

Hayseed Dixie Contract Rider

Hello Folks,

We're pleased that we'll soon be working together. Sincerely! We're sure you see a lot of ridiculous and astounding contract riders. Ours is about as simple as can possibly be. We don't ask for anything more than we actually absolutely need. But this means that everything we ask for we do indeed actually absolutely need. As Big Jake, our bass player, so eloquently puts it, "This can all be SO easy." And it really can be! We do more than 100 shows every year, so we really do want it to be easy and smooth, and we know you do too.

So please have a look at the attached stage plot. Almost everything that you need to know about us is on that one page, including the phone numbers of relevant folks. Do please call one of us if you have any questions.

But just so there can be no misunderstandings, and to make sure we cover everything both legal and practical in a thorough and clear manner, below is the comprehensive breakdown of what we absolutely require in order to bring you the Majesty of Rockgrass:

1. **PA & Lights:** Please have a look at the stage plot. That's what we need. No more and no less. If technical legal language happens to turn on your lights, how about this: "The promoter agrees to provide and pay for a first class PA (Public Address) system and a first class Stage Lighting System as well as the necessary experienced technicians required for the use of said system. The exact specifications for said PA system are found on the attached Stage Plot." We carry our own front of house sound engineer. We'll need for you to supply somebody to run the lights and somebody to run the monitors (if there is a separate monitor desk). Our man is more than happy to run the monitors from the front, but don't re-wire everything just for us if you're already configured with 2 separate consoles. Speaking of the monitor engineer, it would be greatly appreciated if said monitor engineer spoke either reasonable English or Deutsch and actually knew a bit about EQ and engineering monitors. We know this should go without saying, but believe me . . . we could tell you plenty of stories about several very nice (and two not so nice) fellows sent to do our monitors who were absolutely clueless – which meant that the singer had to climb over the monitor desk and do the job himself, which tends to harsh everybody's mellow, especially after a 9 hour drive. Please try to insure that the individual assigned to the monitor desk actually has some basic understanding of what all those little knobs and sliders actually do.

2. **Load In, Soundcheck, Parking & Crew:** We absolutely must do a soundcheck. You're hiring us, so surely you don't want to pay all that money to have us sound like Hundescheiße. Please have a look at the stage plot. Call us in advance of the show and we'll work out the times for the soundcheck that are best for everybody. We will need some place to park. We need a safe, secure place to park **one 11-seater van** and **1 standard car**. We need this safe secure parking for the entire time we're at the venue. Obviously, if we're flying into the gig and you're providing our transport – which happens rarely but occasionally – then we don't really care about where you park . . . Did I really need to type that last sentence? Does McDonalds really need to say, "Contents May Be Hot!" on every damn cup of their coffee? Does we really need the warning: "May Contain Nuts" on a package of Cashews? Really?!? It does get sort of ridiculous sometimes, doesn't it?

3. **Hotels:** We have to sleep somewhere, and we'll be a whole lot happier if that somewhere is relatively nice and within walking distance to the venue. Everybody in the band likes to drink a bit, and also to be able to come and go in their own time, so walking distance hotels are very important, if possible. We need exactly **5 hotel rooms** in total – 5 single rooms. We're not looking for the most expensive place in town, but we damn sure don't want to be chucked into a youth hostel either. Basically, if it has an en suite bathroom and if you wouldn't mind sleeping there after a gig, then it's probably fine. Here's the description rendered in typical contractual idiom: "The promoter agrees to provide and pay for 4**** (4 star) hotel accommodation inclusive of breakfast and providing for late check out for exactly 5 persons in 5 single rooms, each room with bath/shower and toilet en suite, within close proximity to the venue. **Close proximity** to the venue shall be understood as **no more than 1/2 mile** (or 1 kilometer) from door to door."

4. **Fee and Payment:** We love **cash**. We hate cheques. Please pay us **cash**. Really. And unless otherwise agreed (meaning you're sending in some of the fee as a deposit in advance), please pay us 100% of the **cash** we're due on the night, prior to the performance if requested. And please pay us in **cash**. Not a cheque. **Cash**.

5. **Catering:** Please have a look at the stage plot. The catering rider is in the lower right-hand corner. That's right, that's it! We need 24 bottles of ale and just enough ice to keep it all reasonably cold. Suggested brands of ale are listed there too. Or, if you have some local ales from your town that you think will blow our minds right out of our skulls, then please do set us up with those (we love having our minds blown right out of our skulls – and it looks great on stage)! We also need a nice bottle of Chablis, 3 or 4 bottles of

real cider (such as Weston's), a small bottle of Whisky and a few cans of cola. And that's all we want. No "vegetarian meat and cheese trays" or M&Ms with all the brown ones removed, no tube socks or stamped postcards of local tourist traps. No Sir! Just:

- **24 Bottles of Ale**
- **1 Bottle of good quality Chablis (oder Rieslingsekt, wann wir in Deutschland sind)**
- **3 or 4 bottles of real cider**
- **1 Bottle of Whiskey**
- **3 or 4 cans of cola**

and some **ice OR a refrigerator to keep the beer and Chablis cold**. Oh . . . and 6 or so bottles of water would also be nice if you have it handy, though in most of the Western World there is nothing at all wrong with the tap water. It's all right there on the stage plot. Please look at the stage plot again. You'll notice that where the drums would be for most bands, we have no drums. Instead we have our beer. We'll need something to put it in. This is where you get to have some fun and be creative. Big refrigerators, especially the ones with see-through glass doors are always fun. But a washtub or camping cooler full of ice is fine too. Use your imagination and surprise us! It just needs to be able to hold about half of the beer as well as some ice (or if it's a refrigerator we obviously won't need the ice, but you should be able to work that out, for the love of God!). This is part of the show, a stage prop if you like, which is why it's on the technical rider / Stage Plot! Regarding food – we'd honestly rather just have the buyout. If the venue has fantastic food, we can order off the menu. If this is a festival, we'll happily eat in your artist catering tent. But everybody in the band functions autonomously, and we may not necessarily all want to eat at the same time or at the same place, so it's just easier for everybody if you just give us the **cash** (£100, which is £20 x 5 people, or the equivalent in your local currency).

EU FOLKS – PLEASE NOTE: Not everyone outside of the US, UK & Ireland knows what we mean by "Ale." It is, broadly speaking, a type of beer. It is usually thought of as an English style of beer, but there are versions of it made across Europe, though we do appreciate that it may be harder to find in some places. In Belgium, for example, it is a style made mostly by Trappist Monks: typical brands easily available in Belgium and the Netherlands are Chimay and Duval. But in some places like Germany where there isn't really any "Ale," wir hätten gern etwas dunkles oder schwarzes Bier stattdessen. The singer and bass player really like both König Ludwig Dunkel und Köstritzer – hell, they also really like Erdinger Dunkel and anything that says „Altbier“ on it. In Denmark, there is a great small brewery making an ale called

Refsvindinge AZ No.16; the folks at Posten in Odense, Denmark turned us on to No.16. We love that! In Australia, there's a great brewery called Cooper's and we like everything they make, especially the red label Sparkling Ale. In Norway, there is a wonderful ale called Nogne Ø – the Porter they make is one of the best ales on the planet. This is just to give you an idea of what we mean by "ale." We're not talking about non-alcoholic ginger ale sugery soda water here . . .

6. **Guest List:** We don't like guest lists. Our own mothers pay to see us play because they've got dignity and class and would never dream of asking us to work for nothing. That said, we reserve the right to admit up to twenty (20) guests free of charge and without prejudice to our fee. We probably won't exercise this right – most nights we don't have anybody on the guest list - but once in a while we will have a person or two. We may submit the names of such guests at any time before doors open. ALSO, what's good for the goose is good for the gander. You agree that neither you nor the venue will let more than 20 total people in without paying. Just so we're clear: our guest list won't contain more than 20 people, and neither will yours. Alles Klar?
7. **Photography, Radio, Television & Recording:** We encourage our audience to take pictures and video of us. You will please allow them to do so without hassle. Jeez, what with YouTube and all, why should we do all the bleeding work of promotion when they get great satisfaction out of doing it on our behalf?!? Press photographers can take all the pictures they like as well, though we do request that they don't start taking pictures until after the third (3rd) song, mainly because we want to have the chance to work up a decent sweat and look a bit nasty before they start snapping away. We also encourage people to record the shows in any way they want to. HOWEVER, in the event that such a recording is made, the rights in whole to said recording shall be owned solely and exclusively by Hayseed Dixie. Any other arrangement (i.e. live television or radio broadcasts, etcetera) must be agreed upon separately in writing before the performance. Also, regarding radio and press and such, you agree not to commit us to any personal appearance, interview or other type of promotion or appearance without our prior consent. Chances are great that we'll be happy to do it – hell, we love promoting ourselves – but you've got to let us know about it in advance so we can have at least some idea of how our day is going to roll.
8. **Billing and Programming:** The promoter agrees that **HAYSEED DIXIE** shall receive 100% headline billing as **HAYSEED DIXIE** in all publicity and promotion pertaining to the performance of **HAYSEED DIXIE**. Do we really need to say this?

9. **Endorsement By Association:** We'll only endorse products that we're being paid to endorse, or that we just really, really like, or both. In either case, that's our judgment to make. So . . . the promoter agrees that the name, likeness or logo of Hayseed Dixie shall not be used by any sponsor or be tied to any commercial product or company, nor shall there be any sign, banner or advertising at, on or within 30 meters of the stage throughout the entire engagement – unless they want to pay us (which would need to be worked out in advance).
10. **Security & Dressing Room:** The promoter shall guarantee proper security at all times to ensure the safety of the band, the band's instruments and all equipment, costumes and personal property before, during and after the performance. Any loss or damage to the band's equipment once at the venue is the direct financial responsibility of the promoter. This means that if, for example, somebody from the audience steals the fiddle bow off the stage while the band are signing autographs immediately after the show, as happened in Galway, Ireland on September 28, 2005, the promoter gets to buy the band a new fiddle bow (cost: \$2,400 USD). Please make sure the security folks are prepared to watch everything carefully and to do their absolute best to prevent the one or two inevitable assholes in the audience from pooping in the punchbowl from which everybody has to drink. Oh . . . regarding the dressing room, our only strict requirement is that it must have a toilet which is not accessible to the general public. If there is no toilet directly connected to the dressing room, please provide a large bucket or trash bin into which we may urinate, to be emptied by someone other than ourselves. The dressing room should also have easy access to the stage (the closer to the stage the better actually), and the band shouldn't have to go through the audience to get to the stage. All we really need in the dressing room is our **beer, prosecco, whiskey, Coca Cola and 4 clean towels.**
11. **Insurance:** The promoter hereby warrants that he/she has taken out complete and adequate insurance covering claims for damage to the venue and its fixtures, furnishings and fittings, Employer's Liability and Public Liability insurance covering claims by the promoter's staff or their families or by members of the public or their families in the event of a personal injury or death sustained in connection with this engagement, and insurance against all claims associated with the cancellation of this performance subject to Force Majeure. A certificate confirming such must be produced upon request. In the event of the promoter having failed to effect such adequate insurance to cover the liabilities arising under this clause, the promoter shall be completely liable for any such claims.

12. Limitation of Hayseed Dixie's Liability: The promoter hereby assumes full liability and responsibility for the payment of any and all cost, expenses, charges, claims, losses, liabilities and damages related to or based upon the presentation or production of the show in which Hayseed Dixie is to appear hereunder. Under no circumstances whatsoever will any damage or other losses incidental or otherwise be chargeable back to Hayseed Dixie.

13. Dates Outside the United Kingdom and the United States: On dates outside these territories, the promoter shall arrange and pay for all necessary bonding, work permits, visas, immigration clearances, union dues, etcetera, as may be required or desirable for entry into, travel through, and exit from the countries in which said engagements are to be played or the countries through which we must pass to arrive at said engagements. If, for example, we show up at the airport on the morning of the show and the fellow behind the "Immigration" counter won't let us into the country because you didn't get us the right work permits, that ain't our fault and you've still got to pay us. If, as in Norway, we don't need work permits . . . well . . . cool! We'll see you at the soundcheck. Everyone in Hayseed Dixie holds a United States Passport, except our front of house sound engineer and our mandolin player, whose Passports say, "United Kingdom of Great Britain and Northern Ireland." (And we used to think "United States of America" was a long name for a country . . . Anyway, they're both better names than the "People's Democratic Republic of Shut-the-hell-up-istan").

14. Merchandise: We'll be selling some merchandise (probably CDs, DVDs and t-shirts) at the show. We bring our own sales person, which will likely be our support act. They'll need a table to set stuff on, and we'd like for that to be in a well-lit location, preferably near the main entrance / exit.

And let's get one thing crystal clear right now: under no circumstances shall the venue or promoter be entitled to any revenue from the merchandise that we bring in ourselves and sell ourselves. However, since we're fair and sporting fellows, in the exceptional event that the venue insists that it should be entitled to receive a percentage of Hayseed Dixie's merchandise sales income, Hayseed Dixie shall likewise be entitled to receive a reciprocal percentage of the venue's gross bar sales for the evening. Again, what's good for the goose is good for the gander; this point is absolutely not negotiable. If this is a festival, and you insist on selling everything at your company store, then we probably just won't bother with selling anything; I mean . . . we honestly wouldn't want to pay more than £15 (or about €20) for a band's t-shirt, and we wouldn't ever ask our fans to pay more for something than we'd want to pay so we're not going to increase the price, and since we only manufacture top quality shirts which aren't cheap to procure,

if we have to pay somebody else a big cut for selling these shirts, then there goes our entire profit margin, so what really is the point?

15. Force Majeure: We reserve the right to decline to perform in the event of any condition beyond our control including, but not limited to, illness, detention resulting from inability to obtain reasonable modes of transportation, inadequate or unsafe staging, rain penetration or any other dangerous condition which in our opinion may result in damage to our equipment or persons or any other persons, strike, lock out, war, fire, epidemics, plagues, hurricanes, tornados, floods, national calamity, acts of governments, actual or threatened riots or civil disorder, Acts of God, acts of terrorism and/or All Hell Breaking Loose. In any such event, neither party hereto shall be entitled to make any claim against the other party for non-fulfillment of any outstanding obligations yet to be performed on the part of such other party.

So, to recap, here's a quick checklist of the essentials:

- Please look at the attached stage plot and provide the PA & Lights
- Please put the ale, Chablis, cider, whiskey, cola and water and 4 towels in the dressing room
- Please make sure we have 5 hotel rooms close to the venue
- Please make sure you have a safe and secure place to park a van and a car
- Please do make sure you've got **cash** for us
- Please don't send some Scheißkerl around after the show asking for a percentage of the t-shirt money

Pretty simple really, don't you agree? We look forward to working with you.