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Ben • Centrifuge Management

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Performance & Technical Rider

Morphics performs three ways. **All three are offered on every booking** – confirm which at advance; the requirements below apply only to the one chosen. This rider is executed with the performance contract and the Purchaser is bound by each clause collectively and independently.

FORMAT	ARTIST PROVIDES	VENUE PROVIDES
Live A/V	Laptop, controllers, audio interface, all visual content and playback	2× balanced line input (DI or XLR), projector or LED wall with a feed, monitor
Live – Ableton	Laptop, controllers, audio interface. Audio routed from the artist's own interface	2× balanced line input (DI or XLR) and a monitor. Nothing else
DJ set	USB drives	Linked CDJ setup as specified overleaf, and a monitor

Flexibility is the default. The rig adapts to the room – if the house cannot meet a spec, say so at advance rather than on the day and it can almost always be worked around. What matters is a clean stereo feed into a capable system and enough monitoring to play to.

01 Common to every format

- A competent, experienced sound engineer on site from sound-check through the entire set.
- System loud and clear enough for the room, with real low end and no bleed from other stages.
- One monitor minimum, two preferred, on stands and adjustable from the position played. Placed left and right of the artist, **within about a metre** – not on the floor, and not behind. Where only one can be provided it goes on the **artist's left**, facing the audience.
- A stable, structurally safe performance area at a **booth height of 90–100 cm**, and a fan for the booth.

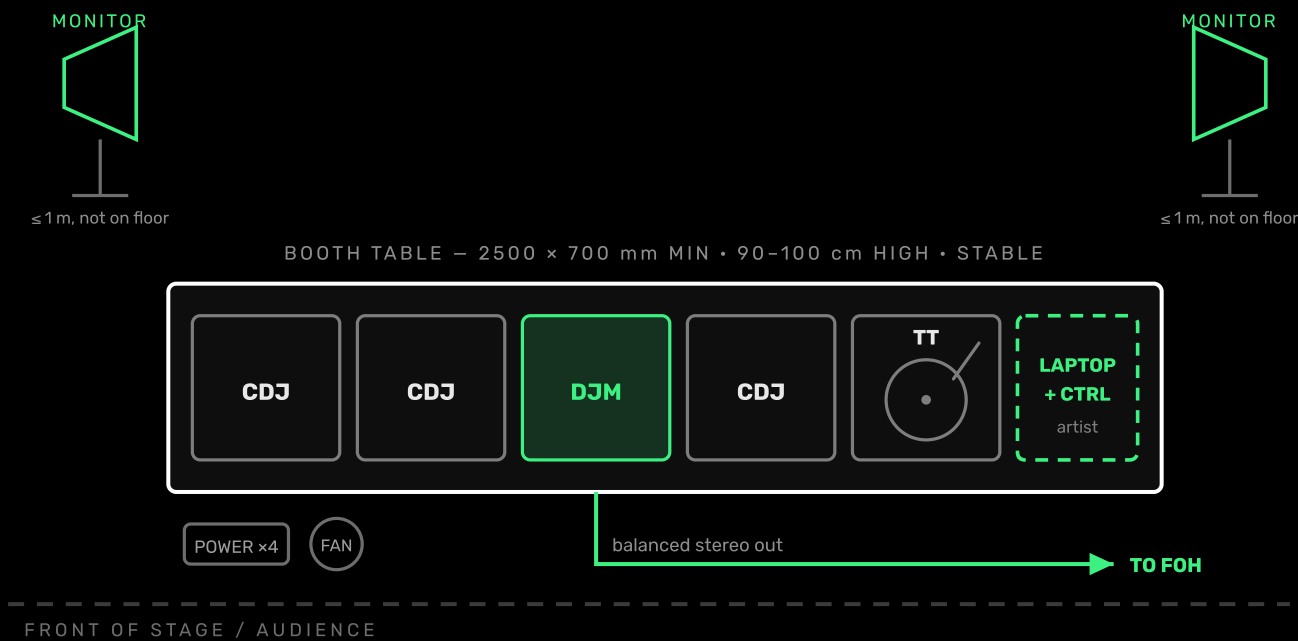
The Artist reserves the right to refuse equipment judged unfit, unsafe or outside these specifications, and to have people removed from the stage during the performance.

02 DJ set – required equipment

QTY	DJ SET – REQUIRED EQUIPMENT	NOTES
2 (3 pref.)	Pioneer CDJ-3000 preferred	CDJ-2000NXS2 accepted. USB and Ethernet must be functional.
1	Pioneer DJM-900NXS2 or better	DJM-A9 or V10 equally welcome.
1	Technics 1200 turntable	Where available.

Decks and mixer must LINK, with working USB and Ethernet – the set is prepared as a linked multi-deck performance. No separate network switch is needed: the DJM's own LAN ports link the decks. The full layout – three CDJs, turntable, mixer and laptop – needs roughly **2500 mm** of stable table; two decks fit comfortably in less. Where a venue cannot provide this, the **Ableton format** needs only two line inputs and is the simpler booking.

Plan view. The booth footprint is the same for all three formats – only what sits on it changes. Green marks what the artist brings or what the house is asked to patch. **Advancing production:** Ben, Ben@centrifugemgmt.com • +1 321-255-3100.



03 Signal path by format

FORMAT	SOURCE	TO HOUSE
Live A/V	Artist's audio interface	2× balanced line (DI or XLR) + video feed to projector or LED
Live – Ableton	Artist's audio interface	2× balanced line (DI or XLR)
DJ set	DJM master out	House standard from the mixer

Booth width is the one thing worth confirming early: the full layout – three CDJs, turntable, mixer and room for the laptop – needs roughly **2500 mm** of stable table, two decks fit comfortably in less. Say which you can host at advance and the set is prepared for it.

04 Visuals – A/V format only

Content is supplied and played back by the artist; the house provides the surface and the feed to it.

- Projector or LED wall, **1920 × 1080 minimum**, 16:9, at **50 or 60 Hz**.
- **HDMI** from the booth position. Where the run is long, the venue provides the cable or an HDMI-over-Cat extender. **SDI is accepted** where the house standard – the venue supplies the converter.
- Screen behind or above the performance position, not in front of it, with a sightline to it from the booth.
- **Screen mapping, edge blending and pixel alignment are the venue's**, not the artist's. The artist delivers one clean 16:9 feed; how it lands on the surface is the house system's job.
- Where the venue runs its own VJ or house visuals, the artist can supply content to them instead – say so at advance.
- The set plays without visuals if the room cannot host them; the A/V format simply becomes the Ableton format.

05 Advancing

The Purchaser or their representative will be available to advance the show by phone or email no later than **ten business days** before the performance, confirming: chosen format; fee, capacity, ticket pricing and any tax withheld; stage size and condition of sound and lighting; parking, internet, green room access and exits; day-of contact; and times for load-in, sound-check, performance and curfew.

06 Billing

The name is **Morphics** – one word, as written here – in all printed advertising and mentioned in any radio or social advertising. For support slots it is listed, published and promoted in full. It is never shortened or restyled.

07 Load-in, parking & access

- Access at the contracted load-in time, and for 45 minutes after curfew for load-out when headlining.
- Free parking at the venue, or as close as possible.
- A competent driver between airport, hotel and venue where contracted.
- All-access credentials for Artist, crew and management, for the duration of the event.

08 Comps & payment

Comps as contracted; where unstated, **five**, two of them all-access – band, crew and management not counted against

that total. Cash preferred. Cheques only with written approval from management in advance, payable to **Morphics LLC**. Where management travels with the Artist, the Purchaser settles with management. Please provide a private space for settlement.

09 Hospitality

Morphics typically travels alone; confirm numbers at advance. Contracted meals are served one hour before the performance or 30 minutes after. In the green room before arrival:

- Bottled water, sufficient for Artist and any crew.
- Alcoholic and non-alcoholic drinks, or a bar tab on site.
- A meal, before the show or at the venue.
- Safe, on-time transport to and from the necessary locations.

Where a meal cannot be provided, a **\$30** buyout per person applies.

10 Accommodation

Where provided: a double room at a three-star hotel, B&B or similar, close to the venue, booked for late arrival and late check-out, available until the day after the performance. The Purchaser is not responsible for incidentals. Where a hotel was contracted but not provided, a **\$175** buyout applies at settlement.

Anything here can be discussed – raise it at advance rather than on the day. Nearly everything is negotiable with notice; almost nothing is, without it. **Ben • Ben@centrifugemgmt.com**

11 Confirm at advance

- | | |
|---|--|
| ☐ Performance format – A/V, Ableton or DJ | ☐ Load-in, sound-check, set and curfew times |
| ☐ Booth width, and deck count you can host | ☐ Parking, and driver if contracted |
| ☐ Monitor count and position | ☐ Green room access, hospitality, accommodation |
| ☐ Sound engineer on site for the full set | ☐ Day-of contact name and number |

PURCHASER

SIGNATURE

DATE

name and company

accepting this rider