

Jesse Cook – BUSINESS CONTRACT RIDER - 2014

Rider to the Engagement Agreement dated _____, 20____, by and between:

COACH HOUSE TOURING INC. f/s/o Jesse Cook (“Artist”) and _____
 (“Purchaser”)

for performance(s) to be undertaken at city _____

(the “Engagement”), in venue named: _____ (the “Venue”),

on the date(s) of _____

This Rider has been prepared to ensure that Jesse Cook and entourage are able to provide you and your audience with a smooth running, professional performance.

For any and all questions the following personnel should be contacted:

MANAGEMENT

Gina Mendello

CPR Entertainment

209 10th Avenue South, Suite 345

Nashville, Tennessee 37203

<mailto:showbizmanager@gmail.com>

BOOKING AGENT – CANADA

Richard Mills

S.L. Feldman & Associates

8 Elm St.

Toronto, Ontario M5G 1G7 Canada

Phone: 416 598-0067 / Fax: 416 598-9597

rich@feldman-agency.com

BOOKING AGENT – USA

Brian Swanson

Monterey International

PO Box 297

Carmel-by-the-Sea, CA 93921

Phone: 831-625-6300 / Fax: 831-625-6335

Email: brian@montereyinternational.net

1. Rider Terminology

- a) “Agreement” means all of the following fully executed documents: the Engagement Agreement, this Rider, the Technical Rider and the Catering Rider.
- b) “Artist” means “COACH HOUSE TOURING INC.” f/s/o Jesse Cook and its shareholders, directors, management, agents, musicians, road crew, staff, employees, legal surrogates, contractual associates, independent contractors, sub-contractors and representatives.
- c) “Purchaser” means the party named on the face of this contract and outlined herein, and the partners, shareholders, directors, agents, employees, independent contractors, legal surrogates, contractual associates, and all other representatives of the stated entity duly authorized to enter into this Agreement.

2. Billing & Artist Approvals

- a) Any and all references to Artist must be specifically and only denoted as JESSE COOK, without variation.
- b) The name “Jesse Cook” may not be used or associated, directly or indirectly, with any product or service without Artist’s prior written consent. Artist’s appearance at the Engagement shall not be co-promoted or cosponsored by any commercial product or service. In all advertising and promotion, Purchaser agrees to use only artwork and/or photos as supplied by Artist and music approved by Artist.
- c) Purchaser shall not commit Artist to any personal appearances, interviews, or other promotional obligations (including “Meet and Greets”) without Artist’s prior written consent.

3. No Recording/Broadcast/Transmission

There shall be no recording, broadcast or transmission of any kind by any means of Artist’s performance (including rehearsals) without Artist’s prior written consent. Purchaser shall post signs stipulating this prohibition at all entrances to the Venue.

4. Ground Transportation

Purchaser shall provide (at no expense to ARTIST) 2 vehicles for all internal ground transportation, including: 1 (one) 15 passenger van and 1 (one) cargo van for the exclusive use of Artist and staff for all local transportation. All local transportation schedules shall be arranged with Artist’s Tour Manager and/or Tour Coordinator. Ground transportation may be required one day prior to the performance pending Artist’s arrival schedule. Purchaser shall provide properly licensed and safe drivers for all vehicles.

5. Merchandising

Artist’s representatives shall have the right to vend at the Engagement: CDs, t-shirts, jerseys, programs, hats, posters, buttons, pins, and/or any other merchandise. All gross receipts therefrom are Artist’s exclusively without any deduction or payment to Purchaser or Venue unless specifically stated and agreed to on contract face. Purchaser shall make best efforts to ensure that no unauthorized merchandise will be vended at the Venue.

6. Financial

- a) Unless otherwise agreed in writing, Purchaser shall pay Artist as follows:
- (i) A pre-determined portion of the guaranteed compensation to Artist as a deposit, at least (30) days prior to Engagement;
 - (ii) A portion of the evening's proceeds may be requested in cash. The Tour Manager shall make such request not less than 48 hours prior to the Engagement; and
 - (iii) The remaining guaranteed compensation, all remaining production fees, all other agreed monies and any percentage overages in cash or certified cheque made payable to "COACH HOUSE TOURING", at least 1 hour prior to performance or immediately after Engagement or as designated by Artist's representative.
- b) No withholding or deduction of any kind (including without limitation for taxes or expenses) from the gross ticket revenue or flat fees may occur without Artist's prior written approval. All anticipated expenses and/or deductions from gross revenue from the Engagement to be included in the settlement, as well as how they are calculated, must be submitted for Artist's prior written approval. If taxes are to be withheld, Purchaser shall use best efforts to ensure that such withholding is either reduced or eliminated and 2 weeks prior written notice must be given to Paul Merce Concerts, failing which Purchaser shall be responsible for such deductions.
- c) If Artist is not paid a "flat fee", the following shall not be included in the settlement (i.e. are Purchaser's sole responsibility and shall not be deducted from or charged against gross revenues in determining Artist's share thereof): (i) any expense(s) not directly related to the Engagement (including without limitation insurance "flat fees" not paid specifically to insure the Engagement, inflated insurance or box office "per ticket" charges, etc.); (ii) commissions not actually paid out by Purchaser to an arms-length third party; (iii) any and all damages to the Venue including, without limitation, expenses for clean-up and/or damage to Venue and/or Artist's equipment relating to consumption of alcohol by the audience; (iv) all costs and liability relating to counterfeit tickets, bad cheques and/or credit card transactions; and (v) any taxes with respect to use or occupancy of the Venue or sale of tickets.

7. Tickets

- a) Unless otherwise agreed in writing by Artist (e.g. in the event of a "flat fee" payment to Artist), with respect to tickets: (i) Artist's representatives shall have unrestricted rights to enter the box office at any time to examine, copy and/or extract information from box office records; (ii) Purchaser shall have all unsold tickets available at settlement; (iii) except as stated below, no complimentary tickets are permitted (including but not limited to Venue, media and industry trades); (iv) seats required to accommodate sound and lighting consoles must be listed as "production kills" and, if not required, released for sale on day of show at Artist's sole discretion; (v) no discrimination because of race, religion, sex, sexual orientation, country of origin or age is permitted unless required by law; and (vi) Purchaser is responsible to pay Artist the agreed percentage of the ticket manifest value of every seat occupied at the Venue, whether paid or complimentary, except as follows:
- i) 20 Comp tickets in prime locations for Artist;
 - ii) 20 Quality tickets reserved for purchase by Artist.
- b) If Purchaser fails to comply with this Section or to take reasonable steps to prevent the forging or counterfeiting of tickets, Artist shall have the right to claim 100% of the gross receipts of the Engagement. Purchaser agrees to indemnify and hold Artist harmless from and against any claim, damage, expense or loss which may arise as a result of the sale or distribution of forged or counterfeit tickets.

8. Accommodations

Purchaser shall provide accommodations (at no expense to Artist) for a minimum of one (1) night on day of performance and, if required by travel itinerary, one (1) night prior to day of performance: Number of King Single hotel rooms, to be reflected and agreed upon on contract face, in a Deluxe Hotel. Suggested chains are Westin, Hyatt, Omni or equivalent accommodation. If your town/city is unable accommodate Artist in a hotel of this quality, Artist must be accommodated at the best quality full service hotel in your center.

9. Cancellation/Force Majeure

a) Artist shall have the right in his sole discretion to cancel Artist's segment of the Engagement for any one or more of the following reasons: (i) if Artist or any integral band member becomes incapacitated, unable to perform for any reason, or dies; (ii) if the Engagement may directly or indirectly expose Artist, any audience member, or Artist's equipment to danger, injury, or damage, including but not limited to inclement weather; (iii) if for reasons beyond Artist's control (including but not limited to transportation failures, riots, civil strife, strikes/lockouts or other labour difficulties, epidemics, acts or orders of any governmental, public or court authority, acts of God, accidents, gasoline rationing, dangerous weather conditions, national, regional, or local emergencies), the Engagement is rendered impossible or impractical; or (iv) if the financial standing of Purchaser has been impaired or rendered unsatisfactory to Artist, or Purchaser has committed any act evidencing either insolvency or bankruptcy.

b) In the event that Artist has cancelled or terminated the Engagement in accordance with the previous paragraph, Artist shall not be liable for any loss, damage or expense claimed as a result of such cancellation or termination. If the Engagement has been terminated due to a Force Majeure suffered by Purchaser following Artist's departure to the Engagement, Artist shall be reimbursed the costs of all return travel and other additional travel and accommodation costs incurred as a result (e.g. for re-routing flights), but not any other fees. If the Engagement is cancelled or terminated by Purchaser for a reason other than Force Majeure (ie for a reason under the control of, or caused by Purchaser or any parties it is contracting with), then Purchaser shall remain liable to and shall pay Artist all additional compensation which would have been payable if the Engagement had been completed and, without limiting the generality of the foregoing, Artist shall be entitled to pursue any and all other remedies available.

10. Non-Waiver of Breach

If Artist is entitled to cancel or terminate the Engagement in accordance with this Agreement but elects to not do so, such election shall not constitute a waiver of any claim, right or remedies Artist may have for damages or otherwise.

11. Indemnity and Insurance

a) Purchaser agrees to protect, indemnify, and hold Artist and his representatives and its and their shareholders, officers, directors, employees and agents harmless from and against any and all claims, actions, damages, liability and expenses, including any and all legal and other professional fees arising from or relevant to the Engagement and occasioned in whole or in part by any act or omission of Purchaser (as defined herein) or any person for whose conduct Purchaser is legally responsible.

b) (i) In addition to and without limiting the generality of the foregoing, Purchaser shall obtain Commercial General Liability insurance including Personal Injury, Products, Host Liquor and Contractual Liability insurance in respect of the Engagement and such policy shall specifically add COACH HOUSE TOURING INC. and JESSE COOK. Such policy or policies shall provide for a limit of no less than three million dollars (\$3,000,000.00 USD) per occurrence.

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(ii) Purchaser shall also take out and maintain “All Risks” Property insurance on property owned by or rented to or loaned to or in the care, custody or control of Artist or any of Artist’s musicians or assistants or crew, on a Replacement Cost New valuation basis without depreciation for items/material of like/similar kind and quality. Such insurance shall name Artist as an insured and loss payable to Owners as their respective interests may appear.

For the purpose of this Rider “Personal Injury” shall include, without limitation, bodily injury, death, property damage, false arrest, detention or imprisonment, malicious prosecution, libel, slander, defamation, violation of the right of privacy and wrongful eviction. Purchaser shall obtain a policy and/or policies of insurance issued by a financially sound insurance company licensed to do business in the jurisdiction of the Engagement.

c) With respect to any claim arising from the Engagement, Purchaser agrees: (i) to pay any and all costs/expenses of any defence(s) and legal settlement(s), including any amount levied in such legal settlement(s), on a solicitor/own client basis; (ii) to pay any and all claims and actions at law or in equity which may be asserted or brought against Artist due to any such Personal Injury, damage, or loss, even though such claims or actions may be groundless, false or fraudulent; (iii) to permit Artist or his representatives to supervise the defence(s) and/or settlement(s) of any such claim or action; (iv) to pay and discharge any judgements, orders, or decrees rendered or entered against Artist by reason thereof; and (v) that Artist shall not be liable or responsible for any act or omission of Purchaser.

d) In any Venue where alcoholic beverages are either sold or permitted, the Venue and/or Purchaser shall have the onus of disproving that alcohol was a factor in any Personal Injury.

e) Purchaser shall maintain in full force and effect workers’ compensation insurance, employer’s liability insurance, and all other insurance coverage of a similar character applicable to employment, and shall supply proof of such coverage to Artist at least forty-eight (48) hours prior to the scheduled Engagement.

f) Purchaser shall be directly and solely responsible for any and all failures to obtain all such insurance referred to herein and any such failure is a direct and material breach of this Agreement.

g) All insurance policies required hereby shall be the sole expense of Purchaser, and must be sufficient to cover the indemnity as specified in this Rider. Such insurance shall be in full force and effect for a period commencing forty-eight (48) hours prior to the scheduled Engagement and terminating forty-eight (48) hours after the scheduled Engagement. Without prejudice to Artist's other rights, where Purchaser fails to effect such insurance coverage, Artist may do so and in such event Purchaser shall pay upon Artist's demand the premium for such insurance plus an additional (50%) of the insurance premium as an administrative fee for obtaining such policy (and such fee shall not be included as a show expense at settlement).

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12. Notwithstanding Clause

Notwithstanding any terms herein to the contrary, it is understood and agreed by the parties that

(1) any obligation by the Artist to indemnify, hold harmless or insure the Purchaser does not extend to or include any claims, losses or liabilities in any way arising from any fault, breach of contract or negligence on the part of the Purchaser, their employees, representatives, agents or any other person for whose conduct they are legally responsible; and

(2) The Artist is released from any liability on that account

13. Permits & Authorizations

Purchaser agrees to obtain at its sole cost all necessary permits, licenses and authorizations from any and all government agencies, bureaus, departments, Federal, State, Provincial (as the case may be) and/or local governments and to provide such immigration clearances as may be required.

14. Technical/Backline/Hospitality Rider

All requirements in the attached Technical/Backline/Hospitality Riders are material terms and conditions of this Agreement. Hospitality Rider is for the exclusive use of Jesse Cook and his entourage. Any deviation from this policy must be agreed to in advance.

15. General

a) If Purchaser is an individual or group of individuals, each such individual warrants that he or she is of the age of majority and has the right to enter into the Agreement. If Purchaser is a corporation or other business entity, each person executing this contract on Purchaser's behalf warrants his or her authority to do so and personally assumes liability for the full guaranteed compensation in accordance with this Agreement.

b) This Agreement shall not be amended or altered except by an instrument in writing, signed by all parties hereto. This Agreement shall not be assigned without prior mutual written consent. Nothing in this Agreement shall require the performance of any act contrary to law and/or rules or regulations of any union, guild, or similar body having jurisdiction over services of Artist or over the Engagement. Whenever there is any conflict between provisions of this Agreement and any law, rule or regulation, the latter shall prevail and this Agreement shall be modified only to the extent necessary to eliminate such conflict. At the sole election of Artist, this Agreement shall be interpreted in accordance with the laws of the Province of Ontario, and any action by Artist against Purchaser may be initiated in a court in the Province of Ontario, as the case may be. The Engagement Agreement, this Rider, the Technical Rider and the Catering Rider collectively comprise the sole and complete Agreement between Artist and Purchaser with respect to the Engagement. Nothing contained in this contract shall be construed to constitute the parties a partnership or joint venture, and Artist shall not be liable in whole or part for any obligation that may be incurred by Purchaser in carrying out any of the provisions hereof, or otherwise. This Agreement may be executed in counterparts and by facsimile, each of which shall be deemed an original and all of which together shall constitute one and the same instrument.

Jesse Cook PRODUCTION REQUIREMENTS 2014

1. STAGING

- a) **Stage** a level solidly constructed and reinforced stage measuring 40' wide by 32' deep (minimum) with wings on both sides, large enough to hold PA speaker system and accommodate a monitor station. The stage should be at least 4' high.
- b) **Risers** Three (3) solidly constructed risers for Percussion, Guitar and Bass, each measuring 8' wide by 8' deep . US-Ctr riser (Percussion) must be 16" or 18 " high and carpeted. SR (Bass) and SL (Guitar) risers , must be shorter: 8", 12" or 16" high.
- c) **FOH Audio Mix Position** - must be in the house, NOT in a booth. Main floor, preferably off-center in a position that represents the audio being heard by the majority of the audience. No FOH audio riser is required.
- d) **MON Audio Mix Position** - must be on stage with a clear unobstructed view to the entire band. Stage Left is preferred.

2. LIGHTING

- a) Min 48K lighting system, to include 3 color back wash, and 6 front/top specials.
- b) White Cyclorama with Black scrim is the ideal backdrop. If not available black curtain drop is acceptable. Please contact tour manager if you would like to use a backdrop other than as listed.
- c) 1 x 48 channel 2 scene lighting console.
- d) 2 x Followspots Moving lights are welcomed and appreciated if within budget.
- e) The lip of the stage must be lit for an unplugged acapella encore number (downstage of the front line)

3. SOUND Equipment

Front of House Audio

- a) The PA shall be a minimum 4 way stereo system capable of covering all areas of the venue with an average SPL of 110db (C Scale) at the FOH Console. Preferred systems are: d & b Q, V or J, L-acoustics KARA, Meyer MICA, EV XLD, Martin MLA Compact Alcons Audio, Adamson Q10/Spektrix or EAW SLAM.
- b) **PA should be FLOWN** whenever possible. Line arrays are preferred when the venue is suitable. In spaces where audience chamber width, or balcony architecture, makes line array inappropriate, ,conventional boxes are preferred (d&b C series , MSL4).
- c) **A Front fill system** is also required in situations where the main PA does not fully cover the front audience area (This is very important as front line performers have no onstage amplification and use in-ears).
- d) **The system crossover or drive** should be at front of house and accessible to Artist's engineer. The Subwoofer system needs accessible level control at the FOH location.
- e) **A high quality console** with a minimum of 42 mono & 6 stereo inputs, four band parametric EQ on all input strips, sweepable high-pass filters on each channel and 8 VCA's. The console should be supplied with a spare power supply. Digital: MIDAS Soundcraft, DigiCo or AVID Venue preferred. Analog: Midas Heritage or XL Series.
- f) **Ten channels compression.** Acceptable brands are DBX, BSS and Drawmer
- g) **Four channels of noise gate.** Acceptable brands are Drawmer, BSS and DBX.
- h) **One BSS 901 or 901II Dynamic EQ**
- i) **Three (3) high quality reverb units.** preferred types are; Lexicon and tc electronic
- j) **One CD player or available 1/8" mini stereo jack for IPOD.**
- k) **Four channels of high quality stereo equalizers** for the main & Front Fill sound systems. Acceptable types are LAKE Mesa/Contour, tc electronic EQ Station, BSS Varicurve, Klark-Teknik Parametric or any high quality 31 Band Graphic.
- l) **One system analyzer. (SMAART, SIM or Systune).**

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Monitor System

- a) **A high quality console** with a minimum of 32 mono & 4 stereo inputs, four band parametric EQ on all input strips, sweepable high-pass filters, and capability for 12 output mixes plus PFL. The console should be supplied with a spare power supply. Acceptable consoles are Midas Heritage, or XL, Yamaha PM4000M or 3500M and Soundcraft SM24/16/12, Digidesign, Yamaha PM5D or M7CL.
- b) **Ten (10) single 12" and 2" horn bi-amp monitors** are required. (nine (9) for onstage, one (1) mix as a "listen")
- c) **Appropriate amplification, crossover system and 31-band equalization** is required for the wedge mixes.

Miscellaneous

- a) Please provide two stations of **clearcom** with flashing beacons and hand phones between Front of House and monitors.
- b) **A 48 channel snake** (minimum) with either a passive or transformerised split.
- c) **A mic kit** with all necessary stands, sub-snakes and cabling as per attached input list
- d) **An AC distribution system** with all necessary cabling is also required.

4. Technicians

Purchaser shall ensure that an in-house audio technician or contracted technician or producer or their designee be present and available for work at the venue from the time of load-in until Artist's final departure from the venue, or until advised otherwise by Artist representative. In addition, Artist will also require an audio technician to run monitors, and a technician to run lighting.

5. Loaders

Purchaser shall supply two (2) able-bodied, sober people to assist with unloading and loading Artist equipment, to be at venue 15 minutes prior to load-in time, and immediately upon completion of performance.

6. BACKLINE – Quintet – March 2014

a) Percussion

- one (1) drum carpet
 - two (2) matching wooden LP congas (one conga, one tumba) with comfort rims* (**No Stands Required**)
 - one (1) pair of LP bongos with stand*
 - one (1) drum throne
 - two (2) claw style snare drum stands (**MUST BE YAMAHA**)
 - one (1) 20" or 22" kick drum Yamaha Maple Custom with pedal
 - one (1) 14" or 16" floor tom Yamaha Maple Custom (**MUST HAVE LEGS**)
 - one (1) 16" or 18" floor tom Yamaha Maple Custom (**NO STAND MOUNTS**)
 - one (1) pair 13" and 14" LP timbales (brass or steel) with timbale stand and cowbell mount
 - one (1) cowbell
 - one (1) 14" and one (1) 16" Sabian Hand crashes
 - one (1) pair of 14" Sabian hihats with stand
 - one (1) 16" Surdo Contemporanea with legs or stand as well as a Strap
 - Four (4) Boom Style Cymbal Stands (Yamaha)
- * Latin Percussion Patato Series or Giovanie Hedalgo Series or Maneal congas with Bongos to match. Please Note: These are professional level instruments!

b) Electric Bass Guitar

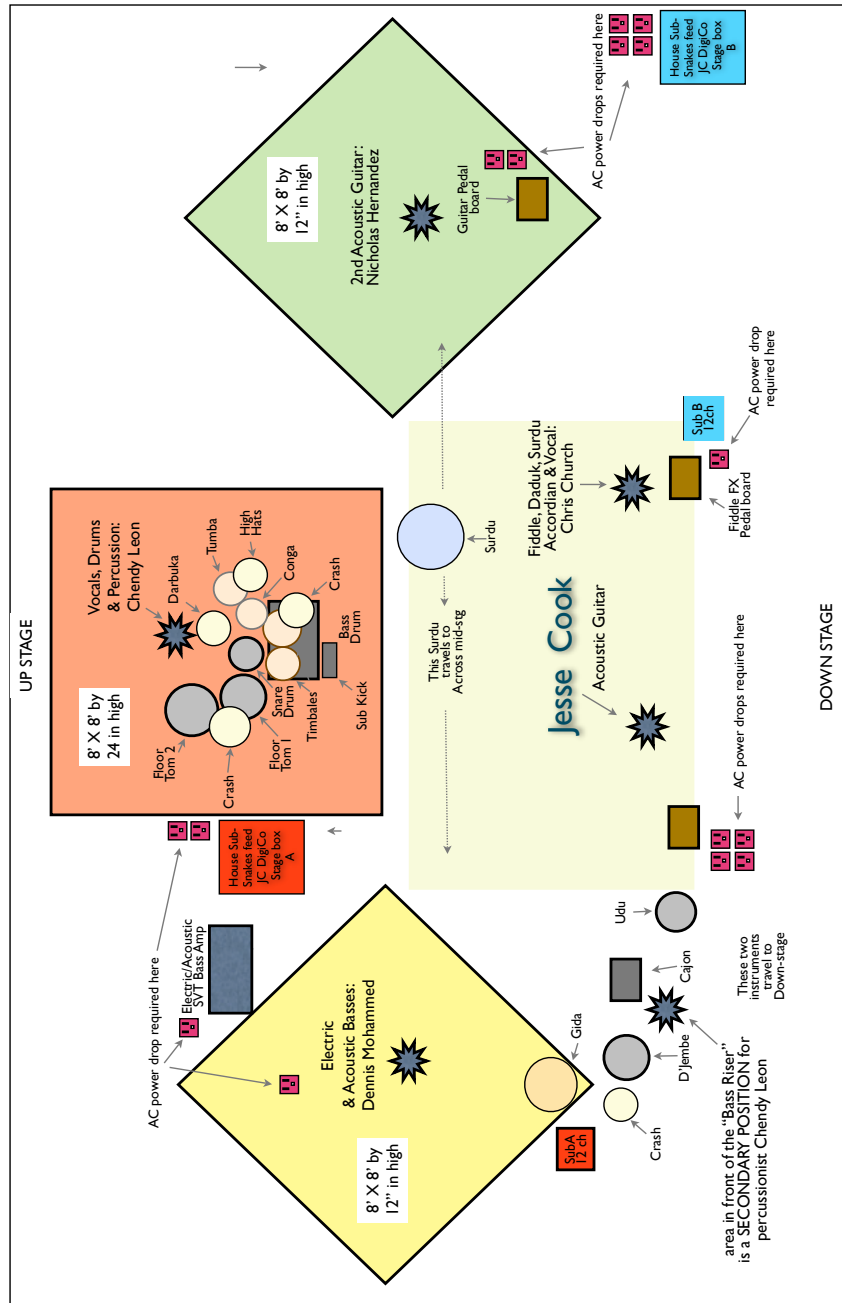
- one (1) Ampeg SVT-CL Head
- one (1) Ampeg SVT-810E or Ampeg SVT-410 HLF Cabinet

c) Miscellaneous Requirements

- Four (4) symphony chairs (black) without arms and Four (4) high quality guitar stands

JESSE COOK INPUT PATCH - Blue Guitar Tour 3-1-2014							
CH	DRM BOX	DSL BOX	INTRUMENT	Mic	STAND	Location	+48V
1	1		Kick Out	SubKick		Drums	
2	2		Kick IN	E901		Drums	X
3	3		Snare	M201	Short Boom	Drums	
4	4		High Hats	Beta 181	Short Boom	Drums	X
5	5		Timbale	Beta 57a	Clamps on	Drums	
6	6		Floor Tom 1	E904	Clamps on	Drums	
7	7		Trigger 1	Ddrum		Drums	
8	8		Floor Tom 2	E902	Short Boom	Drums	
9	9		Trigger 2	Ddrum		Drums	
10	10	cc	Conga	Beta98		Drums	X
11	11	cc	Tumba	Beta98		Drums	X
12	12	cc	Bongo	Beta98		Drums	X
13	13		Kit Overhead SR	TLM103	Tall Boom	Drums	X
14	14		Kit Overhead SL	TLM103	Tall Boom	Drums	X
15	15		Darbuka	EW DP30c	Clamps on	Drums	X
16	16		Percussion OH 1	KM184	Tall Boom	Drums	X
17	17		Djembe Top ##	Beta 98		Drums	X
18	18		Djembe Bottom ##	Beta 98		Drums	X
19	19		Cajon ##	E904		Drums	X
20	20	cc	Gida	ATM 35		Drums	X
21	21	cc	Udu	MZA900p		Drums	X
22	22		Percussion OH 2	KM184	Tall Boom	Drums	
23	23		Surdu ##	E904		Drums	
24	24		Surdu (Btm - Bells) ##	KM137		Drums	X
25	25		Bass DI	JDI		Bass	
26	26		Bass Head	XLR		Bass	
27		1	2nd Guitar L	XLR		Dwn Stg R	
28		2	2nd Guitar R	XLR		Dwn Stg R	
29		3	Guitar Synth L	XLR		Dwn Stg R	
30		4	Guitar Synth R	XLR		Dwn Stg R	
31		5	Jesse Guitar L	XLR		Dwn Stg Ctr	
32		6	Jesse Guitar R	XLR		Dwn Stg Ctr	
33		7	Accordian Lo	Beta98		Dwn Stg L	X
34		8	Accordian Hi	PR30		Dwn Stg L	
35		9	Fiddle Mic	DPA4099		Dwn Stg L	X
36		10	Fiddle DI	J48		Dwn Stg L	X
37		11	Fiddle FX	JDI		Dwn Stg L	
38		12	Duduke	DPA4099		Dwn Stg L	X
39		13	Fiddle Vox	KMS105	Tall Boom	Dwn Stg L	X
40	31		Drum Vox	E945	Tall Boom	Drums	
41		14	Jesse Vox	Super55	Straight Round	Dwn Stg Ctr	
42		15	Guest Vox ##	PR35	Tall Boom	Dwn Stg Ctr	
43		16	Looper	JDI DI & EW	Short Boom	Dwn Stg Ctr	
44	27		SPD Drum pad	JDI DI		Drums	
45		19	Audience Stg L	E914 Mini	Tall Boom	Dwn Stg L	X
46		20	Audience Stg R	E914 Mini	Tall Boom	Dwn Stg R	X

JESSE COOK 2014 Stage Plot



NOTE: PLEASE allow 4 to 6 feet (depth) of open stage apron for several "Acoustic" pieces (from 1 - 5 musicians)
 STAGE SET-UP for JESSE COOK 2014 TOUR - All subject to change - Drawn by Gary Stokes - 213.280.9061 - 3/10/2014 (NOT to Scale)

Dressing Rooms

Purchaser shall supply five (5) clean, lockable dressing rooms. Each should be equipped with a washroom (toilet, sink, mirror) and shower, power, lights and heating/air conditioning.

Each dressing room will require the following:

- full length mirror
- 3 large sized towels
- 2 hand towel
- 1 garbage can

In an accessible central location:

- 1 ironing board
- 1 iron
- 1 wardrobe steamer

Dressing rooms shall be located in the same building as the performance and be accessible to the stage without passage through any audience or public area. The keys shall be in the possession of Artist from the time of load-in until final departure from the venue.

One production office is required for Artist's Tour Manager. Office must have 2 chairs, desk, 110-volt power outlets, one (1) telephone capable of making outgoing local and toll-free calls, and one high-speed internet connection.

Hospitality

Deli Tray for up to 9 band and crew - please confirm number with Tour Manager. Deli tray to be available 30 minutes prior to load in time.

- A selection of cheeses and sliced bread (multigrain, whole wheat, rye) ,with mayonnaise, dijon mustard, sliced tomatoes, green leaf lettuce
- Real chicken/turkey as opposed to sliced is preferred and some Italian sliced meats.
- Small fresh fruit tray (Whole fruits w/ a knife are OK) PLUS 2 Whole Avacados
- Six (6) Cans Diet Pepsi
- Six (6) bottles of Sparkling Water
- 24 x 500-ml bottled water plus assorted "Naked" brand fruit juices
- Hot coffee and tea (milk, cream, sugar) plus one 1/2 gallon of whole Milk

Meal requirements for up to 9 band and crew - confirm number with Tour Manager. Dinner to remain set-up until 1 half hour prior to performance unless otherwise indicated by Tour Manager. The band enjoys Thai, Mediterranean, Indian and Japanese Cuisine. These can be a substitute for typical N. American dinners.

Buy-outs at \$30 USD/ \$30 CDN per person can be arranged for hot meals only and must be paid out in cash to the Tour Manager immediately upon load-in.

- Hot, catered meal to be provided in dressing room or greenroom AT VENUE.
- Meal shall not be lasagna (please no cream or cheeze sauces).
- Fast Food and/or Pizza is NOT a substitute for dinner.
- Please discuss menu with Tour Manager for special meal requirements.
- We have One(1) Vegetarian : We require one entree with rice/beans and vegetables
- Meal to include juices, bottled water, milk, cream, tea and coffee and dessert.
- 1 Bottle red wine (J. Lohr Cabernet Sauvignon, Wolf Blass "Yellow Label", Wyndham Bin 555 Shiraz).... please no Merlot...
- Please, no plastic cutlery or paper/styrofoam plates
- Table with seating for 10 people must be supplied for meal

Two hours prior to show time dressing room shall have:

- 24 500-ml bottled water
- 12 bottles of chilled Heineken or other local IPA (as per advance)
- 6 bottles chilled Stella Artois
- 1 bottle red wine (J. Lohr Cabernet Sauvignon, Wolf Blass "Yellow Label", Wyndham Bin 555 Shiraz)
- 2 Large Buckets Ice
- 1 Bar of high quality Dark Chocolate

!!!!!! Not to be removed until the completion of Load-Out. !!!!!

Security

Purchaser shall ensure that adequate security will be in place to protect Artist. This must include security guards posted at dressing rooms and backstage at all times.

Parking

Purchaser shall arrange for secured parking, at no cost to Artist, near the venue for either:

- One tour bus with Trailer attached (65 feet long, 15 feet high)
- Or (if confirmed in Advance) One Van, and three cars (total 4 vehicles) with spaces as required for sound & lighting providers

Arrangements should be made for shore power for the tour bus. If this is not possible, the bus will be running an on-board generator.

THIS RIDER IS AN INTEGRAL PART OF THE PERFORMANCE CONTRACT. PLEASE INDICATE YOUR AGREEMENT HERE:

Signature _____ on behalf of
Venue/Promoter

Should you have any questions or concerns, please contact Tour Manager or Jesse Cook Management as listed in page one of this rider. Any changes to this document must be submitted and agreed to by Management at least three (3) weeks prior to performance. Thank you for your cooperation.

Jesse Cook – BUSINESS CONTRACT RIDER - 2014

IN WITNESS WHEREOF this agreement is executed as of the date first above written.

FOR PERFORMANCE IN CITY OF: _____

ON THE DATE(S) OF: _____

AT THE VENUE NAMED: _____

AGREED & ACCEPTED BY:

PURCHASER:

COACH HOUSE TOURING INC.

f/s/o Jesse Cook:

A duly authorized signatory

Per: _____

A duly authorized signatory

Date signed by signatory

Date signed by Artist

Signatory printed name

Signatory printed name