

Please disregard any previous riders you may have received.

AMERICAN REVIVAL

CELEBRATING THE NEW STARS of AMERICAN ROOTS MUSIC

Contract Rider

This rider is hereby part of the contract between **American Revival: Celebrating the New Stars of American Roots Music** (hereinafter referred to as "Artist") and _____ (hereinafter referred to as "Purchaser"), contract dated _____, _____.

The performance is scheduled to take place on the _____ day of _____, in the year _____, at _____ in _____.

The purpose of this rider is to facilitate the best performance possible. The Purchaser should study this rider and make the necessary provisions contained herein. Artist's management will make every reasonable effort to notify Purchaser of any changes. **Any difficulties, problems or proposed changes to this rider must be approved by Artist.**

In the following, "ARTIST" refers to the American Revival Tour and the bands performing therein.

THIS RIDER IS SUBJECT TO CHANGE BY ARTIST ONLY.

THE LEGAL STUFF

1. BILLING, ADVERTISING AND PROMOTION

ARTIST is to be billed only as "American Revival: Celebrating the New Stars of American Roots Music".

PURCHASER agrees to advertise and publicize ARTIST prior to and during this engagement with advertising, publicity and promotional material furnished or authorized by ARTIST or ARTIST representative.

For information regarding biographies and publicity pictures, radio, television and newspaper interviews etc. PURCHASER should contact: Toby Tumarkian or Anna Berk at CAMI (contact information on the last page)

2. PAYMENTS

Performance fee checks should be made payable to "Columbia Artists Management LLC."
EIN# 57-1175745

3. CANCELLATION - ILLNESS, FORCE MAJEURE

A. ARTIST may terminate this agreement if:

1. Any individual member of "ARTIST" contracted for the show shall die, become ill or incapacitated and be unable to perform.

2. In ARTIST'S judgment, performance of the engagement may directly or indirectly expose ARTIST, any employee of ARTIST, any employee of any company contracted by ARTIST or of Purchaser or any portion of the audience, to danger of death or injury by any outbreak of violence or civil strife of any kind.

3. Performance of any of Producer's obligations shall be rendered impossible or impracticable by any reason of strikes, civil unrest, gasoline rationing, unforeseeable act or order of any contractor or sub-contractor or of any public authority, epidemic, dangerous weather conditions, national or local state of emergency, fire, or other event or condition of any kind of character.

4. Performance of any of ARTIST'S obligations shall expose any member of "ARTIST" or PURCHASER'S employees, agents or independent contractors to civil or criminal proceedings of any kind.

B. It is PURCHASER'S sole responsibility to ensure that it is safe for ARTIST to perform.

1. If missiles such as bottles, explosive fireworks or other objects should hit the stage before or during the performance, and such missiles endanger the persons or property performing thereon, then ARTIST may refuse to perform or quit the stage and PURCHASER shall still be liable to pay the full amount due hereunder.

2. If the stage is not covered and the weather conditions are such that the ARTIST'S safety is in question or the equipment is in danger of being damaged, then ARTIST may refuse to perform, or quit the stage and PURCHASER shall still be liable to pay the full amount due hereunder

4. LICENSING AND FEES

PURCHASER shall obtain all licenses, permits, certificates, authorizations or other approvals required to be obtained from any Union, Guild, Public Authority, Performing Rights Society or other entity properly having jurisdiction over or with respect to the engagement and shall comply with and completely satisfactorily fulfill all terms, conditions, and covenants set forth herein.

PURCHASER agrees to pay for any and all charges for additional musicians as may be required by local Musicians' Union within whose jurisdiction this engagement is played. PURCHASER also agrees to pay any and all taxes, not including employment tax deductions, levied by city, state, or local governments.

5. INDEMNIFICATION

PURCHASER hereby agrees to indemnify and hold harmless the ARTIST and the ARTIST'S employees, representatives, contractors and agents from and against any claims, costs, (including attorneys fees and legal costs), damages, liabilities, losses and judgments arising out of or in any manner connected with any claim, demand, or action made by a third party sustained as a direct or indirect consequence of the engagement.

PURCHASER shall also indemnify ARTIST against any and all loss, damage and/or destruction occurring to ARTIST'S equipment or that of her employees, contractors and agents, inside or outside the venue, including but not limited to damage or destruction occasioned by force majeure events.

6. DISCRIMINATION

No discrimination for reason of race, religion, sex, age, or country of national origin shall be permitted or authorized by PURCHASER in connection with the sale of tickets, admission to, seating, or accommodations at the engagement.

7. VIDEO AND STILL PHOTOGRAPHY; AUDIO RECORDING

Accredited press photographers are permitted to take photographs of the ARTIST during the first two songs of the performance only, using only available light, i.e., no flash permitted. No other photographs of the ARTIST prior to, during, or after the performance are allowed without the prior written consent of the ARTIST. Therefore, it is of great importance that the PURCHASER provide signs at each entrance to the venue stating "**SORRY, NO CAMERAS OR RECORDING EQUIPMENT ALLOWED**" in large visible letters. Also, the PURCHASER shall provide security at each entrance to check that no cameras and/or recorders are allowed into the performance areas.

No performance may be broadcast, photographed, recorded, filmed, taped, or embodied in any form for any purpose whatsoever without ARTIST'S prior written consent. PURCHASER will deny entrance to any persons carrying audio or video recording devices, including but not limited to members of the audience, press and PURCHASER'S staff. **You must be able to show the consent agreement – signed by CAMI – before recording, taping, etc. of any kind will be allowed.**

PURCHASER must not commit ARTIST to any personal appearances, interviews, or any type of promotion whatsoever without the prior written consent of the ARTIST.

8. OPENING ACT(S)

PURCHASER agrees that the appearance of any other act(s) on the same bill will be subject to ARTIST'S prior approval, including but not limited to supporting acts, masters of ceremonies, and presenters

THE SHOW STUFF

9. MERCHANDISE

Artist and/or their representatives shall have the exclusive right to sell and distribute their merchandise at and around the venue. The Purchaser shall not be entitled to and shall not receive any portion of the sale of said merchandise. **The venue shall supply two (2) experienced and competent sellers**, one of whom is to be assigned the responsibility of overseeing and confirming the "counting in" and "counting out" of all merchandise. Purchaser and/or venue manager acknowledges that these individuals are first and foremost employees of the venue, and hence assumes responsibility for their actions or inactions.

10. TICKETS and COMPLIMENTARY PASSES

Please provide ARTIST with a maximum of thirty (30) complimentary tickets for each performance; these seats are to be at the top price, best location and are not to be single seats. The Tour Manager will release back to the box office any unneeded complimentary tickets prior to the opening of doors.

Promotional tickets beyond the 30 allotted to Artist must be requested in writing and approved by Artist or Artist's management. Unapproved promotional tickets will be counted as "sold" tickets in final ticket count.

The ARTIST is not carrying any backstage passes. Please provide them to band personnel when required and backstage guests in consultation with the Tour Manager.

11. TRANSPORTATION

Please provide a runner with a reliable vehicle/van and knowledge of the area.

12. PARKING

The tour is traveling in 3 vans and large SUVs. One of the vehicles is pulling a trailer. Please provide adequate parking close to the backstage/loading entrance.

13. SECURITY

Please ensure that adequate security will be in place to protect Artist, including equipment, personal belongings, and vehicles.

14. ACCOMMODATIONS

If mutually agreed upon, twelve (12) hotel rooms (with two beds in each room, located next to or across from each other) will be required in a reputable chain hotel (i.e., Crowne Plaza, Holiday Inn, Sheraton, Hampton Inn) only – absolutely no billeting, no private homes, no bed and breakfasts, no cottages or cabins.

Accommodations should be close to the venue and should provide high-speed internet access, preferably wireless and free of service charges. Accommodations should also be within walking distance of a high quality restaurant.

15. LOAD IN REQUIREMENTS

A. The venue shall be available for technical setup at least 8 hours prior to the time the house will be opened for the performance. Please have all personnel required for full and complete technical setup.

B. Please have a representative with decision-making authority at the venue at time of Load-In. This representative must have a copy of this entire contract and copies of all written communications pertaining to this engagement.

C. Please provide the following personnel for the purpose of unloading ARTIST'S equipment, assistance in stage setup, performances and reloading of equipment after the performance; this list does not include personnel needed for outside lighting, sound, and riser companies.

Load-In: 2 Stage Hands, with flatbed dolly, House and Monitor Sound Engineers, House Lighting Designer

Show Call: The above, PLUS at least 1 Spot Operator, 1 at House Lights

Load-Out: 2 Stage Hands, with flatbed dolly

16. NO SMOKING

In the event that smoking is permitted in the venue, we request that you display signs asking people not to smoke during the performance and to print a similar request on concert tickets. An example of appropriate wording would be:

"For the safety and comfort of the performers and the audience, the Artists respectfully request that you refrain from smoking in the concert hall and around the merchandise area. Thanks for your cooperation."

17. SOUND CHECK / REHEARSAL

Please provide a minimum of four hours for load in and sound check/rehearsals. Rehearsals and sound checks are "closed". Please do not permit any visitors on the stage, backstage, or in the audience area unless agreed by ARTIST'S representatives.

18. POWER REQUIREMENTS

POWER FOR SOUND AND LIGHTS MUST BE ON SEPARATE SERVICES. Stage power for band equipment should be supplied from the sound system feed.

19. STAGING

The performance area must be a minimum of 40' wide x 30' deep and elevated to a height sufficient for adequate viewing by the entire audience. The stage must be structurally sound, and the performance area must be smooth and free of holes, gaps or protrusions. In the event that the performance is outdoors, PURCHASER must provide weatherproof covering for the stage area and the mixing consoles.

20. LIGHTS

The tour is NOT traveling with a Lighting Designer/Operator. Please provide a competent, creative Designer/Operator. Please see the stage plots for an idea of where specials and washes need to be. Please provide a minimum of 1 Super-Trouper or equivalent follow spot with 6 different color slides in good working condition.

Please see the Lighting Requirements in the next section

21. SOUND

The tour is NOT traveling with a Monitor Engineer. Please provide an experienced engineer to set up and mix monitors. The tour IS traveling with a FOH Engineer.

Please provide 2 wireless clip-on mics, as described in Sound Requirements - Microphones

Please see the Sound Requirements in the next section. There is some interesting and important information there.

22. DRESSING ROOMS

Purchaser shall provide three (3) large, clean, well-lit, lockable dressing rooms. Each should be equipped with a washroom (toilet, sink, mirror) and shower, power, lights, and heating/air conditioning.

Each dressing room should have the following:

- 2 full length mirrors
- 6 large sized towels, 6 hand towels, 6 wash cloths
- 1 iron and ironing board
- 2 garbage cans

Dressing rooms shall be located in the same building as the performance and be accessible to the stage without passage through any audience or public area. The keys shall be in the possession of Artist from the time of load-in until final departure from the venue.

23. HOSPITALITY

Must be available for Artist upon arrival:

- Unlimited bottled water
- Freshly brewed Starbucks French Roast coffee with cups, cream, half and half, sugar and Equal
- Hot water for tea
- Assorted herbal teas, Throat Coat Tea and Constant Comment Tea
- Ice
- diet and regular soft drinks including Diet Coke
- Variety of juices
- Snack tray (veggies, cold-cuts and whole-wheat bread, cheese, fruit, crackers, etc.)
- Napkins and paper cups
- *S. Pellegrino carbonated water is greatly appreciated*
- *Dark chocolate is greatly appreciated*

Meal requirements for Bands and Crew:

- Hot meal to be provided for at least 15 people in dressing rooms or greenroom at venue between soundcheck and performance.
- At least one dairy-free meal due to food allergies (no soy or COW dairy products, including milk, butter and cheese. Sheep goat and other alternative dairy products are fine. Thank you for your cooperation!)
- Large Salad w/ Salmon or Chicken on top, enough for 10 people
- If more convenient for the PURCHASER, a Meal Buyout of \$20 for 15 people is fine (with advance notice).

THE TECH STUFF

24. BACKLINE REQUIREMENTS

NONE!!

However, we do need an unpainted 4' x 4' x 3/4" sheet of plywood (or 6' x 6'), for use as a clogging board stage right.

25. SOUND REQUIREMENTS

Please read the following carefully. We will discuss this during the production advance.

At the time of the writing of this rider we are planning something a little different for the FOH mix. We plan on bringing a mix setup consisting of mic preamps and a laptop running mix software located at or near your FOH position.

Due to the space restrictions in our vehicles, we can NOT bring a snake, copper or otherwise. Therefore, we ask for your cooperation and patience by unplugging the necessary number of inputs and outputs from your FOH console and extending them to our mix position.

*****This might require a 15-20' 16-pair (minimum) XLR-M to XLR-F snake. *****

MONITOR SYSTEM

The Dixie Bee-Liners use wireless IEMs and they are totally self-contained, with a single transmitter and belt packs, a small Allen & Heath console and splitter system. They need only the requested vocal mics.

Sierra Hull uses wireless IEMs and the musicians share one mix. They travel with a single transmitter and belt packs. They will need 1 mono mix from the monitor console (preferably) or from FOH.

Uncle Earl uses 5 wedges on 5 mixes

A separate monitor console is preferred. Monitor engineer's choice. However, if the house console is a PM5D or PM1D or Soundcraft Vi Series and is capable of sending the required number of mixes to the stage, the separate monitor console is optional.

Yamaha PM5D, Soundcraft Vi4 or Vi6, Midas XL-250 are all examples of acceptable consoles

6 – 1/3-octave Graphic Equalizers: Klark Teknik DN-360, DN-3600 (with analog consoles only)

5 - bi-amped wedges on 5 mixes for Uncle Earl; PLUS 1 mono mix feeding the IEMs for Sierra Hull

No sidefills needed

HOUSE SYSTEM

Speaker Systems: A "State of the Art" system must provide adequate coverage to all audience areas at full frequency range and without distortion, including the use of front fills, balcony fills, and delay clusters.

Console: Yamaha PM5D or PM1D, Soundcraft Vi4 or Vi6, Midas XL4, XL200, Heritage; PM-4000 or equivalent are all examples of acceptable consoles

Effects: (with analog consoles only)
3 - Yamaha SPX 990 or equivalent

Processing (Inserts): (with analog consoles only)
6 channels - DBX 160x or BSS 901-II or equivalent compressors

Processing (Drive):
Analog or digital 1/3-octave graphic EQs on each output (L, R, Sub, Front Fill, Delay)
System Processor or crossover accessible at FOH position configured for speaker system

MICROPHONES

2 - Shure or Sennheiser clip-on mics (lavs) – or 2 Shure SM98s or equivalent - and UHF beltpack/receiver systems for 2 fiddle players

6 – Neumann KMS104 or KMS105 vocal mics (preferred) or Shure SM-87 vocal mics
Other mics as per the Master Input List, Insert D

SEE INPUT LIST FOR MICROPHONE and STAND REQUIREMENTS

26. LIGHTING

A minimum two-truss, 48K lighting system, to include 3-color back wash and 6 area specials

A cyc with a black scrim is the ideal backdrop; if not available, a black curtain drop is acceptable.

An adequate 2-scene lighting console

Moving lights are welcomed and appreciated if feasible.

27. OTHER

6 – bottled waters on stage per band

6 – towels on stage per band

1 – small table (lamp table or end table) on stage for drinks and misc.

THE SIGNATURE STUFF

RIDER ADHERENCE AND DISSEMINATION

No deletions, additions, or substitutions to this document will be accepted unless counter-initialed by artist signatory. Purchaser hereby guarantees that this rider will be adhered to and that these documents will be distributed exactly as is (or as corrected and approved) to the appropriate technical and administrative personnel at the theater as contracted.

AGREED TO AND ACCEPTED:

BY: _____

FOR: _____

DATE: _____

Management Signature

Date

American Revival Contact Sheet

BOOKING INQUIRIES

Columbia Artists Management LLC
Toby Tumarkin

212-841-9563|phone
917-207-0294|mobile
tumarkin@cami.com

CONTRACT INQUIRIES

Columbia Artists Management LLC
Anna Berk

212-841-9508|phone
212-841-9663|fax
aaberk@cami.com@cami.com

MEDIA AND PRESS INQUIRIES

Toby Tumarkin or Anna Berk, as above

TECHNICAL INQUIRIES/ADVANCES

Ira Seigel

206-601-4498|mobile
IraSeigel@hotmail.com

MARKETING SUPPORT

Please visit the CAMI website at www.cami.com. Type American Revival into the search field and you will see links to all of the marketing materials available, including: high res images, flyers, biographical information, etc. Please note that American Revival does not have set program copy and will announce songs from the stage. Please contact Anna Berk at 212-841-9508 with any marketing-related inquiries.

PAYMENTS

Checks should be made payable to "Columbia Artists Management LLC.". EIN# 57-1175745

Presenter Information Form

Please complete this information for itinerary purposes.

Presenter _____

Presenter address

Venue name _____

Venue Physical address

Hall capacity _____ Stage Dimensions _____

Phone numbers: Main _____ Fax _____

Emergency _____ Box Office _____ Backstage _____

Recommended Nearby Hotels

CONTACTS

Director _____

Phone _____ Fax _____ e-mail _____

Tech Director _____

Phone _____ Fax _____ e-mail _____

Event Coordinator _____

Phone _____ Fax _____ e-mail _____

Marketing/Publicity _____

Phone _____ Fax _____ e-mail _____

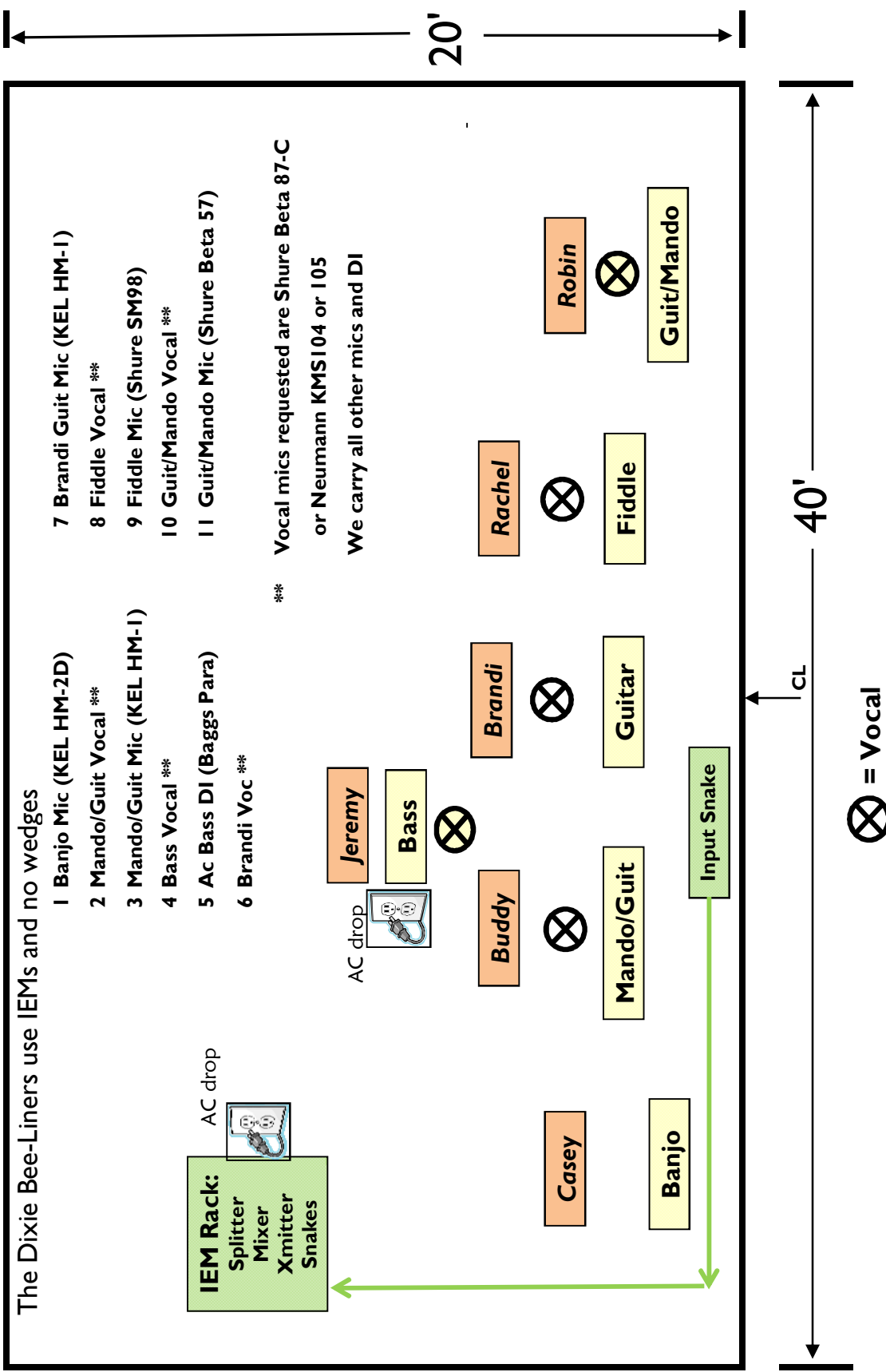
FOH Manager _____

Phone _____ Fax _____ e-mail _____

the DIXIE BEE-LINERS

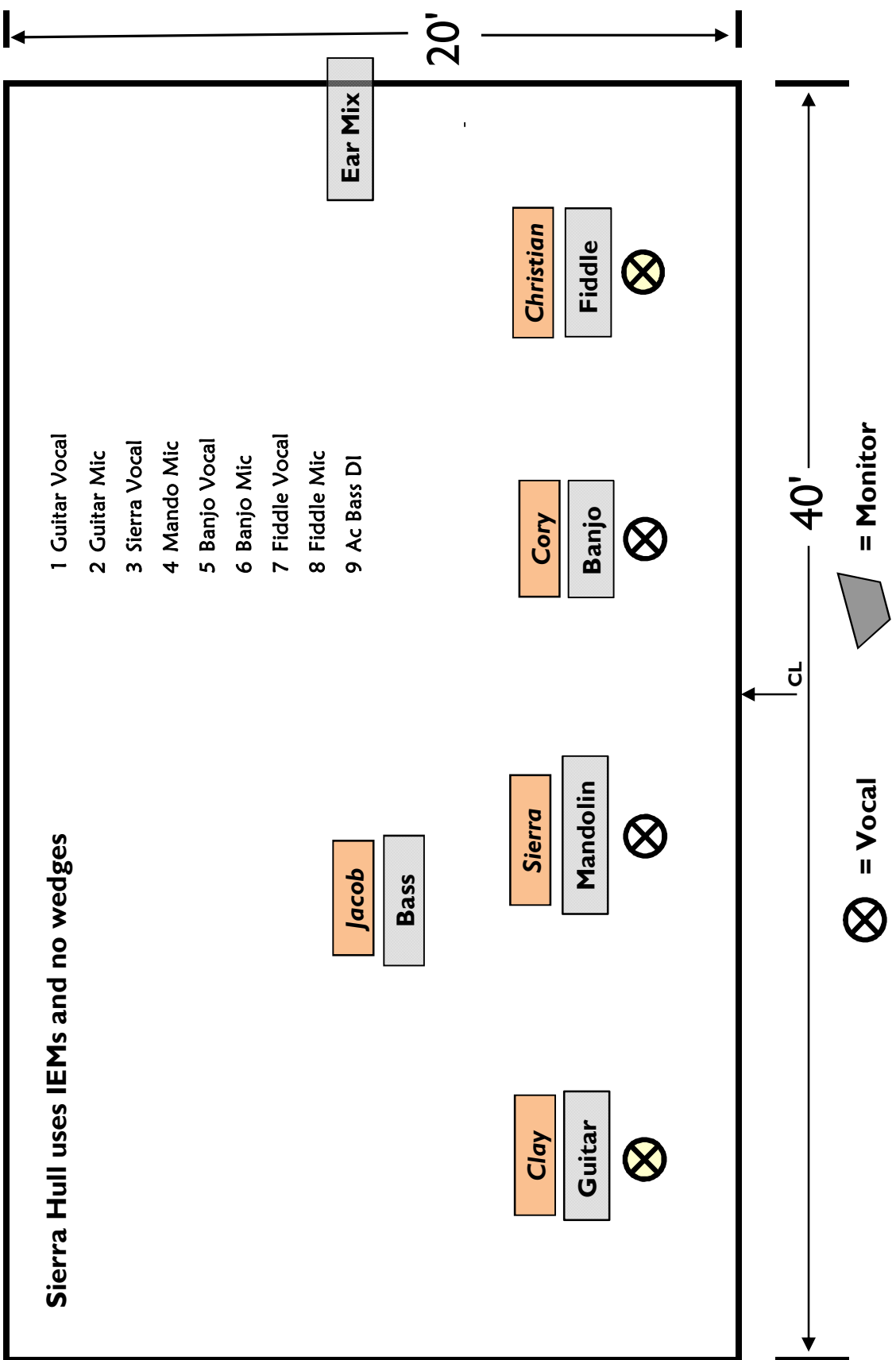
2009 STAGE PLOT

We are totally self-contained except for the requested vocal mics.



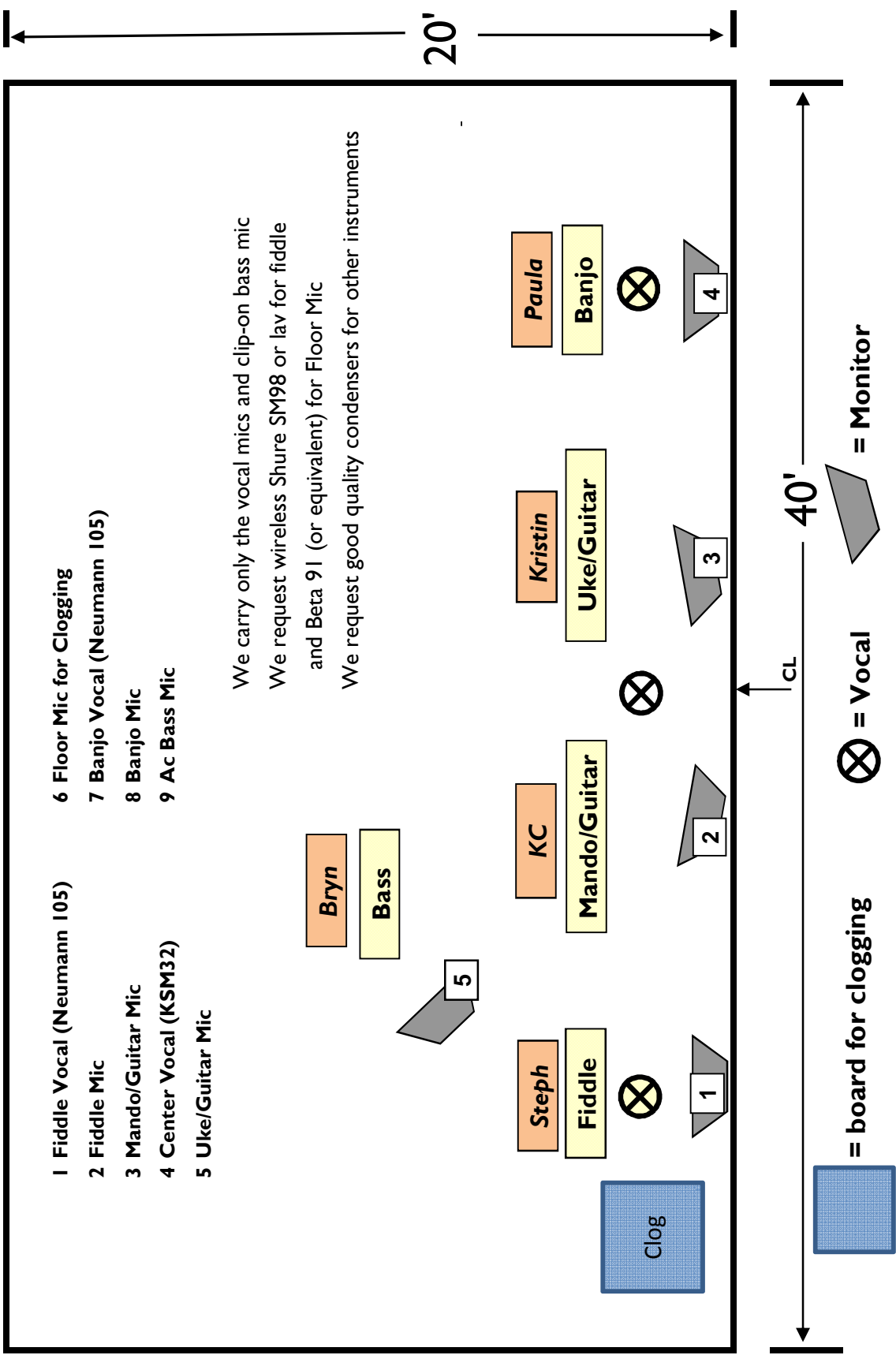
SIERRA HULL

2009 STAGE PLOT



UNCLE EARL

2009 STAGE PLOT



AMERICAN REVIVAL

2009 MASTER INPUT LIST

Ch	Input	Mic / DI	Band	Stand
1	Banjo Mic	KEL HM-2D supplied	DBL	Med. Boom
2	Mando/Guit Vocal	Shure Beta 87-C or equivalent	DBL	Tall Boom
3	Mando/Guit Mic	KEL HM-1 supplied	DBL	Med. Boom
4	Bass Vocal	Shure Beta 87-C or equivalent	DBL	Tall Boom
5	Ac Bass	Baggs Para DI supplied	DBL	
6	Brandi Voc	Shure Beta 87-C or equivalent	DBL	Tall Boom
7	Brandi Guit Mic	KEL HM-1 supplied	DBL	Med. Boom
8	Fiddle Vocal	Shure Beta 87-C or equivalent	DBL	Tall Boom
9	Fiddle Mic	Shure SM98 supplied	DBL	clip-on
10	Guit/Mando Vocal	Shure Beta 87-C or equivalent	DBL	Tall Boom
11	Guit/Mando Mic	Shure Beta 57 supplied	DBL	Med. Boom
1	Guitar Vocal	Neumann KMS 105 or Shure SM87	SH	Tall Boom
2	Guitar Mic	Neumann KM184 or equivalent	SH	Med. Boom
3	Sierra Vocal	Neumann KMS 105 or Shure SM87	SH	Tall Boom
4	Mando Mic	Neumann KM184 or equivalent	SH	Med. Boom
5	Banjo Vocal	Neumann KMS 105 or Shure SM87	SH	Tall Boom
6	Banjo Mic	Neumann KM184 or equivalent	SH	Med. Boom
7	Fiddle Vocal	Neumann KMS 105 or Shure SM87	SH	Tall Boom
8	Fiddle Mic	wireless SM98 or equivalent	SH	clip-on
9	Ac Bass DI	Active DI	SH	
1	Fiddle Vocal	Neumann KMS105 supplied	UE	Tall Boom
2	Fiddle Mic	wireless SM98 or equivalent	UE	clip-on
3	Mando/Guitar Mic	Separate units for stage & FOH	UE	Med. Boom
4	Center Vocal	Shure KSM32 supplied	UE	Tall Boom
5	Uke/Guitar Mic	Neumann KM184 or equivalent	UE	Med. Boom
6	Floor Mic for Clogging	Shure Beta 91	UE	Floor
7	Banjo Vocal	Neumann KMS105 supplied	UE	Tall Boom
8	Banjo Mic	Neumann KM184 or equivalent	UE	Med. Boom
9	Ac Bass Mic	clip-on supplied	UE	
	DBL = Dixie Bee-Liners	Please note that this isn't necessarily		
	SH = Sierra Hull	the order of performance		
	UE = Uncle Earl			