

thebottomline

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TECHNICAL RIDER, SOUND, BACKLINE, LIGHTS,
STAGE DIRECTION AND CONDITIONS OF PRODUCTION

Dear event organizer and crew,

this document describes the optimal conditions and requirements for our live-performance at your venue. **This document is part of the contract between you (the organizer / event location) and us (the artists)** for our concert in your location / at your festival. It cannot be excluded by any other previous contract or other agreements.

Depending on the type and location of the event, the requirements of this rider can be changed or deleted by mutual agreement. These changes and side agreements are permissible and effective through written approval and confirmation by the members of *the bottomline*, Franzis Lating and / or Johannes Elia Nuß.

In the following we list our requirements in detail. Their compliance is binding. If you have any questions or requests for changes, please contact us immediately. We are always willing to find a common solution and we are sure that it can always be found! If you don't raise any objections, we assume that this rider will be fully met by you.

Thank you for your understanding and diligence. We are really looking forward for a successful cooperation with You,

Franzis & Elia

This document and all the following pages attached need to signed and initialed by the promoter of the event and sent back to:

the bottomline

Franzis LATING & Johannes Elia NUSS
Berliner Straße 102 | 51063 Köln | Germany
Mail: info@thebottomlin.earth

SIGNATURE OF THE PROMOTER ALONGSIDE
THE MENTION "READ AND APPROVED":

If you have any queries regarding our technical set up, our conditions of production, general questions or if there are any uncertainties on this rider (or some aspects of it), please contact us:

FOR GENERAL MATTERS

info@thebottomline.earth

FOR FINANCIAL ASPECTS / ACCOUNTING

Franzis Lating | Phone: +49-176-56921625
Mail: franzis@thebottomline.earth

**FOR TECHNICAL MATTERS / STAGE SET UP /
TECH RIDER**

Johannes Elia Nuß | Phone: +49-176-43602518
Mail: elia@thebottomline.earth

§1 General Conditions:

§1.1 SOUNDCHECK

It is understood that the concert cannot happen if there is no soundcheck (a mere line check is not enough and cannot be accepted).

§1.2 TIME FOR SOUNDCHECK

the bottomline needs a minimum of 75 minutes of installation and soundcheck (the provided backline needs to be already set on stage, as described on the stage plan attached, before the artists installation and soundcheck time).

Please note: If for any reason or incident, this time shall be reduced, the artists have the entire right to accept the circumstances, or to delay the concert in order to have the required soundcheck time.

§1.3 SOUND ENGINEER, LIGHT ENGINEER, BACKLINER

A sound engineer, a light engineer as well as at least one backliner are required and should be provided by the organizer. The positions do not have to be taken over by different people, but it can also be one and the same person who takes over these tasks!

A technician from the venue who is responsible and authorized for operating the PA system must be available for us in sufficient time before the beginning of the concert for a comprehensive sound check and he/she must be available likewise during the concert. The same applies to the other event technology and the lightning system.

§1.4 SOUND & SOUND SYSTEM

A professional sound system suitable for the size of the hall or event space (Front of house, mix table, monitors) and is required and shall be installed and ready to render by the time of the artists arrival for the installation and soundcheck.

Generally, we prefer a moderate volume in the Front of House (FOH) area, so that the audience is not be compelled to wear ear plugs or ear protection. The sound aesthetic of *the bottomline* is more oriented towards a "jazz club sound", so that filigree nuances and dynamic playing styles on the individual instruments are audible and perceptible.

§1.5 LIGHT & LIGHT SYSTEM

A professional sound system suitable for the size of the hall or event space. The stage lighting should generally be such that the musicians are sufficiently illuminated so that it would be suitable for photography and filming. Furthermore, notes, sheets, controllers and displays of the devices should be legible and visually recognizable for the musicians.

§1.6 THE STAGE

The size of the stage must be large enough to accommodate our stage setup (a minimum of 2.5m x 2.5m for the PIANO Section and a minimum of 2.5m x 2.5m for the DRUM Section is required |

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for more precisions, please see stage plan / stage direction attached below). Even in case of emergency, **escape opportunities should be possible** for us in spite of the backline and the set-up of our instruments on stage and should not be prevented by them. **The provided stage should be generally in a tidy condition**, visually and de facto. Only objects and equipment that are needed for our concert should be on the stage or in the background.

§1.7 PARKING

A parking place free of charge and near the concert place will be provided for a mini-van with a height of 2.00 meters.

§2 CONDITIONS OF PRODUCTION

§2.1 the bottomline TRAVEL PARTY

Even if our band consists of only two people, we usually arrive with another person who supports us with the event on site and during the tour.

1. Franzis Lating (band member)
2. Johannes Elia Nuß (band member)
3. additional person (tour attendant)

§2.2 CATERING DIRECTION

- Franzis: Vegetarian food (with the tendency to be healthy and easy to digest)
- Elia: Vegetarian food (with the tendency to be healthy, easy to digest and garlic-free)
- Tour attendant: Vegetarian/Vegan food (with the tendency to be healthy and easy to digest)
- Drinks: Coffee, Green Tea, Water.

§2.3 BACKSTAGE

We need our own, lockable and clean artist's dressing room with space to retreat including a mirror and seating facilities. If the artist's cloakroom cannot be locked, the security of our backstage room / area must be guaranteed in another way. Furthermore, we need free internet access to your WiFi network.

§2.4 SECURITY

The organizer is liable for the safety of the performing artists, their crew members, their technical systems and equipment, as well as private belongings and goods for the time they are present at the venue. Furthermore the organizer is liable and responsible for damage to these devices and objects that were not caused by the performing artists or their crew members.

§2.5 MERCHANDISE

We need free space at the venue near the entrance / exit to set up a mobile merchandise sales booth. For this purpose, we need the option at this place of the venue of being able to supply our

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220V triple socket (power distributor) with power, which is used to power our lamps, with which we can illuminate our sales booth.

§2.6 TRAVEL DIRECTIONS

Please send us a detailed route direction (with a map) up to two weeks before the concert date, as well as an address and telephone number of the venue, which clearly shows how we can reach you and who is our contact person in the case of any queries.

§2.7 PAYMENT

We ask you to make an agreement with us as early as possible on how the payment for us artists for the concert should be arranged with you.

- If a fee has been agreed upon (with or without ticket pre-sales / ticketing), the organizer need to send us the invoice data with exact billing address and the respective contact person with contact details via e-mail at least one week before the event.
- In cases of door deal agreements, the organizer takes care of the admission of the guests and hands over the agreed percentage of the collected entrance fees to the artists after the event.
- If it is agreed that the artists will receive 100% of the entrance fees, the organizer will hand over the entrance fees to the artists after the event, if the artists or their tour guide did not take care of the income on the evening.

§2.8 ADVERTISEMENT / BILLBOARD / PROMOTION

It is very important for us that our concerts are advertised to the (local) public at early stage and within reason before the date of the event. Therefore, we expect that at the conclusion of the contract between you and us is also clarified what kind of advertising and public relations by which party (band and/or you as the organizer) to what extent, and when will be provided (e.g. flyer, billboard promotion, online promotion, announcements in local event magazines/radio shows, etc.). Please tell us what kind of advertising and public relations work you can provide and what materials (pictures, press releases, logotypes etc.) you need from us and must receive by when at the latest.

We would also be very happy if you could provide us with regional press contacts (print, radio, blogs, etc.) if you have such contacts. In that case we will promote the event additionally via these channels.

§2.9 GEMA / COPYRIGHT COLLECTIVE

We expect you to register the event in advance with GEMA (or the copyright collective you have a membership), and to provide us with the GEMA (or copyright membership) number of your venue no later than 24 hours before the event, so that we can submit our setlist to GEMA (or your copyright collective) and exercise our copyrights as composers, lyricists and music creators.

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§3 BACKLINE TO BE PROVIDED BY THE PROMOTER

§3.1 WHAT WE DEFINITELY NEED FROM YOU

- Front of House (PA System)
 - 2 Stage Monitor Boxes (WEDGES)
 - 220V Power Supply (please see stage plan)
 - 1 sound engineer
 - 1 light engineer*
 - 1 backliner*
 - 1 light system*
-
- adequate cabling (step and trip safe, without-circuit hazard, no cable breakages)
 - sufficient microphones and microphone stands (primarily for the drums)

(please see and compare **PATCH LIST / MICS, INPUTS AND MONITORS**)

*The positions do not necessarily have to be taken over by different people, but it is absolutely sufficient for us if these tasks are taken over by one and the same person (as long as s_he is familiar with these tasks and can handle the workload).

§3.2 WHAT IS IMPORTANT TO US

- Our instruments and equipment is exclusively reserved to Franzis Lating and Johannes Elia Nuß and cannot be used for other groups. Exceptions can of course be made by prior arrangement.
- thanks to the respect the list of micros and DI's of patch list, as well as the positioning of or instruments and equipment according to the stage plan / stage direction (both attached below)
- Please wait with the microphone set up until the drums are in their final position.

§3.3 MISCELLANEOUS SUPPLIES

So that we also feel comfortable during the sound check and during the concert, it would be nice if the following is provided for us:

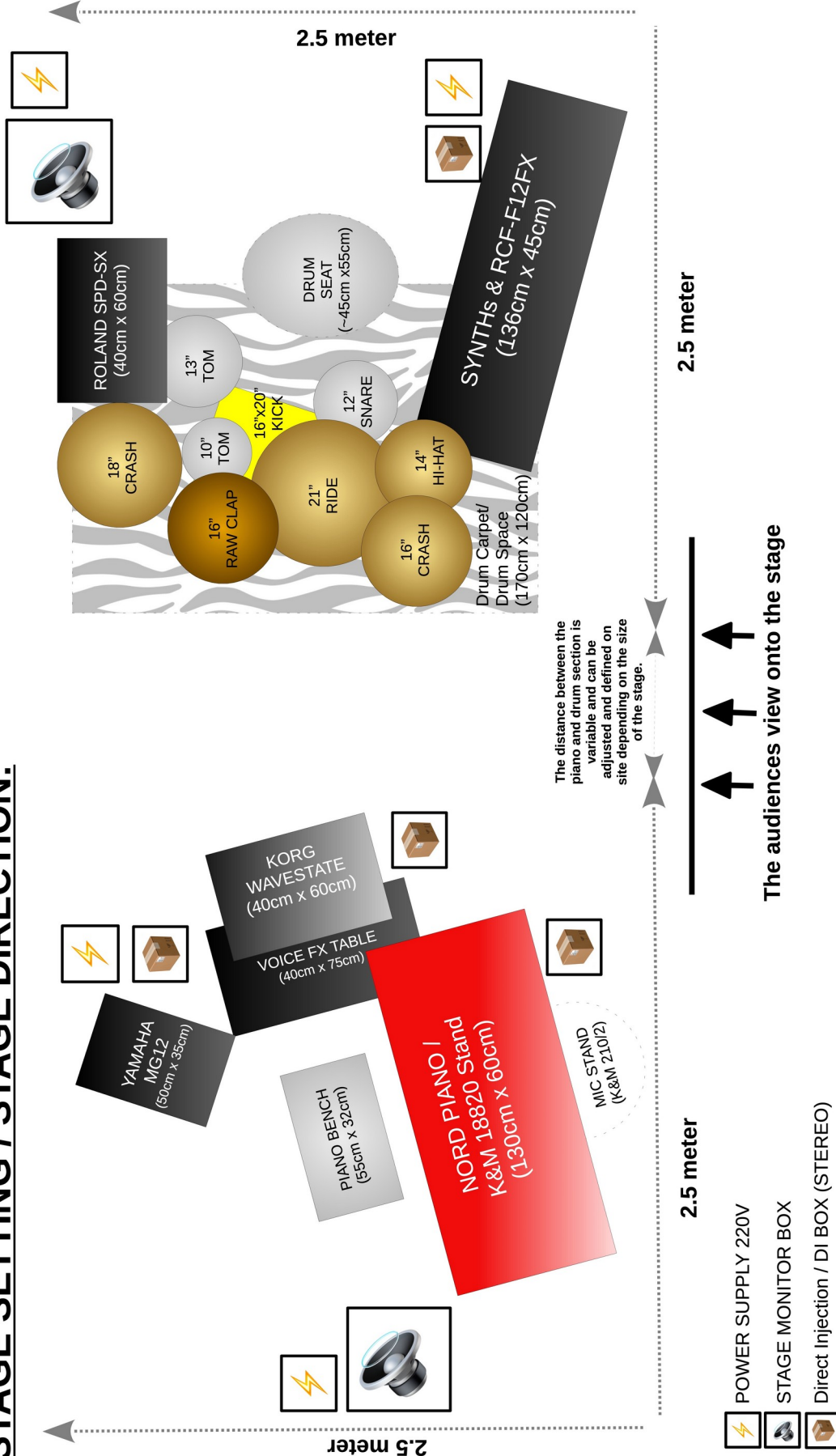
- two sealable, break-proof bottles with non-sparkling drinking water for each musician
- one small towel for eElia

Thank you very much! :)

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STAGE SETTING / STAGE DIRECTION:



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PATCH LIST, MICS, INPUTS AND STANDS

CH	Instruments	Musician	Micros /line (requested)	Mic stands (requested)
1	Bass Drum 16"	DRUMS (Elia)	SM52 or similar	small boom stand
2	Snare Drum 12"	DRUMS (Elia)	SM57 or similar	small or mid boom stand
3	Hi-Hat	DRUMS (Elia)	SM81, AKG460 or similar	mid boom stand
4	Tom 10"	DRUMS (Elia)	SM98 or similar	mid boom stand
5	Tom 13"	DRUMS (Elia)	SM98 or similar	mid boom stand
6	Overhead (L)	DRUMS (Elia)	AKG460 or sim.	tall boom stand
7	Overhead (R)	DRUMS (Elia)	AKG460 or sim.	tall boom stand
8	RCF F12XR Mixer (L)	DRUMS (Elia)	DI Active / XLR	-
9	RCF F12XR Mixer (R)	DRUMS (Elia)	DI Active / XLR	-
10	Nord Piano 2 (L)	PIANO (Franzis)	DI Active	-
11	Nord Piano 2 (R)	PIANO (Franzis)	DI Active	-
12	Korg Wavestate (L)	PIANO (Franzis)	DI Active	-
13	Korg Wavestate (R)	PIANO (Franzis)	DI Active	-
14	Yamaha MG12 Mixer (L)	PIANO (Franzis)	DI Active / XLR	-
15	Yamaha MG12 Mixer (R)	PIANO (Franzis)	DI Active / XLR	-

MONITORS

DRUMS (Elia)	1x STAGE MONITOR BOX (Wedge)
PIANO (Franzis)	1x STAGE MONITOR BOX (Wedge)

Some important notes:

- It has become established that we usually only wear the in-ear monitoring system in the left ear at concerts, preferring to hear the "open" stage sound with the right ear. **It is therefore recommended or rather necessary that the stage monitor boxes are located to the right of our seats** (the exact positioning of the instruments and equipment are shown on the stage plan).

We generate the mix of all our electronic instruments we use and the vocals - but not for the drums (!) - for the in-ear monitoring with our mixing consoles located at our stations on stage. Consequently, we receive drum monitoring entirely from the stage monitor boxes.

- the RCF12XR mixer bundles the sounds from the Roland SPD-SX and other synthesizers. A stereo signal harmonized in terms of volumes and frequencies is sent to the sound engineer.

- Franzis's vocals are sent to the sound engineer as a stereo signal from the Yamaha MG12 mixer

- we always bring the cables and tripods that we need for all our devices and a K&M 210/2 stand for Franzis's vocal mic!

**"The bottomline is thanking you
from the bottom of their hearts!" ;)**