (75 cm) tall. Stools should have a padded top and foot rest. [see T.13]
 - One (1) medium size fresh flower arrangement. [see T.13]
 - One (1) LP Percussion Table (without rack) used for stemmed glasses, washcloth and flower arrangement [see T.13]
 - Three (3) stemmed wine glasses to hold water for ARTIST [see T.13]
- T.24 Soft Goods and Misc.
- One (1) 6' x 6' (1.5 m x 1.5 m) dark colored carpet for drums [see T.7]
 - Two (2) rolls of 2" (5cm) GAFFER Tape (1 black, 1 white).
 - Black soft goods (DUVATEEN) should be used for dressing. (stage monitor area, etc.)
 - Eight (8) dark colored hand towels for each performance
 - Two (2) dark colored face cloths for each performance
 - Carpet strips (runners) should be used for cables crossing pathways when possible.
 - Twelve (12) 500 ml bottles of room temperature spring water (no gas).

DIANNE REEVES CONTRACT RIDER

2022 – 2023

D I A N N E R E E V E S
UPSTAGE RIGHT STAGE PLOT UPSTAGE LEFT
DRAWING NOT TO SCALE
CURRENT 2019 SUBJECT TO CHANGE



- = MUSIC STAND WITH LIGHT
- = 117 VAC x 4 (GROUNDED/REGULATED)
- = NATIONAL VOLTAGE x 2 (GROUNDED/REGULATED)
- = STOOL WITH FOOT REST APPROX. 30" (0.75m) TALL
- = GUITAR STAND w/ INST. CRADLE AND NECK REST

1. ALL CABLING FROM UPSTAGE (EXCEPT MON MIX 1)
2. PIANO MUST BE A 9' CONCERT GRAND, STEINWAY MODEL D PREFERRED. PIANO MUST BE TUNED PRIOR TO DR&Q CREW ARRIVAL AND RE-TUNED PRIOR TO DR&Q PERFORMANCE (AFTER SOUNDCHECK).
3. DRUMS PLACED ON STAGE ON 8' X 8' CARPET (2m x 2m). ROLLING RISER REQUIRED IF DRUMS ARE TO BE MOVED.
4. DIANNE'S TABLE SHOULD HAVE 3 STEMMED GLASSES FOR WATER AND A FRESH FLOWER ARRANGEMENT.

PROVIDE ON STAGE BEFORE SOUNDCHECK: 24 BOTTLES OF ROOM TEMP. SPRING WATER (500ml), 8 DARK HAND TOWELS AND 2 WASHCLOTHS.

DIANNE REEVES CONTRACT RIDER
2022 – 2023

DIANNE REEVES INPUT LIST

<u>INPUT</u>	<u>INSTRUMENT</u>	<u>MIC/DI</u>	<u>48V</u>	<u>INSERTS</u>	<u>STANDS</u> (extendable booms)	<u>VCA</u>
1.	BASS DRUM	BETA 52	NO		SHORT BOOM	1.KIT
2.	SNARE 1 TOP	SM 57	NO		SHORT BOOM	1.KIT
3.	SNARE 1 BOTTOM	SM 57	NO		SHORT BOOM	1.KIT
4.	SNARE 2 TOP	SM 57	NO		SHORT BOOM	1.KIT
5.	HI HAT	KM 184	YES		SHORT BOOM	1.KIT
6.	RACK TOM	e604	YES			1.KIT
7.	FLOOR TOM	e604	YES			1.KIT
8.	OH LEFT	AKG 414	YES		TRIPOD BOOM	1.KIT
9.	OH RIGHT	AKG 414	YES		TRIPOD BOOM	1.KIT
10.	E.BASS DIRECT	ACTIVE DI	YES	COMP		2.BASS
11.	A.BASS DIRECT	ACTIVE DI	YES			2.BASS
12.	A.BASS MIC	DPA 4099*	YES			2.BASS
13.	PIANO DIRECT LO	YAMAHIKO*	YES			3.PIANO
14.	PIANO DIRECT HI	YAMAHIKO*	YES			3.PIANO
15.	PIANO MIC LO	DPA 4021*	YES			3.PIANO
16.	PIANO MIC HI	DPA 4021*	YES			3.PIANO
17.	KEY LEFT	ACTIVE DI	YES	COMP		4.KEY
18.	KEY RIGHT	ACTIVE DI	YES	COMP		4.KEY
19.	GUITAR SYNTH	ACTIVE DI	YES			5.GUITAR
20.	A. GUITAR DIRECT	ACTIVE DI	YES			5.GUITAR
21.	A. GUITAR MIC	KM 184	YES		SHORT BOOM	5.GUITAR
22.	E. GUITAR MIC	R121 or R122	NO	COMP	DRAPED	5.GUITAR
23.	VOCAL DRUM	SM 58	NO		TRIPOD BOOM	6. BG VOX
24.	VOCAL DIANNE	KMS 105*	YES	COMP	STRAIGHT	7. ★VOX
25.	VOCAL SPARE	KMS 105*	YES	COMP	STRAIGHT	7. ★VOX
26.	TALK BACK	SM 58	NO	TO MONS & FOH CONSOLE		NO VCA
27/28.	HALL REVERB 1	RETURN	NO			8. FX
29/30.	HALL REVERB 2	RETURN	NO			NO VCA
31/32.	HALL REVERB 3	RETURN	NO			NO VCA
33/34.	HALL REVERB 4	RETURN	NO			NO VCA
35.	MONO TAP DELAY	RETURN	NO			8. FX

*=artist supplies

PAUL BOOTHE: AUDIO ENGINEER MBL: +1-512-775-6277 EML: paul.booth@me.com

DIANNE REEVES CONTRACT RIDER

2022 – 2023

FOR INFORMATION PLEASE CONTACT THE FOLLOWING:

Tour/Production Coordinator

Paul Boothe

Dianne Reeves Tour Inc.

Cell: +1 (512) 775-6277

Fax: +1 (512) 291-9987

Email: paul.booth@mac.com

Management

Darryl Pitt

Depth of Field

Ph: +1 (212) 302-9200

Email: darryl@dof3.com

European Bookings

Katherine McVicker

Music Works International

Ph: +1 (212) 300-7580

Fax: +1 (212) 942-8858

Email: info@musicworksinternational.com

Interview Requests

Brian Plautz

Depth of Field

Ph: +1 (216) 650-8515

Email: brian@dof3.com