

**ARTIST NAME
CONTRACT RIDER**

Rev. 07.17.04 Revision A

General Provisions Contract

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00 – General Provisions Statement _____

Section 1: Please read the following carefully:

This rider shall be considered a part of the Agreement between _____ (hereinafter referred to as "Purchaser" and ARTISTNAME (hereinafter referred to as "artist"). The Purchaser has contracted the artist to perform a scheduled concert on the date of _____ at the scheduled time of _____ at the venue known as _____ which is located at the address of _____ and is all of the above is hereinafter referred to in it's entirety as the "Event".

Please print artist name as follows: ARTISTNAME

Artist will not be responsible for use of any name or spelling other than the above mentioned.

The attached conditions and specifications are the sole responsibility of the Purchaser and hereby-made part of the concert contract/agreement. If there are any questions, contact the artist's Tour Manager immediately. (See contact information at the bottom of this contact) Initial the line next to each section. Do not leave any spaces blank; write "N/A" where "not applicable." Please return one copy to us and retain one copy for your records.

This rider is provided in order to make the concert preparations and performance run smoother for all parties involved. If you need to make any changes or if any requirement cannot be met, please contact the Tour Manager at least one week in advance to make arrangements. If deadline is missed the band has the right to book another show on the same date without any penalty. If an extension is needed, please contact management as soon as possible. Thank you.

(Please do not leave any spaces blank; write "N/A" where "Not Applicable")

Section 2: Guest List _____

The Purchaser agrees to provide the following at no cost to artist:

A guest list will be permitted for each performance. The artist will be given a minimum of 10 (Ten) to 25 (twenty-five) tickets. The tour manager will give you a list of the names 30-60 min. before the doors open. These tickets will be held at the door or at the "Will Call" area on the "Guest List". These tickets will be used in any way the band sees fit. In some cases no tickets will be needed.

If there is a "Meet & Greet" either pre-show and/or after show, the appropriate passes will be included with tickets at the "Will Call" area

If there are VIP passes, VIP guests may pick up their complimentary tickets and VIP passes at the "Will Call" office as well.

Signs will be posted around the backstage area designating the various access levels and passes required to gain entry into those areas. Questions regarding access and passes may be made to the tour manager and/or the tour's production office.

Section 3: Merchandise _____

The Purchaser agrees to provide the following at no cost to artist:

This section below, Section 03: Merchandise. Is on a per-show basis. Please contact the artist's Tour Manager for details concerning merchandising needs for your performance date(s).

We require one eight-foot table for band products display with two chairs for salespersons with a wall behind the table to displaying merchandise on. One person is needed to sell merchandise; must be responsible and 18 years of age or older. Person(s) hired or contracted by the Purchaser and/or the venue for the purpose of handling and/or selling any and/or all merchandise for the artist are solely responsible for any and/or all losses of merchandise due to mis-

counting, stolen or lost merchandise, and as such will be held financially responsible in the event of a shortage against the count of merchandise and/or monies held in place of sold merchandise.

Artist retains the right to sell concessions (T-Shirts, CD's, etc.) at the performance at no cost to the artist. All merchandise products (includes CDs, shirts, hats, etc) shall be counted at load-in and load-out by either (A) the Tour Manager of the artist or (B) The artist's head merchandise (aka swag) person.

If purchaser provides personnel to sell merchandise for the artist at the contracted event between purchaser and artist, then the purchaser shall receive 20% (Twenty Percent) of all merchandising profits (excluding Compact Discs and DVD sales) for said contracted event, and the artist shall retain 80% (Eighty Percent) of said contracted event's merchandising profits.

If the artist provides personnel to sell merchandise for the artist at the contracted event between purchaser and the artist, then the artist shall retain all 100% (One-Hundred Percent) of said contracted event's merchandising profits.

At NO time none whatsoever may anyone take an article of merchandise product without payment. The only person who may take merchandise product(s) without payment is the Tour Manager of the artist.

**** NO EXCEPTIONS **** ...and yes, this means not even the band members may take any merchandise items without paying for them.

Section 4: Parking _____

The Purchaser agrees to provide the following at no cost to artist:

Space for one (1) vehicle at the loading area during load in and load out and within two (2) blocks of venue during all other times. If a parking ticket, validation thereof, or an obstruction parking permit is required, the purchaser agrees to provide these things at no cost to the artist.

Section 5: Load-in/Load-out and Local Crew _____

The Purchaser agrees to provide the following at no cost to artist:

The artist and crew shall be provided site access of engagement for purpose of setting up sound equipment no less than eight (8) hours prior to the state of performance. A complete sound check will be permitted. Purchaser agrees to notify artist's Tour Manager no less than forty-eight (48) hours in advance if the time previously arranged for load in or load out of artist's equipment is to be

changed. Please include exact directions, and a detailed map to location of the event and forward to the artist's agent.

Allow 3 (three) hours to load out after engagement.

In the case of a non-union venue and/or event not under contract with the local chapter of the I.A.T.S.E union, Stagehands may be non-union unless local regulations and/or contracts require that union people be employed.

The Purchaser agrees to employ and pay all stagehands, whether union or non-union, including loaders, forklift operators, up riggers and down riggers, if required. Stagehands must be the same people for both rehearsal and performance. All stagehands are to be onsite and ready for work before the scheduled load-in time.

Stagehands:

Load-in:

(4) Four stagehands to assist in the vehicle unloading, unpacking, and setup of the artist's equipment in the venue

Load-Out:

(4) Four stagehands to assist in the vehicle loading, packing, and teardown of the artist's equipment in the venue

Stagehand Deposit:

The Purchaser agrees to the following at no cost to the artist:

A \$100.00 deposit per stagehand is required and shall be paid by the Purchaser to the artist's Tour Manager immediately upon arrival to the venue, hereinafter called the "Stagehand Deposit". After the artist's touring crew has completed loading in, using to the gear complete the event, loaded out all of their gear via the required number of stagehands, the Stagehand Deposit shall be immediately refunded in full from the artist's Tour Manager back to the Purchaser whom paid it in the first place.

In the event that the required number of stagehands is not on site and ready to work at the scheduled work times, a \$100.00 per stagehand penalty shall be applied and deducted from the Stagehand Deposit for each stagehand required that is not on site and ready to work at any of the scheduled work times.

All stagehands are to be onsite and ready for work at the scheduled call times. Please note that the above listed local crews needs are the minimum needed by the artist.

If the crew is not ready and available the moment the touring crew arrives, the artist will not be responsible for any delay in the concert beginning time.

The Stagehand Deposit due for this event is: \$400.00 (Four Hundred United States Dollars)

Section 6: Promotions/Media _____

(A) The artist doesn't allow any interruptions once they start playing. If there are any announcements, giveaways, etc. please do them before or after the band performs.

(B) Media/Photo Passes and Guest/Pre-Show/After Show Passes (Meet & Greet Passes) will be available 30-60 min. before the doors open. These tickets will be held at the door under "Will Call". If you have any questions or Media/Photo Pass needs, please contact the artist's Tour Manager.

(C) The ARTIST shall have the right to alter the performance program sent to the PRESENTER at any time up to and including the performance.

(D) The artist agrees to availability for newspaper, magazine, radio and television interviews as desired by the purchaser, if logistically feasible.

We encourage you to exercise all forms of media to help the attendance.

Section 7: Support Acts _____

In the event where the artist is the headliner, the Purchaser is required to provide at his sole cost and expense the opening act(s). Artist's management reserves the right of approval. Support Act(s) and their crew(s) shall NOT have at any time, access to the artist's: bus, backline or other gear, dressing rooms, catering, food, beverages, hotel/motel room(s), or anything else contained within this rider contract intended for the sole use of and for the artist and its crew. Any and/or all-catering, dressing room(s), etc for the Support Act(s) is to be covered in their rider contract(s) and as such, they are solely responsible for said contract(s) and its fulfillment between them and the purchaser.

Each support act will have a maximum of 30 (Thirty) minutes between their scheduled set's end time and the next act's scheduled beginning set time.

Section 8: Credentials _____

The artist's Tour Manager/Production Office will post signs around the backstage area designating the various access levels and passes required to gain entry into those areas. Signs and security staff will be posted at the various access points to the backstage area(s) itself.

Only those with valid credentials will be allowed access to whatever area(s) their credentials are valid for. Any needs concerning credentials should be directed to the artist's Tour Manager/Production Office.

Section 9: Security: _____

The Purchaser agrees to provide the following at no cost to artist an appropriate number of properly trained and responsible security staff to guard any and all secured areas both inside and outside the venue, as well as backstage access points to, from, and inside of the backstage area(s). Security staff shall be on hand at all times from the beginning of the load-in time all the way through to the every end of the load-out. This includes before, during, and after the performance time. The amount and location of security staff required will vary from venue to venue.

Section 10: Cancellation Clause _____

In the event this show is not presented for any reason the artist shall be paid the full contract price, provided the artists are prepared to perform at the designated time and place as specified in the attached contract.

Section 11: Damages _____

Purchaser to assume responsibility for any and all damages to artist's equipment caused by any party not directly associated with artist.

NO AUDIO OR VIDEO RECORDING of the artist's performance is allowed, unless written consent of artist management is secured fourteen (14) days prior to the day of the event.

Section 12: Hold Harmless Agreement _____

If any patron, guest, Purchaser's agent, employee(s) or any other person admitted to the venue by Purchaser or the Purchaser's agents or employee(s), sustains bodily injury, or if any damage to property on the premises is incurred,

caused either directly or indirectly by artist's equipment or sound/light company contracted to provide production for this artist's show, Purchaser agrees to hold harmless the artist and the artist's touring crew.

01 - Audio Requirements - Monitors and Mains _____

The Purchaser agrees to provide the following at no cost to artist:

Purchaser shall at all times exercise security over equipment and personnel on stage and at the mixing console area, preventing access to it by unauthorized personnel. Artist retains all control over placement and operation of sound system and lighting system. Sound level shall be maintained to D.E.Q. standards. Purchaser shall furnish complete sound system; including sound and lighting personnel both of whom shall requires access to the system, one (1) hour prior to sound check.

PLEASE NOTE THE FOLLOWING ARE MINIMUM CHANNEL REQUIREMENTS FOR THE ARTIST ONLY. THESE REQUIREMENTS DO NOT INCLUDE ANY OTHER PERFORMER'S TECHNICAL REQUIREMENTS.

The Purchaser agrees to provide the following at no cost to artist:

(2) Sound techs - 1 tech for FRONT OF HOUSE and 1 tech for MONITOR SYSTEM) Both techs must remain in their respective locations during the artist's performance or until artist is 100% satisfied with the audio mix.

A. Minimum Main Mixing Console Requirements:

1. 24 channel-balanced inputs x 4 x 2 stereo
2. 3 position EQ per channel
3. 3 aux. Busses per channel
4. 2 auxiliary (Aux) or effect returns

B. Minimum Main Processing Requirements:

1. One (1) Stereo Compressor Limiter
2. Two (2) Digital Delays
3. Two (2) Digital Reverbs
4. Two (2) 2 Channel Compressor/Limiters - Eight (8) Channels of Gate
5. One (1) Dual 31 Band Equalizer on the Mains
6. One three-way electric crossover
7. One 100-foot audio snake to remote mixing station (24 Channel MINIMUM)

C. Minimum Monitor Processing Requirements:

1. Four (4) third octave equalizers

First Mix: (Lead Vocalist)

Two (2) floor wedges loaded with 15" speakers and high frequency compression drivers powered by One (1) 600-watt power amp rated at speaker load.

Second Mix: (Backup Vocal Mic/Guitarist)

One (1) floor wedge loaded with One (1) 15" speaker and high frequency compression drivers powered by One (1) 600-watt power amp rated at speaker load.

Third Mix: (Bassist)

One (1) floor wedge and amp with same requirements as mix 2

Fourth Mix: (Drum Mix)

One (1) side fill style cabinet loaded with One (1) 15" speakers and high frequency compression driver powered by at least One (1) 300-watt power amp rated at speaker load.

The second option would be Two (2) floor wedge cabinets loaded with One (1) 15" speaker each and both wedges having high frequency compression drivers powered by One (1) 600-watt power amp rated at speaker load.

F. Minimum Monitor Mixing Requirements:

1. 24 channel-balanced inputs
2. 3 position EQ per channel
3. Minimum of four (4) separate mixes
4. Reference monitor-selectable to any mix for monitor engineer
5. Four (4) floor wedge monitors loaded with 15" speakers and high frequency compression drivers powered by at least One (1) 600-watt power amp rated at speaker load, unless otherwise specified.
6. One (1) side fill style cabinet loaded with One (1) 15" speakers and high frequency compression driver powered by at least One (1) 300-watt power amp rated at speaker load. The second option would be Two (2) floor wedge cabinets loaded with One (1) 15" speaker each and both wedges having high frequency compression drivers powered by One (1) 600-watt power amp rated at speaker load. Please note that this is for the drum mix

F. MICROPHONE REQUIREMENTS:

1. Three (3) Vocal mics SM 58 or mic with similar pattern and proximity effect.
2. Two (2) mics for guitar amps: SM 57
4. Drum mics as follows:
 - A. Two (2) Kick - RE 20 or Seinheiser 421
 - B. Two (2) Snares - SM 57, 56 or 58

- C. Three (3) Toms - SM 57, 56, 58 or Seinheiser 421 (2 Rack and 1 Floor Tom)
- D. One (1) Floor - SM 57, 56, 58 or Seinheiser 421
- E. Two (2) Hi-Hat - SM 81, AKG 451
- F. Two (2) Overhead - AKG 460, SM 81, AKG 451, or Sony ECM 50

I. DIRECT INPUT REQUIREMENTS

- 1. One (1) Hi-Z to Low Impedance Active Direct Box with Ground Lifts (Bass)
- 2. One (1) Hi-Z to Low Impedance Active Direct Box with Ground Lifts (Keys 1)
- 3. One (1) Hi-Z to Low Impedance Active Direct Box with Ground Lifts (Keys 2)

02 - Mic/Line Input List

See next page

Input List	Sound Notes
1 Kick 1 (SL Drum) 2 Kick 2 (SR Drum) 3 Snare 1 (Stand) 4 Hi Hat 1 (Stand) 5 Rack Tom 1 6 Rack Tom 2 7 Floor Tom 8 Snare 2 (Rack) 9 Hi Hat 2 (Rack) 10 Ride 1 11 Ride 2 12 Keyboard (Roland Juno) (DI) 13 Yamaha Grand Piano (DI) (SL) 14 145 Leslie (Upper Horn) (SL) 15 147 Leslie (Lower 15" Speaker) (SL) 16 Bass D.I. 17 Guitar (SR - Onstage) 18 Guitar (SR - Offstage) 19 Lead Vocals (Rick - Center) 20 Backup Vocals (Bobby - SL) 21 Backup Vocals (Dave - SR)	<p>Rick - Lead Vocals needs only his vocals in his 2 monitors, also put his vocals in everyone else's mix.</p> <p>Billy - Drummer - needs both kicks, both snares, and all toms in his mix.</p> <p>Bobby - Bassist - Stage Left needs his vocals & some bass in his mix.</p> <p>Dave - Guitar - Stage Right needs his vocals, guitar, and bass in his mix.</p> <p>Roger - Side fills only, no monitor, give him complete mix of band.</p> <p>4 Separate Mixes Needed -</p>

	The band will let you know exactly what they need for each monitor.
Lighting & Spot Notes	Stage Plot
<p>Please make sure some lights are focused on the drummer/riser. Try to have some lights focused on individual band members as well as some for a general wash effect.</p> <p>If individual lighting of people is NOT possible, then go with an all around general wash and have some lights focused specifically on the drummer/riser.</p> <p>Please light backdrops. Please "blackout" in between songs.</p> <p>If a spotlight is available, hit whoever is doing lead vocals, guitar solo, etc at the moment. Use your best judgment on colors that will not clash with the truss lighting.</p> <p>NO LIGHTSHOW / SPOTLIGHT DURING DRUM SOLO</p>	<p>The stage plot shows a top-down view of the stage layout. At the top left is the 'Guitar Leslie' represented by two small rectangles. To its right is the 'Drum Riser', a large rectangle. Further right are the 'Bass Keys', represented by two small rectangles. Below the drum riser are the 'Roland Juno D' and 'Yamaha CP-70' keyboards, shown as overlapping rectangles. At the bottom of the stage are three vocal monitors labeled 'SR Vocals', 'Center Vocals', and 'SL Vocals'. Below these are three trapezoidal shapes representing the band members: 'Dave (Guitar)', 'Rick', and 'Bobby (Bass)'. A 'B-3' label is positioned above the vocal monitors. A large blue watermark 'MusicSponge.com' is overlaid diagonally across the plot.</p>

03 - Lighting & Effects _____

The Purchaser agrees to provide the following at no cost to artist:

Purchaser shall furnish the complete lighting system, including technician, suitable for a professional appearance of the stage and show.

One (1) console - A MINIMUM Sixteen (16) channel console with operator to be placed as close to sound console as possible. Prefer SoundCraft, Ramsa, or any decent console.

Thirty-Two (32) - 1KW PAR 64s

The MINIMUM power requirements for the lighting system are One (1) 200amp 3-Phase 5-Wire electrical source.

04 - Backline List _____

The Purchaser agrees to provide the following at no cost to artist:

The artist will provide all of the backline, EXCEPT FOR in the event of a fly date.

A "Fly Date" means that the event is in a location or city that the band, touring crew, their luggage, and some of the artist and touring crew's gear must be flown into in order to perform for the Purchaser via the event contract. In the case of an event being a fly date, a backline list will be provided to the Purchaser.

The Purchaser, in the event of a fly date, agrees to pay at no cost to the artist the following items:

- Airfare and all travel expenses (flights, taxis, busses, etc) to and from the event for the entire band, touring crew, and any and/or all personal luggage, backline gear, tools of the trade, etc that are needed to complete the contracted event between the artist and the Purchaser. This also includes and re-scheduled flights on the same or different airline company's flights and aircraft, as well as any transfer fees or any other monies due in order to complete the travel for the artist, touring crew, their luggage, backline gear, tools of the trade, etc.
- Accommodations (Please see Section 09 for details and requirements)
- All shipping and handling charges and costs (such as overage fees) for to and from the event for the entire band, touring crew, and any and/or all personal luggage, backline gear, tools of the trade, etc that are needed to complete the contracted event between the artist and the purchaser.

05 – Staging _____

The Purchaser agrees to provide the following at no cost to artist:

Section 1: Staging _____

The artist requires a minimum stage area of 35' wide x 20' deep of clean flat surface free from defect such as, but not limited to nails, broken floor boards, electrical outlets, poles, wires or other impediments or protrusions. We also require one (1) 8' x 8' drum riser with a clean flat surface free from defect such as, but not limited to nails, broken floor boards, electrical outlets, poles, wires or other impediments or protrusions.

Otherwise please state the stage dimensions.

L: ____ x W: ____ x H: ____

If performance is outdoors, an alternate inside location will be provided or artist will be due full wage agreed upon in the event of inclement weather. Artist will only set up once and will not be required to move the equipment to alternate location should inclement weather occur during performance.

Any outdoor performance will require that the entire stage be covered (including the off-stage areas for use by the monitor board tech and the backline techs) by awning or other material with additional awning or tent for cover of audio technician 30-50 ft. in front of stage.

Section 2: Power Requirements _____

Power requirements for the STAGE ONLY (Does not include sound and/or lighting systems or other areas): Single phase 220 volt 100 amp service within 50 ft. of stage or access to panel box within 75 ft. of stage. Also, three separate 20 amp 110-volt outlets within 50 ft. of stage.

- A. A/C power 110 volts
- B. Three (3) quad boxes shall be provided on stage and shall be located Stage Right, Center Stage, and Stage left.
- C. One (1) quad box to reach from the Stage left quad box in (B) to the keyboard location
- D. (Stage power must be surge protected and not fluctuate.)

06 - Stage Plot

See Input List

07 - Dressing Rooms _____

The Purchaser agrees to provide the following at no cost to artist:

One (1) furnished dressing room for artist that can comfortably accommodate 5-10 people at a time Dressing room for artist must be clean, well lit, air-conditioned/heated, with full-length mirrors, electrical outlets, ideally have washroom facilities within the dressing room itself, but if not, then at least close by..

Purchaser agrees to provide adequate security for artist personnel, instruments, equipment, vehicles, etc. from stage call until completion of load out. This is not to be a public bathroom and should also be capable of being locked or secured. No one, outside of the artist, artist's Touring Crew and Management is to be admitted to dressing room(s) without permission directly from the artist's Tour Manager.

Please see the next section 08 - Catering & Refreshments, in regards to the stocking of the Dressing Room(s) for the artist.

08 - Catering & Refreshments _____

The Purchaser agrees to provide the following at no cost to artist:

The Purchaser is to provide upon arrival of the touring crew cold bottled non-tap water, bottled or canned soft drinks (both diet and non-diet versions) during set-up in One (1) large sized cooler filled with ice and the aforementioned beverages. Examples of some assorted soft drinks include Diet & Regular Mountain Dew, Diet & Regular Pepsi, Diet & Regular Coca-Cola, Diet & Regular Barq's or A&W, or Dad's Root Beer.

Please note the cooler should be well-kept and stocked with ice, soda, water, and juice through out the entire day from beginning before load-in time and continuing all the way until after load-out has finished. The cooler should be re-stocked with both the aforementioned beverages and ice no later than 15 minutes prior to the scheduled load-out time and should remain well stocked until after the load-out has completed.

***** NO OFF-BRAND SODAS PLEASE!!!! *****

Dressing Room(s) Catering:

Purchaser shall provide the following in the dressing room area no less than 60 minutes prior to the start of the artist's performance:

A. One (1) cooler full of ice stocked with Twelve (12) Michelob Golden Draft beer and (1) 6-Pack of Guinness (if at all possible, the Guinness would be appreciated, but it is optional) Bottles or cans, either is acceptable.

Meals:

Lunch: One (1) hot meal for seven (7) to be coordinated with Tour Manager. This meal should include salad, entree, fresh vegetables, dessert and iced tea, soft drinks, and coffee (with cream and sugar). Fast food or pizza is an

acceptable low-cost alternative, but is not the preferred choice. Subway, Arby's, Taco Bell, KFC, Jack In The Box, are acceptable. Please co-ordinate the catering with the Tour Manager.

If catering is not going to be available, there is a buy-out option of \$10 per person per lunch meal. Buy out may be paid out directly to the artist's Tour Manager in cash.

Dinner: One (1) hot meal for seven (7) to be coordinated with Tour Manager. This meal should include salad, entree, fresh vegetables, dessert and iced tea, soft drinks, and coffee (with cream and sugar). Fast food or pizza is an acceptable low-cost alternative, but is not the preferred choice. Subway, Arby's, Taco Bell, KFC, Jack In The Box, are acceptable. Please co-ordinate the catering with the Tour Manager.

Please note that in all meals and catered items, the condiments must be separate.

If catering is not going to be available, there is a buy-out option of \$15 per person per dinner meal. Buy out may be paid out directly to the artist's Tour Manager in cash.

Stage Catering Requirements:

Five (5) towels must be provided before performance.

Ten (10) bottled waters on stage during performance.

One (1) cooler with ice - See band's Tour Manager for cooler stock info.

In the event there is NO catering supplied for lunch and/or dinner, then there is a buyout cost of \$10 per person for lunch and a \$15 per person for dinner/ An after show meal must be provided for the band and touring crew after the show. Pizzas and/or food ordered from the venue's kitchen is acceptable (Cheeseburgers, fries, etc)

Aftershow Catering Requirements:

3 (Three) Large Pizzas in the band's dressing room no later than 30 minutes after their performance's scheduled end time.

There is NO BUYOUT OPTION for after show meals. These are mandatory.

09 – Hotel & Lodging _____

The Purchaser agrees to provide the following at no cost to artist:

Purchaser agrees to furnish at Purchaser's sole cost and expense, four (4) double rooms (1) One of those rooms should be non-smoking OR (7) Seven single rooms with (2) Two of those being non-smoking at a hotel (per requested night) nearest to the performance site for the term of the engagement. The hotel should have room service and an adjacent restaurant.

Reservations must be made in the name of Ron Schreiner (See bottom of contract for info) It is preferred that accommodations be within five (5) to ten (10) minutes travel time from the venue. The rooms must be prepaid and confirmed by the Purchaser. Arrangements should be made for early check-in.

A runner may be required to run the band and/or crew to and from the hotel to and from the venue several times through the day and night. The band and/or crew may travel in whole or in part at any given time.

Band houses and apartments are not acceptable in any situation.

Artist requires that all of the foregoing clauses in this rider be adhered to, as they are all necessary to present the best possible show. Any changes whatsoever must be reported to management immediately.

It is well understood that venues vary and at times some parts of this rider may be difficult to accomplish, if such a problem or difficulty should arise, please contact BOOKING AGENCY and/or the artist's Tour Manager, NAME & NUMBER

ACCEPTED AND AGREED TO:

Purchaser

Date:

10 – Contact Information

Date of Concert: ____/____/____

Venue: _____

Venue Address:

Phone: () _____ Fax
number: _____

Hotel

Name: _____

Address:

Phone number: _____ Fax
number: _____

Earliest check in time: _____ Confirmation #

Sound Company: _____ Contact:

Phone: () _____

Radio Station: _____ Address:

Phone Number: () _____ Fax:

Program Director: _____ Promotions Director:

We will need full details of the person who will be picking them up

Tour Manager: NAME HERE (312) 555-5555