

Purchaser: _____

Venue: _____

Date: _____

This production rider regarding the contract between Artist and Purchaser for the above engagement is part of the attached contract and thereby incorporated by reference.

1. STAGE, LIGHTING & ELECTRICITY REQUIREMENTS

A. Stage area needed is at minimum 20' x 12' interlocked. Stage height should be at least 18". Please separate house stacks (esp. subs) from the stage surface. For outdoor shows, stage covering must cover complete stage at a height of 20' above the stage. A drum riser, with carpeted surface, is recommended, 8' x 8' x 1' (see stage plot for placement)

B. Lighting requirements are minimal, consisting primarily of a wash of the performance area. Colors should be natural with a warm and cool color used in the stage wash. There should be no dramatic lighting effects during the performance, other than an optional change between cool or warm color wash where appropriate. All band members should be lit equally.

C. Electricity requirements onstage are 110v. only, and the numerous locations are noted on the stage plot.

2. SOUND REQUIREMENTS

A. Operators/Engineers for House and Monitor mix. Also, 1-2 stagehands are helpful. Artist usually travels with a technician who will supervise the setup and soundcheck and will also mix the house during the performance.

B. Minimum 16-channel high quality mixing console for house sound (see stage plot for input list.) High quality speakers and power amplifiers. System should have appropriate 1/3 octave equalizers, limiters for mains. Effects, other than reverb/delay, are not necessary.

C. Separate on-stage monitor mix, if possible (especially in "no sound check" situations) with five independent mixes (absolute minimum is three, specially negotiated), 1/3 octave equalizer for each mix. High quality wedges or cabinets (at least 4). Monitor mix position can be either stage left or right within clear sight of the performers.

D. Sound check, or at least line check and individual level and EQ setting for monitors, is required, and usually takes 45-60 minutes (including our set-up time, if sound company is ready.)

E. The Stage Plot includes a full diagram for placement of all equipment, suggested input list, suggested monitor levels (for each mix) and other helpful information.

3. BACKLINE

A. Basic professional quality drum kit, such as Pearl, including kick drum, 2 rack toms, 1 floor tom, 4 cymbals (hi-hat, 2 crash, 1 ride), snare drum, seat, drum key, stands (hi-hat, snare, 4 for cymbals.) If drum riser or stage surface is bare, a carpet is required. Drummer travels with snare, foot pedal, some cymbals and sticks.

B. Bass rig (Eden, GK, Hartke, Ampeg, etc.), 100-300w amp with 4x10 and/or 1x15 speaker enclosures.

C. Guitar amp, such as Fender Deluxe, Super Reverb, DeVille or any low-wattage tube amp. Please DO NOT provide a Fender Twin.

4. HOSPITALITY

A. Secure private backstage room/area with seating for 7, mirror, bathroom if possible.

B. Required: 5 hand towels, fresh-brewed coffee, bottled water (10-12 oz.), 1/2 case Budweiser, 6-pack premium beer, 1 bottle dry red wine: merlot, syrah, or cabernet. Please inform management in advance if you cannot provide these exact items!

C. Iron & board in situations where hotel is not accessible (or time is tight.)

D. Hot meals (7) should be provided no less than 60 minutes before show time, usually between sound check and show time. There are no vegetarians. A meal buyout option (7x\$20) is possible, if agreed to in advance.

5. TRANSPORTATION

A. If air travel provided: six seats windows and aisles only. Departure city preference is Lafayette (LA not Indiana,) if not then Baton Rouge, if not then New Orleans.

B. If ground travel provided: Large van is necessary for six people and gear in bulky flight cases.

C. Parking/Access: Please provide space for full size van + trailer as close to the load-in as possible.

6. HOUSING

A. Hotel accommodations: As close to venue as possible. Need 4 doubles or 6 singles now. 6 singles preferred but 4 doubles acceptable. No cots or couches. Air conditioning and telephones in each room. Reserve under the name Steve Riley.

7. MERCHANDISING

A. Artist reserves the exclusive right to sell souvenirs of Steve Riley and the Mamou Playboys (i.e. cassettes, compact discs, t-shirts, videos.) There will be no charge to Artist for the sale of such merchandise unless specified in writing. Any sales of Steve Riley & the Mamou Playboys souvenirs by any party other than the Artist are strictly prohibited at any time before, during or after performance. Purchaser is solely responsible for enforcing this provision.

B. An 8' table and two chairs set up in an appropriate location would be appreciated, for our souvenir sales. In some cases assistance with Artist sales can be negotiated (along with a commission.)

8. RECORDING/BROADCAST/ENDORSEMENT

A. The performance shall not be recorded, reproduced or transmitted in any manner whatsoever without the prior written consent of the Artist. Purchaser is solely responsible for enforcing this provision.

B. Artist's name or likeness shall not be used for an endorsement of any product or service or in connection with any commercial tie-in without the prior written consent of the Artist.

9. PAYMENT/BOX OFFICE/TICKETS

A. Balance of contracted payment plus percentage, if applicable, is due in full upon completion of performance. Payment must be in cash unless cleared in advance. Balance is payable to: The Mamou Playboys, L.L.C., P.O. Box 53926, Lafayette, LA 70505. Federal ID number is 72-1399750.

B. If a percentage payment has been negotiated, Artist shall have the right to monitor ticket sales or admission charges AND Purchaser shall furnish a box office or door statement at the end of the performance.

C. Artist requests ten (10) complimentary tickets. These are to be held for Artist's use only.

10. SECURITY

A. Security is to be provided by Purchaser. All stage access should be secure, and especially in outdoor performances, there should be a secure backstage area. Access and Parking for Artist's vehicle to be provided as close to stage as possible by Purchaser.

11. PROMOTION

A. Artist agrees to provide promotional materials, as specified on the contract. All other materials and information may be secured by contacting Rounder Records at +1(617) 218-4483 (ask for Promotion Department Tour Support or email laurenc@rounder.com)

B. Interviews, in-stores, etc. are encouraged but must be arranged in advance with Steve Riley. Artist reserves the right to deny, restrict or cancel interviews.

12. CANCELLATION- Non negotiable

A. In the event that this engagement is not presented on the day and time scheduled because of inclement weather, Artist shall be paid in full provided they are present and ready to perform.

B. Artist's obligations hereunder are subject to detention or prevention by sickness, inability to perform, accident, means of transportation, Act of God, riots, strikes and labor disputes, epidemics and any order or act of public authority, or any cause similar or dissimilar, beyond Artist's control.

C. Artist reserves the right to cancel engagement in the event of conflicting bona fide offer of a major theatrical, television or motion picture appearance or soundtrack, or a major national or foreign tour. Notification shall be made no less than thirty (30) days prior to engagement and all deposits shall be returned in full to Purchaser. Artist agrees to negotiate in good faith with Purchaser the earliest mutually agreeable rescheduling date.

SIGNATURE BY PURCHASER INDICATES FULL ACCEPTANCE OF TERMS OF STEVE RILEY & THE MAMOU PLAYBOYS PRODUCTION RIDER.

PURCHASER:

Agreed to

Date