



## Standard Concert Rider:

**NOTE: This rider applies to events in which the sponsor is contracted to provide sound and lights. Please contact your booking agent for appropriate rider if this is not appropriate for your event.**

### **I. Permits, Licenses, Certificates**

Purchaser is responsible for obtaining all proper permits, licenses, and certificates required to hold the concert at said venue, and is responsible for any cost thereof.

### **II. Cancellation: Illness, Force Majeure**

Artist may terminate this Agreement if:

1. Any individual member of the group contracted for the show dies or becomes ill or incapacitated for any reason.
2. In Artist's judgment, performance of the engagement may directly expose any member of the group or the audience to danger, death, injury or civil strife of any kind.
3. Performance of any of the Artist's obligations become impossible or impractical by any reason of strike, civil unrest, fuel rationing, unforeseeable act or dangerous weather conditions, national or local state emergency, fire or other event or condition of any kind or character.

### **III. Insurance**

A. Purchaser agrees to provide public liability insurance coverage to protect against injuries to person or property. In addition, it is agreed the Purchaser shall have '**Deyfer Down**' as additionally insured on insurance policy in an amount required by building contract but in no event to be less than \$1,000,000. Purchaser shall supply Artist with a Certificate of Insurance showing coverage of the above at least two weeks prior to show date. However, if this certificate is not received prior to the show, Purchaser is still solely responsible for complete coverage.

B. Purchaser shall further indemnify and hold Artist's Representative, its contractors, employees, licensees and designees harmless from and against any loss, damage or expense including reasonable legal fees incurred or suffered by or threat against Artist in connection with or as a result of any claim for personal injury or property damage or otherwise brought by or on behalf of any third party person, firm, or cooperation as a result of or in connection with the employees, contractors, or agents.

### **IV. Purchaser Representation**

The Purchaser is to be represented at the venue one (1) hour prior to scheduled load-in through the duration of the scheduled load-out by one representative. This representative must be knowledgeable of the entire production rider and the venue operations and be able to ensure reasonable cooperation from the building staff and local crew.

### **V. Tour Sponsorship**

Artist reserves the right to approve or decline any concert sponsorship or expense underwriting agreement. Approval must be received before other sponsors are included on any displays, advertisements, flyers, or signs.

**Purchaser**

**Date**



**VI. Marketing & Promotion**

**A. Promotion Materials**

Promotional materials including poster and flyer designs are available online at <http://www.decyferdown.com/press>. You will need to email management for user name and password. You will have the option to order directly through website or have a local printer take care of fulfillment.

*(note: left over promotional materials are not to be handed out to the audience at the concert. Giveaways will be at the discretion of the tour manager.)*

**B. PUBLICITY**

All local interview requests for Artist shall be directed to Q Management Group at (615) 599-8884. Purchaser or agent should not schedule any interview of Artist without receiving permission first.

**VII. Tickets/ Complimentary Tickets/ Backstage**

**A. COMPLIMENTARY TICKETS**

Purchaser agrees to provide Artist up to fifteen (15) complimentary tickets per show. Tour Manager will give purchaser the guest list on the day of the show.

**B. BACKSTAGE**

Security shall keep backstage area clear except for necessary personnel.

**C. OFFERINGS**

There is to be no offering passed at Artist's concerts. However, if it is a free event, donations may be taken at the door.

**VIII. Security**

The following security outline is intended as a minimum for security and may be increased by local or "house" policy. The tour expects all security persons to act in a courteous manner at all times and in all situations when dealing with the public. For most concerts, a total of 4-6 people will be adequate.

**A. GENERAL SECURITY**

1. House security is left to local consideration for number and placement. One security person will be needed at the sound console during the concert.
2. All backstage access points must have a security person. This person is expected to keep everyone not showing appropriate credentials out of the backstage area.

**B. STAGE SECURITY**

1. Artist requests that the audience be allowed to stand right up to the front of the stage during the concert.
2. Artist requires three (3) adult security personnel assigned to the front of the stage area.

**IX. Merchandise**

**A. EXCLUSIVE RIGHT**

Artist shall have exclusive right to sell merchandise including but not limited to: records, cassettes, compact discs, videos, books, T-shirts, buttons, hats, and posters. Purchaser and auditorium must obtain written permission to sell other merchandise. (Concessions not included.)

**B. SETUP FOR MERCHANDISE**

Purchaser shall provide adequate space and two (2) tables for a merchandise display plus one (1) merchandising volunteer PER table. Please arrange for the volunteers to arrive 1 hour before doors open.

**Purchaser**

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### C. MERCHANDISE FEES

If venue requires a percentage for the sale of merchandise, fee must be stated in the written contract agreement. If a percentage is to be paid, it will only be paid to a venue representative, and Merchandise Manager must receive a written receipt of amount paid.

### X. Runner

Artist will require one (1) runner with access to a vehicle from load-in through load-out. Runner must have a good understanding of the area and know where to find the following: laundry, hardware stores, music stores, malls, coffee shops, restaurants, thrift stores, etc.

### XI. Dressing Room

Artist will need one (1) dressing room. Dressing room should have mirrors and at least one toilet and sink. All dressing rooms must be private, lockable, and away from public view. Please supply a room and a bathroom away from public access. Artist will need a large room with seating for eight (8) adults.

### XII. Catering

#### A. VENUE

The catering list supplied is structured for Artist Personnel only. Artist travels with approximately five (5) people. Additional catering that may be needed for the Purchaser's staff and any local crew will need to be added.

1. Lunch should be provided at 12:30pm. A simple cold cut tray is acceptable. \*
2. Dinner should be provided at 5pm. This time may vary depending on concert start time. \*
3. In some cases, Artist may request late-night catering (pizza, burger, etc.) Please contact Road manager on the day of the event to finalize these arrangements.
4. Please provide ten (10) bottled waters at room temperature, ten (10) bottled waters on ice, five (5) assorted flavor Gatorades, and eight (8) hand towels near backstage for the performance set.

*For all meals, please include:*

- 1 green salad option and 1 pasta salad option.
- Healthy options, such as fruits and/or vegetables, and 'CLIF bars'.
- An option of peanut butter/jelly, tuna salad, or egg salad with bread
- At least 1 dessert option.
- Gatorade, regular/diet soda, and bottled water are all acceptable drink options.

\*Purchaser has the option of paying a lunch buyout of \$8 per person, a dinner buyout of \$15 per person instead of providing a meal. Please check with the tour manager if you are interested in this option. Meals can be catered or prepared by venue staff, but Artist strongly prefers meals to be onsite.

### XIII. Hotel Rooms

Artist needs two (2) double, nonsmoking hotel rooms in a comfortable hotel within a ten (10) minute drive of the venue. The road manager will contact you prior to the event to confirm rooms. Reserve all rooms under the name **Josh Oliver**. If you must reserve rooms in a company, church, or university name to secure a discount or corporate rate, place Josh Oliver's name on this as well.

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Please do not reserve rooms under the band's name. For their privacy, please keep hotel information confidential.

Artist highly recommends and prefers the following hotels: Hampton Inn, Fairfield Inn, Comfort Inn, Holiday Inn Express, AmeriSuites, and La Quinta, equivalent or better. Local Hotels must be approved by Artist road manager.

**XIV. Load-In / Out Staff**

Please provide four (4) able bodied crew to assist Artist with load-in, setup, tear down, and load-out.

**XV. Sound & Lights**

A. Per the written agreement, Purchaser agrees to provide adequate sound and lighting systems. Sound levels are at the sole discretion of the Artist and not subject to Purchaser regulation.

**B. DECYFER PRODUCTION CO. option**

1. Within a 300mile radius of their local zip of 28557, Decyfer Down has the ability to travel with and provide sound and light production through DECYFER Production Co. DECYFER Production Co. is available at the cost of \$1000, which will be added to the total contracted settlement.
2. Should the Purchaser choose to use other means of production the Purchaser will provide an adequate sound system in accordance with the terms listed below. All concert production expenses are the sole responsibility of the Purchaser including rental, delivery, setup, teardown, etc.
3. It is also agreed, where the Purchaser takes on the responsibility of production that, should the PA system not be in accordance with the guidelines laid out in the following Production information, DECYFER Production Co. will be given authority over production of the event to bring in their own equipment, and will be compensated \$1000 in addition to contracted settlement.

C. Please see the attached sheets for complete sound and lighting requirements, input list, and stage plot.

**XVI. Fly Dates**

Per the written agreement, Purchaser agrees to provide back line equipment if Artist is flying to the concert. Please see the attached sheet for specific requirements.

**Purchaser**

**Date**



## GENERAL PRODUCTION INFORMATION

**THE FOLLOWING PRODUCTION INFORMATION IS NOT TO BE AMENDED IN ANY WAY WITHOUT THE CONSENT OF THE ARTIST'S ROAD MANAGER. FAILURE TO COMPLY WITH THESE REQUIREMENTS WILL DELAY THE SET UP OF THE SHOW UNTIL ALL TERMS ARE SATISFIED. ANY COSTS RESULTING FROM THE PURCHASER'S FAILURE TO COMPLY ARE THE SOLE RESPONSIBILITY OF THE PURCHASER INCLUDING ALL PENALTIES OR REFUNDED TICKETS.**

- A. PURCHASER or qualified representative with full decision making authority must be on the site from one hour prior to load-in and up to three hours after the show ends or until the ARTIST'S representatives and equipment have left the venue.
- B. Prior to putting tickets on sale PURCHASER agrees to notify ARTIST'S staff of any mandatory union breaks, curfews, fire regulations, sound and light requirements or limitations, rigging limitations, building codes or any other Federal, State, or Local ordinances that will affect the load-in, performance or load-out.
- C. The audience shall not be permitted to enter the place of engagement until such time as the technical setup and sound check have been completed and the ARTIST'S Road Manager has given approval.
- D. ARTIST shall need adequate storage within the venue for equipment cases.
- E. If the concert is performed in a venue utilizing a "remote" or "satellite" sound system, the PURCHASER will ensure its use by the ARTIST at no cost to the ARTIST.

### I. STAGE

- A. One (1) 20'w x 20'd x 3'h Performance Stage. Stage shall be level reinforced and of sound, solid construction.
- B. Two (2) sound wings separate from the stage
- C. One (1) 8' x 8' x 2' drum riser, carpeted
- D. If show is to be outdoors, PURCHASER shall provide and pay for a covering over the stage and FOH & monitor mix position to protect ARTIST and all of ARTIST'S equipment, and shall be subject to reasonable approval by Artist's representative.
- E. The stage shall be set up in accordance with Artist's stage diagram/plot.
- F. If stage is of temporary construction, two (2) sets of stairs are to be provided. One staircase is to be positioned at upstage corner nearest the dressing room access. The other shall be positioned the day of the show. Both of these staircases should have handrails on each side and have adequate lighting.

### II. SOUND REQUIREMENTS

PURCHASER is to provide a professional sound system consisting of *no less* than a three-way house speaker cabinet system providing full frequency response evenly distributed across the sound frequency spectrum, and delivered evenly to the entire audience, per the below specifications. Said sound system should have adequate power to deliver at least 110 dB (A-weighted) of continuous sound, free of hums and noise, tested with lighting up and turned on. Example of a minimum sound system for a typical concert should be:

- Four (4)-18" sub drivers per side
- Three (3)-15" low drivers per side
- Three (3)-10" mid drivers per side
- Three (3)-2" compression drivers per side

*ARTIST'S representatives are to have complete control of said equipment during sound check and show. This includes house EQs, limiters, crossovers, etc.*

**Purchaser**

**Date**



## A. FOH EQUIPMENT

### 1. CONSOLE

One (1) 24 input house console (Midas, Yamaha, Soundcraft, Crest, Ramsa). Console *must* have a 4-band EQ on each channel with at *least* two bands being sweepable. Console must have at least four (4) aux sends (if a separate monitor console is to be used) and eight (8) aux sends if monitors are to be run from FOH.

### 2. RACK

The FOH rack should consist of *no less than*:

- one (1) *stereo* 1/3 octave EQ,
- three (3) digital effects processors (Yamaha, Lexicon, T.C. Electronics),
- one (1) digital delay (Roland, T.C. Electronics),
- six (6) compressor/limiters (DBX or equivalent),
- six (4) gates (DBX or equivalent), and

### **VERY IMPORTANT.**

FOH mix position is to be located near the center of the audience area with an unobstructed view of entire stage (preferably in center of stereo imaging of sound system).

## B. MONITOR EQUIPMENT

### 1. CONSOLE

One (1) 24 input monitor console (Midas, Ramsa, Soundcraft, Crest). The monitor system should be configured to provide 4 discrete mixes with 1/3 octave E.Q.s.

### 2. WEDGES/MIXES

Monitor wedges should be bi-amped and contain a minimum of one (1) 12" woofer and one (1) 1-2" horn. As noted by the stage plot (see attached), mixes 1, 3, 4 should consist of wedges, mix 2 will be a wireless in-ear unit provided by Artist.

If monitors are on a separate console, mix position should be to stage left with unobstructed view of entire stage at a height of no more than two (2) feet below stage level.

## C. MICROPHONES

Please have a selection of professional microphones that are appropriate for micing drums, guitar amps, and vocals. See attached Input List for microphone preference. Please provide professional quality Direct Boxes. All cables (patch, microphone, AC, monitor, etc.) will be of ample gauge and in good repair; all cables should be of adequate quantity and length for stage dressing, with some spares.

## III. LIGHTING SYSTEM

Lighting Requirements are flexible but, in most settings, the list below should be a minimum provision.

The primary lighting system will be a high quality, professional system. A competent lighting technician will be responsible for the set up and focus of the system and will mix the show for artist.

The lighting system should include the following:

- Several 500w-1Kw PAR64 lamps loaded with medium and narrow components. These lamps should be truss mounted and split between the front and rear of the stage.

**Purchaser**

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- Where applicable, ARTIST prefers intelligent lighting consisting of but not limited to fixtures capable of hard-edge, soft-edge, gobos, strobe, crowd lighting.
- One (1) lighting control console.
- Smoke/Haze machine

#### **IV. STAGE CALL AND SOUND CHECK**

- A. PURCHASER agrees to a **mandatory** sound check, to be completed prior to the opening of venue doors and admission of ticket holders.
- B. PURCHASER or PURCHASER'S representative must be present from the time of load-in through load-out.
- C. Where applicable, all equipment and instruments to be supplied by the PURCHASER must be available at the stage area 45 minutes prior to sound check stage call.
- D. ARTIST shall have access to the stage for band at least four (4) hours prior to opening of doors.
- E. PURCHASER agrees to keep performance area clear of all people and objects not directly involved with the show's production.
- F. PURCHASER shall provide four (4) stagehands for load in and load out to work with the ARTIST'S representatives.

#### **V. STAGE PLOT & INPUT LIST**

Along with attachments to this rider, please check for most current stage plots and input lists at the following website: <http://www.decyferdown.com/press>. Please contact ARTIST's manager for web access password. ARTIST's road management reserve final right of authorization.

#### **VI. PARKING / LOAD IN ACCESS**

- A. Parking space must be made available to the ARTIST from 30mins prior to load in until 30mins after load out on the day of the engagement. This area must be adjacent to the load in area.
- B. Necessary police permits must be arranged if it is necessary to load in from, or park buses/trucks on the street.
- C. Should it be necessary, it is essential for snow removal equipment, sand and salt to be available in order to clear load in area prior to arrival and departure of all trucks, buses and other entourage vehicles.
- D. The equipment loading area must be cleared of vehicles prior to load in. This area must remain clear and unobstructed through the completion of load out.
- E. The parking area must be properly secured at all times.
- F. If free parking is not available, Purchaser agrees to compensate Artist for all expenses incurred.

**Purchaser**

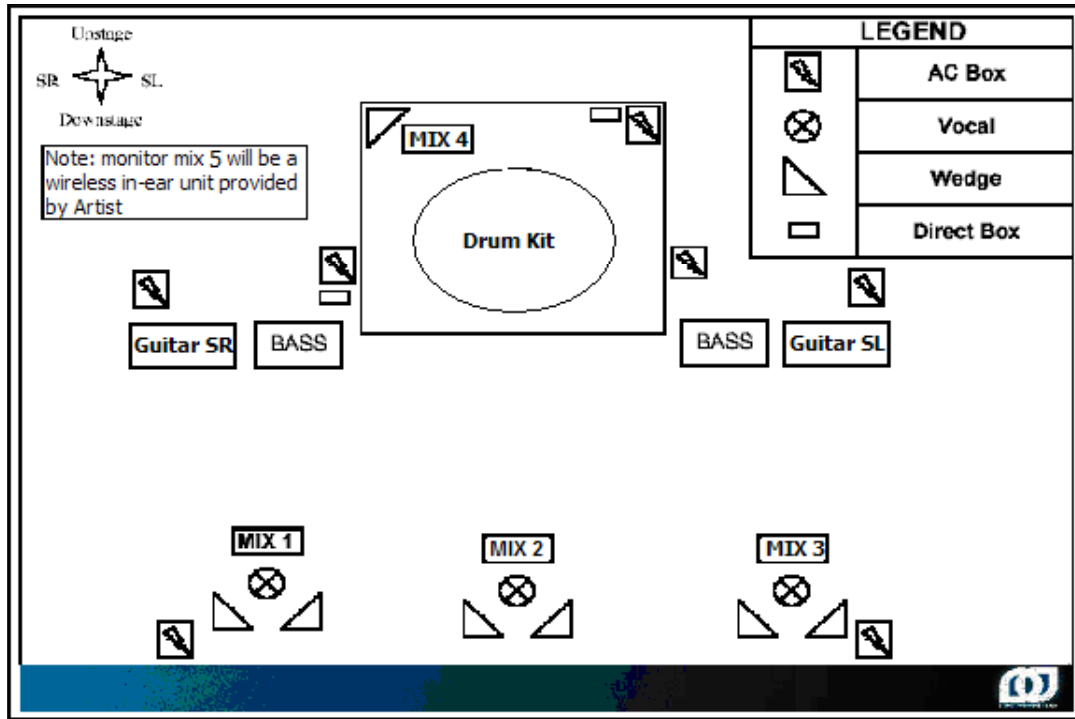
**Date**



### EVENT AUDIO & INPUT LIST

INPUT	MIC/DI	INSERT	STAND
1 Kick	SENN 602 or Shure B52	Comp/Gate	Short Boom
2 Snare	Shure SM57	Comp/Gate	Short Boom
3 Hi Hat	AT Pro 37		Short Boom
4 Rack Tom	ATM 23, Senn 604, SM98	Gate	Clip
5 Floor Tom	ATM 23, Senn 604, SM98	Gate	Clip, Short Boom
6 Overhead Left	Shure SM81		Boom
7 Overhead Right	Shure SM81		Boom
8 Loop Track	DI (Countryman, etc)		
9 Bass DI	DI (Countryman, etc)	Comp	
10 Bass Mic	ATM 25, AudixD4, MD421		Short Boom
11 Guitar SR 1	SENN 609, 414B, SM57		Zbar, Short Boom
12 Guitar SR 2	SENN 609, 414B, SM57		Zbar, Short Boom
13 Guitar SL 1	SENN 609, 414B, SM57		Zbar, Short Boom
14 Guitar SL 2	SENN 609, 414B, SM57		Zbar, Short Boom
15 Vocal SR (bgv)	Shure SM58	Comp/D-Ess	Boom
16 Vocal Center (lead)	Shure Beta58, Beta87	Comp/D-Ess	Boom
17 Vocal SL (bgv)	Shure SM58	Comp/D-Ess	Boom

Note: Please have available, (1) 18" sub for the drum mix position.



<b>Purchaser</b>	<b>Date</b>
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## BACKLINE REQUIREMENTS

### **BASS (NO COMBOS)** minimum 600watt head

Choice #1 Ampeg SVT 4 Pro with 8x10 or two 4x10 Ampeg Cabinets

Choice #2 Ashdown full valve with 8x10 or two 4x10 Cabinets

Choice #3 SWR with 8x10 or two 4x10 Ampeg Cabinets

### **SL GUITAR AMP**

Choice #1 Marshall TSL 100 (Triple Super Load) with two (2) 4x12 Cabinets

Choice #2 Mesa Boogie Triple Rectifier with two (2) 4x12 Cabinets

### **SR GUITAR AMP**

Choice #1 Mesa Boogie Triple Rectifier with two (2) 4x12 Cabinets

Choice #2 Marshall TSL 100 (Triple Super Load) with two (2) 4x12 Cabinets

### **DRUM SET** 5 piece Maple

Choice #1 Yamaha Studio Series

Choice #2 dw

Choice #3 Pearl Masters Customs

Configuration:

22" kick / 12" rack tom / 14" floor tom / 16" floor tom / Two (2) 14"x5" snares

### **CYMBALS** NOTE: Cymbals of lesser quality will break - profesional quality only

Choice #1 Zildjian

Choice #2 HHX # 1

Configuration: THREE (3) 18" Medium Crashes / 20" Medium Ride / 15" Hi-Hat set

### **HARDWARE**

Six (6) cymbal stands with booms

Hi-Hat stand

Drum stool

dW 5000 kick drum pedals

Snare stand

Tom mounts

### **GUITAR STANDS**

Six (6) guitar stands



**Purchaser**

**Date**



**. Settlement .**

Balance of payment must be made as follows:

A certified check, money order, or church check (*NO PERSONAL CHECKS*) the night of the show for the balance of the guarantee and percentages made payable to

**Decyfer Down** upon settlement of the receipts and expenses on the day of the engagement. Any exceptions must be cleared in writing through Artist's management before the show date.

**As the Purchaser, I the undersigned, have read and understand the contents of this rider, all pages plus attachments, and accept the responsibility of fulfilling all requirements found therein.**

**Purchaser** \_\_\_\_\_

**Date** \_\_\_\_\_

**Purchaser** \_\_\_\_\_

**Date** \_\_\_\_\_