

**KATHY MATTEA & SUZY BOGGUSS**  
**Together At Last**

PERSONAL APPEARANCE RIDER  
UPDATE: July 2021

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Promotional Assets:	<a href="https://www.suzybogguss.com/togetheratlast">https://www.suzybogguss.com/togetheratlast</a>
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FOR Kathy Mattea Personal Management:	M Dottore Artist Management Nashville, TN <a href="mailto:madmanager@mac.com">madmanager@mac.com</a>
Booking Agency:	International Music Network Gloucester, MA 01930 978-283-2883 <a href="http://www.imnworld.com/about">www.imnworld.com/about</a>
Record Label:	Captain Potato Records Nashville, TN

## TABLE OF CONTENTS

### General:

- 1) Billing/Opening Act
- 2) Advertising/Promotion
- 3) Charity Tie-Ins
- 4) Ticketing/Box Office
- 5) Insurance/Permits
- 6) Cancellation
- 7) Merchandising

### Production:

- 8) Promoters Representative
- 9) Crew Call/Load-in/Load-out
- 10) Stage/Risers
- 11) Power/Electrician/Intercom
- 12) Lighting
- 13) Sound
- 14) Technical misc
- 15) Dressing Rooms
- 16) Security/Passes
- 17) Cameras/Recording
- 18) Catering
- 19) Transportation/Parking
- 20) Complimentary Tickets
- 21) Accommodations

THIS RIDER IS PART OF THE CONTRACT DATED \_\_\_\_\_, 20\_\_\_\_  
BY AND BETWEEN Suzy Bogguss Concerts LLC and Kathy Mattea, Inc, for a  
performance by Suzy Bogguss & Kathy Mattea, hereinafter referred to as "ARTIST", and  
\_\_\_\_\_ hereinafter referred to as "BUYER" or "PRESENTER",  
for the engagement at \_\_\_\_\_ in \_\_\_\_\_ on, 20\_\_\_\_.

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

1) BILLING/OPENING ACT:

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

2) ADVERTISING/PROMOTION:

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

**SPECIAL MARKETING REQUEST**

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

HYPERLINK: <https://www.suzybogguss.com/togetheratlast>

3) CHARITY TIE-INS

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

4) TICKETING/BOX OFFICE:

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

5) INSURANCE/PERMITS:

A. PRESENTER agrees to provide public liability insurance coverage to protect against injuries to person(s) or property and which names ARTIST as additional insured.

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

B. PRESENTER agrees to secure and furnish all permits and licenses necessary to allow ARTIST to produce the show.

6) CANCELLATION:

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

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

7) MERCHANDISING:

A. ARTIST will be allowed to sell merchandise before, during, and after the show. On request, BUYER will provide a seller for ARTIST'S merchandise.

B. No concessions or merchandise will be sold in the performance area during any performance, excluding pre- and post-show and intermission periods.

8) PROMOTER REPRESENTATIVE:

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

B. Please provide venue contact info for:

Presenter/Contracts \_\_\_\_\_ phone \_\_\_\_\_ email \_\_\_\_\_

Production/Stg Mgr \_\_\_\_\_ phone \_\_\_\_\_ email \_\_\_\_\_

Sound/Light Tech \_\_\_\_\_ phone \_\_\_\_\_ email \_\_\_\_\_

Hospitality/Lodging \_\_\_\_\_ phone \_\_\_\_\_ email \_\_\_\_\_

Merchandise \_\_\_\_\_ phone \_\_\_\_\_ email \_\_\_\_\_

Box Office \_\_\_\_\_ phone \_\_\_\_\_ email \_\_\_\_\_

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

A. Buyer must make necessary arrangements with venue and with sound and lighting companies so that ARTIST'S band equipment can be loaded in no later than four and one half (4 1/2) hours prior to the show. Sound check will begin no later than three and one half (3 ½ ) hours prior to show time.

B. One (1) stage hand/loader will be present at load-in and load-out. Load-in for band equipment and soundcheck will normally begin four and one half (4 ½) hours prior to show time unless altered by Tour Manager.

Audience will not be admitted to the venue until after sound check has been completed, and clearance has been given by Tour Manager.

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

10) STAGE /RISERS:

A. The stage should be no less than 24'x16'x3' with sound wings of 8'x16'x3', or as needed to separate any ground-supported FOH speaker stacks from the main stage deck. There must be two sets of steps for access to the stage. They must be secure, safe and well lit.

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

C. If available, an oriental-style rug for stage performance area, at least 12' wide, clean and in good repair.

11) POWER/ELECTRICIAN:

A. BUYER will provide and pay for a power distribution system isolated from the house lighting system and will distribute power to all parts of the sound and lighting systems. BUYER agrees to provide the following power requirements for the stage:

Service 1: Lighting 208 volts 5 wire 3 phase 400 amps per leg.

Service 2: Sound 120/208 volts 5 wire/3 phase 100 amps per leg.

Service 3: (if applicable) Shore Power 120/240 volt 4 wire single phase 50 amps per leg for ONE (1) bus.

- B. Building electrician or authorized operator is required to be on call from stage call to load out.

## 12) LIGHTING

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

## 13) SOUND

PRESENTER must consult with ARTIST'S TOUR MANAGER before contracting a sound system from an outside vendor. The SOUND COMPANY must contact the ARTIST to receive approval prior to the signing of production contracts. The ARTIST reserves the right of approval of any company based on the standard of equipment and on past performance. The PRESENTER/SOUND COMPANY must provide the following equipment:

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

F.O.H.: ARTIST will provide FOH/Monitor Console.  
BUYER will provide FOH speakers and power amps ("stacks & racks") sufficient to provide high quality sound reinforcement to all audience members.  
BUYER will provide qualified sound technician to set up and operate the sound system for sound check and for the show.  
Technician must be able to interface ARTIST's console with house system.

MONITORS: BUYER will provide at least 3 first quality bi-amped or powered monitor wedges, with power amps and cabling.  
ARTIST will provide 1 wireless belt pack and transmitter for in-ear monitors.

MICS, ETC ARTIST will provide 2 main wired vocal mics  
BUYER will provide the following:  
2- first quality wired vocal mics (as backups), clean and dent-free Shure SM-58 or equivalent.  
4- Passive Direct Input boxes  
3- Tripod Mic Stand w/Boom (with clip holder for backup vocal mic above)  
2- Barstools, 30-34" high, no arms or backs.

4- Music Stands- Manhasset type, used as tables for water, picks.  
Equipment must be in excellent condition, with suitable backups readily available.

14) TECHNICAL MISCELLANEOUS:

- A. The following requirements should be available at stage call:
  - 1. Two (2) separate 20 amp Edison circuits for stage power
  - 2. Any and all lugs or other devices required to connect power services.
  - 3. Any and all patch, microphone, speaker, misc. cables necessary for sound system operation.

15) DRESSING ROOMS:

- A. BUYER agrees to furnish TWO (2) PRIVATE DRESSING ROOMS that are well lit, air-conditioned/heated with full length mirrors and washroom facilities. Each dressing room should have restroom, makeup station with lights, clothes rack, counter space and chairs. All dressing rooms must have direct access to the stage without passage through any audience or public area.
- B. Dressing rooms are for use of the ARTIST and ARTIST's crew.  
NO ACCESS BY ANYONE ELSE WILL BE ALLOWED.
- C. Each dressing room will be stocked with two (2) bath-size, two (2) hand-size towels and six (6) individual bottles of drinking water.

16) SECURITY/ PASSES

- A. BUYER agrees to provide adequate security to ensure the safety of the ARTIST, crew, and vehicles. Security must be available from load-in to load-out. The TOUR MANAGER will direct the head of security as to the exact security needs.
- B. BUYER agrees to honor and access all personnel showing tour laminates and guest passes. All other passes must be approved by the Tour Manager.

17) CAMERAS/RECORDING

- A. ARTIST allows fans to take photographs of the shows, provided this can be done in a safe and courteous manner. PRESENTER will make every effort to insure that fans be allowed to bring cameras into the venue.
- B. RECORDING, VIDEO TAPING, BROADCASTING, OR FILMING OF ARTIST'S performance WILL NOT BE PERMITTED without expressed written agreement with ARTIST or ARTIST'S MANAGEMENT.  
PRESENTER agrees that no authorization for any of the above-mentioned will be given without approval from ARTIST Management or Tour Manager. All requests must be made no less than TWO (2) WEEKS prior to the performance.



## 18) CATERING

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

### A. Green Room/Dressing Room (at Load In):

Snacks: a few whole fruits, nuts, chips & salsa, cheese & crackers, small vegetable tray.

TWO each of Coke, Diet Coke, Iced Tea

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

ONE (1) 1-gallon jugs of water (not distilled),

Ice for drinks

Plates, Bowls, Napkins, Utensils as needed

### B. Pre-show: A hot meal for four to five (4-5) people. (Usually 2 ½ hours before show time.)

The meal will consist of

One entrée: lean meat, chicken or fish (no fried food, please)

1-2 vegetable side dishes

Salad with assorted dressings

Rolls or fresh bread (very small amount)

Dessert

Freshly Brewed Hot Coffee with Half&Half, Sugar, Splenda

Ice for drinks.

The exact time of the hot meal will be set by the TOUR MANAGER. The menu for the evening should be provided to the Tour Manager 1 week prior to performance.

### C. Post Show: (where legally permitted)

ONE (1) bottle of a good quality red wine (French, Italian or Spanish, \$12-15)

SIX (6) bottles of imported or local craft beer

### D. All food and beverages are for the use of the ARTISTS and traveling support staff. Any additional meals for sound and light or local crews will be provided at PRESENTER'S sole cost.

19) TRANSPORTATION/PARKING: Parking for ONE (1) large SUV or Van as close to the stage or stage door entrance as possible. This area should be secure and not accessible to the general public.

## 20) COMPLIMENTARY TICKETS:

A. PRESENTER agrees to furnish ARTIST with TEN (10) complimentary

tickets per show. These tickets will be furnished to the TOUR MANAGER at load-in. Upon delivery any unused tickets will be released for sale.

21) ACCOMMODATIONS:

(a) If PRESENTER is providing accommodations, ARTIST prefers to stay in a quality hotel located near the venue. Wherever possible, ARTIST'S preferences are: 1. Marriott or Courtyard 2. Holiday Inn Express 3. Holiday Inn 4. Hilton

The reservation should be for the specified number of non-smoking double rooms in the name of DON LONDON. Hotel must have television and telephone in the rooms. If you are in doubt as to the suitability of the accommodations, please contact Tour Manager. PRESENTER should notify Tour Manager by email or telephone not less than four (4) weeks prior to ARTIST'S engagement. PRESENTER should supply name of hotel, street address, directions from airport and/or nearest interstate, telephone, fax, and confirmation number. ALL HOTEL RESERVATIONS SHOULD BE GUARANTEED FOR LATE ARRIVAL.

(b) If PRESENTER is not providing accommodations, ARTIST requests that PRESENTER reserve the requested number of non-smoking double rooms in DON LONDON's name at a hotel based on the information in the preceding paragraph, and provide Tour Manager with the information at least a month prior to ARTIST'S engagement.

(c) Whenever ARTIST travels by air, it is very helpful if PURCHASER can provide ground transportation to and from airport, hotel and venue. ARTIST'S REPRESENTATIVE can provide you with flight information. Ground transportation should be large enough to accommodate up to four to five (4-5) persons with luggage and instruments.

AGREED AND ACCEPTED:

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for Buyer

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for Suzy Bogguss/Kathy Mattea

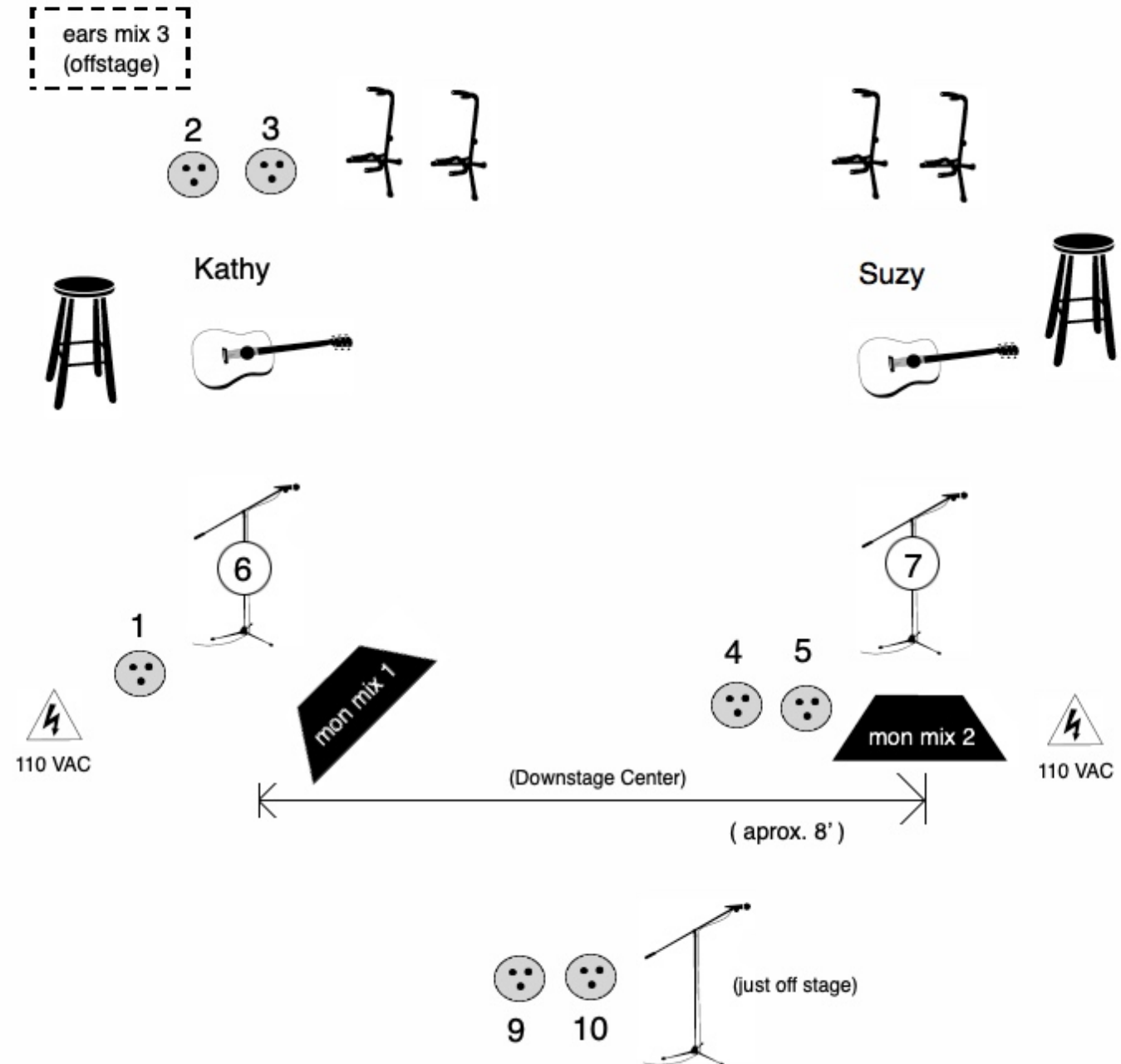
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DATE

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DATE

# Kathy Mattea & Suzy Bogguss Stage Plot 2022



1	GTR mic 1	XLR	(SM 98 - ours)	no stand	7	Suzy	XLR	(SM 58 - ours)	Tall Boom
2	GTR 1	XLR			8	(skip)			
3	GTR 2	XLR			9	Audience L	XLR	(VP 88 - ours)	Tall Boom (1)
4	GTR mic 2	XLR	(SM 98 - ours)	no stand	10	Audience R	XLR	(VP 88 - ours)	
5	GTR 3	XLR			11				
6	Kathy	XLR	(TG V96 - ours)	Tall Boom	12				

Artist carries this digital console. Both monitors and FOH will be mixed from a tablet. This can be patched in either on stage or at FOH whichever is easiest.

Our 9 inputs  
(see stage plot) →



Outputs to  
mon mixes  
1, 2 & 3

Outputs to  
subs, fills,  
and remotes  
(if those are  
used with  
system)

Output to  
mains amp or  
two channels  
on your console  
(Panned L & R  
no EQ or dynamics)