

audrey hatcher woodhams

*****PLEASE READ THIS LETTER – IMPORTANT CLARIFICATIONS*****

February 27, 2007

Dear Promoter,

Thank you for your decision to have us to your city. We are all very excited about the opportunity to minister in your area and are looking forward to being a part of what God is doing there.

As you are spending time planning for your event please don't hesitate to call us if you have any questions or concerns. Enclosed you will find the artist agreement and production rider. Over the years we have seen these documents simplify both the advancement process and the day of the show.

This rider is never meant to be overwhelming or demanding but to be a helpful road map that we can both follow to prepare and preserve the goal of your event. As you read over the rider if you have any items that you would like to go over or have explained in more thorough detail, please do not hesitate to contact us.

We are prayerful in anticipation for your event. If there are special circumstances or requests for your particular event let us know so we can plan in advance. As well, let us know if there are certain aspects that we should be praying for before we arrive. Thank you again for this opportunity to serve in the kingdom with you.

In Christ,

Lauri Leiweke

po box 121885 | nashville, tn 37212 | (615) 438-5995
info@audreyhatcherwoodhams.com | www.audreyhatcherwoodhams.com

Audrey Hatcher Woodhams – Production Rider – Audrey with full band
(Revised February 27, 2007)

CONTACT INFORMATION

Booking:

Lauri Leiweke
c/o Audrey Hatcher Woodhams
P.O. Box 121885
Nashville, TN 37212
615-438-5995
booking@audreyhatcherwoodhams.com

LEGAL QUALIFICATIONS

This section is simply to clarify that you are legally able to enter into a contract, that this contract is governed by the laws of the state of Tennessee and that any changes must be agreed upon by both parties. In addition, it is assumed by The Artist, Management, and Booking that all needed tax and insurance requirements will be handled by the promoter as required by the state in which the venue is located.

PROMOTION

Advertising is an integral part of the success of your event. Advertisement is the responsibility of the promoter/venue. While radio, posters, and internet are the most common forms of advertising, don't feel limited to those mediums. Feel free to be creative. In order to help out, we have some promotional materials available at www.audreyhatcherwoodhams.com.

TRAVEL AND LODGING

These should be negotiated at time of booking.

FOOD

All meals for the extent of the Artist's stay at the venue should be provided by the Promoter. There are several acceptable options for this:

- a) An IRS standard per diem of \$30 per day per person.
- b) Reimbursement of receipts handed in to Promoter.
- c) Promoter being present at and paying for meals.
- d) Any combination of the above as negotiated with booking and/or management.

Also, if dinner is to be eaten after the show, please provide a food plate (fruit, veggie, light lunch meat, etc.) to be made available back stage in one of the dressing rooms.

CONCERT RIDER

1.Sound/Lights:

Sound Engineer

(1) knowledgeable operator to assist in sound check and concert. This person must be present at sound check and the concert.

Microphones / Stands

For Vocals and Acoustic Guitars:

(2) microphones SM58 or equivalent on tall boom stands for vocals.

(1) straight mic stand with the mic clip removed

For Drums/Percussion:

(2) short mic stands with short booms for kick drum and auxiliary percussion

(5-7) microphones SM57 or equivalent with needed stands or clips for micing drums

(2) microphones SM81 or equivalent on boom stands for drum overheads

(2) Microphones Beta52 or equivalent

Kick drum/low frequency mic

For Electric Guitar:

(1) microphone SM57 on boom stand

Direct Inputs

(5) Direct inputs are required

Power

(4) Black extension cords or power strip that can reach from a socket to the stage

Monitors

(7-10) monitors with 4 or 5 separate monitor mixes.

Please no "Hot Spots" or choral monitors.

House Console

(1) desk should have a minimum of 24 inputs with three band sweepable parametric eq, 4+ aux sends (switchable Pre/Post). Must be capable of sending 4 or 5 separate monitor mixes.

House Playback

(1) cd player for house playback.

House FX

(1) digital delay unit and reverb unit.

House PA

(1) 3 or 4 way active stereo system able to cover all seats to 110db SPL with a frequency response of 40hz to 17khz without distortion.

Lighting Engineer

(1) knowledgeable operator for lights.

Lights

(1) stage lighting system that has color changeable gels or is multi-scene capable.

CONCERT RIDER - Continued

Miscellaneous

- (2) 30" bar stools without backs.
- All necessary cables, snakes, etc...

*****IMPORTANT NOTE*****

We try in every case to utilize the equipment you have available. If you do not have one or more of the items listed above, simply list those differences below. If the available equipment is not acceptable to Artist, Management, or Booking, Promoter may be required provide needed equipment.

2. Dressing Rooms:

Two (2) private dressing rooms with bathroom facilities should be provided in the backstage area. These dressing rooms will be used to prepare for the concert, so we ask that these areas be private and out of the way from the general public.

3. Merchandise Sales:

Please provide one (1) 4'or 6' table in the lobby or "busy" area of the venue for the display of product. Also, one (1) responsible volunteer is needed to handle the set-up and merchandise sales before and after the concert. The TOUR MANAGER will meet with the volunteer immediately following sound check to explain responsibilities and procedures. Then the volunteer should also be willing to stay after the concert to help "tear down". If applicable, there should be one (1) chair provided for ARTIST's Meet and Greet following the concert.

4. Additional requests:

At least 6 bottles of room temperature water available at sound check.

ARTIST AGREEMENT

This simply states that this Production Rider includes all terms stated in the Artist Agreement for this event.

CANCELATIONS/POSTPONEMENTS

If for any reason Sponsor/Promoter does not fulfill the terms of this agreement or cancels or postpones the appearance 90-31 days from the date of event, half the balance is due to Artist. If for any reason Sponsor does not fulfill the terms of this agreement or cancels or postpones the appearance within 30 days from the date of appearance, Sponsor agrees to pay the full honorarium amount agreed upon plus all incurred travel expenses. If Artist does not fulfill the terms of this agreement or cancels or postpones the appearance for any reason other than Sponsor breach of agreement, Artist will refund deposit in full. For the appearance to be rescheduled, both parties must agree. Terms for such an agreement will be negotiated at that time.

IMPORTANT NOTE

We try in every case to work with you on the issue of cancellations and postponements, understanding that unforeseeable circumstances can come up. However, please understand that, if you cancel the event, we may still be responsible for many costs including musician fees, travel arrangements, etc., as well as the lost income for holding that date on our calendar. The closer to the event, the more expensive these costs are, hence the terms listed above in CANCELATIONS/POSTPONEMENTS. If you must cancel or postpone the event, our desire is to reschedule that event. It is also our hope that, in the rare event that Audrey is unable to perform, you will work with us as well to find another suitable time for her to come.

This agreement is entered into by the undersigned parties in a spirit of Christian brotherhood for the purpose of establishing good communication and mutual understanding. The Sponsor's signature acknowledges their agreement with all information written on this form. This agreement must be returned signed and accompanied by the artist agreement and deposit which is non-refundable.

PURCHASER _____

Date _____

PRODUCER _____

Date _____