

LADYSMITH BLACK MAMBAZO

Additional Terms & Conditions

CONTRACT RIDER

Current as of 02.11.14

Please read this rider carefully. It is part of the attached contract for ARTIST. By signing it, you are agreeing to supply ARTIST with production and proper working conditions essential to performance. Any breach of the terms and conditions of this rider is a breach of the contract and may cause ARTIST to refuse to perform without releasing PURCHASER from his obligation to pay ARTIST. If ARTIST elects to perform notwithstanding a breach of this agreement by PURCHASER, the performance by ARTIST shall not constitute a waiver of any claim ARTIST may have for damages or otherwise.

A. ADVERTISING AND PROMOTION

A1. Billing on all advertising and publicity must appear as follows:

LADYSMITH BLACK MAMBAZO (100%)

- A2. ARTIST is to receive 100% star billing on ALL publicity releases and paid advertisements, including without limitation: programs, flyers, signs, newspaper ads, marquees, tickets, radio spots, TV spots, etc. unless otherwise authorized in writing by ARTIST OR HIS REPRESENTATIVE.
- A3. PURCHASER agrees to use only artwork, ad mats, photos and/or promotional materials provided or approved by ARTIST in all advertisements. No product, service, or publication utilizing the name or likeness of ARTIST may be produced, sold, or distributed without the prior written consent of ARTIST.
- A4. PURCHASER agrees not to commit ARTIST to any personal appearances, interviews or other promotion or appearance without prior written consent from ARTIST OR HIS REPRESENTATIVE.
- A5. PURCHASER agrees that there shall be no signs, placards or other advertising materials on or near the stage during the entire performance; nor shall any such advertising appear on tickets, flyers, handbills, or posters without the prior consent of ARTIST; nor shall the ARTIST'S appearance be sponsored by or in any other way tie-in with, any political candidate, commercial product or business.
- A6. ARTIST retains rights and control over corporate concert sponsorship and/or tour sponsorship. In the event a tour sponsorship is added at any time before or after contracting is completed, it is understood that the PURCHASER will make the best efforts to incorporate the tour sponsor's name, logo, and other requirements to any and all advertising henceforth.
- A7. ARTIST shall have sole and exclusive merchandising rights.
- A8. PURCHASER will make available thirty (30) complimentary tickets per show to ARTIST for their sole use. Seats must be in preferred locations. ARTIST will contact the box office no later than one hour prior to the concert in the case of unused tickets.
- A9. **Purchaser shall have the right to distribute 30 tickets or 1% of the sellable house (whichever is greater) for use for media, sponsor, and other promotional needs. These tickets do not include tickets set aside for artist requirements. No other complimentary tickets are to be distributed without express written permission of artist.**

B. MISCELLANEOUS

- B1. PURCHASER shall not allow audience to enter place of performance until technical set-up has been completed. ARTIST shall complete said setup one hour prior to time of performance. ARTIST REQUIRES A MINIMUM ONE HOUR SOUND CHECK AFTER COMPLETION OF LOAD-IN AND SETUP. FESTIVAL PRODUCERS ARE REQUIRED TO COMPLY WITH THIS POLICY UNLESS OTHERWISE AGREED IN WRITING WITH THE ARTIST'S REPRESENTATIVE.

- B2. PURCHASER shall not permit and will prevent the manufacture, distribution, and/or sale of any and all souvenir items associated with the ARTIST or performance without the ARTIST'S written approval.
- B3. No discrimination for reasons 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, seating, or accommodation at the engagement.

C. HOTEL & GROUND TRANSPORTATION REQUIREMENTS: SEE ATTACHED RIDER

D. TECHNICAL REQUIREMENTS: SEE ATTACHED RIDER

E. PAYMENT AND LEGAL CONTRACTUAL CLAUSES

- E1. All payments shall be made as provided herein. In the event PURCHASER fails to make any payment at the time stipulated herein or breaches any provision of this agreement, ARTIST shall have the right to withhold performance without prejudice to his rights thereunder.

E1.b. Final payment to the group should be in Cash. As the group travels on their long tours the need for cash to pay their expenses is essential to the smooth running of operations. If a Cash payment cannot be made please make our Tour Manager aware of this as soon as possible. If the Cash payment cannot be made, a check made out to LADYSMITH BLACK MAMBAZO INC should be arranged.

- E2. A representative of the ARTIST shall have the right to be present in the box office prior to and during the performance and intermission periods, and such representative shall be given full access to all box office sales and shall otherwise be permitted to reasonably satisfy himself as to the gross gate receipts, (and expenditures if required) at each performance thereunder.

- E3. Insurance:

(a) Purchaser hereby warrants and represents that it has and will maintain in force a comprehensive general liability insurance policy with _____ licensed to do business in the State of _____, Policy No. _____ which policy provides coverage of not less than \$1,000,000 per occurrence/\$2,000,000 aggregate containing all broad form CGL extensions and Non-Owned/Hired Automobile Liability and \$5,000,000 Umbrella Liability insurance.

(b) Purchaser further warrants and represents that said insurance policy shall name Producer, its employees, agents, servants and contractors as additional insured parties for the full period of the Engagement, including any rehearsal period and post production periods, and that same is cancelable only upon six (6) day prior written notice to Producer.

(c) All premiums for such insurance shall be paid timely by Purchaser and Purchaser hereby indemnifies and agrees to defend and hold harmless Producer and its employees, contractors and/or agents from and against any claims, costs (including attorney's fees and court costs), expenses, damages, liabilities, losses or judgments arising out of, or in connection with, any claim, demand or action made by any third party, if such are sustained as a direct or indirect result of the Engagement. Purchaser shall also hold harmless Producer and its employees, contractors, and/or agents from and against any and all loss, damage and/or destruction occurring to its and/or its employees', contractors', or agents' instruments and equipment at the place of the Engagement, including but not limited to, damages, loss or destruction caused by Act of God. The employees of the Purchaser are not the employees of the Producer. The insurance liability of the Producer shall be limited only to claims from its employees and does not apply to the Purchaser's employees.

(d) The Purchaser further warrants and represents that it has had and maintains at all times during the terms of this Agreement Workers Compensation Insurance, including Employers Liability Coverage for its employees and others who are involved in the installation, operation and/or maintenance of the equipment provided by Producer, the lighting supplies and sound suppliers.

- E4. Nothing contained in this agreement shall be construed to constitute a partnership or joint venture, and ARTIST shall not be liable, in whole or in part, for any obligation that may be incurred by PURCHASER in

carrying out any of the provisions hereof, or otherwise. Further, PURCHASER warrants and represents that he/she has the legal capacity to enter into this contract.

- E5. This agreement may not be changed, modified or altered except by an instrument in writing by both parties. This agreement shall be construed in accordance with the laws of The Commonwealth of Massachusetts. Any claim or dispute arising out of or relating to this agreement or the breach thereof shall be settled by arbitration in The Commonwealth of Massachusetts.
- E6. Any proposed additional terms and conditions which may be affixed to this contract by PURCHASER does not become part of this contract until signed by ARTIST. By sole act of signing, PURCHASER readily accepts all provisions of this contract, regardless of any additions or deletions PURCHASER may try to make.
- E7. PURCHASER at his/her sole expense shall obtain licenses, permits, or other approval required from any union, public authority, performing rights society or other entity having jurisdiction with respect to the engagement, and shall comply with and fulfill all terms and conditions set forth therein.
- E8. If State, Local or Amusement tax is to be withheld for this engagement, Purchaser shall furnish ARTIST with a copy of the tax law dictating this policy. This copy must be returned with the signed contracts for this engagement. PURCHASER must also furnish ARTIST with an official State or City tax deduction receipt claiming the amount to be withheld on the night of the performance.
- E9. Artist's obligation to perform thereunder shall be excused if artist, or any of his group or essential crew, is unable to perform as a result: illness or injury; detention resulting from inability to obtain reasonable modes of transportation; riots or other civil strife; strikes or other forms of labor disputes; epidemics; an act or order of any public authority or court; any act of God; or any other cause beyond artist's reasonable control. In such event, artist will not be required to perform and shall return to purchaser any deposits paid, less costs incurred by artist and neither party shall be under any other obligation to each other. In the event this concert is scheduled in a open air venue, inclement weather shall not be considered an act of God.
- E10. Any material breach of this Agreement by PURCHASER may cause the ARTIST, at the ARTIST'S sole option, to terminate the Agreement. If such a breach occurs, PURCHASER shall be obligated to the ARTIST for the full guaranteed amount of this Agreement and shall forfeit all deposit moneys paid to the ARTIST or his agent as immediate and liquidated damages without prejudices to further legal action by the ARTIST.

This Agreement shall be effective only when signed by PURCHASER and returned to ARTIST'S booking agency. All attachments and addendums are considered a part of this contract rider and are binding.

AGREED AND ACCEPTED

PURCHASER

ARTIST

DATE

DATE

FOR PUBLICITY, PROMOTION AND ADVANCING PLEASE CONTACT:

TOUR MANAGER

Adam Hunt

Cell: (914) 645-4050

Email: Upnadam57@aol.com

MANAGEMENT

Mitch Goldstein

Phone: (917) 971-4933

Fax: (509) 752-0349

Email: MITCHMURR@aol.com

AGENCY

International Music Network

278 Main Street

Gloucester, MA 01930

Phone: (978) 283-2883

Fax: (978) 283-2330

Responsible Agent: Jeanna Disney

www.imnworld.com

LADYSMITH BLACK MAMBAZO
Airfare, Ground, and Hotel Requirements
Current as of 02.11.14

AIRFARES

If PURCHASER is providing airfare, the following must be arranged unless otherwise advanced:
Domestic:

- 2 Business & 11 Coach (to/from to be determined)

International:

- 10 Round trip from Durban, South Africa (2 Business & 8 Coach)
- 3 Round trip from NYC (Coach - management, road manager, sound man)

GROUND TRANSPORTATION

PURCHASER agrees to provide ARTIST'S REPRESENTATIVE with detailed directions to the place of performance. PURCHASER shall, at his sole cost and expense, provide GROUND TRANSPORTATION for ARTIST and entourage of thirteen (13) people domestically and fourteen (14) internationally plus luggage and equipment, etc. between airport, hotel, concert venue, hotel and return to airport upon departure.

ARTIST will need one (1) full size coach bus. The group also travels with luggage and equipment and must have a separate vehicle available.

HOTEL ACCOMODATIONS

If PURCHASER is providing HOTEL ACCOMMODATIONS, a minimum of thirteen (13) single rooms domestically and fourteen (14) single rooms internationally are required. Due to travel schedules, ARTIST may require hotel reservations the night prior to the concert; PURCHASER should contact ARTIST MANAGEMENT to ascertain hotel needs. The rooms shall be available until the day after the performance with the ARTIST to comply with checkout times and hotel rules. The PURCHASER shall not be responsible for any extra charges during the stay of the ARTIST. Please list the name, address and phone of the hotel being provided by the PURCHASER or two (2) recommendations of clean, 4-star hotels if PURCHASER is not providing hotel accommodations.

Hotel recommendation #1

Name:

Address:

Phone/Fax:

Rate per room

Hotel recommendation #

Name:

Address:

Phone/Fax:

Rate per room

LADYSMITH BLACK MAMBAZO

PRODUCTION RIDER FOR 2014

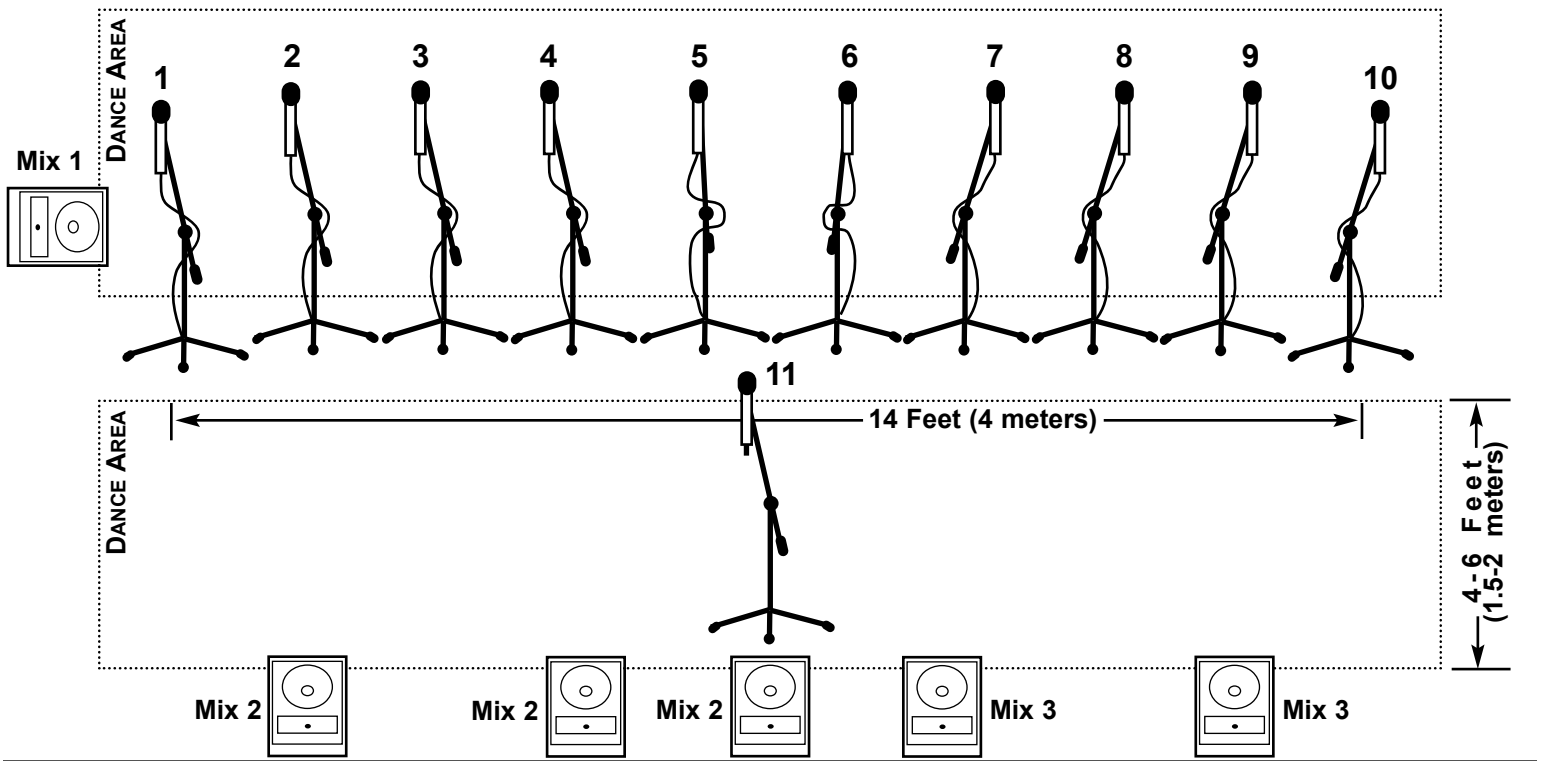
– NOT FOR PUBLIC RELEASE –

10 PAGES TOTAL (INCLUDING COVER)

RECIEVED: _____

LADYSMITH BLACK MAMBAZO

STAGEPLOT & SOUND SETUP



INPUT LIST

Ⓢ

HOUSE INPUT	MICROPHONE	MONITORS	LEVEL IN Mix 1	LEVEL IN Mix 2	LEVEL IN Mix 3
1 Thami	Sennheiser e935 (wired)	1 Thami	100%	100%	100%
2 Albert	Sennheiser e935 (wired)	2 Albert	100%	100%	100%
3 Pius	Sennheiser e935 (wired)	3 Pius	100%	100%	100%
4 Ngane	Sennheiser e935 (wired)	4 Ngane	100%	100%	100%
5 Msizi	Sennheiser e935 (wired)	5 Msizi	100%	100%	100%
6 Russel	Sennheiser e935 (wired)	6 Russel	80%	80%	100%
7 Thulani	Sennheiser e935 (wired)	7 Thulani	80%	80%	100%
8 Babuyile	Sennheiser e935 (wired)	8 Babuyile	80%	80%	100%
9 Abednego	Sennheiser e935 (wired)	9 Abednego	80%	80%	100%
10 Sibongiseni	Sennheiser e935 (wired)	10 Sibongiseni	80%	80%	100%
11 Joseph	Sennheiser e935 (wireless)	11 Joseph	100%	100%	100%
12 Spare	Sennheiser e935 (wired)	12 Spare	100%	100%	100%

S/U NOTES

- All positions and distances are approximate.
- With the exception of multi-act festivals, monitors will be run from the front-of-house mixing console.
- All mics must be on telescoping, removable boom arms. Mic stands must have tripod bases with legs measuring *at least* 13 inches (33 cm) in length.
- One extra mic stand will be needed for a spare microphone.
- Please leave at least 15 feet (5 meters) excess mic cable coiled at the base of each microphone stand.
- Both dance areas outlined above **MUST BE FREE OF ALL CABLES AND OBSTRUCTIONS.**
- Short lengths of 2X4" wood—or equivalent—may be needed to block up the rear of the monitor cabinets.
- The wireless receiver for the lead singer's microphone runs on either 120V or 220V—no transformer is required.

LADYSMITH BLACK MAMBAZO SOUND RIDER

LBM requires the use of the highest quality sound system. We recommend that our promoters secure the names of at least three sound vendors in your area and forward a contact name and number to our office as soon as possible so that we may assist you in making the proper choice of sound company. Under no circumstances should a sound vendor be contracted to provide sound reinforcement for LBM's performance without approval of LBM. As a rule, use of in-house sound systems is not acceptable. ***A mix position in a booth is not acceptable – ever! A mix position at the side of the stage is not acceptable – ever!*** However, if it were felt that the venue particular to this engagement meets the requirements outlined below, we may consider in-house specifications. Please email mitchmurr@aol.com with any and all questions you may have regarding LBM's sound.

Please note: ANY and ALL changes to the below requirements MUST BE APPROVED IN ADVANCE BY LBM's PRODUCTION MANAGER.

MINIMUM SOUND SPECIFICATIONS

House Console: Yamaha CL Series, Yamaha PM5D-RHv2 or M7CL. ***Please note: Analogue mixing desks are no longer acceptable as they do not suit LBM's production needs. THIS IS NON-NEGOTIABLE.***

Please check on the rental price and availability of LBM's own digital desk.

House Effects: All effects, equalization and inserts will be supplied by the Yamaha CL Series, PM5D-RHv2 or M7CL desk.

House Mains: ***PLEASE DO NOT UNDERESTIMATE THE NEED TO PROVIDE HIGH QUALITY SOUND COMPONENTS FOR LBM VOCALS. The system must be capable of covering every seat in the house accurately.*** To achieve the highest quality sound for all members of the audience, the speaker system must be elevated at least 4 feet (1.5 meters) above the audiences' heads. It will be necessary to provide risers to elevate the speakers or, in some cases, appropriate rigging for flying the system. The speaker system should be a minimum 3-way design with active crossovers (Please note that both the system crossover and system delay must be available for adjustment by LBM's Sound Engineer). At least three (3) small speaker boxes must be provided for additional front-fill coverage. We have found that systems utilizing line array technology or trapezoidal designed cabinets – such as, L'Acoustics,

Adamson, D+B Audiotechnik or EAW – suit the needs of LBM’s vocal range exceptionally well.

Subwoofers should be of sufficient power to fill the room with well-defined low frequency sound, and run from a separate aux/matrix send.

If the sound system’s electrical power is to be provided by generators, it is important that the sound system (including monitors) be connected to a dedicated generator. *Absolutely no other electrical equipment should be run off this generator*, including: Show lighting; pathway lighting; trailer and/or dressing room lighting/power; vending machines/carts/trailers of any kind; or tour bus power. If the sound system vendor is separate from the generator vendor, it is important that the sound system vendor contacts the generator vendor to confirm that a generator with more than sufficient power is delivered to run both the House Mains *and* the Monitor System efficiently and without the risk of overload.

Audio Snake: LBM requires use of the house audio snake and stage box for the stage sends and audio returns. If no house snake exists, a 16x4 snake of an appropriate length to reach from the stage to the house mix position must be provided.

Monitors Mix: Monitors consist of six (6) monitor wedges across three (3) mixes (one wedge on Mix 1, three wedges on Mix 2, two wedges on Mix 3 – *see stage plot*). Monitors will be run from the front-of-house mixing console, unless the performance is part of a multi-act festival in which a separate, on-stage monitors-mix position will be required.

Monitor Speakers: (6) Matched 2-way monitor wedges consisting of 1x12” speaker and 1x2” horn per wedge.

(8) Short lengths of 2X4” wood—or equivalent—used to block up the rear of the monitor cabinets.

Microphones/Stands: ***LBM USES SENNHEISER MICROPHONES EXCLUSIVELY. NO OTHER BRAND OF MICROPHONE IS ACCEPTABLE – EVER. THIS IS NON-NEGOTIABLE.***

Please check on the rental price and availability of LBM’s own Sennheiser microphone system.

(11) Matched *wired* Sennheiser e935 vocal microphones.

(1) *Wireless* Sennheiser vocal microphone with an e935 capsule.

(12) BLACK AKG stands with tripod bases, and legs measuring *at least* 13 inches (33 centimeters) in length.

(12) BLACK AKG telescoping boom arms in good working order.

Please provide mic stands and booms with a BLACK finish. All microphone cables and necessary accessories must be provided.

Operators:

PURCHASER must provide at least one qualified operator for the sound system who shall be on call from the load-in to the conclusion of the load-out. If a separate on-stage monitors-mix position is necessary, then this operator will be assigned to the monitor console during the show. *At no time during the performance is the monitor engineer to leave the monitor console unattended!* LBM's Production Manager/Sound Engineer will mix house sound. It is understood that all production personnel are at the direction of LBM's Production Manager/Engineer.

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HAVE THE MOST UP-TO-DATE VERSION OF THIS RIDER.**

LADYSMITH BLACK MAMBAZO LIGHTING NOTES

NOTE: PLEASE DISREGARD ANY AND ALL PREVIOUS/PREDATED LIGHTING PLOTS

LIGHTING CONSOLE OPERATOR

In general, LBM does NOT travel with a Lighting Director (LD). We will rely on the talents of your 'in-house' LD or head electrician to operate the lighting console.

With that said, our lighting requirements are very basic. LBM's Production Manager will have a 'glorified' set list for the house lighting console operator that will have the tempos of the songs and what is transpiring on stage. There are no set queues during the show, other than the house light queues at the top and the bottom of each set.

LIGHTING REQUIREMENTS

LBM prefers to have the stage and performers well lit at all times. We find that most house rep plots work well for achieving this goal, with a two or three-color wash being more than sufficient for our needs. The use of gobos or other break-up patterns are acceptable.

When available, a cyc (either cloth or regular projection) at an appropriate distance upstage of the performance area is preferred to an upstage black backdrop.

The color gel palate should lean more towards the warm spectrum of ambers, yellows, orange and reds, but most colours will work with LBM's skin tone and costumes—WITH THE EXCEPTION OF GREEN. AT NO TIME SHOULD THE PERFORMERS ON STAGE BE DIRECTLY LIT WITH ANY FORM OF THE COLOUR GREEN.

FOLLOW SPOTS

LBM does NOT require the use of follow spots.

HAZE/FOG

Use of haze/fog of any kind is NOT acceptable.

BACKDROPS/GOBOS

LBM from time to time will tour a cloth backdrop or logo gobos. LBM's Production Manager will advance the facility to accommodate such a backdrop and/or gobos on a venue by venue basis.

LADYSMITH BLACK MAMBAZO PRODUCTION RIDER

ADDITIONAL STAGING REQUIREMENTS

Two tables approximately 4' x 2' x 3' high to be placed off-stage at time of sound check. One stairway from stage into auditorium stalls area to be located either downstage left or right. This should be solidly constructed and securely attached to the stage.

Please be aware that the stage/concert platform must be clear of all miscellaneous set pieces, props, equipment, cabling, risers, ladders, lighting poles, removable concert shell pieces, backdrops or other such items that do not pertain directly to LBM's performance – *period*. The upstage crossover must be well lit, clearly marked and void of any obstructions/obstacles. ***At no time should any of the upstage/offstage areas be completely dark!*** The OSHA standards for providing a safe working environment for the performers and crew *must* be observed at all times. Any unsafe or potentially dangerous situations will result in the production load-in/set-up being stopped until the situation is completely rectified, and may result in a delay in opening the house doors and/or start of LBM's performance.

All air conditioning, fresh air handlers and/or fans that blow onto the stage and into the dressing rooms – either directly or indirectly – ***must*** be turned off upon LBM's arrival, and remain off until LBM's departure. Moving air (especially chilled) can have an adverse effect on LBM's singing voices as well as their ability to perform. It may be necessary for the House have their building mechanic/facilities manager on-hand to assure that the proper air conditioning/air handler units are switched off. **LBM reserves the right to delay their soundcheck as well as opening the house doors and/or start of their performance until these conditions are met.**

BACKSTAGE REQUIREMENTS

Dressing Rooms:

Purchaser to provide as many dressing rooms as possible with mirrors, toilets and washing facilities. These should be clean, fully stocked with soap, towels, toiletries, etc., and lockable with the keys presented to the Tour Manager upon arrival at the venue.

Production Office:

Purchaser to provide one office with either cabled or wireless high-speed internet access (passwords should be posted in the office at the time of load-in) and one photocopy machine. The office should be lockable and the key presented to the Tour Manager on arrival at the venue.

Security: Security personnel may be required at every entrance to the backstage area and stage/concert platform during each concert, depending on the venue. Please discuss any security concerns and/or security needs in advance with the Tour Manager.

Towels: Purchaser to provide **20 large bath towels and 10 small hand towels** to be deposited in the production office by 4pm on each show day.

Wardrobe: LBM will require the use of 1 quality steam iron, 1 full-size ironing board with a clean, well-fitted, PADDED ironing board cover and 2 large, wheeled wardrobe racks. These should be placed outside the production office by 3pm on each show day. Access to the venue's wardrobe washers and dryers must also be provided by 3pm on each show day.

CATERING

Hospitality For 15: Please have hospitality set for group's arrival @ approximately 3:30pm:

- Tea service (black, green, herbal) and coffee service, whole milk, whole lemons, honey and plenty of sugar.
- 3 cases of bottled still water (any brand of 20 ounce bottles) ***Please note that all water must be at room temperature.***
- 1 case variety, single serving, re-sealable bottled fruit juices (Orange, Cranberry, V8, etc.).
- 12 cans or small bottles of flavoured seltzer water (Polar Bear, Perrier, Canada Dry, La Croix or Vintage brand).
- 1 six pack local beer (micro-brew). NO IPA PLEASE
- SMALL Melon platter (consisting of a fresh, clean selection of Honey Dew, cantaloupe, watermelon, papaya, pineapple, etc.).
- SMALL vegetable platter (consisting of a fresh, clean selection of raw vegetables with ranch and/or bleu cheese dips).

- Bread (please include whole wheat and rye in the selection). Whole loaves and rolls preferred. Please be sure to include butter for the bread.
- LARGE cistern of hot, handmade soup—CANNED SOUP IS NOT ACCEPTABLE.
- Large tub of fresh Tuna Salad.
- LARGE platter (50-60-piece count) of chicken wings (buffalo style/mild), **OR** LARGE deli platter consisting of Turkey, Ham, Salami and cheese. Please consult with our tour manager which choice would be appropriate for your particular concert night.
- Shakers of table salt and black pepper; 1 SMALL bottle of Frank's Red Hot sauce, 1 SMALL bottle of mustard, 1 SMALL bottle of ketchup, 1 SMALL bottle of Miracle Whip salad dressing. Small, individual packets of condiments are also acceptable.
- LARGE selection of whole fruit (bananas, apples, oranges, grapes, etc.)
- 30 lbs. of ice for tour bus.

Dinner for 14:

(Approx. 6pm each show day)

3 course hot meal with options, comprising of beef *or* lamb *or* chicken (no pork, *please*) *and* a fish dish. Side dishes should consist of fresh vegetables, steamed white rice, SMALL tossed salad, dressings, SALT and PEPPER, etc, and some form of light, non chocolate-based dessert. Paper and/or plastic cups, plates, cutlery and napkins are acceptable. Also, please provide Styrofoam 'clamshell' take-away containers.

Finalized hospitality/dinner menu and times *must* be advanced by the Tour Manager. Please be aware that there are fourteen people traveling in this entourage. The members of the group have healthy appetites, so there should be more than sufficient quantities of everything.

If there are any questions or concerns please do not hesitate to contact the Tour Manager, Adam Hunt, by email: upnadam57@aol.com . ***Any additions or deletions MUST be approved by the Tour Manager in advance. This is non-negotiable.***

Tour coach power: We will require one 220V, 50A landline power supply to be available from our time of arrival on site for our tour coach.

Press & Media: All accredited photographers should be allocated a photo pass, which entitles them to the first 3 songs only. No flash photography is permitted. Please consult the Tour Manager regarding any additional restrictions.

Camera & Video policy: No professional and/or audience still, video or sound recording is permitted.

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INFORMATION LIST

LADYSMITH BLACK MAMBAZO

The following information list is to be completed ASAP and sent with the contracts

- 1) DATE OF PERFORMANCE _____ CITY _____
 - a. Name of venue _____
 - b. Address _____
 - c. Production Phone # _____
 - d. Production Fax # _____
- 2) Name and Contact info. for PRODUCTION MGR _____
- 3) Name and Contact info. for TECHNICAL DIR. _____
- 4) Name and Contact info. for SOUND ENGINEER _____
- 5) Name and Contact info. for ELECTRICIAN _____
- 6) Name and Contact info. for ARTIST SERVICES _____
- 7) BOX OFFICE PHONE and EMAIL/WEB _____
- 8) STAGE DIMENSIONS: Depth _____ Width _____
 Height: Stage to Ceiling _____
 Height: Stage _____
- 9) Time of Performance _____ Time of Soundcheck (if scheduled) _____
- 10) Other bands playing before and after ARTIST _____
 Their Show and S/C times _____
- 11) Please provide detailed information regarding loading dock / backstage door for arrival of ARTIST on back of information sheet.

Please send / fax Technical Information and Artist Guide if available. A map of the area is also MOST HELPFUL. THANK YOU IN ADVANCE FOR HELPING TO MAKE THE SHOW A GREAT SUCCESS!