

STAGE DIRECTION, TEC RIDER AND CONDITIONS OF PRODUCTION
thebottomline-RIDER „FORGOTTEN STARS“ Tour 2022
- 1 / 8 -

Dear event organizer and crew,

This rider describes the optimal conditions and requirements for our live-performance at your venue. This rider is part of the contract between you (the organizer / event location) and us (the artists) for the concert we perform in your location. 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

C O N T A C T

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:

MAIL AND BILLING ADDRESS

the bottomline
(Franzis Lating & Johannes Elia Nuß)
Berliner Straße 102
D-51053 Köln

E-MAIL FOR GENERAL MATTERS

booking@thebottomline.earth

FOR FINANCIAL AND LEGAL ASPECTS / ACCOUNTING

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

FOR TECHNICAL MATTERS / STAGE SET UP / TEC RIDER

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

STAGE DIRECTION, TEC RIDER AND CONDITIONS OF PRODUCTION
thebottomline-RIDER „FORGOTTEN STARS“ Tour 2022
- 2 / 8 -

§1 STAGE DIRECTION / TEC RIDER

§1.1 STAGE:

For our concerts, stages such as those in small clubs are usually sufficient in terms of size and equipment. However, the detailed requirements are as follows:

- Stage size: ideally 5m x 6m or more, at least **enough floor space for our instruments** (even in cases 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)
- **Stable and statically safe stage floor**, protected from rain and precipitation in all areas
- Floor space (2m x 2m) for Franzis' Station (Keys, Synths and Vocal effect section)
- Floor space (2m x 2m) for Elia's Station (drums + synthesizer)
- **the stage should generally be in a tidy condition**, visually and de facto. Only objects and equipment that are really needed for our concert should be on the stage or in the background.

§1.2 PA SYSTEM & TECHNICAL SUPPORT BY THE VENUE STAFF

Because our instrument set-up partly consists of our own synthesizers with specially created sounds, we always bring the cables and tripods that we need for these devices. A more detailed list of these instruments and the equipment that we bring can be found under §2. Franzis likes to use her own vocal microphone. In principle, we do not have microphones in our tour luggage for the drums: Thus, we need the following equipment from you:

- a **professional sound system** suitable for the size of the hall or event space
- 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 start of the concert for a **comprehensive sound check** and he/she must be available during the concert
- **common spare cables** and, if necessary, adapter plugs (please reconcile your provided equipment with the equipment that we bring)
- **D.I. box for Franzis' Boss RC-30 Looper**
- **D.I. box for Elia's Roland SPD-SX Samplepad** (*optional, if you prefer to have more separated and less bundled audio signals*)

§1.3 TECHNICAL ROOM FEATURE

Our instrument set-up for the live concerts consists of the following group of instruments: Vocals (Franzis), Keys and Synthesizer (Franzis), Drums (Elia) and additional synthesizer and sequencer (Elia). For our performance we need from you:

- a **room mixer with at least 4 stereo/8 mono channels** for Franzis Boss RC-30 Looper & Soundcraft Signature 10 Mixer; Elia: the t.mix xmix 1202 USB Mixer & Roland SPD-SX Samplepad) **and enough channels**** for the microphones **for the drums** (usual Jazz drum kit)

***depending on your event venue and room size etc.*

- **2 aux paths for enabling stage monitoring** (as well one additional aux path for each additional guest musician, if it is announced in advance that we will perform with one or more guest musicians)
- **adequate cabling** (step and trip safe, without short-circuit hazard, no cable breakages)
- **sufficient microphones and microphone stands** (primarily for the drums)

§1.4 STAGE MONITORING

In principle: We provide ourselves additionally with an in-ear monitoring system that we control from our position and usually hear through one ear during the concert. We use this for instance to set sounds or sequencer tracks live on stage or to prepare them, which the audience should not notice. Nevertheless, we prefer to play with an additional stage monitor, through which we get the sound that can also be heard in the front of house for the audience. Thus, we need from you:

- **one stage monitor box for Franzis**
- **one stage monitor box for Elia**
- if it is announced in advance that we will perform with one or more guest musicians, a separate stage monitor should also be available for each musician.

§1.5 LIGHT / LIGHTING SYSTEM

We do not bring our own lighting system. That is why we need a lighting system from you. The available light should in any case be appropriate to the location. However, we need at least:

- **Dimmer, light mixer**

STAGE DIRECTION, TEC RIDER AND CONDITIONS OF PRODUCTION
thebottomline-RIDER „FORGOTTEN STARS“ Tour 2022
- 4 / 8 -

- the stage or the event space must be provided with **appropriate light**.
- All musicians have to adjust their attitudes based on **visual orientation** and should be able to read notes from sheets
- a **technician from the venue who is** responsible and authorized for operating the lighting system must be **available for us** in sufficient time before the start of the concert for a **comprehensive sound check** and he/she must be available during the concert

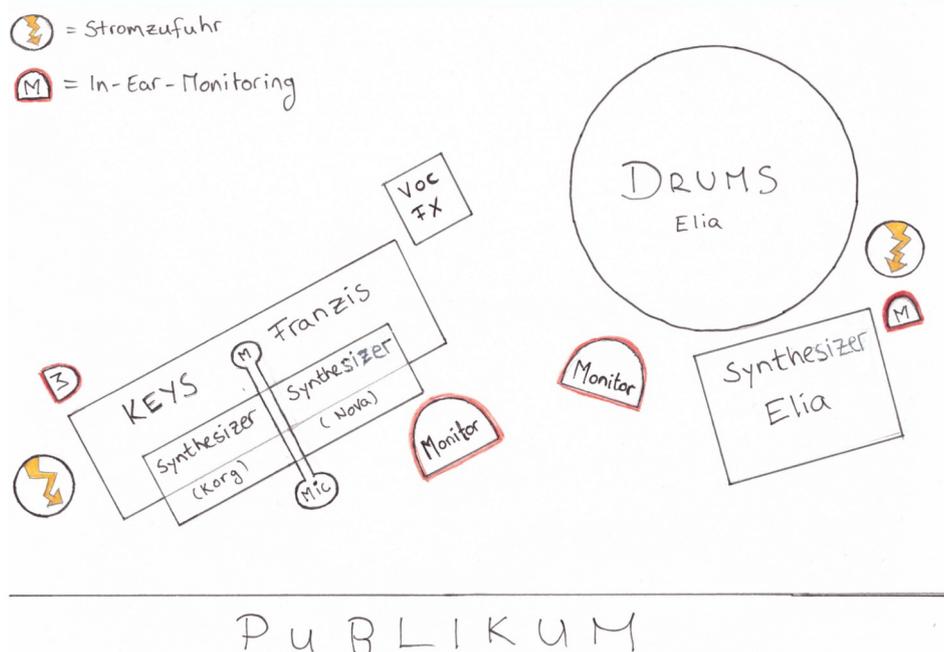
§1.6 MISCELLANEOUS SUPPLIES

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:

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

§2 INSTRUMENT SET UP AND DETAILED STAGE SETTING / REQUIRED MICROPHONES, CABLES AND OTHER DEVICES

§2.1 SCHEMATIC OUTLINE OF OUR STAGE SETTING



§2.2 the bottomline: MICS & INPUT

CH	Instrument	Microphone	Mic stand / tripod	Cable	Notes
1	Drums: Bassdrum	your choice (no preference)	small boom stand	XLR	
2	Drums: Snaredrum	your choice (no preference)	mic clamp or medium size boom stand	XLR	
3	Drums: Hi Tom	your choice (no preference)	mic clamp or medium size boom stand	XLR	optional
4	Drums: Low Tom	your choice (no preference)	mic clamp or medium size boom stand	XLR	optional
5	Drums: Overhead (left)	your choice (no preference)	tall boom stand	XLR	
6	Drums: Overhead (right)	your choice (no preference)	tall boom stand	XLR	optional
7/8	Nord Piano 2 and Korg microKORG via a <i>Soundcraft Signature 10 Mixer</i>		(we bring our own keyboard table)	2x Mono jack 6,3mm ♂, needs a D.I. Box (!!!)	"bundles" the Nord Piano and the Korg microKORG and outputs a stereo sum for the technician
9/10	KorgMinilogue XD, Korg Monologue , several Korg Volcas and a Roland SPD-SX Samplepad via <i>the t.mix xmix 1202 fx usb</i>		(we bring our own keyboard table)	2x XLR (Stereo output)	The mixer bundles the synthesizer and the Roland Samplepad and outputs a premixed stereo sum for the technician
11	Vocals: Boss RC- 30 Looper	Neumann KMS 104 (we bring the mic, ...if you have some better options, we are curious to check out some alternatives)	K&M 210/2 (we bring this stand)	XLR & 6,3mm Mono jack ♂	Franzis's voice goes through various vocal effect devices (delay & reverb), then into the Boss RC-30 looper. From there, the vocals can be picked up via the line-out channel.

Regarding the drums (see §2.3): we need **sufficient microphones** and **microphone stands**, appropriate to the size of the room size or event space (see §1.3). **Ideally for each drum, one microphone and microphone stand** plus a **stereo overhead microphone** system with adequate microphone stands. But at least microphones and microphone stands for the Bassdrum, the Snaredrum and at least one Overhead microphone for the rest of the drum set.

If other bands are to play on the same stage as we are, the shared use of our instruments is basically not allowed. However, exceptions can be made after consultation with us. But in principal, we prefer if this option does not have to be used.

§2.3 DRUMS

In principal, we prefer if we can use drums provided by the venue / event location: in this case, this drum set should be one with rather small shells, or simply said, a common jazz drum kit in size and sound. We don't have any special manufacturer preferences.

For size comparison: We practice and play mostly with our *Yamaha Rick Marotta Hip Gig Set*, consisting of 16 "x20" BD, 12 "x5" SD, 10 "x6" TT and 13 "x7" TT. If you can make a drum kit available of similar shell sizes and properties, it would be wonderful. If your drum set should have a deviation of one or two inches, this is not a k.o. criteria for us. The most important criteria is a good sound, which tends to be more "jazzy".

What we bring with us in any case is the following:

- own drummer seat
- own Snare drum, including tripod
- Kick drum pedal
- other odds, that drummers need (sticks, brushes percussion accessories, etc.)
- own 5-piece cymbal set, consisting of 14" K Custom Special Dry HiHats, 16" K Custom Dry Crash, 18" K Custom Dry Crash and a 21" K Custom Dry Ride

What we definitely need from you (regarding the drums) if we not bring our own drum kit:

- **Bassdrum,**
- **High-Tom, incl. mounting or tripod**
- **Low Tom, incl. mounting or tripod**
- **Hi-Hat stand, incl. appropriate Hi-Hat Clutch**
- **one straight cymbal stand**
- **two boom cymbal stands**
- **Drum rug**

Please let us know if you cannot provide a drum kit that meets the requirements. In this case, we bring our own drum kit to the concert. But as already mentioned, we prefer if the above items are provided by. If we do not hear any objections from you up to two weeks before our concert at your venue, we will assume that the above requirements will be met by you.

STAGE DIRECTION, TEC RIDER AND CONDITIONS OF PRODUCTION
thebottomline-RIDER „FORGOTTEN STARS“ Tour 2022
- 7 / 8 -

§2.4 EXEMPLARY STAGE SETTING



“regular-sized” stage (@ “Jazzschmiede” Düsseldorf 2018)

§3 CONDITIONS OF PRODUCTION

§3.1 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)

§3.2 CATERING DIRECTION

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

STAGE DIRECTION, TEC RIDER AND CONDITIONS OF PRODUCTION
thebottomline - RIDER „FORGOTTEN STARS“ Tour 2022
- 8 / 8 -

§3.3 BACKSTAGE

We need our own, lockable and clean artist's dressing room with enough 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.

§3.4 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.

§3.5 MERCHANDISE

We need free space at the venue near the 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 220V triple socket (power distributor) with power, which is used to power our lamps, with which we can illuminate our sales booth.

§3.6 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.

§3.7 PAYMENT

Except when otherwise stipulated, the band will collect the agreed fee in cash around 60 minutes before the start of the concert. In the case of participation in admission income, the band balances the cash immediately after closing the cash accounts. Our tour guide is also authorized to accept the fee. If the fee is to be paid on account, please provide us with the exact billing address and the respective contact person with contact details at least two weeks before the concert. We need a receipt for payment of the fee.