



9601 Wilshire Boulevard
3rd Floor
Beverly Hills, CA 90210
USA

Phone: [REDACTED]
email: [REDACTED]

JACK WHITE *JACKIE APPLE BLEED TRAVELS, INC*

ARTIST RIDER AND ADDENDA ATTACHED HERETO HEREBY MADE A PART OF THIS CONTRACT

Agreement made 05 Dec 2014 between **JACKIE APPLE BLEED TRAVELS, INC** (hereinafter referred to as "PRODUCER") furnishing the services of **JACK WHITE** (hereinafter referred to as "ARTIST") and **UNIVERSITY OF OKLAHOMA/Kristen Partridge** (hereinafter referred to as "PURCHASER")

BOARD OF REGENTS

*BY AND THROUGH
THE OFFICE OF STUDENT LIFE*

It is mutually agreed between the parties as follows:

The PURCHASER hereby engages the PRODUCER to furnish the services of ARTIST for the Engagement (as described herein) upon all the terms and conditions herein set forth, including, without limitation, Addendum "A" (Additional Terms and Conditions), the Artist Rider, and any other PRODUCER addenda referenced herein (if any), all of which are attached hereto and fully incorporated herein by reference.

1. ENGAGEMENT VENUE(S):

MCCASLAND FIELDHOUSE
180 W. Brooks
Norman, OK 73109
USA

2. DATE(S) OF ENGAGEMENT: **Mon 02 Feb 2015**

- a. Number of Shows: 1
- b. Show Schedule(s):
07:00 PM: Doors
08:00 PM: TBD ARTIST-Supplied Support
09:00 PM: JACK WHITE

Show schedule subject to advance per ARTIST management.

3. BILLING (in all forms of advertising):

100% Headline Billing.

4. COMPENSATION:

\$80,000.00 USD (Eighty Thousand U.S. Dollars) GUARANTEE, versus the right to receive 90.00% of the gross box office receipts after applicable tax and the approved expenses listed below have been deducted.

REIMBURSEMENT(S):
\$5,000.00 USD for Production due: ~~02 Feb 2015~~ *30 DAYS AFTER EVENT* -- Artist-Supplied

DEPOSIT requirements and PAYMENT TERMS are further set forth below in Section 10.

5. PRODUCTION AND CATERING:

- 1. PURCHASER to provide and pay for sound and lights per advance.
- 2. PURCHASER to provide and pay for ARTIST hospitality as mutually agreed upon.

Production Contact:

Rhett Holmes
[REDACTED]

6. TRANSPORTATION AND ACCOMMODATIONS:

- a) Air transportation:
- b) Accommodations:
- c) Air freight and excess baggage:
- d) Ground transportation: - PURCHASER to provide two (2) runners with a 15 passenger van with tinted windows for ARTIST's exclusive use.
- In addition to the two (2) runners with a 15 passenger van, PURCHASER to provide one (1) professionally chauffeured, new large black SUV with tinted windows (Cadillac Escalade, Lincoln Navigator or equivalent). All dome lights in the SUV must be blacked out or disabled so they are never illuminated, even when doors are opened. SUV must be on call at the tour manager's discretion from load-in to load-out. Exact times will be advanced by the tour manager at least one (1) day prior to arrival. Chauffeur must be professionally dressed at all times (black suit, light blue buttoned down shirt, black tie) and must conduct himself/herself in a professional manner at all times.
- e) Meals and incidentals:
- f) Other:

Any changes to the above-mentioned arrangements are subject to the sole and exclusive prior written approval of PRODUCER.

7. SPECIAL PROVISIONS:

- PURCHASER to provide ARTIST with a private dressing room and a VIP area for their guests. The ARTIST'S area is not to be shared with any other performers for this engagement.
- ARTIST to receive forty (40) complimentary tickets per engagement unless otherwise noted by management or WME.
- All comps and comp locations must be approved in writing by management or WME.
- All press inquiries are to be directed to Laura Eldeiry and Steve Martin at Nasty Little Man. Laura can be reached at [REDACTED] (p), [REDACTED] (f) or by email at [REDACTED]. Steve can be reached at [REDACTED] (p), [REDACTED] (f) or by email at [REDACTED].
- All marketing plans, FINAL admats and anything related to announce or press must be submitted to Robby Fraser ([REDACTED]) and Marc Geiger ([REDACTED]) at WME and Lalo Medina. He can be reached at [REDACTED] or via email at [REDACTED].
- There shall be no visible sponsor signage on, around or near the stage, nor shall there be any sponsor signage inside the venue. No implied endorsements or "presents" of any kind. Any exceptions to this must be approved in advance in writing to Robby Fraser ([REDACTED]) and Marc Geiger ([REDACTED]).
- ARTIST-carried all access credential shall be accepted and honored by all venue staff and security.
- The show production schedule (including without limitation, load-in, load-out, sound check and all other production call times) shall be subject to PRODUCER's prior written approval and shall be advanced with ARTIST management or its authorized representative. PURCHASER's failure to comply with this paragraph shall be deemed a material breach of contract and PRODUCER and ARTIST shall have the right to not perform the engagement and shall be entitled to receive the full agreed compensation.
- There shall be no ARTIST meet & greets without prior written permission from ARTIST.
- No audio or video recording, live broadcasts or webcasts without prior written permission from Robby Fraser ([REDACTED]) / [REDACTED] and Marc Geiger ([REDACTED]).
- PURCHASER agrees to make available to the ARTIST's representative at settlement the complete ticket manifest of the venue, including details of any seats/seating/general admission tickets that were not necessarily included in the on sale ticket manifest.
- PURCHASER shall not itself (nor authorize or allow others) to sell "VIP" ticket packages or any other ticket packages in connection with the engagement, without written approval from Robby Fraser ([REDACTED]) and Marc Geiger ([REDACTED]). Should such packages be approved, ARTIST shall share in the revenue derived thereof.
- PURCHASER agrees to make available to WME / ARTIST management a full and detailed database of all ticket purchasers details (names, email addresses, etc) as secured via the ticketing process.
- There shall be no use of ARTIST's name, likeness, logo or otherwise on any merchandise without prior written approval from ARTIST.
- All dates should be advanced with Lalo Medina he can be reached at [REDACTED] or via email at [REDACTED].
- Any language that may have been contained in your offer, which is not included in this agreement, shall not be considered part of the contract.
- Please activate our ReportPro T-Code - WMA. If you are not a Ticketmaster venue please disregard.

-ALL BANK WIRES SHOULD BE DIRECTED TO THE FOLLOWING ADDRESS:

WME Entertainment, LLC
City National Bank
400 N. Roxbury Dr.

Beverly Hills, CA 90210
ABA: 122016066
Account #: 113147172
PLEASE REFERENCE JACK WHITE AND SHOW DATE

8. ARTIST RIDER:

PURCHASER shall provide and pay for all terms and conditions contained in the ARTIST rider and shall fully comply with all provisions thereof.

9. CURRENCY AND EXCHANGE RATE:

10. PAYMENT TERMS:

a. All deposit payments shall be paid via certified or cashier's check sent to: **NO DEPOSITS SHALL BE REQUIRED**

[REDACTED]

OR via bank wire as follows:

[REDACTED]

[REDACTED]

Please be sure to specify the following to avoid confusion and/or misapplication of funds: your company name (as sender), name of the artist, start date of the Engagement(s).

b. BALANCE of the monies shall be paid to and in the name of PRODUCER by certified or cashier's check or bank wire (as designated by PRODUCER), to be received by PRODUCER ~~not later than prior to the~~ **30 DAYS AFTER** first show of the Engagement.

c. Earned percentages, overages and/or bonuses, if applicable, are to be paid to PRODUCER in cash (if requested by PRODUCER, and to the extent permitted by law), or by certified or cashier's check or bank wire (as designated by PRODUCER), ~~immediately following~~ **30 DAYS AFTER** the last show of the Engagement.

d. In the event the full price agreed upon to be paid by PURCHASER does not include percentages or overages, and the actual gross box office receipts from the Engagement exceed the gross potential as stated herein, such amounts shall be paid in full to PRODUCER in cash (if required by PRODUCER and to the extent permitted by law) or by certified or cashier's check or bank wire (as designated by PRODUCER), ~~immediately following~~ **30 DAYS AFTER** the last show of the Engagement.

11. SCALING AND TICKET PRICES:

	CAP. TYPE	PRICE	COMPS	KILLS	SELLABLE	FAC.FEE	PARKING	CHARITY	TIC.FEE	VIP	SCNDRY	OTHER	NET PRICE	GROSS POT.
Mon 2 Feb 8:00 PM	1,800 GA Standing	\$40.00	0	0	1,800								\$40.00	\$72,000.00
	2,200 GA Seated	\$40.00	0	0	2,200								\$40.00	\$88,000.00
	4,000		0	0	4,000									\$160,000.00

SCALING NOTES:

This show is open to the public.
 Marketing for this event will be both on and off-campus.
 Ticket scaling is as follows: GA Standing (1,800) / GA Seated (2,200).
 There is a \$15.00 student discount not reflected in scaling.
 There is no cap on tickets purchased at a student discount.
 Students may ~~only purchase one ticket~~ ^{UP TO FOUR} per valid student ID.
 Comp Breakdown: Artist Package - 40 / Promo - 20 (Radio, Online, Campus Paper) / Campus Activities Council and Administration - 36.
 All comps and comp locations must be approved in writing by management or WME.

ADJUSTED GROSS POTENTIAL:	\$160,000.00
TAXES - 8.5%	(\$12,534.56)
NET POTENTIAL:	\$147,465.44

12. EXPENSES:

TYPE	FLAT AMOUNT	% AMOUNT	PER TICKET	MAX AMOUNT	NOTES
Advertising	\$7,500.00				
Barricades	\$1,500.00				Crash & bike rack
Catering	\$2,500.00				
Electrician	\$1,700.00				
Forklift	\$100.00				
Insurance	\$1,500.00				
Other	\$550.00				Medical
Other 2	\$1,200.00				Floor Removal/Cleaning
Police	\$1,200.00				OU PD - 4 officers @ 4.5 hours
Production	\$5,000.00				Artist-Supplied
Rent	\$3,000.00				
Runners	\$200.00				
Security	\$2,450.00				(T-Shirt - 20 Guards @ 6 hours)
Sound & Lights	\$6,700.00				Racks & stacks
Staffing	\$2,000.00				
Stage	\$1,300.00				
Support	\$1,000.00				
Ticket Printing			\$0.1		
Ushers	\$1,100.00				TBD - @ 5 hours
Expense Totals:	\$40,500.00		\$0.1		

PURCHASER understands that PRODUCER has relied on the above show expenses. PURCHASER agrees to furnish PRODUCER, not later than settlement of the Engagement(s) with a final statement of actual expenses, including certified paid bills, receipts, advertising tear sheets and venue contract. If the final actual expenses total less than the expenses stated herein, then the split figure or total expenses used to determine the percentage of the net, will be reduced by the difference between the total expenses previously submitted by PURCHASER and the total actual expenses. Any increases to the above expenses are subject to PRODUCER's approval.

13. MERCHANDISING:

Artist sells; CD/DVD: 100.0% of proceeds to ARTIST.
 Artist sells; T-Shirts/Soft: 85.00% of proceeds to ARTIST. } CORRELATE W/ SECTION I OF APPENDUM A

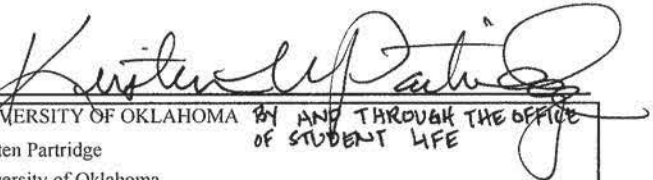
14. VISAS AND WORK PERMITS:

15. TAXES:

ADDENDUM "A" (ADDITIONAL TERMS AND CONDITIONS), ARTIST RIDER, AND ANY OTHER PRODUCER ADDENDA REFERENCED HEREIN (IF ANY), ARE ALL ATTACHED HERETO AND FULLY INCORPORATED HEREIN BY REFERENCE.

IN WITNESS WHEREOF, the parties hereto have hereunto set their names and seals on the day and year first above written.

FOR THE
BOARD OF
REGENTS
OF THE

By: 
UNIVERSITY OF OKLAHOMA *BY AND THROUGH THE OFFICE
OF STUDENT LIFE*
Kristen Partridge
University of Oklahoma
Norman, OK 73019

Care of: Quy Nguyen
University of Oklahoma
University of Oklahoma
660 Parrington Oval
Norman, OK 73019
USA

By:
Jackie Apple Bleed Travels, Inc
Fed ID [REDACTED]

Return all signed contracts to WILLIAM MORRIS ENDEAVOR ENTERTAINMENT, LLC at the address above; Attention: Totis

ADDENDUM "A"

ADDITIONAL TERMS AND CONDITIONS

A. COMPENSATION

- (1) Unless otherwise specified, all payments shall be made in full without any deductions whatsoever. If not already indicated on the face page of this Agreement, PURCHASER will advise PRODUCER, or PRODUCER's agent, promptly upon request (but in no event later than the on-sale date), of the net admissions prices for the entertainment presentation and shall further disclose any added charges and applicable tax in connection therewith.
- (2) In the event the payment to PRODUCER shall be based in whole or in part on receipts of the performance(s) hereunder, PURCHASER agrees to deliver to PRODUCER a certified statement of the gross receipts of each performance within two (2) hours following such performance. PRODUCER shall have the right to have a representative present in the box office at all times and such representative shall have access to box office records of PURCHASER relating to gross receipts of the Engagement.
- (3) In the event that the payment of PRODUCER's share of said performance(s) receipts is based in whole or in part upon expenses related to the Engagement, PURCHASER shall verify by paid receipts, cancelled check or similar documents all such expenses, or they shall not be included as an expense of the Engagement.
- (4) In the event the payment to PRODUCER does not include a percentage payment, if the actual gross box office receipts from the Engagement exceed the gross potential as stated on the face of this Agreement or as otherwise agreed in writing between the parties, such excess shall be ~~immediately~~ paid in full to PRODUCER ~~in cash~~. **WITHIN 30 DAYS OF SHOW VIA CHECK.**

B. TICKETS

- (1) PURCHASER shall not announce, advertise, promote or sell tickets to the Engagement until authorization in writing has been received from PRODUCER.
- (2) ALL TICKETS MUST BE NUMBERED. NO TICKETS SHALL BE PRICED AT MORE THAN THE AGREED UPON PRICE EXCLUSIVE OF VALUE ADDED TAX OR OTHER SALES-BASED TAX WITHOUT PRODUCER'S PRIOR APPROVAL.
- (3) If ticket price scaling shall be varied in any respect, the percentage of compensation payable to PRODUCER shall be based upon whichever of the following is more favorable to PRODUCER: (i) the ticket price scaling set forth on the face page of this Agreement or as otherwise agreed in writing by the parties, or (ii) the actual ticket price scaling in effect for the Engagement.
- (4) The PRODUCER's representative shall have the right to inspect ticket racks and all box office and other records with respect to such receipts, including, but not limited to, unsold tickets, printed but unsold tickets (so-called "deadwood") and stubs of tickets sold, for the purpose of verifying the statements. PRODUCER's representative will upon request be admitted to the box office at all times during the sale of tickets for the Engagement hereunder.
- (5) There shall be no dynamic ticket pricing unless mutually agreed upon by PRODUCER and PURCHASER in writing. In the event the parties agree to participate in dynamic ticket pricing all terms thereof shall be subject to mutual written approval including, without limitation, all ticket prices and adjustments thereto, scaling, gross box office potential and additional ticketing charges (if any). All elements thereof, including, without limitation, all ticket pricing/scaling/adjustments, ticketing charges (if any) and final gross revenue must be transparent and presented at settlement in writing to PRODUCER to evidence compliance with the foregoing.
- (6) PURCHASER agrees that any inclusion of ARTIST's performance hereunder in a subscription or other type of series is subject to the prior written consent of PRODUCER.
- (7) PURCHASER shall not commit ARTIST to any interviews, promotional appearances, meet & greets, or otherwise without PRODUCER's prior, written consent, which shall be given or withheld in PRODUCER's sole discretion.

C. FACILITIES

- (1) PURCHASER agrees to furnish at its sole cost and expense on the date(s), time(s) and place(s) of the performance(s) all that is necessary for the proper and lawful presentation of the Engagement, including, without limitation, a suitable venue, well-heated, ventilated, lighted, clean and in good order, stage curtains, properly tuned grand piano or pianos and all necessary first class sound equipment in perfect working condition including amplifiers, microphones in number and quality required by PRODUCER, dressing rooms (clean, comfortable, properly heated and air-conditioned and near the stage), all necessary electricians and stage hands, all necessary first class lighting, tickets, house programs, all licenses (including musical performing rights licenses), special police, ushers, ticket sellers, ticket takers, appropriate and sufficient advertising in all media and PURCHASER shall pay all other necessary expenses in connection therewith.
- (2) PURCHASER shall also provide at its sole cost and expense all necessary equipment for the Engagement hereunder as provided on the face of the Agreement, or as designated in the attached ARTIST Rider, unless otherwise agreed by PRODUCER and PURCHASER in writing. Exact requirements to be advised if same differs from ARTIST Rider specifications.
- (3) ~~PURCHASER will pay all music royalties in connection with PRODUCER's use of music, and in addition, the costs of any musicians (including contractor) other than those furnished by PRODUCER as part of PRODUCER's regular company.~~
- (4) PURCHASER agrees to pay all amusement taxes, if applicable.

- (5) PURCHASER shall comply with all regulations and requirements of any union(s) that may have jurisdiction over any of the said materials, facilities and personnel to be furnished by PURCHASER and PRODUCER.
- (6) If PRODUCER so requires, PURCHASER will furnish at its expense all necessary facilities, electricians, stage hands and other personnel for lighting and dress rehearsals. PURCHASER shall furnish at its own expense all other items and personnel including, but not limited to, any and all personnel, including musicians, as may be required by any national or local union(s) required for the proper presentation of the performance hereunder, and any rehearsals therefore, except for those items and personnel which PRODUCER herein specifically agrees to furnish.
- (7) PURCHASER shall ensure compliance with all applicable requirements of laws and regulations as to health and safety, licensing, insurance, hygiene, fire, access, egress, security, and generally in relation to the performance(s) and the venue(s) for such performance(s).
- (8) PURCHASER shall be solely responsible for providing a safe environment for the Engagement, including but not limited to with respect to the staging, stage covering, grounding, supervision and direction of the Engagement, and security, so that the Engagement and all persons and equipment are free from adverse weather and other conditions, situations and events ("Adverse Conditions"). PRODUCER/ARTIST shall not have any liability for any damage or injury caused by such Adverse Conditions.

D. PRODUCTION CONTROL

- (1) PRODUCER shall have the sole exclusive creative control over the production and presentation of ARTIST's performance at the Engagement hereunder, including, but not limited to, the details, means and methods of the performance of the performing artists hereunder, and PRODUCER shall have the sole right, as PRODUCER may see fit, to designate and change at any time the performing personnel other than the ARTIST herein specifically named.
- (2) ARTIST shall at all times be the headline act and will be the closing act of each show, unless otherwise specified herein. PURCHASER agrees that no performers other than those to be furnished by PRODUCER hereunder will appear on or in connection with the Engagement hereunder. PURCHASER agrees to supply and pay for all supporting acts, if any, which must be requested and/or approved by PRODUCER.
- (3) PURCHASER agrees to promptly comply with PRODUCER's directions as to stage settings for the performance hereunder.
- (4) It is understood that no stage seats are to be sold or used without PRODUCER's prior written consent.

E. EXCUSED PERFORMANCE

PRODUCER OR ARTIST SHALL PROVIDE PURCHASER NOTICE OF ANY SUCH EVENT AS SOON AS POSSIBLE.

If, as the result of a Force Majeure Event (as defined below), PRODUCER or ARTIST is unable to, or is prevented from, performing the Engagement or any portion thereof or any material obligation under this Agreement, then PRODUCER's and ARTIST's obligations hereunder will be fully excused, there shall be no claim for damages or expenses by PURCHASER, and PURCHASER shall bear its own costs and expenses in connection with this Agreement. Notwithstanding the foregoing: (i) PURCHASER shall be obligated and liable to PRODUCER for such proportionate amount of the payment provided for herein as may be due hereunder for any performance(s) which PRODUCER may have rendered up to the time of the inability to perform by reason of such Force Majeure Event; and (ii) in the event of such non-performance as a result of a Force Majeure Event, if ARTIST is ready, willing, and able to perform (but for the occurrence of such Force Majeure Event), then PURCHASER shall nevertheless pay PRODUCER an amount equal to the full GUARANTEE plus all other payments and compensation due hereunder. For clarification, in the event of cancellation due to any Force Majeure Event, and whether or not ARTIST is ready, willing and able to perform, PURCHASER shall remain responsible for all transportation, accommodations, expense reimbursements and any other payments or compensation for PRODUCER/ARTIST and entourage pursuant to the terms of this Agreement.

A "Force Majeure Event" shall mean any one or more of the following acts which makes any performance(s) by PRODUCER or ARTIST contemplated by this Agreement impossible, infeasible or unsafe: acts of God; act(s) or regulation(s) of any public authority or bureau, civil tumult, epidemic, act(s) of the public enemy; act(s) or threats of terrorism; threats; insurrections; riots or other forms of civil disorder in, or around, the Engagement venue or which PRODUCER and/or ARTIST reasonably believe jeopardizes the safety of ARTIST, any of ARTIST's equipment, musicians or other performers, or any of PRODUCER's key personnel; embargoes; labor disputes (including, without limitation, strikes, lockouts, job actions, or boycotts); fires; explosions; floods; shortages of energy or other essential services; failure of technical facilities; failure or delay of transportation; death, disability, illness, injury or other inability to perform of ARTIST, any of ARTIST's musicians, other performers, crew, representatives or advisors, any of ARTIST's family members, any of PRODUCER's key personnel, or any other person personally known to ARTIST whose death, disability, illness or injury adversely impacts ARTIST's ability to perform in connection with the Engagement; or other similar or dissimilar causes beyond the control of ARTIST or PRODUCER which make any performance(s) contemplated by this Agreement impossible, infeasible or unsafe.

F. INCLEMENT WEATHER

~~Notwithstanding anything contained to the contrary herein, Inclement weather shall not be deemed a Force Majeure event and PURCHASER shall remain liable for payment to PRODUCER of the full GUARANTEE plus all other compensation due hereunder if the performance(s) is rendered impossible, infeasible or unsafe by such weather conditions. For clarification, PURCHASER shall remain responsible for all other terms and conditions of this Agreement, including, without limitation accommodations, transportation, and expense reimbursements for ARTIST and touring party.~~

IN THE EVENT OF INCLEMENT WEATHER, THE PARTIES MAY AGREE TO RESCHEDULE THE DATE AND TIME OF ENGAGEMENT.

G. PRODUCER'S RIGHT TO CANCEL

PURCHASER agrees that PRODUCER may cancel the Engagement hereunder without liability by giving the PURCHASER notice thereof at least thirty (30) days prior to the commencement date of the Engagement hereunder. Upon termination of the Agreement in accordance with this Section G, PRODUCER shall return to PURCHASER any deposit previously received by PRODUCER in connection with the Engagement. Subject to the foregoing, upon such termination, the parties shall have no further rights or obligations hereunder, and each of the parties shall bear its own costs incurred in connection with this Agreement.

H. BILLING

(1) ARTIST shall receive billing in such order, form, size and prominence as directed by PRODUCER in all advertising and publicity issued by or under the control of the PURCHASER, including, but not limited to, displays, newspapers, radio and television ads, electric lights, posters, houseboards and announcements.

(2) PURCHASER may only use ARTIST's name and pre-approved: voice, likeness, materials, pictures, photographs, image, or other identification of ARTIST (collectively, "ARTIST's Likeness") in connection with PURCHASER's advertising and publicizing of the Engagement, however PURCHASER's use of ARTIST's Likeness shall not be as an endorsement or indication of use of any product or service and no corporate or product/service name or logo shall be included in any such advertising and publicity absent PRODUCER's prior written approval in each instance. Notwithstanding the foregoing, the placement, form, content, appearance, and all other aspects of PURCHASER's use of ARTIST's Likeness shall at all times be subject to the prior written approval of PRODUCER.

I. MERCHANDISING

PRODUCER shall have the exclusive right to sell souvenir programs, ballet books, photographs, records and any and all types of merchandise including, but not limited to, articles of clothing (i.e. T-shirts, hats, etc.), posters, stickers, etc., on the premises of the place(s) of performance without any participation in the proceeds by PURCHASER subject, however, to concessionaire's requirements, if any, as specified in this Agreement.

J. NO RECORDING/BROADCAST

PURCHASER shall not itself, nor shall it permit or authorize others (including, without limitation, PURCHASER or venue employees, representatives or contractors) to record, broadcast, televise, film, photograph, webcast, or otherwise reproduce the visual and/or audio performances hereunder (or any part thereof) and/or ARTIST and/or PRODUCER's personnel at any time during the Engagement.

K. PURCHASER DEFAULT

(1) In the event PURCHASER refuses or neglects to provide any of the items herein stated or comply with any provisions hereunder, ~~and/or fails to promptly make any of the payments as provided herein~~ and/or fails to proceed with the Engagement and/or fails to furnish PRODUCER or ARTIST with any documentation, tickets or notice or proof thereof as required hereunder, at the times herein specified, then any such failure shall be deemed a substantial and material breach of this Agreement and PRODUCER shall have the right (in PRODUCER's sole discretion), without prejudice to any other rights and remedies to: (i) immediately terminate this Agreement and cancel any or all remaining Engagement hereunder; (ii) ~~retain all amounts already paid to PRODUCER by PURCHASER as partial compensation for such breach;~~ (iii) receive the full GUARANTEE (or the unpaid balance thereof) plus all other payments and other compensation due pursuant to this Agreement and all out of pocket expenses incurred by PRODUCER and ARTIST in connection with the Engagement or the transactions contemplated by this Agreement; and (iv) PRODUCER and ARTIST shall have no further liabilities and/or obligations in connection with the Engagement or the transactions contemplated by this Agreement. For the avoidance of doubt, in all instances PURCHASER shall remain responsible for all transportation, accommodations, and expense reimbursements for PRODUCER/ARTIST and entourage pursuant to the terms of this Agreement.

~~(2) If on or before the date of any scheduled Engagement, PURCHASER has failed, neglected, or refused to perform any contract with PRODUCER/ARTIST, and/or any contract with any third party relating to this Engagement, and/or any other contract with any other performer for any other engagement (whether or not related), or if the financial standing or credit of PURCHASER has been impaired or is in PRODUCER's opinion unsatisfactory, PRODUCER shall have the right to demand payment of the full GUARANTEE and all other compensation due pursuant to this Agreement. If PURCHASER fails or refuses to make such payment forthwith, then any such failure shall be deemed a substantial and material breach of this Agreement, and PRODUCER shall have the right (in PRODUCER's sole discretion), without prejudice to any other rights and remedies, to: (i) immediately terminate this Agreement and cancel any or all remaining Engagement hereunder; (ii) retain all amounts already paid to PRODUCER by PURCHASER as partial compensation for such anticipatory breach; (iii) receive the full GUARANTEE (or balance thereof) and all other compensation due pursuant to this Agreement and all out of pocket expenses incurred by PRODUCER and ARTIST in connection with the Engagement or the transactions contemplated by this Agreement; and (iv) PRODUCER and ARTIST shall have no further liabilities and/or obligations in connection with the Engagement or the transactions contemplated by this Agreement. For the avoidance of doubt, in all instances PURCHASER shall remain responsible for all transportation, accommodations, and expense reimbursements for PRODUCER/ARTIST and entourage pursuant to the terms of this Agreement.~~

TO THE EXTENT PERMITTED BY LAW

AND PURCHASER FAILS TO GIVE SAID BREACH AFTER TIMELY WRITTEN NOTICE

UP TO DATE OF DETERMINATION

OK TO LEAVE IN

TO THE EXTENT PERMITTED BY LAW

, UP TO DATE OF TERMINATION.

L. INSURANCE/INDEMNIFICATION EACH PARTY SHALL BE LIABLE FOR ITS OWN NEGLIGENT ACTS OR OMISSIONS, WITH PURCHASER'S LIABILITY GOVERNED BY THE OKLAHOMA GOVERNMENTAL TORT CLAIMS ACT.

~~(1) PURCHASER shall obtain and maintain, from the date hereof through completion of the Engagement, commercial general liability insurance coverage, including a contractual liability endorsement as respects this Agreement, liquor liability (either from PURCHASER, if PURCHASER is furnishing liquor, or from PURCHASER's designated concessionaire), in an amount of not less than Five Million Dollars (\$5,000,000) per occurrence (but in no event in amounts less than the limits required by the venue and/or as set forth in the ARTIST rider, if any); business automobile liability insurance covering all owned, non-owned and hired vehicles used by or on behalf of PURCHASER with a minimum combined bodily injury and property damage liability limit of Five Million Dollars (\$5,000,000) per occurrence; and workers compensation and employer's liability insurance (including stop gap liability where applicable) with minimum limits of One Million Dollars (\$1,000,000) per claim (but in no event in limits less than those required by law and/or less than the limits required by the venue and/or as set forth in the ARTIST rider, if any.)~~

~~Notwithstanding the foregoing, for any Engagement at which the allowable capacity is in excess of Twenty-Five Thousand (25,000) attendees, but less than Fifty Thousand (50,000) attendees, the required commercial general liability insurance coverage limit shall be in an amount of not less than Ten Million Dollars (\$10,000,000) per occurrence, and for any Engagement at which the allowable capacity is Fifty Thousand (50,000) or more attendees, the required commercial general liability insurance coverage limit shall be in an amount of not less than Fifteen Million Dollars (\$15,000,000) per occurrence. All of the insurance requirements set forth above shall not be construed as a limitation of any potential liability on behalf of PURCHASER. All such insurance required above shall be primary and non-contributory, and shall be written by insurance companies qualified to do business in the state(s) of the Engagement(s) with A.M. Best ratings not less than A minus or better. Such insurance policies shall contain a waiver(s) of subrogation with respect to the PRODUCER, ARTIST and their respective officers, directors, principals, agents, employees and representatives and shall provide that the coverage thereunder may not be materially changed, reduced or canceled unless thirty (30) days prior written notice thereof is furnished to PRODUCER/ARTIST. Not less than ten (10) days prior to each Engagement, PURCHASER shall furnish PRODUCER/ARTIST with an appropriate certificate(s) of insurance evidencing compliance with the insurance requirements set forth above and naming PRODUCER, ARTIST and PRODUCER/ARTIST's respective officers, directors, principals, agents, employees and representatives as additional insureds. PRODUCER's failure to request, review or comment on any such certificates shall not affect PRODUCER's rights or PURCHASER's obligations hereunder. Upon request, PURCHASER shall immediately furnish to PRODUCER/ARTIST a full and complete copy of all insurance policies required to be maintained by PURCHASER herein.~~

~~(2) PURCHASER hereby agrees to save, indemnify and hold harmless PRODUCER and ARTIST, and their respective agents, representatives, principals, employees, officers and directors, from and against any claims, suits, arbitrations, liabilities, penalties, losses, charges, costs, damages or expenses, including, without limitation, reasonable attorney's fees and legal expenses, incurred or suffered by or threatened against PRODUCER or ARTIST or any of the foregoing in connection with or as a result of any claim including without limitation, a claim for death, personal injury or property damage or otherwise brought by or on behalf of any third party person, firm or corporation as a result of or in connection with the Engagement, or any acts or omissions of PURCHASER or its employees, agents, or other representatives in connection with the transactions contemplated by this Agreement, which claim does not directly result from the gross negligence of the ARTIST and/or PRODUCER.~~

M. ROLE OF AGENT

WILLIAM MORRIS ENDEAVOR ENTERTAINMENT, LLC acts only as agent for PRODUCER and assumes no liability hereunder and in furtherance thereof and for the benefit of William Morris Endeavor Entertainment, LLC, it is agreed that neither PURCHASER nor PRODUCER/ARTIST will name or join William Morris Endeavor Entertainment, or any of its officers, directors, principals, agents, employees and representatives as a party in any civil action or suit anywhere in the world, arising out of, in connection with, or related to any acts of commission or omission pursuant to or in connection with this Agreement by either PURCHASER or PRODUCER/ARTIST.

N. NOTICES

All notices required hereunder shall be given in writing at the addresses stated in the preamble of this Agreement.

O. CONTROLLING PROVISIONS

In the event of any inconsistency or conflict between the provisions of this Agreement and the provisions of any riders, addenda, exhibits or any other attachments hereto, the parties agree that the provisions most favorable to PRODUCER and ARTIST shall control.

P. LIMITATION OF LIABILITY

~~In no event shall PRODUCER and/or ARTIST (nor any of their respective agents, representatives, principals, employees, officers, directors and affiliates) be liable to PURCHASER (or any third party) for any indirect, incidental, consequential, special, punitive (or exemplary), or any similar damages, including, without limitation, lost profits, loss of revenue or income, cost of capital, or loss of business reputation or opportunity, as to any matter under, relating to, or arising out of the Engagement or the transactions contemplated by this Agreement, whether in contract, tort or otherwise, even if PRODUCER and/or ARTIST has been advised of the possibility of such damages. Under no circumstances shall the liability of PRODUCER and/or ARTIST (or any of their~~

respective agents, representatives, principals, employees, officers, directors or affiliates) exceed, in the aggregate, an amount equal to the lesser of (i) the amount of reasonably necessary out-of-pocket expenses directly incurred by PURCHASER in connection with the Engagement; or (ii) the amount of the GUARANTEE which ARTIST and/or PRODUCER have actually received in accordance with the terms of this Agreement. PURCHASER agrees that it shall not (and shall cause its affiliates not to) seek indirect, incidental, consequential, special, punitive (or exemplary), or any other similar damages as to any matter under, relating to, or arising out of the Engagement or the transactions contemplated by this Agreement.

Q. MISCELLANEOUS PROVISIONS

(1) Nothing in this Agreement shall require the commission of any act contrary to applicable law or to any rules or regulations of any union, guild or similar body having jurisdiction over the services and personnel to be furnished by PRODUCER to PURCHASER hereunder. In the event of any conflict between any provision of this Agreement and any such law, rule or regulation, such law, rule or regulation shall prevail and this Agreement shall be curtailed, modified, or limited only to the extent necessary to eliminate such conflict.

(2) PURCHASER agrees that no activities governed by this Agreement may be undertaken contrary to United States law, including, but not limited to, the U.S. Export Administration Regulations, the U.S. International Traffic in Arms Regulations, and regulatory and sanctions programs administered by the U.S. Department of Treasury's Office of Foreign Assets Control. PURCHASER warrants that neither it nor any financier, sponsor, or contributor to the Engagement is a person or entity on the U.S. Treasury Department's list of Specially Designated Nationals and Foreign Sanctions Evaders List, the U.S. Commerce Department's Denied Persons List or Entity List, or otherwise designated as subject to financial sanctions or prohibited from receiving U.S. services. Moreover, PURCHASER represents ~~and warrants~~ that it is not controlled by any such person or entity and is not controlled by a national or resident of any such country. PURCHASER further agrees to notify both PRODUCER and WME immediately in writing of any change in ownership or control that might violate this Section of the Agreement.

(3) This (and any of PRODUCER's: riders, addenda, exhibits or attachments hereto) constitutes the sole, complete and binding agreement between the parties hereto, and may not be amended, supplemented, altered or discharged except by an instrument in writing signed by the parties. If any part of this Agreement is determined to be void, invalid or unenforceable, such invalid or void portion shall be deemed to be separate and severable from the other portions of this Agreement, and the other portions shall be given full force and effect, as though the void and invalid portions or provisions were never a part of this Agreement.

(4) This Agreement shall be construed in accordance with the laws of the State of ~~California~~ ^{OKLAHOMA} applicable to agreements entered into and wholly to be performed therein. Unless stipulated to the contrary in writing, all disputes arising out of this Agreement, wherever derived, shall be resolved ~~in Los Angeles County in the State of California in accordance with the laws of that State; in the event of any such dispute, either party may effect service of process on the other party by certified mail, return receipt requested, and said service shall be equivalent to personal service and shall confer personal jurisdiction on the courts in Los Angeles County in the State of California and shall be deemed effective upon the earlier of the recipient's mail receipt date or ten (10) days after the mailing of such process, provided that a duplicate of such process shall have been mailed to the other party by ordinary mail at the same time as the certified mailing.~~

BY A COURT OF
COMPETENT
JURISDICTION
IN THE STATE
OF OKLAHOMA

(5) PURCHASER shall not have the right to assign or transfer this Agreement, or any provision thereof.

(6) The waiver of any breach of any provision of this Agreement shall not be deemed a continuing waiver, and no delay in exercise of a right shall constitute a waiver.

(7) Nothing herein contained shall ever be construed as to constitute the parties hereto as a partnership, or joint venture, nor to make PRODUCER and/or ARTIST liable in whole or in part for any obligation that may be incurred by PURCHASER, in PURCHASER's carrying out any of the provisions hereof, or otherwise. THE PERSON EXECUTING THIS AGREEMENT ON PURCHASER'S BEHALF WARRANTS HIS/HER AUTHORITY TO DO SO, ~~AND SUCH PERSON HEREBY PERSONALLY ASSUMES LIABILITY FOR THE PAYMENT OF SAID PRICE IN FULL.~~

(8) The terms "ARTIST" and "PURCHASER" as used herein shall include and apply to the singular and the plural and to all genders.

(9) This Agreement may be executed in two (2) or more counterparts, each of which shall be deemed an original and all of which taken together shall constitute one (1) and the same instrument. Delivery of an executed counterpart of a signature page to this Agreement by telecopier or electronic delivery (i.e. PDF format), including electronically signed versions of the same, shall be as effective as delivery of a manually executed counterpart of this Agreement and shall be sufficient to bind the Parties to the terms and conditions of this Agreement.

Jack White "LAZERETTO" | Summer 2014 Tech

V1.5 April, 2014

Hello and welcome to the "Jack White "LAZERETTO" Tour 2014". All of us at Jackie Apple Bleed Travels Inc. and Monotone Management look forward to working with you in presenting Jack White in your area. This Tech Rider has been prepared to ensure that Jack White and entourage are able to provide you and your audience with a smooth running, professional performance.

Please note: This rider pertains to full touring, festivals, and one off type shows. All final details must be covered in advance with tour production. For any and all questions the following personnel should be contacted:

<p>Contacts: TOUR MANAGER & ACCOUNTS Lalo Medina Tel: [REDACTED]</p> <p>PRODUCTION MANAGER Kir Blanchard Tel: [REDACTED]</p> <p>FOH ENGINEER Brad Madix [REDACTED]</p> <p>MONITOR ENGINEER Brent Carpenter [REDACTED]</p>	<p>Contacts: ASSIST TO TOUR MANAGER Molly Moormeier Tel: [REDACTED]</p> <p>ASSIST IN PRODUCTION Rebecca Cholewa [REDACTED]</p> <p>LIGHTING DIRECTOR Gigi Pedron [REDACTED]</p>
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Important Information

1. Safety is of the utmost importance to THE ARTIST. If there are any aspects of the stage, venue, or Purchaser supplied production that THE ARTIST'S Production deems unsafe for the patrons, crew, or THE ARTIST'S party, these will need to be rectified prior to THE ARTIST taking the stage.
2. All security personnel relevant to the backstage and/or stage areas must be informed that they are to work under the direction of the promoter's agent in coordination with ARTIST'S Tour Manager or Production Manager.
3. ARTIST's Production Manager shall make ~~all~~ decisions as to the use and deployment of any and all stage lighting facilities including follow spots, instruments, all house lights, control consoles, **LED WALLS AND RIBBONS**, shall have final approval of all light cues, and shall have final approval of staging of ARTIST's equipment as well as having complete artistic control over all of the above facilities including any of those supplied by Purchaser, as well as all pre-show, intermission, and after-show music. It is agreed and understood THE ARTIST shall have complete artistic control of the Performance.
4. The Performance shall not be interrupted by local curfew or building policies - any reasons for the show running late that are not caused directly by THE ARTIST should be remedied prior to Performance so as not to affect the full Performance of THE ARTIST.

1. TECHNICAL/PRODUCTION REQUIREMENTS

A. BACKLINE: The ARTIST generally carries full backline. If PURCHASER is to provide the backline instruments for the performance, The Artist's Production Manager will forward a complete list of equipment required.

B. AUDIO: The ARTIST generally carries full Monitors system and FOH control. The PURCHASER agrees to provide a professional quality, 3 or 4 way P.A. system including matching subwoofers and complimentary near/down fill speakers in full range. Please provide a system that is capable of handling very loud rock music. Please inform ARTIST production of any sound restrictions

If the PURCHASER has agreed to additionally provide the following:

FRONT OF HOUSE

Analog CONSOLE

Midas XL4 in flawless condition with everything fully functioning

Speaker Systems and Processing

Should be an active 3 or 4 way system with matching subwoofers. Speaker quantity, formations and zones must be proportional to venue size and requirements. System should be a flown line array when possible, with all appropriate cabling and rigging. The system should be flown and configured to cover all areas of the venue that will be occupied by the audience, including 180° or more banked seating beside the stage, balconies etc. There should be front fills and/or balcony fills whenever sufficient clarity from the main PA does not reach all areas of the venue. Supplemental speakers, amps, EQs, drive lines and cabling, must be provided to cover any additional zones with independent time-alignment and equalization. Amplifier power and speakers must maintain a clean, undistorted 120 db A and a clean, undistorted 115 db C of Peak SPL monitored at the FOH Mix Position. All house EQ's and system limiters must be located at FOH.

AND PERMITTED

if possible & permitted

Jack White's sound personnel must have full-unrestricted access to these settings, and be able to make changes if necessary. *IF THE SYSTEM IS COMPRESSED AND OR LIMITED IN A WAY THAT WE ARE NOT HAPPY WITH, THIS WILL NEED TO BE RECTIFIED PRIOR TO THE ARTIST TAKING TO STAGE.*

PA requests D&B J series, L'acoustics K1 or K2, Clair Bros. V dosc, Meyer milo etc.

System Drive

- 1x 31 band graphic EQ (KT DN 360, 370)
- EQ's for any other zones (Front fills, Delays)
- 1x CD Player
- 1x spectrum analyzer

Please contact FOH Engineer: Brad Madix | [REDACTED]

MONITORS

Analog CONSOLE

Midas Heritage 3000 in flawless working condition.

In Ear Monitors

ARTIST does not use IEM's

Frequencies:

ARTIST does not use wireless.
2-way frequencies advanced upon request.

Monitor Speakers

10 x Very High Quality LOUD bi-amp wedges containing at least 1 x 4" HF driver and 2 x 12" per wedge.
(Meyer, L'acoustics, D&B, Clair Bros)

Wedges must be in pairs with mirrored position HF drivers.

1 x drum sub (Meyer, L'acoustics, D&B) to be in addition to drum wedge.

All appropriate amplification, crossovers and/or proprietary controllers for the above. All necessary cables, power distribution, racks etc. for above

10 x 31 band graphic EQ (KT DN 360, 370)

Multicore/Snake/Line system

Please supply all necessary cable for distribution/interconnection of audio signal to/from FOH and the monitor system to accommodate at least 56 channels of inputs plus all necessary

Splits/returns/drive/coms etc. For festivals, an analog snake from FOH to the Monitors position is helpful, if we are carrying control. Please contact us if our snake has to be run before a festival situation.

Mics and Stands

ARTIST carries all our own microphones and DI's. In the event we are not carrying, it will be advanced and we will need all mic's and DI's supplied from ARTIST's input list. Please provide all stands listed on input list. Please advance any substitutions. The mics and stands will be for the sole use of Jack White. Input list and stage plot attached.

Misc.

There must be 2 qualified, experienced, competent, sober, co-operative, English speaking sound engineers that are familiar with the venue and the sound equipment to be present and available to assist the artist's sound personnel from time of load-in until the completion of the performance.

Note:

Please do not hesitate to contact us if you cannot provide any of the above items, as we are quite willing to discuss any substitutions/alternatives, as required. **Don't leave it until the show day.**

Please contact Mon Engineer Brent Carpenter [REDACTED]

Flyable if possible per my feed Not Guaranteed

D. LIGHTING: ARTIST will be carrying a flown package for most dates. In the event the PURCHASER agreed to provide a professional lighting system adequate for the venue. The lighting system must be flyable, with necessary rigging, cabling, fixtures, dimmers and control. When feasible, house inventory may be used but outside contracting to a professional lighting company is likely. At least one English speaking lighting technician, familiar with the workings of the lighting rig, and under the direct supervision of ARTIST's Lighting Director, must be available on-site from the time of ARTIST's load-in until after ARTIST's performance is complete. A supply of lighting gel, fresh and un-burnt and as determined in advance by ARTIST's Lighting Director must be supplied. Lighting addendum attached.

ARTIST will be carrying a floor package for most dates.

E. HOUSE LIGHTING TECH: Purchaser must supply lighting technician familiar with current house lighting system for removal or repositioning of existing house lighting. This person must not be part of the stagehand / loader crew.

F. POWER: ARTIST's power requirements for sound and lights are as follows:

Audio: 200A per leg of 120/208 volt, three (3) phase ISOLATED power. From this service, all stage power for Artist's musical equipment will be distributed. In the event that ARTIST is NOT providing electrical distribution for the stage, purchaser must provide a minimum of four (4) 20A/120V single-phase electrical circuits on stage for backline power.

If the stage power at your festival or venue is not 120v 60Hz please provide the appropriate transformers for (4) 20A/120v circuits with type B connectors and (1) at the Monitors position SL

Lighting: (2) 400A per leg of 120/208 volt, three (3) phase, services. 100A of motor power can be from these services.

Buses: 4> 50Amp 220 volt single phase services within 50' of parking for 3 four buses.

Generators: When venue cannot meet ARTIST's power requirements, Purchaser must provide an acceptable power generator to meet ARTIST's requirements; (1) generator for Audio, (1) generator for Lights and (1) backup generator. This must be approved by the ARTIST's Production Manager. All generators must be properly grounded. Please be mindful of the placement of the generators so as that no smoke or fumes can reach the stage no matter which way the wind is blowing.

G. STAGE: ARTIST requires a minimum stage size 36' (w) x 32' (d) x 5' (h). Or commiserate with sire lines. With a minimum headroom / clearance of thirty-five (35) feet from all obstacles and house lighting. Stage should be smooth, level, secure, stable, and able to support Artist's equipment and performance. Stage must not be carpeted. Provide stairs for personnel, and ramp for equipment. Purchaser shall also provide dark skirts to run the entire length of the down stage edge, including any wing extensions. Skirt should run from the stage lip all the way down to the venue floor. Trash barrels should be placed on either side of stage.

It is essential that any temporary or portable stage be properly grounded.

(4) fire extinguishers shall be available to be placed on and around the stage area for emergency use. They should be non-conductive and/or CO2 powder type and positioned at the discretion of the Production Manager.

If performance is outside, in the case of inclement weather, purchaser must provide a minimum of four (4) rolls of Visqueen(plastic sheeting), a selection of self-erecting pop-up tents, squeegees (as well as up to date weather forecasts when requested).

Safe levels of work light are required for load-in and load-out. It is imperative that these lights be available during the entire period of production until the conclusion of load-out.

[REDACTED SECTION]

H. STAGE WINGS: STAGE LEFT, should measure 8' (w) x 16'(d) x 4' (h), and STAGE RIGHT, should measure 8' (w) x 16'(d) x 4'(h). Handrails are required on the offstage side of both wings. In the event that the performance is outdoors, a safe and secure roof capable of supporting the Artists equipment is required. The roof should be the same size as the stage and wings and include rear and side panels to help ensure that the ARTIST's equipment does not get wet in the event of rain. Adequate rolls of plastic are also required. **Mons SOUND MIX:** ARTIST requires a minimum area of 12'(w) x 8'(d)

I. RISERS & MARLEY FLOORING: ARTIST will be touring with risers. Production manager will advance requirements if this is not the case. ARTIST travels with and uses a custom marley floor that is embossed gloss white. We use it for all shows. The four rolls travel on one marley cart.

R. INTERCOM

We tour with five (5) points of com and cable. One (1) at foh, one (1) for dimmer tech USR, one (1) for our Set Carpenter who is USR as well, and two (2) for the FOH Spot lite ops. In festival situations please have the same numbers and locales of com available for our use. We thank you in advance.

S. PARKING: The Artist will generally be traveling with (4) tour buses and (2) 53' Semi trucks. Parking will be advanced by the Production Manager as needed for this event. PURCHASER must provide appropriate security personnel to monitor the bus and truck parking area exclusively from the moment of arrival to the moment of departure. PURCHASER is responsible for all permitting and fees associated with parking and purchaser must provide artist with an appropriate parking pass if needed. This does not include support acts, who will be advanced with the Production Manager.

T. LABOR CALLS:

LOAD-IN CALL: as advanced by ARTIST's Production Manager:

- ONE (1) Steward or Crew Chief
- ONE (1) Electrician
- FOURTEEN (14) Stagehands/Loaders (Please let us know if loaders are a required additional call)
- TWO (2) Up riggers, ONE (1) Down Rigger (or as appropriate for the building)
- **SHOW CALL:** 30 minutes prior start of show (Dressed in "Show Blacks" please)

- ONE (1) Steward or Crew Chief
- TWO (3) Stagehands
- ONE (1) House Light Operator
- ONE (1) Electrician

LOAD-OUT CALL: as advanced by ARTIST's Production Manager

- ONE (1) Steward or Crew Chief
- ONE (1) Electrician
- Fourteen (16) Stagehands
- FOUR (4) Loaders
- TWO (2) Up riggers, ONE (1) Down Rigger (or as appropriate for the building)

RUNNERS: PURCHASER shall provide TWO (2) runners, with a 15-passenger vans, who speaks English, for the **exclusive use** of Artist production, available from load-in to load-out. Please assign experienced runners with valid driver's licenses and excellent knowledge of the surrounding area including hotels, music supply stores, restaurants & supermarkets. Whenever possible, we prefer a van with tinted windows. PURCHASER shall also provide PURCHASER to provide one (1) professionally chauffeured, new large black SUV with tinted windows All dome lights in the SUV must be blacked out or disabled so they are never illuminated, even when doors are opened. SUV must be on call at the tour manager's discretion from load-in to load-out. Exact times will be advanced by the tour manager at least one (1) day prior to arrival. Chauffeur must be professionally dressed at all times (black suit, light blue buttoned down shirt, black tie) and must conduct himself/herself in a professional manner at all times.

LOCAL WARDROBE ~~MISTRESS~~ PERSONNEL

16h30 is the usual call and will work until approximately 60 minutes after Jack White set is finished. ~~Mistress~~ should have good sewing, ironing, and steaming skills. ~~Mistress~~ will need to bring sewing machine and tools of the trade, as well as iron and ironing board. Tour will supply professional jiffy brand steamer.

PERSONNEL

PIANO TUNER

We need one every show day please. 14h00 is the usual call. Piano is a 1943 Steinway Upright console. Tuning to A440.

J. SCENIC & BACKDROPS: Artist tours with 3 flown scenic light boxes. A rigging plot will be available although Artist can integrate with existing festival lighting. Artist also tours with custom flameproof softgoods 00' w x 00' h. These will require that the artists rectangular trussgrid 25' w x 22' d be flown. Artist also requires that a black backdrop masking the entire upstage be provided.

K. BARRICADE: Purchaser will provide and pay for a professional, steel or aluminum, freestanding MOJO type barricade; (no dinner tables, no bicycle racks, no homemade or wooden, etc.) with a minimum width of Sixty-four feet (64') in front of the stage, of which Thirty-two feet (32') is Blow Through Type for in front of the sound wings. The barricade shall be placed no closer than Three feet (3') and no further than Eight feet (8') from the stage. **JACK LIKES THE AUDIENCE AS CLOSE AS POSSIBLE AND DOESN'T MIND FORGOING THE BARRICADE IF IT'S SAFE AND/OR IF IT'S AN OPTION WITH EACH VENUE.**

There must be a minimum of Sixteen feet (16') of Professional Blow Through Type Barricade in front of or on the 'stage side' of sound and light console platform. The other three sides must also be secured. Professional barricade is preferred for these areas but bicycle rack type barricade may be used.

FOH SOUND MIX: ARTIST requires a minimum area of 12'(w) x 8'(d) x 0'(h)- 100 feet from the downstage edge. If sight lines are obstructed, additional riser height will be necessary to give engineers clear view of the band. Advance with production.

FOH LIGHTING CONTROL: ARTIST requires a riser 8'(w) x 8'(d) x 1'(h) placed directly behind FOH sound mix position for lighting control or splitting center in a headline festival situation. Advance with production. **In the event that the performance is outdoors, the FOH positions must be adequately protected from the sun and rain.**

FOH VIP/PHOTOGRAPHER RISER: ARTIST requires a riser 12'(w) x 8'(d) x 30"-36"(h) behind Lighting Control. This riser will need to have handrails and a set of appropriately sized steps.

L FOLLOWSPOTS: Artist will require the use of (2) follow spots, please confirm with Production Manager.

M. RIGGING: Purchaser must provide an adequate number of experienced and qualified riggers (including ground rigger) for venues where lighting and PA are to be flown.

N. CABLE COVERING: PURCHASER must provide adequate cable covering for all cables running from backstage to FOH. For indoor shows rubber matting is sufficient unless otherwise specified by the venue. Outdoor shows will need to have cable ramps.

O. APPROVAL: When artist is not carrying them, lights and sound must be approved by approved by ARTIST's tour personnel only.

P. PRODUCTION MANAGER: An English speaking stage manager or production manager working on behalf of the PURCHASER in his absence shall not be regarded as a show expense, nor shall his travel expense per-diems, taxes, or overheads figure into show expenses. Such a position shall be filled on the understanding that all related expenses to this employment are borne solely by the PURCHASER from his income and profits.

Q. HOUSE LIGHTS: PURCHASER will make arrangements for all lights not specifically required by local safety ordinances to be turned off during the performance. This especially applies to clocks, scoreboards, advertising and concessions signage. There should never be a situation where the house lights are turned on or off without express permission of the ARTIST. House light operator shall be under the ~~control~~ direction of ARTIST's Tour and/or Production Manager.

Jack White "LAZARETTO" | 2014 Hospitality

V3. May 2014

Total Jack White touring party is (31) persons. PLEASE have ALL hospitality set up and ready PRIOR to arrival for LOAD IN. Do not send runner or shopper out at time of load in or after. Alcohol and deli/cheese platters do not need to be ready upon load in but EVERYTHING else must be. The tour will require 7 rooms: (1) Jack White dressing room (1) band dressing room, (1) crew dressing room, (1) production office, (1) wardrobe room, (1) support band dressing room and (1) VIP/guest room (please note: there is no need to make signs for these rooms. We carry our own.) Table and furniture coverings should be clean and tidy. Ice should be provided in a clean container for the making of drinks. All ice containers, garbage cans, and recycling cans should be checked throughout the day.

DRESSING ROOMS & OFFICES

All dressing rooms and offices should be within reasonable proximity to the stage. They must be clean, dry, secure, private and well heated and/or air-conditioned to a comfortable temperature. All rooms should contain or be within easy access to clean, private washrooms. Purchaser shall be ~~solely~~ responsible for security of items in the dressing rooms and offices and shall keep all unauthorized persons from entering said areas. Access to the dressing room area will be limited to ARTIST'S TOURING PERSONNEL and supervised essential hospitality crew ONLY. This includes all local crew. Keys for all dressing rooms and offices shall be entrusted to the Artists production for the duration of the event.

JACK WHITE DRESSING ROOM: One large room with enough space to comfortably accommodate up to 8 people. PLEASE, NO fluorescent or ultraviolet lights. Table lamps and adjustable halogen lights only.

The room should contain:

- A private lavatory & shower facility
- Two (2) large couches
- Two (2) end tables
- One (1) coffee table
- Four (4) lamps (adjustable settings are preferred) placed on each end table
- Six (6) comfortable chairs
- One (1) full-length mirror
- Two (2) grounded power outlets
- One (1) hanging rack and (6) hangers
- One (1) trashcan and recycling bin
- Wireless Internet Connection

FOOD & DRINK:

- 36 x bottles (500 ml) of spring water (Fijis preferred, NO Aquafina or Dasani)
- ~~42 x bottles of Stella Artois beer or comparable high quality~~
- ~~1 x bottle (750 ml) of Bulleit Bourbon (10 YEAR FAVORITE) Whiskey~~
- ~~4 x bottles of Veuve Clicquet champagne~~
- 4 x cans of Red Bull Energy Drink (WE CAN PROVIDE COCA-COLA EQUIVALENT B/C OF CONTRACT W/ COCA
- 4 x bottles of assorted fresh juice smoothies (Odwalla or Naked Juice preferred)
- 6 x small bottles of sparkling water (San Pellegrino preferred)

BU IS UNDER CONTRACT W/ COCA-COLA

SUBJECT TO BUDGET AND ADVANCE N. PLACE

U. SOUNDCHECK: PURCHASER agrees to ensure that THE ARTIST will have full sound and lighting checks at least one (1) hour prior to admission of audience. Access to venue during this time will be strictly limited to The Artist & The Artist's personnel. Soundchecks are closed affairs. No one other than immediate working labor, deemed as such by Jack's Production and Tour Managers, inside the performance area while Jack White sound-checks please. Please use all caution and grace to keep all doors and windows closed as to contain sound and visuals from outside ears and eyes.

V. SECURITY CALLS:

- ONE (1) person on stage right guitar world, to look after the guitars from time the cases are open until time they get secured back incases after the show.
- security coverage of all tour trucks and buses onsite.
- ONE (1) person on backstage/dressing room hallway.
- ONE (1) person on stage door from time of load in till last person on the road crew exits the building after show.
- TWO (2) persons in the front of stage/crowd barrier. Each standing/sitting on each corner of the barrier, dressed in show blacks please, whilst remaining identifiable to the crowd and tour.
- **FOR BARRICADE GUYS, WE LIKE THE BARE MINIMUM TO INSURE THE SAFETY OF THE CROWD BUT ALSO NOT TO INTERFERE WITH THE AUDIENCE'S ENJOYMENT OF THE SHOW. BARRICADE SECURITY SHOULD START THE SHOW AT THE FAR ENDS OF THE BARRICADES AND ONLY ENTER THE CENTER AREA TO INSURE THE SAFETY OF THE AUDIENCE OR TO HELP ANY AUDIENCE MEMBERS IN NEED OF ASSISTANCE.**
- Show positions/postings to be reviewed during advance
- We carry all sticky passes, laminates, pass-boards, all tour credentials with us.
- **NO OTHER PASSES WILL BE ACCEPTED OR RECOGNIZED INCLUDING LOCAL OR HOUSE-ISSUED LAMINATES, STICKY PASSES OR WRISTBANDS.**
- Lalo Medina, Tour Manager will do a security meeting each day approx. ¼ hour before doors.
- **JACK WHITE TOUR WORKS WITH AN EXPECTATION OF MUTUAL RESPECT IN REGARDS TO OUR STAFF, LOCAL STAFF AND OUR PATRONS. WE EXPECT SECURITY AND ALL OTHER PERSONNEL TO BE COURTEOUS AND PROFESSIONAL AT ALL TIMES TO MEMBERS OF THE TOUR PARTY AND THE AUDIENCE. AND WE WILL RETURN THE CIVILITY.**

W. Very Important Please. Absolutely no unsanctioned mobile phone and still photos, video, and audio recording of Jack White, his band, his crew, his family and friends, and his tour equipment whilst in the venue or directly outside of the venue. All Social networking sites such as but not limited to Facebook, Twitter, Instagram, Tumblr etc are discouraged in the reporting of and or display of any portion of Jack's touring operation until well after the performance is over. Jack White and crew like privacy and discreteness of touring. Anticipation of the unknown and genuine surprise are encouraged at a Jack White concert, please alert all local labor and staffing. We will supply the venue management with pre-printed point of entry placards day of show to post this request in kind **TO THE AUDIENCE**. Tour manager Lalo will also echo this request via an onstage announcement to the crowd during changeover from the support act to Jack White. Professionally shot show photos, taken by Jack's tour photographer are available next day to download for free from <http://jackwhite.tour>. Thank you in advance for your help on this matter.

- 1 lbs of freshly sliced, high-quality prosciutto
- Aged salami (whole) + a sharp knife to cut it.
- ~~4 bottles of Red Wine (\$10-\$15 range)~~
- ~~1 x bottle of White Wine (\$10-\$15 range)~~
- 6 x cans of Coke Zero
- 6 x cans of Coca Cola
- 1 package of dried fruit
- 1 package of beef jerky
- Cashews, salted & roasted
- Almonds, salted & roasted
- 8 x champagne flutes (real glass)
- 8 x wine glasses (real glass)
- 8 x highball glasses (real glass)
- Clean ice (for drinks), napkins, plastic cups, etc.

BAND DRESSING ROOM: One large room with enough space to comfortably accommodate up to 12 people. **PLEASE, NO** fluorescent or ultraviolet lights. Table lamps and adjustable halogen lights only.

The room should contain:

- Private lavatory & shower facility
- Two (2) large couches
- Two (2) end tables
- Four (4) lamps (adjustable settings are preferred) placed on each end table
- One (1) coffee table
- Six (6) comfortable chairs
- One (1) full-length mirror
- Two (2) grounded power outlets
- One (1) hanging rack and (12) hangers
- One (1) trashcan and recycling bin
- Wireless Internet Connection

**SUBJECT TO BUDGET
AND ADVANCE**

FOOD & DRINK:

- o 36 x bottles (500 ml) of spring water (Fijis preferred, NO Aquafina or Dasani)
- o ~~12 x bottles of Stella Artois Beer, or comparable to old brew~~
- o ~~1 x bottle (750 ml) of Bulleit Bourbon Frontier Whiskey (NOT the Bye)~~
- o ~~4 x bottles of Veuve Clicquot champagne~~
- o 4 x cans of Red Bull Energy Drink, sugar free (PLEASE SEE ABOVE)
- o 4 x bottles of assorted fresh juice smoothies (Odwalla or Naked Juice preferred)
- o 6 x small bottles of sparkling water (San Pellegrino preferred)
- o 1 small pack Smoked salmon
- o 1 small pack whole wheat pitas
- o 1 box Fiber One Peanut Butter bars
- o 1 6-pack Gatorade (LOKE ALT)
- o 1 pack vanilla protein, ready to drink
- o ½ lbs of freshly sliced, high-quality prosciutto
- o ~~4 x bottles of Red Wine (\$10-\$15 range)~~
- o ~~1 x bottle of White wine (\$10-\$15 range)~~
- o 4 individual organic yogurt containers (mixed flavors)

No Alcohol

- o 6 x cans of Coke Zero
- o 1 dozen chicken wings (buffalo, teriyaki, surprise us)
- o 1 bowl of FRESH HOME-MADE GUACAMOLE (recipe below)
- o 1 x package of fresh raspberries
- o 1 x package of fresh blackberries
- o 1 x package fresh strawberries
- o 1 x large bag of tortilla chips
- o 1 x hummus & pita chips
- o Assorted small chocolates
- o 8 x champagne flutes (real glass)
- o 8 x wine glasses (real glass)
- o 8 x highball glasses (real glass)
- o Clean ice (for drinks), napkins, plastic cups, etc.

GUACAMOLE RECIPE:

- 8 x large, ripe Haas avocados (cut in half the long way, remove the pit—SAVE THE PITS. THOUGH—, and dice into large cubes with a butter knife. 3 or 4 slits down, 3 or 4 across. You'll scoop out the chunks with a spoon, careful to maintain the avocado in fairly large chunks.)
- 4 x vine-ripened tomatoes (diced)
- ½ x yellow onion (finely chopped)
- 1 x full bunch cilantro (chopped)
- 4 x Serrano peppers (de-veined and chopped)
- 1 x lime
- Salt & pepper to taste
- Mix all ingredients in a large bowl, careful not to mush the avocados too much. We want it chunky. Once properly mixed and tested, add the pits into the guacamole and even out the top with a spoon or spatula. Add ½ lime to the top layer so you cover most of the surface with the juice. (The pits and lime will keep it from browning prematurely.) Cover with plastic wrap and refrigerate until served. Please don't make it too early before it's served. We'd love to have it around 5 pm.

CREW / DRIVER ROOM: Large room with enough space to accommodate 18 people comfortably. The room should contain:

Wireless Internet Connection

· Private lavatory & shower facility

· Two (2) couches

· Four (4) comfortable chairs

- o One (1) case of bottled spring water
- o ~~4 x cans of Red Bull Energy Drink, sugar free (ORC ALT)~~
- o 6 x cans of Coke
- o 6 x small bottles or cans of sparkling water
- o 6 x cans of Coke Zero
- o 1 bowl of fresh organic fruit
- o 1 x container of fresh salsa
- o 1 x large bag of tortilla chips

o Please don't put alcohol in crew room / driver until show time

o ~~4 x bottles of water~~

**SUBJECT TO BUDGET
AND ADVANCE**

No Alcohol

- o ~~12 x bottles local Lager~~
- o Clean ice (for drinks), napkins, plastic cups, etc.

PRODUCTION OFFICE: JACK WHITE touring production requires a dedicated production room for its sole use. The room must be well lit and well ventilated. The production office should be equipped with the following:

- Three (3) six foot tables or desks
- Five (5) office chairs
- Two (2) working, dedicated, unrestricted phone lines
- One (1) high-speed HARDWIRED Internet line
- Three (3) grounded power outlets
- Thirty (30) small, **black**, CLEAN, prewashed stage towels (hand-towels)
- Forty-eight (48) Large CLEAN, prewashed shower towels
- One (1) large trash can
- One (1) large recycling bin
- One (1) case of bottled spring water
- Twenty-four (24) bottles of Fiji water (please leave in plastic 6-packs)
- One (1) bag good-quality, local-roast, coffee beans
- Two (2) large bottles of sparkling water (San Pellegrino or Perrier)
- One (1) package of roasted almonds
- One (1) dark chocolate bar
- One (1) pack mint sugarless chewing gum
- One (1) pack of gummy bears (Haribo is preferable)
- One (1) tray of fruit, or several packs of berries/ watermelon
- Assorted small chocolates
- ~~Five (5) bottles of local beer~~
- One (1) bottle of ~~Red Wine (45 oz)~~
- One (1) bottle of ~~white wine (45 oz)~~
- ~~Only One (1) bottle of tequila (Hennessy or Jose Cuervo) OR Bourbon (Jim Beam)~~

SUBJECT TO BUDGET AND ADVANCE

No Alcohol

WARDROBE: Large enough room to hold 4 double wide full-length wardrobe cases with room for changing and for the locally provided wardrobe mistress to work.

The wardrobe room should be well lit and equipped with the following:

- Two (2) rolling wardrobe racks
 - Three (3) grounded power outlets
 - Three (3) full length dressing mirrors
 - One (1) 6' table with comfortable folding chair
 - One (1) garment steamer
 - One (1) iron/ironing board
- *A sink with hot and cold running water would be quite helpful, too!

VIP / ARTIST GUEST ROOM: Large room with enough space to accommodate 16 people comfortably. The room should contain:

- sufficient furniture to accommodate 16 persons.
- iPod player with sufficient volume control
- NO fluorescent lighting
- Food & drinks to be advanced

MEALS:

PLEASE NOTE: this is a NO BANANA TOUR. (Seriously)
We don't want to see bananas anywhere in the building.

We have (3) people with nut allergies (peanuts AND tree nuts, including nut oil / milk), (1) person with a fish / shellfish allergy, and (1) person with a dairy allergy. PLEASE clearly mark any dishes that contain these ingredients with a warning sign.

Breakfast: In the event load in is scheduled before 11AM, a hot, catered breakfast is much preferred. If only cold options are available, please provide the following:
Cold Breakfast to feed (22) people, (1) ½ Gallon vanilla almond milk, (1) ½ Gallon vanilla Soy milk, (1) ½ Gallon 2% milk, (1) gallon orange juice, (6) cokes, (6) diet cokes, coffee and tea service, (18) bottled waters, Yogurt, Granola, Cereal, pastries, fresh fruits, bagels, and toast.
Breakfast should be up and ready 30 minutes prior to ARTISTS' Load In.

Lunch: Lunch for (24) people. Hot lunch is always preferred, but when that is not possible, please provide sandwiches, salad, soup, dessert along with coffee, water, and soft drinks. Jack White Tour Party consists of (1) Vegetarian.

Dinner (includes entire Tour Party): Hot meals for (29) must be provided. All meal options MUST be advanced and approved by Production. Jack White Tour Party consists of (1) Vegetarian.

After Show Food / Bus Stock: After Show Food menus should be provided to Artist's Production Manager / Assist prior to doors. If catering will not provide a small meal post-show.

In addition to this, we would like one NY strip steak prepared medium, no sauce, with clean, steamed vegetables on the side. This should be made / picked up just before the show ends.

Production Manager / Assist will provide a list for bus stock.

**SUBJECT TO BUDGET
AND ADVANCE**

JACK WHITE STAGE

- One cooler filled with ice and water, ^(COKE ALT) Gatorade, and sugar-free Red Bull set up at load in and replenished with ice and drinks throughout the day for our own crew working on stage
- Water should also be provided for local stagehands and crew