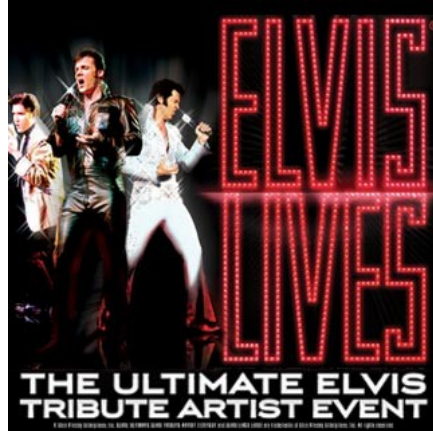


# PRELIMINARY TECHNICAL ADDENDUM

## **ELVIS LIVES®** **The Ultimate Elvis Tribute Artist Event**



2014 National Tour  
Version 4 Updated 03/04/2014

DESTROY ALL PREVIOUSLY DATED VERSIONS

This rider contains material terms and conditions required by COMPANY and shall be attached to and become an integral part of the contract dated

\_\_\_\_\_ by and between CAT on behalf of ELVIS LIVES and On

Stage Touring, LLC (the "COMPANY") and \_\_\_\_\_

Hereafter called "PRESENTER" covering performances on \_\_\_\_\_.

**CATERING is an integral part of this engagement and must be provided.**

**ELVIS LIVES is a NON-Yellow Card Production**

## OVERVIEW

This document has been prepared to detail the requirements so that COMPANY can produce the best possible performance. PRESENTER (or Venue being leased, rented or co-promoted with COMPANY for this engagement; the words PRESENTER and Venue to be interchangeable for purposes of the Rider), may request alteration to this rider in writing to **Elliot Ordower** [eordower@legendsinconcert.com](mailto:eordower@legendsinconcert.com) **(310-623-0062)**. PRESENTER shall not consider a request for alteration to be agreed upon until written confirmation is returned by COMPANY to PRESENTER. The term Artist, used herein shall refer to the live stage show production "ELVIS LIVES" which shall include individuals who are performing cast members, certain property of Company and Elvis Presley Enterprises, Inc. (the "Tour", "performance", and "engagement" as such terms are used interchangeably throughout this Rider). Should there be any questions, concerns or issues related to the Tour, performance and engagement of any kind and nature whatsoever by the PRESENTER or Venue, all such questions shall be directed to the COMPANY.

### A. PRODUCTION SCHEDULE:

**Below is a typical labor schedule**

**Labor may be modified depending on physical lay out of venue or local labor requirements or routing issues for the tour S**

**It is our intent to provide the most cost effective and efficient labor schedule that works for all entities**

**Please discuss all labor calls with our production manager as we are very open to suggestions that will make the day run better**

1. PRESENTER shall assure that venue and all venue/production support elements will be available to, and exclusively dedicated to, setup, stage, and strike the production per the production schedule, which must be advanced and confirmed with the COMPANY'S Tour Manager.
2. The PRESENTER or a representative must be available at all times to the COMPANY'S Tour and Production Manager from one hour prior to the load-in to the end of the performance. This person must be able to make decisions on behalf of the PRESENTER. Representative must

contact Company's Tour Manager at least 2 weeks prior to engagement.

3. A specific Production schedule will be created for each venue depending on start time of show. Typical:

- 9:00 AM loading dock & all truck/bus parking ready
- 9:30 AM dressing rooms available for occupancy
- 9:30AM AM breakfast
- 10:00 AM stage call for all load-in labor
- 10:00 AM rigging & lighting setup begins
- 10:00 AM audio & video setup begins
- 11:00 AM backline/stage setup begins
- 1:00HAZE FOR LIGHTING FOCUS notify fire marshall if needed.
- 12 noon to 2 pm lunch
- 2pm to 3 pm end of call for load-in labor (reduce to house minimums)
- 4:00 PM sound check
- 5:00 PM dinner
- 7:00 PM doors
- 7:30 PM stage call for all show labor
- 8:00 PM show begins
- Act 1 & II = 50 minutes  
Intermission 20 minutes  
Act III & IV + 50 minutes
- 10:00 PM show ends
- 9:30PM stage call for all load-out labor
- 11:59 PM end of day

**B. ESTIMATED STAGE LABOR REQUIREMENTS:**

1. PRESENTER shall provide a professional, experienced stage crew. All labor calls must be advanced and confirmed with the COMPANY'S Production Manager.
  
2. A specific call will be created for each venue. Typical labor call:

**LOAD-IN CALL:**

- (1) climbing riggers
- (1) ground rigger
- (4) truck loaders
- (10) stagehands
- (1) wardrobe – 11am call
- (1) fork lift operator (determined if necessary during advance)

(1) Runner 9am – midnight

**SHOW CALL:**

- (1) Fly rail
- (2) spot ops
- (1) electrician/house light operator
- (2) deckhands (carpenters/props)
- (1) Wardrobe

**LOAD-OUT CALL:**

- (1) climbing riggers
- (1) ground rigger
- (4) truck loaders
- (12) stagehands
- (1) electrician
- (1) fork lift operator (determined in advance)

3. Truck loaders and stagehands must be experienced, able-bodied and must arrive for the work call with all appropriate tools (e.g., adjustable wrenches, hammers, etc.).

3. Electrician must be a licensed, qualified master electrician with full working knowledge of the electrical facilities of the venue. Electrician is to be on hand from start of load-in until released by Production Manager. At no time will any member of COMPANY be responsible for connecting or disconnecting any electrical service. If any member of COMPANY must connect and/or disconnect any electrical service to facilitate progress of the production, said member shall be paid by PRESENTER for time and labor at current rate. Such payment shall not be included as a show expense. COMPANY will not be liable for any damages alleged to have been resulting from this activity.

4. Stage Labor DOES NOT include any calls to strip or restore the theatre. We do not need any stripe or restore calls all movement of goods and house gear can in most cases be done with within the load time and labor call we use for show day on the in and the out. For instance if we need to move goods we generally can use the labor we have for our normal load in

**B. PARKING:**

1. Parking is required for the following vehicles from 4 hours before start of load-in until 4 hours after the completion of load-out:

- One (1) forty-eight foot (48') semi-tractor trailers with tractors attached
  - two (2) forty-five foot (45') buses
  - one (1) runner's vehicle
2. PRESENTER to provide detailed, written directions including a map or drawing of parking area at least one week in advance
  3. Please advise us in advance if there is any incremental cost beyond the cost that PRESENTER will pay for related the Venue making these parking requirements available to COMPANY and if any cost, receiving COMPANY written approval to incur such expense and if there are any parking ticket vulnerability related to such parking requirements.
  4. All parking for the above vehicles must be immediately adjacent to the backstage, loading dock and/or stage door.
  5. Please also reserve and maintain sufficient maneuvering space so that trucks and buses can access the loading/unloading and the parking locations.
  6. Trucks and busses will be positioned and parked one time, and at COMPANY's sole option, remain throughout the day, or alternatively, be moved and repositioned later in the day. Drivers will generally not be available to move vehicles mid-day.
  7. During inclement weather, PRESENTER shall ensure that a snow removal crew plows, shovels, sands, salts and maintains all vehicle and personnel areas during the period of 4 hours before load-in, through the completion of load-out.
  8. PRESENTER shall provide parking as part of venue fixed expense.
  9. PRESENTER must advise Production Manager about any unusual path between dock/parking locations and stage/dressing room/office locations(severe inclines, stairways, elevators, etc.).

**C. PRODUCTION OFFICE AND RUNNER:**

1. PRESENTER shall provide, at his sole expense, a production office for the exclusive use by COMPANY'S tour manager and production manager on the performance day(s). Upon the advance written approval of COMPANY tour manager of the estimated cost incurred by the venue, it shall be equipped with one (1) high-speed internet connection. It shall also be furnished with two (2) chairs, two (2) long tables, and at least 2 AC outlets. Office must be cleaned just prior to load-in. Internet to be provided at the PRESENTER's expense.

2. All rooms should have multiple power outlets for various office or personal grooming gear (ie: hair dryers, curling irons, etc.). They must be properly lighted and ventilated and climate controlled.
3. PRESENTER shall provide, as a documented expense, a competent runner/production assistant who has a driver's license, vehicle and knowledge of the local area. Runner shall be at the disposal of the COMPANY'S production manager from start of load-in until 1 hour after the completion of load out.
4. PRESENTER to provide detailed map of all sold seats in the house to Company Tour Manager **at time of Load In.**

**D. DRESSING ROOMS:**

1. Our Company consists of (8) Performers, four (4) Musicians, Crew of nine (8), one (1) Merchandise Representative, (2) bus drivers, (1) truck drivers

**Minimum required dressing rooms:**

- 2 Star Dressing rooms for 2 men each w/hot shower, toilet, wardrobe rack,
- 1 Star Dressing room for 1 women w/hot shower, toilet, wardrobe rack
- 2 Star Dressing rooms for 2 men each w/hot shower, toilet, wardrobe rack
- 1 Chorus Dressing room for 2 to 4 men w/hot shower, toilet, wardrobe rack
- 1 Chorus Dressing room for 2 to 6 women w/hot shower, toilet, wardrobe rack
- 1 Chorus Dressing room for 5 musicians w/ hot showers, , toilet, wardrobe rack
- 1 crew room w/hot showers

Dressing rooms must be available on show day from 9:00 am until one hour after completion of load-out. All dressing rooms (and the maintenance thereof) must meet or exceed AEA standards. They must be clean - floors, **make-up mirror stations**, mirrors, sinks and bathrooms – prior to the START of the load-in and maintained daily. These rooms must be well lighted with burned out bulbs replaced daily. They must have hot and cold running water, wardrobe racks, etc. Chairs, not stools or benches, are required at each space to be used by a performer. All dressing spaces also need to be equipped with lighted mirrors, one full-length mirror and one trash barrel. All showers (both hot & cold water), sinks, toilets, lights and AC outlets in dressing rooms must be in proper, safe working order. Dressing rooms must be heated/air conditioned appropriately.

2. PRESENTER to provide Company Tour Manager the keys to all dressing rooms at the time of Load In.

**E. WARDROBE**

1. Wardrobe person working the load-in should have the ability to sew. This does not mean that they have to construct garments. It means that they know how to sew on buttons, re-stitch hems, swing tacks and sew on snaps. Wardrobe personnel are required to bring appropriate tools to work.
2. It is imperative that the same person work the load-in, load-out and performance(s). We can be flexible with substitutions for the day work if required.
3. Wardrobe needs to be located in a large (at least 700 sq. ft.), well-lit room that can be locked. This room must have:
  - At least eight (8) 20 amp circuits
  - Two (2) irons and two (2) ironing boards or One (1) iron and one ironing board and One (1) steamer
  - Six (6) six foot or eight foot tables and chairs
  - Eight (8) 5' long rolling racks.
3. We require a full sized, non-coin operated washer(s) and dryer(s) for show use only. Washers must have individual cycle capacities. Dryers must be 220 volts. We use them all the time and they must be available for use upon arrival at no additional charge.
4. A list of local dry cleaners with same day service and shoe cobblers will need to be made available to the Production Manager at the beginning of load-in.
5. We require one large utility sink. If only slop sinks are available they must be thoroughly cleaned and designated for use only by the Company during the engagement. They may not be used for the floor mop, rags, etc.

**COMPANY will travel with their own towels.**

**F. STAGING:**

1. PRESENTER shall provide one (1) stage, with minimum dimensions of 64'w x 46'd x 4'h. **Trusses are 40' wide.** Show prefers minimum Proscenium Opening of **40'**. Stage floor shall be level, black-painted, smoothly finished, and suitable for dancers. Please notify company immediately if stage floor construction is different from above.
2. All equipment not used for this engagement must be cleared from the stage and house PRIOR TO THE PRODUCTION'S LOAD IN.
3. Push brooms, mops, buckets and a vacuum must be available.
4. The stage must be dust mopped and clean wet mopped one hour prior to doors opening.
5. Minimum size loading door to be 8'3" high x 8'6" wide
6. PA wings and monitor mix area shall be separate from the performing area indicated above. Whenever possible, show control and monitor mix position shall be Stage Left.
7. This production utilizes quick change dressing rooms or booths. If pipe and drape is necessary to accomplish this, it shall be provided by the PRESENTER at no additional expense to the COMPANY. (approximately two (2) 8' x 12')
8. PRESENTER shall provide one 60'w x 24'h full stage black, with fullness, to be hung upstage of, and separate from, the lighting trusses at no incremental cost to Tour.
9. COMPANY will require full access to/use of any theater pipe, baton, and fly-line systems, as well as any theater curtains, travelers, teasers, draperies, legs and backdrops. Additional expense for this to be incurred by the PRESENTER. If additional expense is projected, please notify COMPANY'S Production Manager as soon as possible.
10. Proscenium height must be at least 30' above stage floor. If proscenium opening is not 30' high, please notify COMPANY's Production Manger as soon as possible.



11. Lighting rigging points. Downstage 40 foot truss hung with three ½ ton motors downstage of fire curtain/main curtain (over pit) approximately 2' to 8' downstage of downstage edge.
12. Cable Pick for downstage truss stage right. (may be a drop line) Upstage truss has three ½ ton motors and video wall has three ½ ton motors and need SR cable pick for Lighting and SL cable pick for Video.
13. Ample backstage space is required for storage of empty cases and equipment. Backstage area(s) must be cleared of unnecessary scenery, props, hardware, risers, and other equipment before start of load-in. Storage of cases and equipment cannot interfere with access to the dressing room area.
14. There must be crossover space either behind or under the stage for production personnel and cast members.
15. PRESENTER must advise Production Manager about any unusual path between dock/parking locations and stage/dressing room/office locations (severe inclines, stairways, elevators, etc.).
16. House Lighting, Sound and Video Mix Position must be 8' x 24'. House Mix Position cannot be more than 250 feet from mid-stage, stage left. 250 feet is the max length of control cable

\*\*\*House Mix Position shall be the center line at the rear of the orchestra section of the house (no more than 75' from the stage) within the seating section. The mixing position can be in the aisle or the seats can be removed. Any seats must be so removed **PRIOR TO THE PRODUCTION'S LOAD IN.** Easy access and egress by sound operator is necessary throughout the performance. Please note that we will need to stack sound equipment a minimum of 5' high in this area. **The show cannot be mixed from a closed room or a room with a window.**

17. The Band (four) performs on stage, therefore we will not require the Orchestra pit. Pit MUST be used for manifested seating. If pit is not able to be seated, please notify the Production Company immediately.
18. If the flying system is a hemp system, extra equipment, labor and time will be required. Please contact the Production Company at least

two weeks in advance for details. Please advise us if the wings have architectural obstructions.

## **G. SOUND**

1. We carry a complete sound system including a line array system, and insist that our own console, microphones, tape units and speaker system be used.
2. Under all circumstances, our Production will use and run its own **multi control cable (snakes) from the sound** mixing position to the stage area. It is Presenter's cost to remove house sound system.
3. Additional sound persons may be added to call if multi-cable pulls are extremely difficult and/or take an inordinate amount of time.
4. THIS PRODUCTION WILL USE WIRELESS MICROPHONES. THE USE OF WALKIE-TALKIES OR OTHER BROADCASTING DEVICES IN THE THEATER MAY CAUSE SERIOUS INTERFERENCES WITH OUR SOUND SYSTEM.
5. A closed circuit television system is also used for the running of the show. This system consists of one camera.
6. It is the responsibility of the PRESENTER to notify the COMPANY in writing of any hearing impaired (signed) performance requirements at least one week prior to the COMPANY'S arrival. PRESENTER must provide any items required for this performance (music stands, platforms, etc.). The COMPANY shall have choice over location of signers.
7. The Company's sound operator **must** mix the show.

## **H. SOUND CHECK:**

1. ARTIST will not perform unless provided with a minimum of a one-hour sound check, which must be completed before the venue is open to the public.

2. During ARTIST'S sound check, no one shall be allowed in the venue other than necessary working personnel. Under no circumstances shall recording/documentation of the sound check be allowed without prior written consent of COMPANY'S representative.

**I. HOUSE OPENING, PROGRAM, MUSIC AND ANNOUNCEMENTS:**

1. PRESENTER will provide programs printed from the program copy provided by the COMPANY. PRESENTER will be allowed to sell advertising space in program to cover the expense. All program ads and inclusions must be pre approved by the COMPANY prior to being printed. Please provide (six) 6 copies of the program to the Production Manager prior to the show.
2. PRESENTER shall consult with COMPANY'S production manager before allowing venue staff to open the house to the public.
3. COMPANY retains right to program without interruption, one half (1/2) hour of pre-show music prior to ARTIST'S performance. COMPANY shall have sole control of house lights to start and finish performance.
4. PRESENTER shall not make announcements prior to, during, or after the performance, without prior approval by COMPANY'S representative.

**J. HOUSE**

1. Minimum of 20 complementary tickets per show for Artist located within the first twenty rows on the floor (but none in the first five rows) divided between center section or section located on the same side as the backstage entrance (the Prime Seat Area). To be held until released by Company Manager. Should Producer arrange for a corporate or media sponsor for the Tour or this specific engagement, upon notice Producer may increase to a total of 32 complementary tickets.
2. Minimum 12 tickets in the Prime Seats Area available for purchase from Artist to be released no later than 24 hours prior to the show.
3. All Marketing/Press tickets to come out of standard Venue Holds. (No more than 2 pair or 4 tickets to be Front Row)
4. Technical kills per show tech rider to accommodate room for F.O.H. Sound/Light/Video platforms. If Producer's is unable to hang its PA,

5. **Sightline kills per performance hall guidelines.** Depending upon the width and shape of the venue's seating area and the positioning of the upstage video screen used for transitional elements, some seat locations, especially on the sides, may have somewhat restricted views of the upstage video screen. **Please advance holds prior to onsale.**

#### **K. SPECIAL EFFECTS:**

We use hazers during the performance. The use of this haze is very heavy at times and may trigger some smoke detectors. The use of hazers will begin early in the day and will be used during the lighting focus. It is the responsibility of the PRESENTER to arrange for any staff or scheduling necessary to insure that these effects will be possible without setting off house fire systems. We will provide the necessary MSDS sheets, if required.

We also have a strobe cue

#### **L. ELECTRICAL SERVICES:**

The following electrical services must be available at time of load-in, and a licensed, insured master electrician must be present to connect to, and disconnect from, these services as required at no incremental cost to COMPANY.

##### CONVENTIONAL LIGHTING:

400 amps per leg, 120/208volt, 5-wire, 3-phase service with fused disconnect box containing working lugs for 4/0 cable isolated from audio/video electrical service within 100' of Upstage Center.

##### AUDIO/VIDEO:

200amps per leg, 120/208volt, 5-wire, 3-phase service with fused disconnect box containing working lugs for 2/0 cable isolated from lighting electrical services within 100' of Upstage Center with separate ground connection, to cold water pipe  
Voltage measured between neutral & ground should be 0.00 volts

##### SHORE POWER FOR BUSSES: (below is required for EACH bus):

60amps per leg, 120/240volt, 3-wire, single-phase service with disconnect box containing working lugs for #2 cable within 50' of each bus parking position

**M. PRODUCTION EQUIPMENT:**

1. COMPANY will provide all stage lighting, audio, video and backline equipment required for the production. However, if the hall is equipped with lighting and/or sound equipment that is compatible with our own, we may request to augment our package with the existing equipment. The COMPANY will not bear any costs related to use of house equipment.
2. PRESENTER shall provide two (2) front-of-house followspots, risers for the sound and lighting mix positions, draperies, and other stage equipment as determined during the production advance. In addition, PRESENTER shall provide material handling equipment to facilitate the unloading, setup, operation of, striking, and loading of production equipment per industry standards and according to production advance. (ie. Forklift(s), genie lift(s)).
3. In buildings with capability, audio, video, and lighting equipment will be hung (from hoists or from fly system pipes), not ground supported. These arrangements will be confirmed during the production advance.
4. One (1) 36' working-height (or higher) genie man-lift (or approved equivalent) must be provided by the PRESENTER and available for COMPANY use from the beginning of load-in and throughout the engagement. This must be fully charged **PRIOR TO THE PRODUCTION'S LOAD IN.**

**N. SECURITY:**

1. PRESENTER shall provide, a competent, bonded security force to patrol the following areas prior to, during, and after the event, to assure safety and security of COMPANY'S personnel and possessions. COMPANY does not specify the complete security staffing requirements, but suggests that the following is necessary:
2. STAGE: to keep non-working people clear of stage & production equipment (One hour prior to show)
3. MIX POSITION: to prevent audience from tampering with any equipment at, or near, the mix position. (Doors Open)

4. BACKSTAGE AND DRESSING ROOM AREA: to keep all unauthorized personnel clear of the backstage area and dressing rooms. Guards must be posted prior to, during, and after ARTIST'S performance, and should remain in position until released by COMPANY'S tour manager.
5. DOCK AND PARKING AREA: to protect equipment and vehicles.
6. PRESENTER shall guarantee that no unauthorized persons shall be granted access to the backstage or dressing room without proper credentials.
7. We do not require any security in front of the stage. Our artists interact with the audience at times to recreate old scenes and there are times we want the audience to come to the stage. Please discuss this with our tour manager

## O. CATERING

1. On load in day, the PRESENTER shall provide as a documented expense:
  - To be ready ½ hour prior to the load in for **12** people:  
 Bagels, cream cheese, jam, peanut butter  
 Breakfast Meat and/or breakfast casserole  
 Scrambled Eggs  
**(Or, Assorted Breakfast sandwiches from local vendor)**  
 Yogurt  
 Fruit  
 Assorted Juices, Milk, Coffee and Water
2. Coffee and doughnuts for the local stagehands shall only be provided at the **PRESENTER's expense if required** on the day(s) of the load in.
3. On load in day w/ **Matinee Performance and Evening Performance in the Same day**, the PRESENTER will provide as a documented expense:
  - To be ready ½ hour prior to the lunch break for Road Company **(24) people:** If catering cannot be arranged, a lunch buyout shall be provided as a documented expense of \$360.
  - To be advanced by Tour Manager  
 A Pasta dish and deli tray with assorted rolls and bread and condiments

**OR** assorted premade sandwiches such as burgers, chicken, ect. ordered from a local menu.

Two salad choices (Green (not iceberg), Vegetable, Pasta, or Potato)

A vegetarian soup

Chips or other snacks

Assorted sodas and water

And:

A Hot Meal for **24** persons. If catering cannot be arranged, a dinner buyout shall be provided as a documented expense of approximately \$600.

- To be advanced by Tour Manager
- Two entrée choices: 1 meat and 1 fish.
- Green salad w/toppings and dressing choices on the side
- Soup
- Starch, rice or potato dish
- Vegetable dish
- Choices of desserts

4. On load in day with **Evening Performance in the Same day**, the PRESENTER will provide as a documented expense:

- To be ready ½ hour prior to the lunch break for Road Company **(12) people**: If catering cannot be arranged, a buyout shall be provided as a documented expense of \$180.
- To be advanced by Tour Manager
- A Pasta dish and deli tray with assorted rolls and bread and condiments
- OR assorted premade sandwiches such as burgers, chicken, ect. ordered from a local menu.
- Two salad choices (Green (not iceberg), Vegetable, Pasta, or Potato)
- A vegetarian soup
- Chips or other snacks

5. A hot catered meal **must** be provided by the PRESENTER as a documented expense for the Road Company **(24) for all performances days**. If catering cannot be arranged, a buyout shall be provided as a documented expense of approximately \$600.

- A Hot Meal for **24** persons consisting of:
- Two entrée choices: 1 meat and 1 fish.

Green salad with dressing choices on the side

Soup

Starch, rice or potato dish

Vegetable dish

Choices of deserts

All appropriate condiments, plates, napkins, silverware, to go containers, etc.

6. In the event that catering is required for the load-out due to local rules or conditions (including hemp houses, venues with a small stage house, elevators or street loading etc.), this shall be provided at the PRESENTER's expense. If catering during load-out is provided for the local crew, it shall also be provided to the road crew.
7. The Company must have an unrestricted right to consume food and non alcoholic beverages in the backstage and dressing room areas of the venue. Should there be any catering fee or other charges in connection with venue catering agreements, it will be the responsibility of the PRESENTER.
8. PRESENTER must provide two (2) water coolers and an adequate supply of spring water and cups, one for either side of the stage.

**P. Merchandise, Lobby Display and Other Promotions**

1. Company will be sending merchandise via Richards & Southern inc. Please contact Elliot Ordower, COMPANY'S General Manager at [eordower@legendsinconcert.com](mailto:eordower@legendsinconcert.com) or at (310) 623-0062 to coordinate arrangements for merchandising, and to discuss the tables and display materials required for merchandising at the venue.
2. COMPANY travels with a Lobby Display of a collection of pull up banners with photos of Elvis Stage wear. We plan to display these in the lobby, or other appropriate entrance area. Please let us know if there are any special requirements or restrictions regarding the placement, setup/strike, or display of this exhibit.
3. No other promotion or sale of tickets shall be allowed either in the Box Office, Lobby, parking lot, premises or on the Stage prior to, during, or immediately following the on-sale and appearance of ELVIS LIVES that promotes other Elvis related Contests or Productions without the prior written approval from COMPANY.

**THIS RIDER IS EFFECTIVE FOR ALL PERFORMANCES AFTER**



**08/09/2013, AND IT SUPERSEDES ALL OTHER VERSIONS OF THIS RIDER.**

**I HAVE READ THE TERMS OF THIS RIDER AND UNDERSTAND THAT THEY ARE AN INTEGRAL PART OF THE ATTACHED CONTRACT. I AGREE TO THE TERMS OF THE CONTRACT AND THIS ACCOMPANYING RIDER.**

**Accepted and Agreed to:**  
**By: \_\_\_\_\_**

**Accepted and Agreed to:**  
**By: \_\_\_\_\_**

**PRESENTER**

**Authorized Representative  
On Stage Touring, LLC**

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

**Date:**