

KATHY MATTEA
Songs and the Season

PERSONAL APPEARANCE RIDER
UPDATE: February 2014

Personal Management: M Dottore Artist Management
615-469-7879
madmanager@mac.com

Booking Agency: International Music Network
278 Main Street
Gloucester, MA 01930
978-283-2883
978-283-2330 - fax
your agent's first [name@imnworld.com](mailto:youragent@imnworld.com) email

Record Label: Sugar Hill Records

Tour Manager: Don London 615-330-6847
donlondon@comcast.net

Production Manager: Jay Lipschutz 615-218-6905
jlipschutz@me.com

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THIS RIDER IS PART OF THE CONTRACT DATED _____, 20____
BY AND BETWEEN KATHY MATTEA, INC., f/s/o Kathy Mattea, hereinafter referred
to as "ARTIST", and _____ hereinafter referred to as
"BUYER", for the engagement at
_____ in _____ on, 20____.

The purpose of this rider is to allow ARTIST to provide the best performance possible for
BUYER and the public. NO ALTERATIONS will be made to this rider by BUYER
without consultation and approval of ARTIST'S representative.

1) BILLING/OPENING ACT:

- A. The billing for this engagement is to be 100% TOP SOLE STAR in any and all advertising and publicity.
- B. ARTIST is to close show unless otherwise stated on face of contract and agreed to by AGENT or ARTIST MANAGEMENT.
- C. No other programming or opening act may appear on the show without the approval of ARTIST'S
- D. The creative control and content of the entire presentation are at the sole discretion of the ARTIST.

2) ADVERTISING/PROMOTION:

- A. All requirements for special promotions, press conferences, the meeting of contest winners, advance interviews, interviews at show sites, or "Meet and Greet" sessions must be submitted to ARTIST'S representative prior to the date of performance for approval. NONE OF THE DESCRIBED ACTIVITIES WILL BE APPROVED UNLESS SUBMITTED PRIOR TO THE DATE OF THE PERFORMANCE.
- B. BUYER recognizes that ARTIST'S schedule is limited and that a priority is placed upon a quality performance, ARTIST'S availability for the activities described above are limited due to such factors as travel requirements, outside media commitments, and recording schedules.
- C. BUYER will use only PHOTOGRAPHS, LOGOS AND ADVERTISING supplied or approved by ARTIST or ARTIST MANAGEMENT.

SPECIAL MARKETING REQUEST

In order to assist in the proper marketing of your show, BUYER agrees to provide ARTIST with a proposed advertising plan to include schedule and details of radio, print, and television buys and any proposed radio co-sponsorships for advance approval. Copies of all print advertising, advance press and reviews shall be mailed to ARTIST. These requests are not intended to inhibit your ability to market your show but to provide valuable insight from ARTIST management on the best way to achieve our mutual goal of a sold-out show. Please feel free to direct any questions or concerns to IMN or artist management (see page 1). Additionally a special promoter-only website has been created to provide you with PHOTOS, BIOGRAPHY, POSTERS and other materials:

HYPERLINK: <http://www.mattea.com/photobio.htm>

3) CHARITY TIE-INS

A. Charity tie-ins must be approved by Artist Management.

4) TICKETING/BOX OFFICE:

A. In shows where the contract calls for a percentage payment, a representative of ARTIST shall have the right to be present in the box office prior to and during the performance and intermission periods, and such representatives shall be given full access to all box office sales, ticket manifests and gate receipts (and expenditures, if required) at each performance hereunder.

5) INSURANCE PERMITS:

A. The BUYER agrees to provide public liability insurance coverage to protect against injuries to person(s) or property and which names ARTIST as additional insured. In addition, it is agreed that BUYER shall maintain in effect a policy of workmen's compensation insurance covering all of BUYER'S employees who are involved with the engagement herein. BUYER must cover ARTIST and her Sub-Contractors against fire, theft, riot and any other type of act which would cause harm or damage to personnel and equipment. BUYER shall provide ARTIST with a certificate of insurance showing coverage of the above. However, if this certificate is not received prior to the show, BUYER is solely responsible for complete coverage. The insurance policy should be a full blanket policy with a million dollar coverage for the engagement hereunder.

B. BUYER agrees to secure and furnish all permits and licenses necessary to allow ARTIST to produce her show.

6) CANCELLATION:

A. ARTIST'S obligation to perform hereunder is subject to detention or prevention of sickness, inability to perform, accident, means or transportation, family emergencies, acts of God, riots, strikes, labor difficulties, epidemics, or any act or order of any public authority beyond ARTIST'S control. In the unlikely event of a cancellation by ARTIST, ARTIST will make every reasonable attempt to reschedule the performance at the same fee on a mutually agreeable date.

B. ARTIST will be paid in full if the show is canceled due to inclement weather. Lightning in the vicinity of the stage will be construed as inclement weather.

7) MERCHANDISING:

- A. ARTIST will be allowed to sell merchandise before, during, and after the
- B. show. On request, BUYER will provide a seller for ARTIST'S merchandise.
- C. No concessions or merchandise will be sold in the performance area during
- D. any performance, excluding pre- and post-show and intermission periods.

8) PRESENTER REPRESENTATIVE:

- A. A representative of the PRESENTER must be present from the time of load-in the day of the performance until the complete load-out of the show. Any absence from the venue must be approved by ARTIST'S Tour Manager.

9) CREW CALL/LOAD-IN/LOAD-OUT:

- A. PRESENTER must make necessary arrangements with venue and with sound and lighting companies so that ARTIST'S band equipment can be loaded in no later than seven (7) hours prior to the show. Sound check will begin no later than four (4) prior to show time.

- B. Two (2) stage hand/loaders will be present at load-in and load-out. Load-in for band equipment and sound check will normally begin seven (7) hours prior to show time unless altered by Tour Manager. Audience will not be admitted to the venue until after sound check has been completed, and clearance has been given by Tour Manager.

- C. Any freight elevators necessary to equipment load-in & load out must be available to ARTIST crew at the appropriate times.

10) STAGE /RISERS:

- A. The stage should be no less than 32'x20'x3' with sound wings of 8'x16'x3', or as needed to separate the FOH speaker stacks from the main stage deck. There must be two sets of steps for access to the stage. They must be secure, safe and well-lit.

- B. In the case of an outdoor concert venue, BUYER must provide a covered, load-bearing top/roof, capable of protecting ARTIST personnel and equipment from direct sun, rain and other inclement weather. A cover must also be provided for F.O.H. mix position.

11) POWER/ELECTRICIAN/INTERCOM:

- A. BUYER will provide and pay for a power distribution system isolated from the house lighting system and will distribute power to all parts of the sound and lighting systems. BUYER agrees to provide the following power requirements located no further than 30 feet from the stage:

Service 1: Lighting: as required by lighting equipment provider,

Service 2: Sound: as required by sound provider (typical: 120/208 volts 5 wire/3 phase 100 amps per leg)

Service 3: Bus Shore Power 120/240 volt 4 wire single phase 50 amps

per leg. Shore Power must be available for ONE (1) bus.

B. Building electrician is required to be on call from stage call to load out.

12) LIGHTING

The BUYER must provide adequate stage lighting and a qualified technician. In most situations, house lighting equipment will be utilized. Details and specific requirements are to be determined. Please consult with Tour Manager for details during show advance.

13) SOUND

BUYER must consult with ARTIST'S TOUR MANAGER before contracting a SOUND COMPANY for a buyer-supplied date. The SOUND COMPANY must contact the ARTIST to receive approval prior to the signing of production contracts. The ARTIST reserves the right of approval of any company based on the standard of equipment and on past performance. The PRESENTER/SOUND COMPANY must provide the following equipment:

House sound system must be capable of 115db of full program material at central mixing position 50 to 75 feet from the stage. The system must have enough cabinets and power amps to cover all seating areas of venue, including balcony and under balcony. Sound system must be stereo 3-way plus a sub-woofer send on an auxiliary send of the house console.

F.O.H.: ARTIST will provide F.O.H. console, snake, and outboard gear. BUYER will provide FOH speakers and power amps ("stacks & racks") sufficient to provide high quality sound reinforcement to all audience members. (BUYER is responsible for providing additional F.O.H. console, equipment, and personnel for opening act(s), where applicable.) Front fill cabinets will be provided by ARTIST

MONITORS: Monitor console, outboard gear, splitter, and snake will be provided by ARTIST. All mics, DI's, stands, and cables for stage will be provided by ARTIST. All AC power cables and boxes for stage will be provided by ARTIST. All "in-ear monitor" headphones and amplifiers are provided by ARTIST. (BUYER is responsible for providing additional Monitor console, equipment and personnel for opening act(s), where applicable.)

14) TECHNICAL MISCELLANEOUS:

A. The following requirements should be available at stage call:

1. Four (4) separate 20 amp Edison circuits for stage power
2. Any and all patch, microphone, speaker, misc. cables necessary for sound system operation.
3. Six (6) Manhasset music stands
4. Two (2) Bar Stools, 34-36" high, armless (backs optional)

15) DRESSING ROOMS:

A. BUYER agrees to furnish TWO (2) DRESSING ROOMS that are well lit, air-conditioned or heated with full length mirrors and washroom facilities. All dressing rooms must have direct access to the stage without passage through any audience or public area.

1. One private dressing room with shower, restroom, and clothing rack will be for the ARTIST, stocked with three (3) bath towels, three (3) hand towels and six (6) individual bottles of drinking water.

2. One larger, chorus-type dressing room for the members of the BAND, with restroom facilities, and equipped with clothes steamer or iron/ironing board. This dressing room will be stocked with six (6) bath towels, six(6) hand towels and twelve (12) individual bottles of drinking water.

B. Dressing rooms are for use of the ARTIST and ARTIST'S band and crew. NO ACCESS BY ANYONE ELSE WILL BE ALLOWED.

C. A Production Office with a high-speed internet access (either wireless or by ethernet cable) is also requested, if available. This office is for use by ARTIST Tour Manager.

16) SECURITY/ PASSES

A security meeting between the Head of Security and the ARTIST Tour Manager should be held each day at least ½ hour before the doors are opened.

A. PRESENTER agrees to provide adequate security to ensure the safety of the ARTIST, her band, crew, and vehicles. Security must be available from load-in to load-out. The Tour Manager will direct the head of security as to the exact security needs.

B. PRESENTER agrees to honor and access all personnel showing Kathy Mattea laminates and guest passes. A copy of these passes will be provided to security by the Tour Manager. All other passes must be approved by the Tour Manager.

17) CAMERAS/RECORDING

A. ARTIST allows fans to take photographs of her shows, provided this can be done in a safe and courteous manner. PRESENTER will make every effort to insure that fans be allowed to bring cameras into the venue.

B. RECORDING, VIDEO TAPING, BROADCASTING, OR FILMING OF ARTIST'S performance WILL NOT BE PERMITTED without expressed written agreement with ARTIST or ARTIST'S MANAGEMENT. PRESENTER agrees that no authorization for any of the above-mentioned will be given without approval from ARTIST Management or Tour Manager. All requests must made no less than TWO (2) WEEKS prior to the performance.

18) CATERING

PRESENTER agrees to provide to the ARTIST and her band, at no cost to the ARTIST, the following food and beverage items:

A. Lunch (for 9 people):

A deli tray consisting of cold cuts, cheese, fresh fruits, raw vegetables including lettuce and sliced tomatoes

Whole wheat and white bread

Condiments: mustard, mayonnaise

Hot Soup with crackers

Beverages will consist of:

6-8 (total) individual canned soft drinks: Coke, Diet Coke, Dr Pepper, Sprite

12 individual-size bottled water (at room temperature),

TWO (2) 1-gallon jugs of water (not distilled),

1 quart Orange Juice or Apple Juice,

Hot Dark Roast Coffee with sugar, Splenda, half & half

Fresh Ice for drinks

Plates, Bowls, Utensils, Napkins

B. Pre-show: A hot meal for nine (9) people, including 1 to go container for driver. The meal will consist of one main entrée: meat, chicken or fish, 2-3 vegetable side dishes, salad w/ assorted dressings, rolls, dessert, and condiments. Refresh beverages as above, plus iced tea and Decaf Coffee. The exact time of the hot meal will be set by the TOUR MANAGER. The menu for the evening should be emailed to the Tour Manager no less than 2 weeks prior to performance.

C. Dressing Rooms: The following items for stage should be placed in the BAND dressing room ONE HOUR PRIOR TO DOORS opening for show:

SIX hand towels

ONE CASE (24) individual-size bottled water (at room temperature)

D. Post Show: (where legally permissible)

ONE 12-pack of Heineken Beer

TWO (2) bottles of good quality red wine (preferences: from Spain, Chile, Argentina, \$12-15)

E. All food and beverages are for the use of the ARTIST, her band and crew. Any additional meals for sound, light or local crews will be provided at PRESENTER'S sole cost.

F. In case of a load-in time of 10 am or earlier, a light breakfast of coffee, juice, fruit, and pastries and/or bagels for nine (9) people should be provided.

19) TRANSPORTATION/PARKING:

A. PRESENTER agrees, at no expense to ARTIST, to provide a passenger vehicle with a licensed driver, from load-in through load-out for shuttle of driver and band members between the hotel and venue and to run errands as needed.

B. Parking for ONE (1) forty-five-foot tour bus with 15' trailer must be provided as close to the stage or stage door entrance as possible. This area must be secured and not accessible to the general public.

20) COMPLIMENTARY TICKETS:

A. PRESENTER agrees to furnish ARTIST with TWELVE (12) complimentary tickets per show. These tickets will be furnished to the TOUR MANAGER at load-in. Upon delivery, any unused tickets will be released for sale.

21) FLY RIDER:

A. PRESENTER must provide at load in for sound check and performance the rental equipment described on the attached FLY RIDER.

CONTACT DON LONDON-TOUR MANAGER 615-330-6847 ASAP TO REVIEW THIS LIST. THE ATTACHED LIST OF MUSICAL EQUIPMENT MUST BE FURNISHED, AT NO COST TO THE ARTIST, SHOULD IT BECOME NECESSARY FOR THE ARTIST TO TRAVEL PRIMARILY BY AIR (RATHER THAN BY GROUND) TO THE ENGAGEMENT DESCRIBED IN THE ATTACHED CONTRACT. ALL EQUIPMENT MUST BE IN AS CLOSE TO NEW CONDITION AS POSSIBLE.

AGREED AND ACCEPTED:

KATHY MATTEA, INC.
f/s/o KATHY MATTEA
TAX ID: 62-1421600

PURCHASER