

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 and STANDS

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
All other mics and stands 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

An adequate 2-scene lighting console

Moving lights are welcomed and appreciated if feasible.

27. OTHER

6 – bottled waters on stage per band

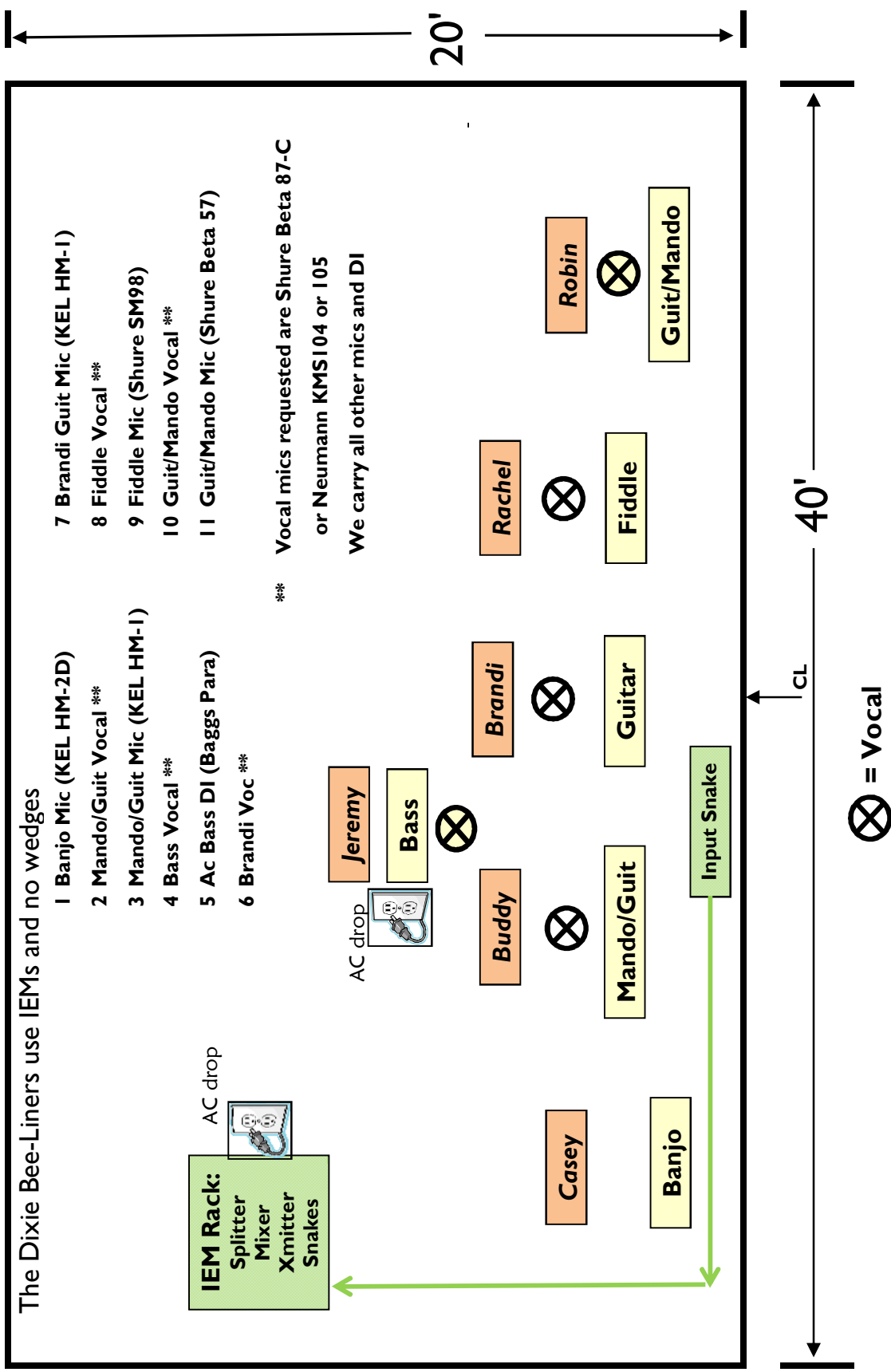
6 – towels on stage per band

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

the DIXIE BEE-LINERS

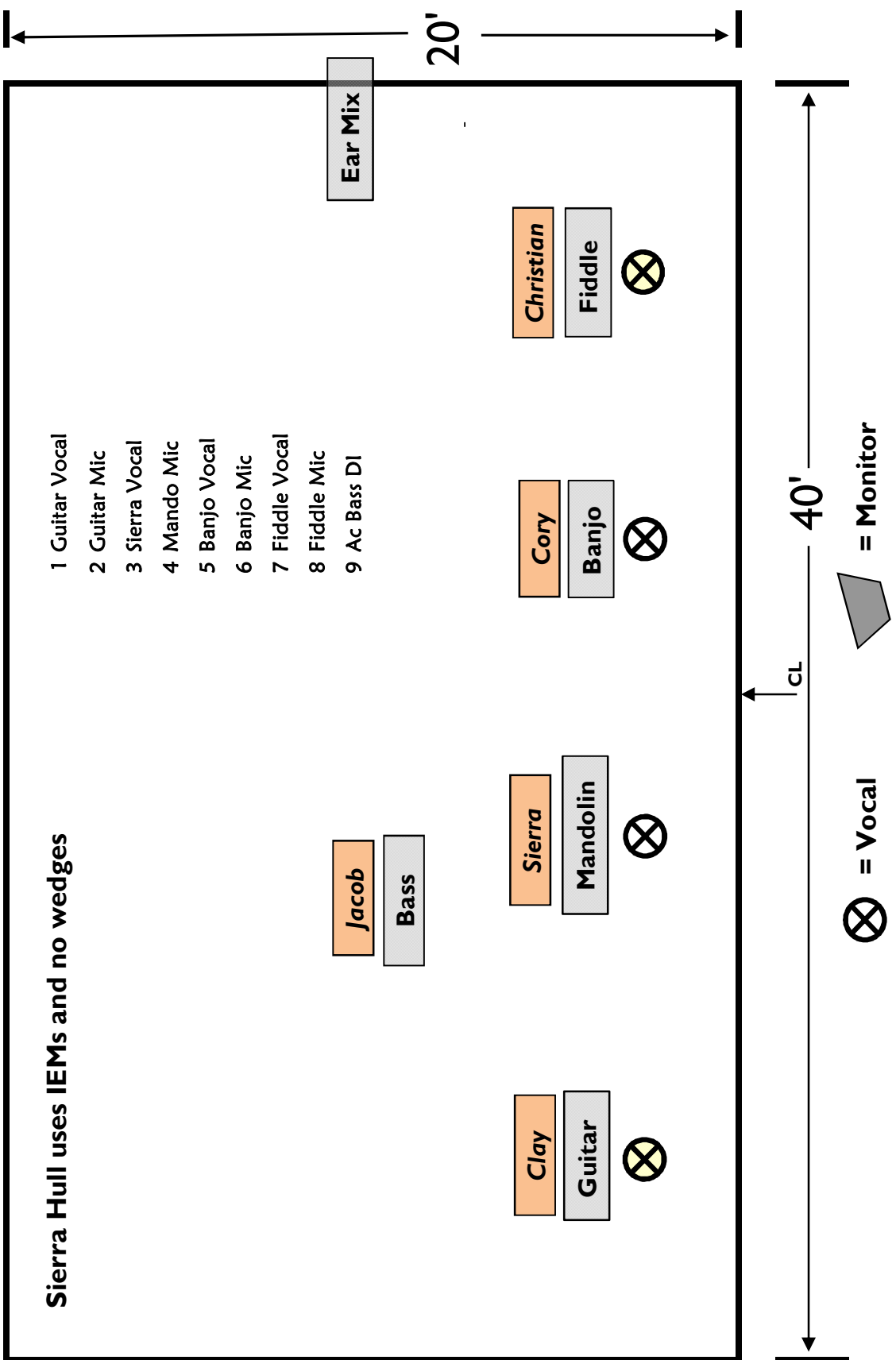
2009 STAGE PLOT

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



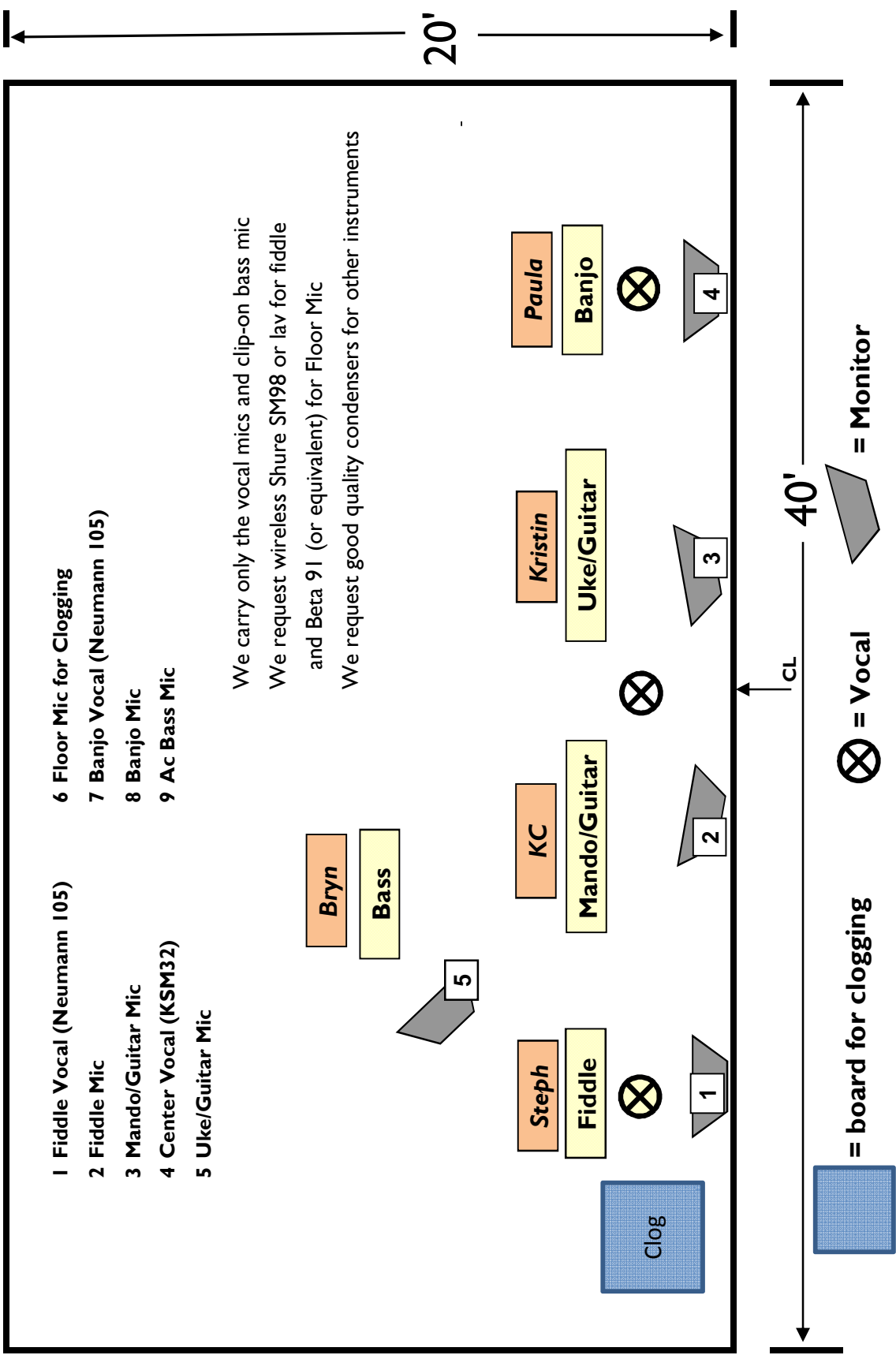
SIERRA HULL

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			