

REGINA CARTER'S SOUTHERN COMFORT CONTRACT RIDER
2015-2016

- E9. This agreement may not be changed, modified or altered except by an instrument in writing by both parties. Any proposed additional terms and conditions, which may be affixed to this contract by PURCHASER, are not part of this contract until signed by ARTIST. In the event this rider is made part of the buyer's contract, and there exists an ambiguity between the stipulated terms in the two agreements, the terms of the ARTIST's rider shall prevail. This agreement shall be construed in accordance with the laws of The State of New Jersey. Any claim or dispute arising out of or relating to this agreement or the breach thereof shall be settled by arbitration in The State of New Jersey.
- E10. PURCHASER at his 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.
- E11. In the event the performance occurs outside of the United States, PURCHASER agrees to procure, at his sole expense, the necessary visas, work permits and other documents necessary, or usually obtained, to enable ARTIST to render its services hereunder. PURCHASER shall also be responsible for, and indemnify and hold ARTIST harmless from and against all local, municipal or any government tax services on all income earned by ARTIST while in the country or countries covered by the contract.
- E12. If State, Local or Amusement tax is levied on the artist or the engagement, PURCHASER shall furnish ARTIST of the engagement. PURCHASER shall provide ARTIST with an official state or city tax deduction receipt, which cites the amount of the tax.
- E13. ARTIST's obligation to perform shall be excused if ARTIST or any group member or essential crew, is unable to perform as a result: sickness or injury, as defined by a medical professional of self or immediate family member; detention resulting from inability to obtain reasonable modes of transportation; strike, both for and against; 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.
ARTIST shall have the sole right to determine, in good faith, whether inclement weather conditions shall render the performance(s) impossible, hazardous or unsafe. Only in the event of the governing municipal authority canceling similar events will inclement weather be considered a force majeure event, and will PURCHASER be relieved from, and no longer be liable for, payment of the full contract price.
- E14. If PURCHASER breaches any of their obligations hereunder, including, without limitation, PURCHASER'S refusal or neglect to: provide or supply any of the items required hereunder; comply with any requirement set forth herein; proceed with the presentation of the engagements which are the subject of this Contract; timely make any of the payments referred to herein; furnish the type, size and quality of public address system requested by ARTIST or, if at any time prior to or during the actual performance of ARTIST, should said public address system be otherwise than in perfect working condition; then in any such events, ARTIST shall give notice thereof to PURCHASER. If PURCHASER fails to cure such breach then, in addition to any of ARTIST's other rights or remedies, ARTIST may elect to terminate this agreement and/or any other agreements with PURCHASER in respect of other engagements to be performed by ARTIST, without liability to perform or otherwise. In such event, ARTIST shall retain all amounts theretofore paid to ARTIST by PURCHASER as a partial offset against amounts owed, and PURCHASER shall remain liable to ARTIST for the full fee herein provided (and provided in any other agreements with ARTIST) and any amounts otherwise payable as a matter of law.
- E15. **(FOR INTERNATIONAL EVENTS ONLY)** If the contract stipulates payments or deposits are to be made by bank wire, please use the following contact information for current wire info:

International Music Network
Attn: Contract Administrator
278 Main Street
Gloucester, MA 01930
Tel: +1 (978) 283-2883
Fax: +1 (978) 283-2894
Email: contracts@imnworld.com

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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 and are binding.

AGREED AND ACCEPTED:

PURCHASER

ARTIST

DATE

DATE

*WEB RIDER VERSION
NOT FOR CONTRACTUAL USE*

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TECHNICAL RIDER

THIS RIDER SHALL BE ATTACHED TO, AND BECOME AN INTEGRAL PART OF, THE CONTRACT DATED _____ BY AND BETWEEN REGINA VIOLIN, LLC F/S/O REGINA CARTER, HEREINAFTER CALLED "ARTIST" AND _____ HEREINAFTER CALLED "PURCHASER" FOR THE PERFORMANCES ON _____. **IN THE EVENT OF ANY INCONSISTENCY BETWEEN THE PROVISIONS OF THIS RIDER AND THOSE CONTAINED IN THE PRINTED CONTRACT TO WHICH THIS RIDER IS ANNEXED, THE PROVISIONS OF THIS RIDER SHALL GOVERN AND CONTROL.**

PLEASE READ THIS RIDER CAREFULLY - By signing it, you are agreeing to supply certain equipment and working conditions which are essential to Artists performance.

PURCHASER agrees to provide the following at his/her own expense:

1. **PURCHASER** shall provide International Music Network. with a complete specification packet for the performance hall, at least sixty (60) days prior to the performance.
2. **STAGE, LIGHTING, SOUND, BACKLINE**

PURCHASER agrees to provide the following at his/her own expense:

- A. A stage for performance which is a minimum of twenty (20) feet deep from down stage edge to upstage wall, and a minimum of twenty-five (25) feet wide from stage right (not including wings in the instance of a proscenium theater). The stage must be flat, not raked, and must be both smooth and stable. For outdoor performances, the stage (including all instruments and equipment) must be completely covered by a suitable and stable roof with wings in order to protect ARTIST and equipment from the elements to ARTIST's satisfaction.
- B. A professional sound augmentation system, capable of providing clear, undistorted evenly distributed sound throughout the audience area; microphones and monitors per attached stage plot; and a professional audio engineer to operate said system for the full sound check and performance. Once ARTIST has sound checked, equipment and levels cannot be changed or re-arranged prior to the performance. ARTIST's representative will work in conjunction with the house sound engineer and have final approval of house sound levels.
- C. All lighting, sound and stage preparations must be completed prior to ARTIST arrival at the performance venue and must be completed not less than four (4) hours prior to doors opening time. Sound check will take a minimum of one (1) hour and will normally take place one (1) to two (2) hours prior to doors opening.
- D. A separate sound system for stage monitoring for venues with capacities of five hundred (500) persons or more, with a professional audio engineer to operate monitors separate from the front-of-house mixing position. A total of four (4) floor monitors and four (4) separate monitor mixes are required.
- E. An adequate professional stage lighting system with a standard assortment of gels and an operator.

BACKLINE REQUIREMENTS: Number of instrumentalists and instrumentation subject to change.

F. VIOLIN REQUIREMENTS:

- Two (2) microphones – one (1) overhead for violin and one (1) for announcing
- One (1) of the following mics on a tall boom stand for Ms. Carter – Neumann KM184, Audio Technica AT 4041 or AKG C414 cardioid with 75hz low cut
- One (1) SM58 on a straight stand
- One (1) transformer (any engagements outside the U.S.)

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G. ACCORDION REQUIREMENTS -- Will Holshouser

(please consult as to which accordionist will be on your engagement)

- Three (3) Countryman 85 DI boxes for accordionist
- One (1) adjustable piano bench or chair with no arms

H. BASS REQUIREMENTS -- Chris Lightcap

(please consult as to which bassist will be performing on your engagement)

- One (1) 3/4 or 7/8 size hardwood, pro-grade upright, acoustic bass w/adjustable bridge
- One (1) German bow & Thomastic Weich or D'Addario hybrid strings
- One (1) David Gage realist pickup or Fishman Full Circle pickup (built into the adjuster)
- One (1) ATM 35 clip-on microphone (requires phantom power)
- One (1) Ampeg Heritage B-15 bass amp
- One (1) tall stool

I. GUITAR (ACOUSTIC & ELECTRIC) REQUIREMENTS -- Marvin Sewell

(please consult as to which guitarist will be performing on your engagement)

- One (1) six-string Martin or Gibson acoustic with pro-grade pickup for guitarist
- One (1) twelve-string Guild or Taylor jumbo-size acoustic guitar with professional-grade pickup
- Two (2) Fender Hot Rod Deluxe -or- two (2) Fender Bassman guitar amplifiers
- Two (2) Royer R121, Sennheiser e906 -or- Shure SM-57 microphones
- Two (2) short microphone stands for the guitar amplifiers
- Two (2) 20' (6m) instrument cable (1/4" jack)
- Two (2) 10' (3m) instrument cable (1/4" jack)
- Three (3) traditional guitar stands with neck support
- Two (2) Countryman 85 DI boxes
- One (1) adjustable drum throne or adjustable piano bench

J. DRUM REQUIREMENTS -- Alvester Garnett

One professional Jazz Drum Kit. Mr. Garnett is endorsed by **D'Amico** drums and prefers to play these drums exclusively. In the event that a **D'Amico** kit is not available, the following brands are acceptable options. In order of preference they are: Gretsch, Yamaha, Pearl, Sonor, Ayotte, or DW.

DRUM KIT: Seven (7) pieces with no muffling & five (5) stands

- **One (1) 14 x 18 inch (or 15 x 20) Bass Drum** (no holes in bass drum heads and no muffling placed inside drum, NO Yamaha-style bass drum riser – the bass drum should have only two standard legs, NO 3rd riser foot)
- **One (1) 8 x 10 inch mounted tom** (preferably mounted on Bass drum rather than on a stand)
- **One (1) 8 or 9 x 12 inch mounted tom** (preferably mounted on Bass drum rather than on a stand)
- **One (1) 14 x 14 inch floor tom** (floor standing only, not mounted on cymbal stand)
- **One (1) 16 x 16 inch floor tom** (floor standing only, not mounted on cymbal stand)
- **One (1) 5 ½ x 14 inch Snare Drum**
- **One (1) 7 x 14 inch Snare Drum** (second snare)

Note: The sizes above are depth x diameter and BOTH should be exact. 10 inch deep rock-and-roll style mounted toms are NOT acceptable.

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HARDWARE

- **Five (5) individual cymbal stands, with at least three (3) being boom stands.** (EACH of the five (5) stands must have a separate base. None may be attached to one another or serve as a base for a floor tom or mounted tom.)
- **One (1) hi-hat cymbal stand with 3 legs** (no two-legged stands; medium-light weight, DW or Camco preferred)
- **Two (2) snare drum stands**
- **Two (2) bass drum pedals** (DW or Camco preferred)
- **One (1) mount for toms (if bass drum mounted) or two (2) ADDITIONAL stands (if floor stand mounted)**
- **Floor tom legs for both floor toms**
- **One (1) adjustable drum throne** (The seat post must be of the screw-thread type to allow for fine height adjustment. No seat posts with peg-holes for height adjustments. No hydraulic seats, please)

Note: All hardware should be in good working order with no screws, washers, protective sleeves or felts missing from any of the stands. Screws should be easily turned, please. None should be stripped of their threading.

DRUMHEADS

All heads need be coated or textured on the batter sides. Please note three (3) different drum head types across the kit.

- **Snare Drum heads:** Remo Skyntone or Coated Renaissance or Weatherking DIPLOMAT weight on the top side. Clear for the bottom side. Coated Ambassador is acceptable.
- **Tom heads:** Remo Skyntone or Coated Remo (brand) Weatherking or Renaissance (model) Emperor (weight) Batter (function) is preferred for the Toms' top side. Coated Weather King Ambassadors are acceptable. Clear Remo Weather King Ambassadors are preferred for the bottom side.
- **Bass Drum heads:** Coated Remo Powerstroke 4 or Weather King Emperor Bass Drum Head for the beater side. Coated Ambassador for the front facing audience side.

NO smooth (without coating / texture) heads, please. **NO** pinstripe model or other rock and roll-type drumheads. All drums should have both a bottom and top head - no concert toms or missing heads.

DRUM RUG

- One (1) 6 x 5-foot area rug to place the drum kit on while performing.

ADDITIONAL NOTES

The Drums should be set up and in position on the stage before the musicians arrive for sound check. Preferably no other musicians should use the drum kit from time of sound check to end of the performance. If this is unavoidable, an additional set of cymbal stands will be necessary to speed up changing stage set-ups. The drums should not be placed on any type of riser or structure that places the drums at a higher height than the rest of the ensemble.

If the drums are not D'Amico Drums there should be no other drum maker's company branding on the audience side bass drum head.

If there any questions that cannot be handled by management directly, please contact Mr. Garnett at +1(347) 922-1075 or at alvester@alvestergarnett.com.

K. **POWER**

- One (1) 120 volt V/ 60Hz 20 amp circuit for on-stage power needs

L. **MUSIC STANDS**

- Five (5) music stands with lights
- Wind clips are required for outdoor performances

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FOR ANY PUBLICITY NEEDS (I.E. HI-RES PHOTOS, BIOS, PRESS QUOTES) VISIT
WWW.IMNWORLD.COM/REGINACARTER

Should PURCHASER have any questions concerning any provisions of this rider, please contact Chris Hinderaker, 917-455-6615, reginacartertour@gmail.com.

AGREED AND ACCEPTED:

PURCHASER

ARTIST

DATE

DATE

RIDER EFFECTIVE November 2014

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