

RICKY NELSON REMEMBERED
CONTRACT RIDER
FOR ENGAGEMENT WITH FULL BAND (17 Pages)

A. PERMITS, LICENSES, AND CERTIFICATES

PURCHASER at PURCHASER's cost, shall obtain all licenses, permits, certificates, authorizations or other approvals required to be obtained from any union, guild, public authority, performing rights society or other entity properly having jurisdiction over or with respect to engagement and shall comply with and completely and satisfactorily fulfill all terms, conditions and covenants set forth herein. If PURCHASER shall for any reason fail to obtain the same not later than 30 days prior to the engagement, ARTIST may terminate this agreement and all of the purchaser's rights hereunder without liability of any kind to ARTIST.

B. CANCELLATION

ARTIST shall have the right to terminate if: 1) ARTIST dies, becomes ill or incapacitated for any reason. 2.) In ARTIST's judgement, performance of the engagement may directly or indirectly expose ARTIST to danger or death or injury by any outbreak of violence or civil strife of any kind. 3.) Performance of the ARTIST's obligations shall be rendered impossible or impractical by reason of strikes, epidemic, unrest, order of any public authority, labor union difficulties, national or local state of emergency, fire or other event or condition of any kind of character, or any other cause similar or dissimilar beyond ARTIST's control.

Provided that ARTIST is ready, willing and able to perform pursuant to the terms hereof, payment of any guaranteed compensation hereunder shall be made to ARTIST notwithstanding that inclement weather may render a performance impossible or infeasible.

ARTIST reserves the right to cancel this contract if it conflicts with a bonafide offer for a major theatrical or television motion picture appearance or soundtrack, a network or major cable television appearance, a foreign or major national tour, or an engagement in the state of Nevada or Atlantic City, New Jersey. Notification shall be made not less than 30 days prior to engagement contracted herein and all deposits shall be returned. ARTIST'S representative and PURCHASER shall negotiate in good faith for an early mutually agreeable replay date.

In the event PURCHASER shall breach this agreement, ARTIST shall have the right without limiting any of its other remedies hereunder, to refrain from rendering a performance or to stop the rendering of a performance if such breach occurs during a performance. Notwithstanding the cessation of such performance, PURCHASER shall be liable to ARTIST for all of the fees and compensation hereunder in the same manner as though ARTIST had fully performed.

PURCHASER agrees not to advertise this date until both parties have signed this agreement and any listed attachments. In the event of cancellation of date by PURCHASER, PURCHASER agrees to supply all press agencies involved with a statement releasing GUNNAR & MATTHEW NELSON (ARTIST) of any and all liabilities relating to the cancellation of said performance. A copy of this statement will also be supplied to ARTIST'S management upon cancellation.

C. METHOD OF PAYMENT

This is an independent service contract; no payroll or FICA tax shall be deducted from the amounts agreed upon herein. If legal, any and all taxes levied by state, city, and/or local governments shall be born by PURCHASER.

With respect of performance where ARTIST is being paid upon a percentage or headlining the engagement the following provisions shall be in effect:

- a. PURCHASER shall furnish ARTIST, before the scheduled date, a plot plan and printed manifest of the house, and a notarized, signed statement from the printer of the tickets listing amount (s) of tickets printed at each price. All tickets shall be sold accordingly with the prices as stated.
- b. PURCHASER shall be responsible to pay ARTIST it's percentage for every seat occupied within the place of performance, except for approved complimentary tickets.
- c. All percentages provided for hereunder shall be paid to ARTIST'S representative by intermission and shall be accomplished by a signed, written statement from the PURCHASER.
- d. ARTIST must approve all prices for tickets, the scaling of the house and any and all discounting of tickets. Such approval shall not be unreasonably withheld.
- e. PURCHASER further agrees to give ARTIST'S representative the right to enter box office at any time (before, during, or after the performance) to examine and make extracts from the box office records of PURCHASER relating to the gross receipts of this engagement. A written box office statement certified and signed by PURCHASER will be furnished to the ARTIST'S representative prior to intermission.
- f. PURCHASER may not sell tickets to the performance herein as part of a series of other concerts without prior written permission of ARTIST. All tickets printed under the manifest shall be of the one stub, one price variety. There shall be no multiple price tickets printed. Examples of tickets prohibited under this agreement are as follows:
 1. One price for students and & different price for general admission on the same ticket,
 2. One price for tickets purchased in advance and a different price for tickets purchased at the-gate on the same ticket.
- g. PURCHASER agrees that if there is any discrepancy in the accounting of the show in tickets, monies, or related areas, the show will be considered a sell-out and all monies will be paid accordingly before ARTIST'S performance. PURCHASER may redeem any monies due him only with an audit by a certified public accountant or the U.S. Internal Revenue Service.

D. BILLING AND ADVERTISING

1. ARTIST shall be afforded billing in all advertising and publicity disseminated or displayed by or for PURCHASER or in connection with the engagement in 100% size type as headline billing unless otherwise specified.
2. ARTIST shall be billed as: **RICKY NELSON REMEMBERED**
Featuring, MATHEW and GUNNAR NELSON and the STONE CANYON BAND

3. When headlining, ARTIST is to receive 100% Sole Star billing in any and all advertising, lights, displays, programs, and any other forms of advertising, publicity, and promotion.
4. When performing as the support or opening act, ARTIST is to receive 100% "Special Guest Star" billing in any and all advertising, lights, displays, programs, and any other forms of advertising, publicity, or promotions.
5. If headlining, ARTIST is to have sole approval of all other acts to perform on the show. Supporting acts shall be allotted no more than sixty (60) minutes to perform, including set changes.
6. Any promotional material which PURCHASER may use, including posters, fliers, handbills, or publicity containing Artist's name, likeness, caricature, or biography shall be used only for the purposes of promoting the concert. In no event may any such material be sold, or marketed in any manner by PURCHASER.
7. ARTIST will play no more than ninety (90) minutes in any other show. ARTIST will play no more than one show for any single audience.

E. INSURANCE

- (A) PURCHASER agrees to add ARTIST, Producer, and Individual Members as Additional Named Insureds on a General Liability/Commercial Umbrella policy with a limit of liability of 2,000,000.
- (B) PURCHASER shall further indemnify and hold ARTIST, Producer, their contractors, employees, licensees and designees harmless from and against any loss, damage, cost or expense, including reasonable attorney's fees incurred or suffered by, or are threatened against ARTIST or Producer in connection with or as a result of any claim for personal injury or property damage, or otherwise by or on behalf of any person, firm or corporation as a result of or in connection with the engagement, which claim results directly or indirectly from the acts of PURCHASER, its employees, contractors or agents.

F. ANCILLARY RIGHTS

Nothing contained herein is intended to grant the purchaser any right of any kind or with respect to the name, likeness, performance, or biographical material of the artist. PURCHASER shall not schedule any interview, appearance or other promotional or publicity activity purporting to involve the ARTIST.

At no cost to the ARTIST, the ARTIST's designee(s) or licensee(s) shall have the exclusive right to advertise, promote, disseminate and sell in and about the place of engagement, and elsewhere, souvenir programs, books, pictures, articles of clothing, jewelry, recordings or other article of merchandise and to collect and retain for its or their account(s) all proceeds thereof or at the ARTIST's option, to refrain therefrom. PURCHASER shall not permit the exercise of such rights by any other party and shall take all necessary steps to enforce the strict compliance with the terms of the paragraph.

No portion of the ARTIST's performance rendered hereunder may be broadcast, recorded on film, video and/or audio tape, or otherwise may be reproduced photographically or by any sight and/or sound device or embodied in any form for any purpose by PURCHASER or otherwise without prior written consent of ARTIST. The ARTIST expressly reserves all such rights for itself and its licensee(s) and designee(s). No person not specifically authorized by the ARTIST shall be permitted access to the engagement before or during the ARTIST's performance with any sound, film or video device or mechanism.

The doors will not be opened to audience without the ARTIST's representative's knowledge and consent.

G. SECURITY/ DRESSING ROOMS

PURCHASER agrees to provide ARTIST with a total of three (3) rooms for artist's exclusive use as follows:

- a. One (1) room for exclusive use by Matthew and Gunnar Nelson as a dressing room.
 - b. One (1) room for use by artist's crew and band for dressing and tuning purposes.
 - c. One (1) room for use by artist's production personnel.
1. Dressing rooms must be secure and lockable, clean, dry, well lighted, air-conditioned and able to be heated, have hot and cold running water, with easy access to private lavatories closed to the general public. Each room shall contain a minimum of one (1) table, six (6) chairs, two (2) 110-volt electrical outlets, and one (1) full-length mirror. Room to have a lock with a key made available to ARTIST.
 2. PURCHASER agrees to provide 20 (20) clean, fresh, bath-sized bath towels, and iron and an ironing board, as well as hand soap in dressing room.
 3. In the event of an outdoor show or at a venue with inadequate dressing room facilities, PURCHASER agrees to provide adequate alternate dressing room facilities such as a motor home or trailer located adjacent to the stage entrance.
 4. PURCHASER shall be responsible for the security of all the items in the dressing rooms and shall keep all unauthorized persons from entering the dressing room areas.

H. HOSPITALITY AND BACKSTAGE

PURCHASER agrees to arrange for and provide at PURCHASER'S sole expense the following refreshments and foods in ARTIST'S dressing rooms or bus and for the remainder of the day through the show:

- a. Upon arrival of ARTIST'S bus and crew:
 - One (2) case soft drinks (Pepsi, Dr. Pepper, Mountain Dew, etc.)
 - One (2) case of individually bottled non-sparkling water. Evian is preferred.
 - Brewed coffee
 - One Gallon Orange Juice
 - One (1) tray of assorted vegetables (organic preferred), to include raw broccoli, carrots, cucumbers, spinach, and celery
 - One Deli Tray 12 people (Turkey, Ham, Roast Beef, 2 types of cheese, lettuce, onion, tomatoes)
 - All Condiments (Mayo, Mustard, Salt , Pepper etc...)
 - Six (6) individual serving size cans of Starkist tuna or salmon in spring water
 - 2 loaves of bread (Whole Wheat and Rye)
 - One (1) package of plain rice cakes
 - One (1) package of hummus
 - One (1) jar of grape jam/preserves
 - One (1) jar of almond butter (organic preferred)
 - One (1) large bag of nacho cheese flavored Doritos

b. Lunch and Dinner

A hot, nutritious meal for twelve (12) including 10 entrées w/2 non-pasta vegan alternative entrées, vegetable, salad,
(NO FAST FOODS)

c. One (1) hour prior to start of ARTIST'S performance:

- One (1) large can of Dole pineapple juice, w/ opener
- One (1) tray of assorted fruits, to include pineapples, apples, grapes, and bananas
- One (1) pound bag of plain M & M's
- Hot plate w/ teapot or electric teapot or hot water for tea
- One (1) box of assorted herbal, decaf teas (chamomile, mint, etc.)

I. MISCELLANEOUS

1. Any alterations of this contract prior to the performance date(s) not meeting with the approval of the ARTIST shall constitute a breach of contract. All aspects are of the essence and must be fulfilled. Any breach of or failure to provide any of the aforementioned items without the prior written consent of the ARTIST shall relieve ARTIST of all obligations, now and in the future. In any event, PURCHASER will be required to pay the full contracted fees as stated on the face of this contract.

2. PURCHASER is to direct any and all inquiries, questions, and potential problems regarding this rider to ARTIST'S office or tour manager as soon as possible. ALL CHANGES OR SUBSTITUTIONS MUST BE APPROVED BY ONE OF THE FOLLOWING PEOPLE LISTED:

MANAGER:

**CONTACT: Just Having Fun Productions
Obi Steinman**

5328 Alhama Drive
Woodland Hills , CA 91364
PH: **(818) 292-8767**
FAX: (818) 292-8771
EMAIL: JHFP@aol.com

BUSINESS MANAGER:

**CONTACT: THE HABER CORPORATION
Amy Beeson or Mike Taylor**
16830 Ventura Blvd. Ste.501
Encino, CA 91436
PH: **(818) 783-9200**
FAX: (818) 783.0742
EMAIL: Galvarenga@haber.com

3. RUNNER: Purchaser agrees to provide transportation to and from airport and/or hotel for ARTIST and band as needed. A runner will be at the sole direction of of the bands tour manager from Load In to Load Out.

4. Hotel: Purchaser agrees to provide NINE (9) individual hotel rooms for each band member at an acceptable establishment to be agreed upon in good faith with the ARTIST's management representative. ARTIST will be responsible for all incidentals incurred. The hotel should be a recognizable chain such as Holiday , Marriot or Hilton. Hotel should be close in proximity to the venue.

5. The PURCHASER will provide air travel for 6 persons. Upon confirmation of date, the traveling party names and itineraries will be issued to purchaser. Artist or representative of Artist must sign off in writing on all travel reservations before travel is confirmed. NO Prop Planes will be allowed

6. Any costs or expenses which PURCHASER intends to be borne by ARTIST must be cleared with ARTIST at least seven (7) working days prior to first performance.

7. PURCHASER agrees to provide ARTIST'S tour manager with whatever identification and authorization necessary for complete freedom of movement through place of performance. These ID/passes must be good for backstage, stage, dressing rooms, main audience, press areas, and parking areas. These passes must be valid at all times the day of the show.

8. A minimum of twenty-five (25) complimentary, blocked section tickets with seats located on the main floor not exceeding ten (10) rows from the stage shall be provided and held for ARTIST for use by ARTIST'S relatives, guests, etc. ARTIST'S tour manager will provide a guest list to PURCHASER and/or box office the afternoon of the performances. Any unused tickets will be released to PURCHASER for sale at the box office to the general public one (1) hour prior to show time.

9. MERCHANDISE: Artist will have the exclusive right to sell merchandising within the venue. All percentages must be agreed to in writing prior to show date. A suitable location with display facilities, as well as qualified personnel to sell merchandise will be made available to tour manager at time of load in. The merchandise personnel provided by purchaser , will be the sole financial responsibility of the purchaser. **NO commission or percentage will be paid to purchaser or venue on Compact discs.**

10. Indemnification: Purchaser agrees to indemnify and hold harmless artist and artist's employee's, contractors and / or agents from and against any claims, costs (including attorney's fees and court costs), expenses, damages, liabilities, losses or judgments arising out of or in connection with, any claim, demand or action made by any third party, if such are usatined as a direct or indirect consequence of the engagement. Purchaser shall also indemnify and hold harmless artist and artist's employees, contractors and or agents from and against all loss, damage and or destruction to its and / or its employee's contractors, or agents instruments and equipment at the place of the engagement, including , but not limited to, damage, loss or destruction caused by an Act of God.

11. The PURCHASER or a fully authorized representative shall be on hand from stage call until completion of performance and load out to deal with any contingency that may arise in the production of the performance.

SPECIAL TERMS

1. THIS AGREEMENT MUST NOT BE CHANGED, MODIFIED, OR ALTERED EXCEPT BY AN INSTRUMENT IN WRITING AND SIGNED BY BOTH PARTIES. ALL CHANGES ARE SUBJECT TO ARTIST'S APPROVAL IN WRITING.

2. Attached Technical Rider and Stage Plot (Labeled "SECTION I: Staging and Production / Technical Requirements") is to be initialed by PURCHASER and is a binding part of this agreement.

3. Deposit: If Deposit is late (after 30 days before show date) than Purchaser will be responsible for any and all increases in travel related expenses. There will be no exceptions.

4. This contract may become void on _____, 20____ unless returned within ten (10) days of the date issued, at the ARTIST'S sole option.

ACCEPTED AND AGREED TO:

ACCEPTED AND AGREED TO:

By: _____

**By: _____
AUTHORIZED SIGNATOR FOR
PUCKER PRODUCTIONS INC.**

I. STAGING AND PRODUCTION / TECHNICAL REQUIREMENTS

1. POWER REQUIREMENTS

- All power requirements are at the sole cost of the PURCHASER.
- The sound electrical service must be separate and isolated from the lighting electrical service. If necessary, isolating transformers should be provided for the sound electrical service thereby guaranteeing clean and clear sound reinforcement.
- Similar to the sound electrical service, the lighting system power supply should be isolated from all technical power required by sound system and stage.

- No sound or lighting electrical services shall share circuits with any house heating, lighting, air conditioning, refrigeration, bar equipment, cash register or other house specific system.
- A certified, licensed and bonded electrician familiar with local electrical codes must be available during load-in, set-up, sound check, show time and load-out to insure the safety and security of said electrical services. Said electrician is to be made available to ARTIST's production manager (4) hours prior to the ARTIST's sound check for the technical equipment set up.
- On stage power requirements, as well as specific rating for supplied sound and lighting services will be subject to advance.

2. LIGHTING

HOUSE LIGHTS

House lights are important to the intimacy of the artist's performance and must be brought down to black or to the minimum amount of light allowed by law. ARTIST will have control over house lights prior to and following the show.

LIGHTING SYSTEM REQUIREMENTS

- At no cost to the ARTIST, the PURCHASER must provide a lighting system of adequate and professional quality.
- The lighting system should include at least three different color washes for coverage of the entire stage, five separate Leko instrument specials and at least two spotlights with sufficient throw capacity to illuminate ARTIST on stage.
- No less than three (3) qualified technicians are required to accompany the above light system. A lighting designer/operator who is experienced with said lighting system is required, as well as experienced spotlight operators for the run of the show. The lighting system coloring and concept for the show lighting will be discussed with ARTIST's road manager prior to doors opening for the show.
 1. One (1) technician will operate the lighting console during performance.
 2. Two (2) technicians will operate the follow spotlights during performance.
- The above lighting system shall be installed before designated time of sound check. Focus of lighting system must be completed before opening doors of venue to audience. The operators will be considered integral to provision and cost of said lighting system.

3. HOUSE SOUND SYSTEM

SOUND SYSTEM REQUIREMENTS

A qualified house sound mixing engineer is required to operate house sound system during sound check and performance, and should be present in venue at agreed load-in time.

This system and the operator are at the sole cost of the PURCHASER.

The house sound system shall be an active three-way configured in stereo capable of producing a flat response from 40-120 kHz and an undistorted signal of 115-dB spl at 100 feet in front of center stage. It shall also include sub-woofer bass reinforcements.

Two (2) 1/3 octave graphic equalizers (one per stereo channel) and a stereo three-way active crossover network are required and should be made accessible to the ARTIST's sound technician.

The house console must meet the following requirements:

- Not less than 32 input channels
- Not less than 8 sub groups
- Not less than 3 effect sends per channel
- Insert and return patch points
- Channel phase reversal capability
- Phantom power to mic capability

Outboard equipment shall consist of the following:

- One (1) stereo cassette deck
(Capable of recording ARTIST's show from the house mix position. A reference tape of ARTIST's performance may be requested to be made by the house mixing engineer. In addition, mutually agreed upon pre-show, in-house tapes may be played through the same machine.)
- Two (2) digital reverb units (Yamaha or Lexicon preferred)
- One (1) digital delay unit
- Four (4) noise gates
- Ten (10) compressor/limiters
- A dual station communication system connecting the house console and the monitor console

One (1) announce microphone must be provided at the house mix position to facilitate any necessary house announcements. Any house announcements affecting the tone or timing of ARTIST's performance must be previously discussed and mutually agreed upon with appropriate house representatives and ARTIST's road manger. The ARTIST will have final authority over announcements, introduction of artist and all pre-show in-house music. No videos to be played before show without permission of the ARTIST.

4. MONITOR SOUND SYSTEM

MONITOR SYSTEM REQUIREMENTS

A qualified monitor mixing engineer is required to operate monitors during sound check and performance, and should be present in venue at agreed load-in time.

This system and the operator are at the sole cost of the PURCHASER.

The monitor system must be capable of providing 5 (five) discreet onstage mixes.

The monitor system shall consist of the following:

- One (1) 24 input monitor console with not less than six available mix outputs

- Monitor console would be located off immediate stage left or right and must be totally independent of house console.
- Five (5) 1/3 octave graphic equalizers (one per mix)
- Five (5) identically biamped monitor wedges (drummer requires a 15" two or three-way monitor placed at his ear level.
- Stereo crossfills are required for all stages as large or larger than 35 feet wide by 20 feet deep.

The house and monitor system shall also consist of all necessary microphones, microphone stands (boom stands on all five vocals), direct boxes, cables, a snake (not less than 100 feet), sub snakes and power boxes. **(See attached stage plot and input list for these requirements)** There are no additional costs to the ARTIST for this equipment.

ARTIST has the right to refuse any equipment deemed unprofessional, unsafe or otherwise not in proper working order in which cases the PURCHASER must replace at PURCHASER's cost before the conclusion of sound check.

The above system shall be set up according to the requirements of the attached stage plot and input list and shall be fully operable by designated time of sound check.

5. BACKLINE PROVISIONS/ REQUIREMENTS

PURCHASER must provide Backline equipment (see following list) at no cost to ARTIST. **FAILURE TO PROVIDE THIS EQUIPMENT WILL ELIMINATE ABILITY OF ARTIST TO PERFORM SHOW.** All substitutions MUST be approved IN ADVANCE with ARTIST or ARTIST's Road Manager or Manager. **(See Contact Information Provided Below)****

NELSON full band backline requirements for 2006:

Drums:

A 5 piece professional kit, tom sizes 10"+12", floor tom sized 16", kick drum sized 22" or 24". No 20" kick please.

In order of preference:

- 1.) DW
- 2.) Yamaha recording series
- 3.) Gretsch

NO PEARL EXPORTS. Drums to have new coated ambassador heads all around, tuned, ready to play. Kick drum should have a Remo powerstroke 3 on the beater head, if possible. If not available, a clear ambassador with an impact pad is a good second choice.

Cymbals to include: 2 crashes, 14" hi hats, 22" ride, a splash and a china type. Zildjian A custom cymbals are preferred. No Z series please.

Also needed: a DW double kick drum pedal and a cowbell with a cymbal stand clamp type mount.

Bass (Matthew Nelson):

- 1.) One Amplifier, type in order of preference:
 - 1.) Ampeg SVT rig (head + 8x10 cabinet);

- 2.) David Eden Metro combo plus an additional Eden 4x10 cabinet;
- 3.) Trace Elliott head w/ either 2-4x10 cabinets or 1-1x15 cabinet plus 1-4x10 cabinet.

2.) Three D.I.'s, a Radial is preferred, if not available, then a Countryman is fine. note: 1 DI is split the bass signal to the board, the other two are for Matt Nelson's acoustic guitar pedals.

3.) One professional acoustic guitar with internal pickup and new strings, stretched, tuned, and ready to play. Instruments in order of preference are:

- 1.) Taylor
- 2.) Martin
- 3.) Gibson
- 4.) Takemine

4.) One Fender Precision bass with new strings, stretched, tuned, and ready to play.

Lead Guitar (Cary Park):

1.) One Amplifier, type in order of preference:

- 1.) Fender Hot Rod Deluxe
- 2.) Fender Hot Rod DeVille
- 3.) Fender Vibro King
- 4.) Fender Twin (NOT 'The Twin')

2.) One Fender Stratocaster with new strings, stretched, tuned, and ready to play.

Rhythm Guitar (Gunnar Nelson):

1.) One Amplifier, type in order of preference:

- 1.) Matchless DC30
- 2.) Fender Hot Rod Deluxe
- 3.) Fender Hot Rod DeVille
- 4.) Fender Vibro King
- 5.) Fender Twin (NOT 'The Twin')

2.) One Roland Jazz Chorus JC120

3.) One D.I., a Radial is preferred, if not available, then a Countryman is fine. note: it is for Gunnar Nelson's acoustic guitar pedal.

4.) One professional acoustic guitar with internal pickup and new strings, stretched, tuned, and ready to play. Instruments in order of preference are:

- 1.) Taylor
- 2.) Martin
- 3.) Gibson
- 4.) Takemine

5.) One Gibson Les Paul with new strings, stretched, tuned, and ready to play.

Steel Guitar:

1.) Two Amplifier, type in order of preference:

- 1.) 2- Fender Vibro King
- 2.) 2- Fender Twin – Vintage (Not Twin)
- 3.) 2- Fender Hot Rod Deluxe
- 4.) 2- Fender Hot Rod Deville

Keyboards:

1.) One Amplifier, type in order of preference:

- 1.) Roland Jc -120
- 2.) Fender Twin – Vintage (Not Twin)
- 3.) Fender Hot Rod Deluxe
- 4.) Fender Hot Rod Deville

2.) One Keyboard, type in order of preference:

- 1.) Korg M1
- 2.) Korg Triton
- 3.) Korg Trinity
- 4.) Roland KD 88

Additional Miscellaneous:

1.) two separate in-ear monitor systems for Matthew and Gunnar Nelson. (Artists will provide custom ear molds.) Venue to provide either two Sennheiser EW300 transmitter packs and receiver units, or two Shure PSM 600 transmitter packs and receiver units.

Note: as backup monitors, venue should provide one floor wedge for each position, or at the very least, two sidefill speakers in case the in-ear systems fail to work.

2.) one Boss guitar tuner and cable for the backstage area, for pre-show tuning.

Important final note to backline provider: This rider is comprehensive, yet vital to NELSON's ability to perform its contracted sets. We ask that backup instruments be provided, for the fact that in all of our years doing this, there HAVE been occasions where the airlines have 'lost' our luggage (instruments) on our way to our shows... and without these backup instruments, everyone would have been hosed. It's on these rare occasions that the backup axes have saved all of our collective bacon. Thanks!

****ANY FURTHER QUESTIONS CONTACT:**

**PUCKER PRODUCTIONS
Gunnar Nelson/Matthew Nelson**

ACCEPTED AND AGREED TO:

ACCEPTED AND AGREED TO:

By: _____

By: _____
**AUTHORIZED SIGNATOR FOR
PUCKER PRODUCTIONS INC.**

9. THE STAGE

THE STAGE

PURCHASER agrees to provide a minimum stage size of twenty-four (24) feet in width by twenty-four (24) feet in depth. If performance is in a club, stage must be twenty-four (24) feet by sixteen (16) feet.

OUTDOOR SHOWS

In the event of an outdoor engagement, the stage and backstage areas are to be covered in such a way as to protect ARTIST and equipment from the elements, and to insure the safety of ARTIST, ARTIST's personnel, and ARTIST's equipment. In the event of inclement weather, PURCHASER agrees that provisions are to be made for the proper grounding of all electrical equipment so as not to constitute a danger to ARTIST. If ARTIST shall, because of inclement weather or hazardous or insufficient electrical service, determine not to perform the engagement hereunder, ARTIST shall nevertheless be paid all monies provided for as stated in this contract.

PURCHASER agrees to provide, at his sole expense, adequate waterproof covering (plastic, drop cloths, etc.) for any and all equipment that is exposed to the elements.

10. LOAD IN

Load-in times and specific areas will be subject to advance.

PURCHASER agrees to provide reserved parking spaces for one (1) bus size vehicle adjacent to the stage entrance or loading dock area.

PURCHASER must provide one stage hand to help facilitate the set-up and wiring of ARTIST's equipment and backline equipment provided for the show.

PURCHASER agrees to have at the place of engagement a minimum of two (2) men to assist ARTIST's road crew in unloading artist's equipment from bus (s), placing it onstage, and reloading it into bus (s) upon completion of the performance. These men must be available at the place of engagement upon arrival of artist's bus (s) during the initial set up of the engagement, during set changes, and immediately following the conclusion of ARTIST's performance.

11. LOAD OUT

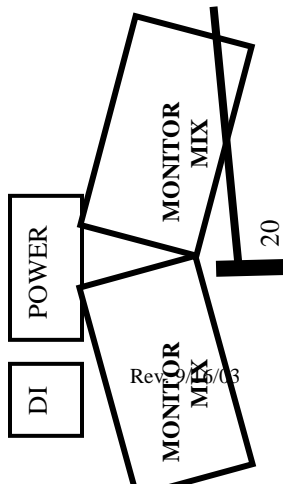
Load out will commence immediately following the ARTIST's performance. Full on-stage work light must be provided that is separate from the lighting system used for show lighting. A safe exit for ARTIST's equipment must be provided, including any necessary security arrangements to endure transfer of said equipment outside of venue. PURCHASER must provide two stage hands to help facilitate the tear-down and packing of ARTIST's equipment. In all cases, ARTIST's equipment and transportation needs are to be met before any sound, lighting, or backline equipment suppliers are accommodated.

12. SOUND CHECK

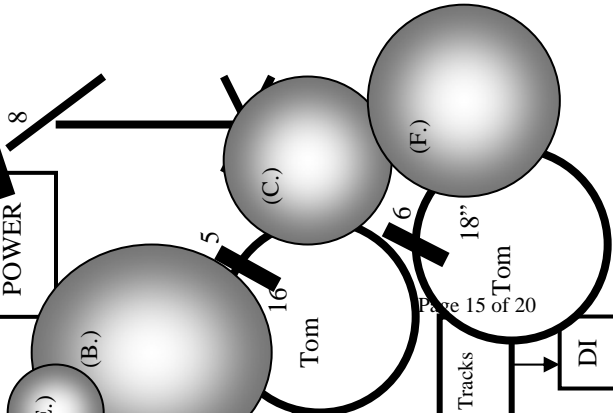
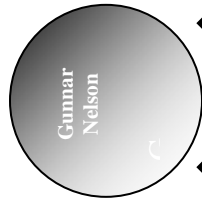
- **ARTIST will not perform without a sound check.** This must be discussed with the stage manager.
- All details of the sound check must be discussed with ARTIST's road manager.
- ARTIST will have a complete two-hour period available for their sole use as sound check at a time designated and agreed upon by ARTIST road manager and appropriate purchaser's representative.
- PURCHASER shall not allow the audience to enter the place of performance until such time as technical set up and sound check have been completed to the satisfaction of the ARTIST. ARTIST shall attempt to complete sound checks one (1) hour prior to the start of the first performance provided the PURCHASER makes the place of performance available four (4) hours prior to the start time of sound check.
- All sound engineers, ARTIST's crew or representatives and PURCHASER's staff must have access to the venue at least two hours prior to this agreed upon sound check time in order to facilitate load-in and set up of ARTIST's equipment and instruments, including provided backline equipment.
- If headlining, ARTIST will make every reasonable effort to accommodate the sound check needs of any opening acts in terms of time left available before opening the doors of the venue. In no instance will the doors of venue be left opened prior to the completion of the ARTIST's sound check.
- PURCHASER agrees that if ARTIST is headlining the engagement, there will be no reason to move ARTIST'S equipment once it has been set up, until the end of ARTIST's performance.
- If headlining, ARTIST and ARTIST's representative shall be allowed to set the sound and lighting systems to ARTIST's best advantage. If supporting act, representative of ARTIST shall have sole and exclusive control of the production, presentation and performance of its portion of the engagement hereunder.

ACCEPTED AND AGREED TO BY: _____ **(PURCHASER)**

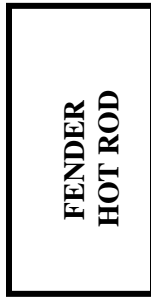
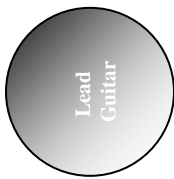
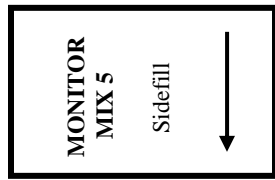
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NELSON's FULL BAND SHOW INPUT LIST 2006*

Contract Rider

Input #	Description	Line Preference	Gate-Comp
1	Kick**	AKG D112 (inside drum)	Comp
2	Snare**	SM 57	Comp
3	Hi Hat**	SM 81	
4	Rack Tom 1**	421	Gate
5	Floor Tom 2**	421	Gate
6	Floor Tom**	421	Gate
7	Cymbal Overhead 1	SM 81	
8	Cymbal Overhead 2	SM 81	
9	Matt's Acoustic Guitar D.I. **-L	D.I.- Mic Input at	Comp

		Snake	
10	Matt's Acoustic Guitar D.I. **-R	D.I.- Mic Input at Snake	Comp
11	Matt's Bass 1 (for electric bass amp) **	SM 57	Comp
12	Matt's Bass 2 (for electric bass amp) **	D.I.- Mic Input at Snake	Comp
13	Gun's Acoustic Guitar D.I. **-L	D.I.- Mic Input at Snake	Comp
14	Gun's Acoustic Guitar D.I. **-R	D.I.- Mic Input at Snake	Comp
15	Gun's Marshall **	SM 57	Comp
16	Gun's Fender Hot Rod Deville	SM 57	Comp
17	LD GTR (amp) **	SM 57	Comp
18	Bass 1 (for electric bass amp) **	SM 57	Comp
19	Keyboards D.I. **- L	D.I.- Mic Input at Snake	
20	Keyboards D.I. **- R	D.I.- Mic Input at Snake	
21	Artist Vocal 1 (Matt)**	AT 4054 (Supplied By Artist)	Comp
22	Artist Vocal 2 (Gun) **	SM Beta 58	Comp
23	Artist Vocal 3 LD GTR **	SM Beta 58	Comp
24	Artist Vocal 4 KEYS **	SM Beta 58	Comp
25	Artist Vocal 5 DRUMMER **	SM Beta 58 Goose Neck/Boom	Comp

* Soundmen, please check with promoter first re: which show (Duo or Full Band) has been booked. Thanks.

** Indicates Monitor Inputs

PLEASE NOTE THAT INPUT NUMBERS ABOVE CORRESPOND TO NUMBERS WRITTEN NEXT TO THE ICONS ON THE STAGE PLOT. CHECK 'EM OUT, THEY'LL MAKE YOUR JOB EASIER.

INPUT LIST:

(Note: Numbers Correspond to Attached Stage Plot):

Input #	Description	Line Preference	Gate-Comp
1	Kick**	AKG D112 (inside drum)	Comp
2	Snare**	SM 57	Comp
3	Hi Hat**	SM 81	
4	Rack Tom 1**	421	Gate
5	Rack Tom 2**	421	Gate
6	Floor Tom**	421	Gate
7	Cymbal Overhead 1	SM 81	
8	Cymbal Overhead 2	SM 81	
9	Matt's Acoustic Guitar D.I. **-L	D.I.- Mic Input at Snake	Comp
10	Matt's Acoustic Guitar D.I. **-R	D.I.- Mic Input at Snake	Comp

11	Matt's Bass 1 (for electric bass amp) **	SM 57	Comp
12	Matt's Bass 2 (for electric bass amp) **	D.I.- Mic Input at Snake	Comp
13	Gun's Acoustic Guitar D.I. **-L	D.I.- Mic Input at Snake	Comp
14	Gun's DC30**-L	SM 57	Comp
15	Gun's DC30**-R	SM 57	Comp
16	Lead Guitar (amp) **	SM 57	Comp
17	Drummer's Backing Tracks**-L	D.I.- Mic Input at Snake by Drummer	Comp
18	Drummer's Backing Tracks**-R	D.I.- Mic Input at Snake by Drummer	Comp
19	Artist Vocal 1 (Matt)**	AT 4054 (Supplied By Artist)	Comp
20	Artist Vocal 2 (Gun) **	SM Beta 58	Comp
21	Artist Vocal 3 LD GTR **	SM Beta 58	Comp
22	Artist Vocal 4 DRUMMER **	SM Beta 58 Goose Neck/Boom	Comp
23	Audience Mic**-L (at house console)	AKG 421 or AT 4050	Comp
24	Audience Mic**-R (at house console)	AKG 421 or AT 4050	Comp

** Indicates Monitor Inputs

ANY FURTHER QUESTIONS CONTACT:

PUCKER PRODUCTIONS
Gunnar Nelson/Matthew Nelson

ROOMING LIST FOR THE NELSON BROTHERS' BAND (OVERNIGHT)

<u>Names</u>	<u>Room #'s</u>
Gunnar Nelson	Single Non-Smoking
Matthew Nelson	Single Non-Smoking
Cary Park	Single Non-Smoking
Brian Burwell	Single Non-Smoking
David Morgan	Single Non-Smoking
Tour Manager	Single Non-Smoking

RICKY NELSON REMEMBERED LIVE SHOW INTRODUCTION

(Before we begin, I'd like to mention that the Nelsons will be out signing their merchandise immediately following their performance(s). They look forward to meeting every one of you, and will stay as long as it takes to do just that.)

“Ladies and Gentlemen, you are all in for a very special experience (tonight/today)!!!

You're about to witness a show that features over a half-century of #1 hit songs!

America watched on T.V as Ricky Nelson grew from teen idol to Rock Legend.
He helped introduce the world to Rock N Roll.

For 30 years he immortalized himself as one of music's biggest Icons.

Grammy Award-winning Rock and Roll Hall of Famer Rick Nelson is the only
artist to have a number one TV show, a number one movie and a number one song
in the same week. He had over 50 Billboard hits.

20 years ago we lost this national treasure to a plane crash.

Today , with the help of his sons Mathew and Gunnar Nelson and the Stone
Canyon band.....

You will take a musical journey through time. We will revisit Ricky Nelson's
musical genius and 50 years of memories.....

Ladies and Gentlemen... following in the traditions of the First Family of
American entertainment... Please Welcome...

RICKY NELSON REMEMBERED