

# LADYSMITH BLACK MAMBAZO

## Additional Terms & Conditions

### CONTRACT RIDER

Current as of 03.23.2011

Please read this rider carefully. It is part of the attached contract for ARTIST. By signing it, you are agreeing to supply ARTIST with production and proper working conditions essential to performance. Any breach of the terms and conditions of this rider is a breach of the contract and may cause ARTIST to refuse to perform without releasing PURCHASER from his obligation to pay ARTIST. If ARTIST elects to perform notwithstanding a breach of this agreement by PURCHASER, the performance by ARTIST shall not constitute a waiver of any claim ARTIST may have for damages or otherwise.

#### A. ADVERTISING AND PROMOTION

A1. Billing on all advertising and publicity must appear as follows:

#### LADYSMITH BLACK MAMBAZO

A2. ARTIST is to receive 100% of billing for all publicity releases and paid advertising spots, without limitation, including radio, TV, signs, newspaper ads, marquees, billboards, radio spots, TV spots, etc. unless otherwise specified in writing by ARTIST OR HIS REPRESENTATIVE.

A3. PURCHASER agrees to use only the name, photos and/or promotional materials provided or approved by ARTIST on all advertising. No product, service, or publication utilizing the name or likeness of ARTIST may be produced, sold, or distributed without the prior written consent of ARTIST.

A4. PURCHASER agrees not to commit ARTIST to any personal appearances, interviews or other promotion or appearance without prior written consent from ARTIST OR HIS REPRESENTATIVE.

A5. PURCHASER agrees that there shall be no signs, placards or other advertising materials on or near the stage during the entire performance; nor shall any such advertising appear on tickets, flyers, handbills, or posters without the prior consent of ARTIST; nor shall the ARTIST'S appearance be sponsored by or in any other way tie-in with, any political candidate, commercial product or business.

A6. ARTIST retains rights and control over corporate concert sponsorship and/or tour sponsorship. In the event a tour sponsorship is added at any time before or after contracting is completed, it is understood that the PURCHASER will make the best efforts to incorporate the tour sponsor's name, logo, and other requirements to any and all advertising henceforth.

A7. ARTIST shall have sole and exclusive merchandising rights.

A8. PURCHASER will make available thirty (30) complimentary tickets per show to ARTIST for their sole use. Seats must be in preferred locations. ARTIST will contact the box office no later than one hour prior to the concert in the case of unused tickets.

A9. **Purchaser shall have the right to distribute 30 tickets or 1% of the sellable house (whichever is greater) for use for media, sponsor, and other promotional needs. These tickets do not include tickets set aside for artist requirements. No other complimentary tickets are to be distributed without express written permission of artist.**

#### B. MISCELLANEOUS

B1. PURCHASER shall not allow audience to enter place of performance until technical set-up has been completed. ARTIST shall complete said setup one hour prior to time of performance. ARTIST REQUIRES A MINIMUM ONE HOUR SOUND CHECK AFTER COMPLETION OF LOAD-IN AND SETUP. FESTIVAL PRODUCERS ARE REQUIRED TO COMPLY WITH THIS POLICY UNLESS OTHERWISE AGREED IN WRITING WITH THE ARTIST'S REPRESENTATIVE.

- B2. PURCHASER shall not permit and will prevent the manufacture, distribution, and/or sale of any and all souvenir items associated with the ARTIST or performance without the ARTIST'S written approval.
- B3. No discrimination for reasons of race, religion, sex, age or country of national origin shall be permitted or authorized by PURCHASER in connection with the sale of tickets, admission, seating, or accommodation at the engagement.

C. HOTEL & GROUND TRANSPORTATION REQUIREMENTS: SEE ATTACHED RIDER

D. TECHNICAL REQUIREMENTS: SEE ATTACHED RIDER

E. PAYMENT AND LEGAL CONTRACTUAL CLAUSES

- E1. All payments shall be made as provided herein. In the event PURCHASER fails to make any payment at the time stipulated herein or breaches any provision of this agreement, ARTIST shall have the right to withhold performance without prejudice to his rights thereunder.

E1.b. Final payment to the group should be in Cash. As the Director of the Lag tours the need for cash to pay their expenses is essential to smooth operations. If a Cash payment cannot be made please make arrangements with the Producer of this as soon as possible. If the payment cannot be made, the Producer shall be responsible to LADYSMITH BLACK MAMBIZO (S) to arrange.

- E2. A representative of the ARTIST shall have access to the box office prior to and during the performance and intermission periods. The representative shall be given full access to all box office sales and shall be permitted to reasonably satisfy himself as to the gross gate receipts, (and expenses) for each performance thereunder.

Insurance:

(a) Purchaser hereby warrants and represents that it has and will maintain in force a comprehensive general liability insurance policy with \_\_\_\_\_ licensed to do business in the State of \_\_\_\_\_, Policy No. \_\_\_\_\_ which policy provides coverage of not less than \$1,000,000 per occurrence/\$2,000,000 aggregate containing all broad form CGL extensions and Non-Owned/Hired Automobile Liability and \$5,000,000 Umbrella Liability insurance.

(b) Purchaser further warrants and represents that said insurance policy shall name Producer, its employees, agents, servants and contractors as additional insured parties for the full period of the Engagement, including any rehearsal period and post production periods, and that same is cancelable only upon six (6) day prior written notice to Producer.

(c) All premiums for such insurance shall be paid timely by Purchaser and Purchaser hereby indemnifies and agrees to defend and hold harmless Producer and its employees, 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 sustained as a direct or indirect result of the Engagement. Purchaser shall also hold harmless Producer and its employees, contractors, and/or agents from and against any and all loss, damage and/or destruction occurring to its and/or its employees', contractors', or agents' instruments and equipment at the place of the Engagement, including but not limited to, damages, loss or destruction caused by Act of God. The employees of the Purchaser are not the employees of the Producer. The insurance liability of the Producer shall be limited only to claims from its employees and does not apply to the Purchaser's employees.

(d) The Purchaser further warrants and represents that it has had and maintains at all times during the terms of this Agreement Workers Compensation Insurance, including Employers Liability Coverage for its employees and others who are involved in the installation, operation and/or maintenance of the equipment provided by Producer, the lighting supplies and sound suppliers.

- E4. Nothing contained in this agreement shall be construed to constitute a partnership or joint venture, and ARTIST shall not be liable, in whole or in part, for any obligation that may be incurred by PURCHASER

in carrying out any of the provisions hereof, or otherwise. Further, PURCHASER warrants and represents that he/she has the legal capacity to enter into this contract.

- E5. This agreement may not be changed, modified or altered except by an instrument in writing by both parties. This agreement shall be construed in accordance with the laws of The Commonwealth of Massachusetts. Any claim or dispute arising out of or relating to this agreement or the breach thereof shall be settled by arbitration in The Commonwealth of Massachusetts.
- E6. Any proposed additional terms and conditions which may be affixed to this contract by PURCHASER does not become part of this contract until signed by ARTIST. By sole act of signing, PURCHASER readily accepts all provisions of this contract, regardless of any additions or deletions PURCHASER may try to make.
- E7. PURCHASER at his/her sole expense shall obtain licenses, permits, or other approval required from any union, public authority, performing rights society or other entity having jurisdiction with respect to the engagement, and shall comply with and fulfill all terms and conditions set forth therein.
- E8. If State, Local or Amusement tax is to be withheld for this engagement, Purchaser shall furnish ARTIST with a copy of the tax law dictating this policy. This copy must be furnished to ARTIST with all signed contracts for this engagement. PURCHASER must also furnish ARTIST with a copy of all State or City tax deduction receipt claiming the amount to be withheld on the night of the performance.
- E9. Artist's obligation to perform hereunder shall be excused if artist, or any of his family or employees, is unable to perform as a result: illness or injury; detention remaining from any effort to obtain reasonable modes of transportation; riots or other civil strife; acts of God; strikes or labor disputes; epidemics; an act or order of any public authority or authority; or any other cause beyond artist's reasonable control. In such event, artist will not be required to perform and shall return to purchaser any deposits paid, less costs incurred by artist and neither party shall be under any other obligation to each other. In the event of cancellations scheduled in an open air venue, inclement weather shall not be considered an act of God.
- E10. Any material breach of this Agreement by PURCHASER may cause the ARTIST, at the ARTIST'S sole option, to terminate the Agreement. If such a breach occurs, PURCHASER shall be obligated to the ARTIST for the full guaranteed amount of this Agreement and shall forfeit all deposit moneys paid to the ARTIST or his agent as immediate and liquidated damages without prejudices to further legal action by the ARTIST.

This Agreement shall be effective only when signed by PURCHASER and returned to ARTIST'S booking agency. All attachments and addendums are considered a part of this contract rider and are binding.

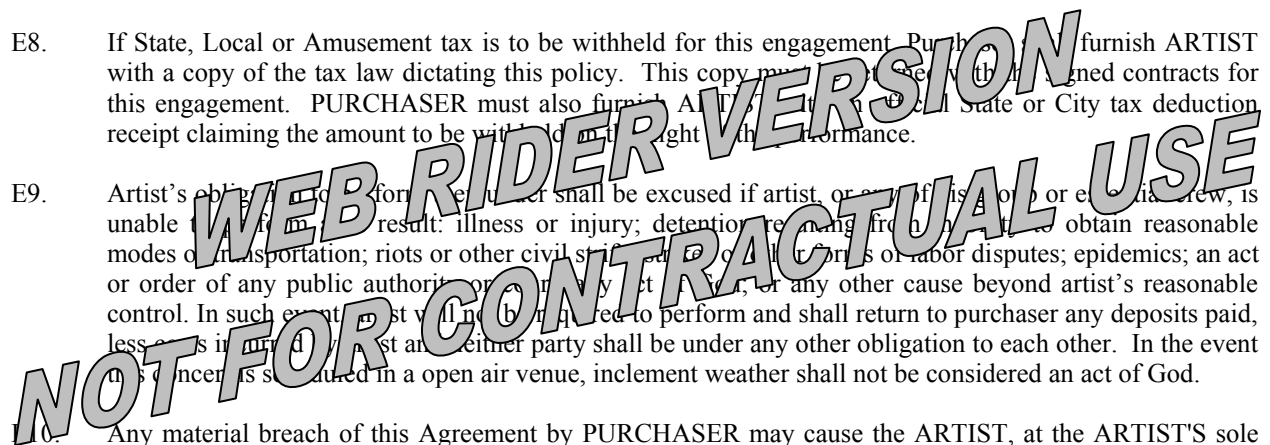
AGREED AND ACCEPTED

\_\_\_\_\_  
PURCHASER

\_\_\_\_\_  
ARTIST

\_\_\_\_\_  
DATE

\_\_\_\_\_  
DATE



**FOR PUBLICITY, PROMOTION AND ADVANCING PLEASE CONTACT:**

**TOUR MANAGER**

Adam Hunt  
Cell: (914) 646-4050  
Email: [Upnadam57@aol.com](mailto:Upnadam57@aol.com)

**MANAGEMENT**

Mitch Goldstein  
Phone: (917) 971-4933  
Fax: (509) 752-0349  
Email: [MITCHMURR@aol.com](mailto:MITCHMURR@aol.com)

**AGENCY**

International Music Network  
278 Main Street  
Gloucester, MA 01930  
Phone: (978) 283-2883  
Fax: (978) 283-2330  
Email: [jeanna@imnworld.com](mailto:jeanna@imnworld.com)  
[www.imnworld.com](http://www.imnworld.com)

**WEB RIDER VERSION  
NOT FOR CONTRACTUAL USE**

**LADYSMITH BLACK MAMBAZO**  
**Airfare, Ground, and Hotel Requirements**  
Current as of 03.23.2011

**AIRFARES**

If PURCHASER is providing airfare, the following must be arranged unless otherwise advanced:

Domestic:

- 2 Business & 11 Coach (to/from to be determined)

International:

- 10 Round trip from Durban, South Africa (2 Business & 8 Coach)
- 3 Round trip from NYC (Coach - management, road manager, sound man)

**GROUND TRANSPORTATION**

PURCHASER agrees to provide ARTIST'S REPRESENTATIVE with the required directions to the place of performance. PURCHASER shall also, at its cost and expense, provide GROUND TRANSPORTATION for ARTIST and a contingent of thirteen (13) people domestically and fourteen (14) internationally plus luggage and equipment, etc. between air port, concert venue, hotel and return to airport upon departure.

ARTIST will need one (1) size coach van. The group also travels with luggage and equipment and must have a suitable vehicle available.

**HOTEL ACCOMODATIONS**

If PURCHASER is providing HOTEL ACCOMMODATIONS, a minimum of thirteen (13) single rooms domestically and fourteen (14) single rooms internationally are required. Due to travel schedules, ARTIST may require hotel reservations the night prior to the concert; PURCHASER should contact ARTIST MANAGEMENT to ascertain hotel needs. The rooms shall be available until the day after the performance with the ARTIST to comply with checkout times and hotel rules. The PURCHASER shall not be responsible for any extra charges during the stay of the ARTIST. Please list the name, address and phone of the hotel being provided by the PURCHASER or two (2) recommendations of clean, 4-star hotels if PURCHASER is not providing hotel accommodations.

**Hotel recommendation #1**

Name:

Address:

Phone/Fax:

Rate per room

**Hotel recommendation #**

Name:

Address:

Phone/Fax:

Rate per room

# LADYSMITH BLACK MAMBAZO

## TECH PACKAGE/TECH RIDER

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**WEB RIDER VERSION**  
**NOT FOR CONTRACTUAL USE**

REVISED: JUNE 2011  
NUMBER OF PAGES TOTAL

**NOT FOR  
PUBLIC RELEASE**

RECEIVED: \_\_\_\_\_

ORIGINAL: \_\_\_\_\_

COPY: \_\_\_\_\_

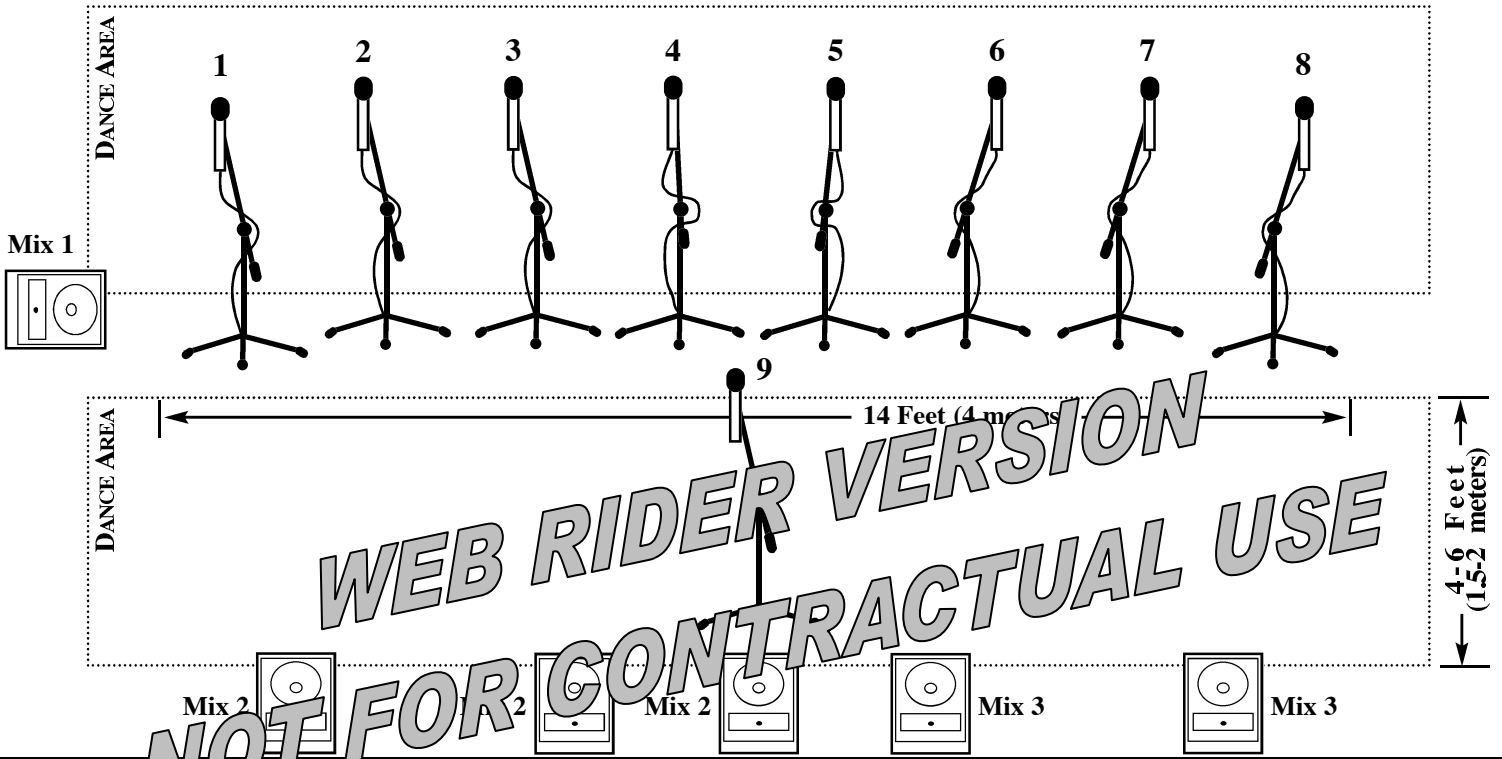
FILED: \_\_\_\_\_

COMPLETED: \_\_\_\_\_



# LADYSMITH BLACK MAMBAZO

## STAGE & SOUND SET-UP



INPUT LIST	HOUSE	MONITORS	LEVEL IN Mix 1	LEVEL IN Mix 2	LEVEL IN Mix 3
1	Thami	1 Thami	100%	100%	100%
2	Albert	2 Albert	100%	100%	100%
3	Ngane	3 Ngane	100%	100%	100%
4	Msizi	4 Msizi	100%	100%	100%
5	Russel (comp/limiter)	5 Russel	80%	80%	100%
6	Thulani (comp/limiter)	6 Thulani	80%	80%	100%
7	Abednego (comp/limiter)	7 Abednego	80%	80%	100%
8	Sibongiseni (comp/limiter)	8 Sibongiseni	80%	80%	100%
9	Joseph (comp/limiter)	9 Joseph	100%	100%	100%
10	Spare	10 Spare	100%	100%	100%
11	Reverb left				
12	Reverb right				
13	iPod L				
14	iPod R				
	} For walk-in music				

- S/U NOTES**
- All positions and distances are approximate.
  - With the exception of multi-act festivals, monitors will be run from the front-of-house mixing console.
  - All mics must be on telescoping, removable boom arms. Mic stands must have tripod bases with legs measuring *at least* 13 inches (33 cm) in length.
  - Two extra mic stands will be needed for spare microphones.
  - Please leave at least 15 feet (5 meters) excess mic cable coiled at the base of each microphone stand.
  - Area upstage of the monitor line **MUST BE FREE OF ALL CABLES AND OBSTRUCTIONS.**
  - The wireless receiver for the lead singer's microphone runs on either 120V or 220V—no transformer is required.
  - Short lengths of 2X4" wood—or equivalent— may be needed to block up the rear of the monitor cabinets.

# LADYSMITH BLACK MAMBAZO SOUND RIDER

**LBM requires the use of the highest quality sound system.** We recommend that our promoters secure the names of at least three sound vendors in your area and forward a contact name and number to our office as soon as possible so that we may assist you in making the proper choice of sound company. Under no circumstances should a sound vendor be contracted to provide sound reinforcement for LBM's performance without approval of LBM. As a rule, use of in-house sound systems is not acceptable. ***A mix position in a booth is not acceptable – ever! A mix position at the side of the stage is not acceptable – ever!*** However, if it were felt that the venue particular to this engagement meets the requirements outlined below, we may consider in-house specifications. Please email [mitchmurr@aol.com](mailto:mitchmurr@aol.com) with any and all questions you may have regarding LBM's sound.

**Please note: ANY and ALL changes to the below requirements must be APPROVED IN ADVANCE BY LBM's PRODUCTION MANAGER.**

**WEB RIDER VERSION**  
**MINIMUM SOUND SPECIFICATIONS**  
**NOT FOR CONTRACTUAL USE**

**House Console:** Yamaha DM100v2 digital mixing console, with: One (1) Yamaha DM1000 meter bridge; one (1) WAVES Y96k plug-in card installed (Slot 1) and most recent firmware update; *or* Yamaha M7CL or PM5D-RHv2. ***Please note: Analogue mixing desks are no longer acceptable as they do not suit LBM's production needs. THIS IS NON-NEGOTIABLE.***

***Please check on the rental price and availability of LBM's own DM1000v2.***

**House Effects:** All effects, equalization and inserts will be supplied by the Yamaha DM1000v2, M7CL or PM5D-RHv2.

**House Mains:** ***PLEASE DO NOT UNDERESTIMATE THE NEED TO PROVIDE HIGH QUALITY SOUND COMPONENTS FOR LBM VOCALS. The system must be capable of covering every seat in the house accurately.*** To achieve the highest quality sound for all members of the audience, the speaker system must be elevated at least 4 feet (1.5 meters) above the audiences' heads. It will be necessary to provide risers to elevate the speakers or, in some cases, appropriate rigging for flying the system. The speaker system should be a minimum 3-way design with active crossovers (Please note that both the system crossover and system delay must be available for adjustment by LBM's Sound Engineer). At least three (3) small speaker boxes must be provided for additional front-fill coverage. We have found that systems utilizing line array technology or trapezoidal

designed cabinets – such as, L’Acoustics, Adamson, D+B Audiotechnik or EAW – suit the needs of LBM’s vocal range exceptionally well.

Subwoofers should be of sufficient power to fill the room with well-defined low frequency sound, and run from a separate aux/matrix send.

If the sound system’s electrical power is to be provided by generators, it is important that the sound system (including monitors) be connected to a dedicated generator. *Absolutely no other electrical equipment should be run off this generator*, including: Show lighting; pathway lighting; trailer and/or dressing room lighting/power; vending machines/carts/trailers of any kind; or tour bus power. If the sound system vendor is separate from the generator vendor, it is important that the sound system vendor contacts the generator vendor to confirm that a generator will provide sufficient power is delivered to run both the House and Stage Monitor System efficiently and without the risk of overloading.

**Audio Snake:** The front of the house audio snake and stage box will be used for all stage sends and audio returns. If no house snake is available, a 48 channel 2x4 snake of an appropriate length to run from the stage to the house mix position must be provided.

**Monitor Mix:** Monitors consist of six (6) monitor wedges across three (3) mixes (one wedge on Mix 1, three wedges on Mix 2, two wedges on Mix 3 – *see stage plot*). Monitors will be run from the front-of-house mixing console, unless the performance is part of a multi-act festival in which a separate, on-stage monitors-mix position will be required.

**Monitor Speakers:** (6) Matched 2-way monitor wedges consisting of 1x15” speaker and 1x2” horn per wedge.

**NOTE:** The use of piezo tweeters for high frequency monitor drivers is *not acceptable—ever*. Horn-mounted drivers must be used to deliver the high frequency of the monitors.

(8) Short lengths of 2X4” wood—or equivalent—used to block up the rear of the monitor cabinets.

**Microphones/Stands:** ***LBM USES SENNHEISER MICROPHONES EXCLUSIVELY. NO OTHER BRAND OF MICROPHONE IS ACCEPTABLE – EVER. THIS IS NON-NEGOTIABLE.***

*Please check on the rental price and availability of LBM’s own Sennheiser microphone system.*

(11) Matched *wired* Sennheiser e935 vocal microphones.

(1) *Wireless* Sennheiser vocal microphone with an e935 capsule.

(12) BLACK AKG stands with tripod bases, and legs measuring *at least* 13 inches (33 centimeters) in length.

(12) BLACK AKG telescoping boom arms in good working order.

Please provide mic stands and booms with a BLACK finish. All microphone cables and necessary accessories must be provided.

**Operators:**

PURCHASER must provide at least one qualified operator for the sound system who shall be on call from the load-in to the conclusion of the load-out. If a separate on-stage monitors-mix position is necessary, then this operator will be assigned to the monitor position for the show. *At no time during the performance is the operator to leave the monitor console unattended.* Production Manager/Sound Engineer. It is understood that all production personnel are employees of LBM's Production Management Engineers.

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# LADYSMITH BLACK MAMBAZO LIGHTING NOTES

**NOTE: PLEASE DISREGARD ANY AND ALL PREVIOUS/PREDATED LIGHTING PLOTS**

## **LIGHTING CONSOLE OPERATOR**

In general, LBM does NOT travel with a Lighting Director (LD). We will rely on the talents of your 'in-house' LD or head electrician to operate the lighting console.

With that said, our lighting requirements are very basic. LBM's Production Manager will have a 'glorified' set list for the house lighting console operator that will have the tempos of the songs and what is transpiring on stage. There are no set queues during the show, other than the house light queues at the top and the bottom of each set.

## **LIGHTING REQUIREMENTS**

LBM prefers to have the stage and performers well lit at all times. The lighting for most house rep plots work well for achieving this goal, with a top house light or wash being more than sufficient for our needs. The use of gobos on the top house lights are acceptable.

When a backdrop is used (cloth or regular projection) at an appropriate distance upstage of the performance area is preferred to an upstage black backdrop.

The color gel palate should lean more towards the warm spectrum of ambers, yellows, orange and reds, but most colours will work with LBM's skin tone and costumes—WITH THE EXCEPTION OF GREEN. AT NO TIME SHOULD THE PERFORMERS ON STAGE BE LIT WITH ANY FORM OF THE COLOUR GREEN.

## **FOLLOW SPOTS**

LBM does NOT require the use of follow spots.

## **HAZE/FOG**

Use of haze/fog of any kind is NOT acceptable.

## **BACKDROPS/GOBOS**

LBM from time to time will tour a cloth backdrop or logo gobos. LBM's Production Manager will advance the facility to accommodate such a backdrop and/or gobos on a venue by venue basis.

# LADYSMITH BLACK MAMBAZO PRODUCTION RIDER

## ADDITIONAL STAGING REQUIREMENTS

Two tables approximately 4' x 2' x 3' high to be placed on stage at time of sound check. One stairway from stage into auditorium stalls area to be located either downstage left or right. This should be solidly constructed and securely attached to the stage.

Please be aware that the stage/concert platform must be clear of all miscellaneous set pieces, props, equipment, cabling, risers, ladders, lighting poles, removable concert shell pieces, backdrops or other such items that do not pertain directly to LBM's performance – *period*. The upstage crossover must be well lit, clearly marked and void of any obstructions/obstacles. *Should any of the upstage/offstage areas be completely dark!* The OSAs are responsible for providing a safe working environment for the performers and should be observed at all times. Any unsafe or potentially dangerous situations will result in a production load-in/set-up being stopped until the situation is completely resolved which may result in a delay in opening act to set-up and/or start of LBM's performance.

All air conditioning fans and/or fans that blow onto the stage and into the dressing rooms – either directly or indirectly – *must* be turned off upon LBM's arrival, and remain off until LBM's departure. Moving air (especially chilled) can have an adverse effect on LBM's singing voices as well as their ability to perform. It may be necessary for the House have their building mechanic/facilities manager on-hand to assure that the proper air conditioning/air handler units are switched off. LBM reserves the right to delay their soundcheck as well as opening the house doors and/or start of their performance until these conditions are met.

## BACKSTAGE REQUIREMENTS

### Dressing Rooms:

Purchaser to provide as many dressing rooms as possible with mirrors, toilets and washing facilities. These should be clean, fully stocked with soap, towels, toiletries, etc., and lockable with the keys presented to the Tour Manager upon arrival at the venue.

### Production Office:

Purchaser to provide one office with either cabled or wireless high speed internet access (passwords should be posted in the office at the time of load-in) and one photocopy machine. The office should be lockable and the key presented to the Tour Manager on arrival at the venue.

### Security:

Security personnel may be required at every entrance to the backstage area and stage/concert platform during each concert, depending on the venue. Please discuss any security concerns and/or security needs in advance with the Tour Manager.

**Towels:**

Purchaser to provide **20 large bath towels and 10 small hand towels** to be deposited in the production office by 4pm on each show day.

**Wardrobe:**

LBM will require the use of 1 good quality steam iron, 1 full-size ironing board with a clean, well-fitted ironing board cover and 2 large, wheeled wardrobe racks. These should be placed outside the production office by 3pm on each show day. Access to the venue's wardrobe washers and dryers must also be provided by 3pm on each show day.

**CATERING**

**Hospitality For 15:**

Please have hospitality set up in the production office @ approximately 3:30pm:

- WEB RIDER VERSION**  
**NOT FOR CONTRACTUAL USE**
- Tea service (black, green, herbal) and coffee service, whole milk, whole milk cream, plenty of sugar.
  - 4 cases of bottled still water (any brand of 20 ounce bottles) **Please Note that all water must be at room temperature.**
  - 1 case variety of Vitamin Water brand enhanced water.
  - 1 case variety, single serving, re-sealable bottled fruit juices (Orange, Cranberry, V8, etc.).
  - 12 cans or small bottles of flavoured seltzer water (Polar Bear, Perrier, Canada Dry, La Croix or Vintage brand).
  - 1 six pack local beer (micro-brew).
  - SMALL Melon platter (consisting of a fresh, clean selection of Honey Dew, cantaloupe, watermelon, papaya, pineapple, etc.).
  - SMALL vegetable platter (consisting of a fresh, clean selection of raw vegetables with ranch and/or bleu cheese dips).
  - Bread (please include whole wheat and rye in the selection). Whole loaves and rolls preferred. Please be sure to include butter for the bread.
  - SMALL cheese platter.

- LARGE cistern of hot, handmade soup—CANNED SOUP IS NOT ACCEPTABLE.
- Shakers of table salt and black pepper; 1 SMALL bottle of Frank’s Red Hot hot sauce.
- LARGE platter (60-75-piece count) of chicken wings (buffalo style/mild).
- LARGE selection of whole fruit (bananas, apples, oranges, grapes, etc.)
- 1 box of variety ‘snack pack’ sized chips (nachos, chips, pretzels, cheese puffs, etc.).
- 30 lbs. of food for our band.

**Dinner for 15**

*(Approx. 6pm each night)*  
 3 courses of meat with potatoes, comprising of: Beef, lamb or chicken dish (if you prefer, please) and fish dish. Side dishes should consist of fresh vegetables, steamed white rice, SMALL tossed salad, dressings, SALT and PEPPER, etc, and some form of light, non chocolate-based dessert. Paper and/or plastic cups, plates, cutlery and napkins are acceptable. Also, please provide styrofoam ‘clamshell’ take-away containers.

Finalized hospitality/dinner menu and times *must* be advanced by the Tour Manager. Please be aware that there are fifteen (15) people traveling in this entourage. The members of the group have healthy appetites, so there should be more than sufficient quantities of everything. Food makes them happy and perform that much better.

If there are any questions or concerns please do not hesitate to contact the Tour Manager, Adam Hunt, by email: [upnadam57@aol.com](mailto:upnadam57@aol.com) . *Any additions or deletions MUST be approved by the Tour Manager in advance. This is non-negotiable.*

**Tour coach power:**

We will require one 220V, 50A landline power supply to be available from our time of arrival on site for our tour coach.

**Press & Media:**

All accredited photographers should be allocated a photo pass, which entitles them to the first 3 songs only. No flash photography is permitted. Please consult the Tour Manager regarding any additional restrictions.

**Camera & Video policy:** No professional and/or audience still, video or sound recording is permitted.

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# INFORMATION LIST

## LADYSMITH BLACK MAMBAZO

The following information list is to be completed ASAP and sent with the contracts

1) DATE OF PERFORMANCE \_\_\_\_\_ CITY \_\_\_\_\_

a. Name of venue \_\_\_\_\_

b. Address \_\_\_\_\_

c. Production Phone # \_\_\_\_\_

d. Production Fax # \_\_\_\_\_

2) Name and Contact info. for PRODUCTION MGR \_\_\_\_\_

3) Name and Contact info. for TECHNICAL DIRECTOR \_\_\_\_\_

4) Name and Contact info. for SOUND ENGINEER \_\_\_\_\_

5) Name and Contact info. for ELECTRICIAN \_\_\_\_\_

6) Name and Contact info. for DISTRICT MGR \_\_\_\_\_

7) OFFICE PHONE and EMAIL/WEB \_\_\_\_\_

8) STAGE DIMENSIONS: Depth \_\_\_\_\_ Width \_\_\_\_\_

Height: Stage to Ceiling \_\_\_\_\_

Height: Stage \_\_\_\_\_

9) Time of Performance \_\_\_\_\_ Time of Soundcheck (if scheduled) \_\_\_\_\_

10) Other bands playing before and after ARTIST \_\_\_\_\_

Their Show and S/C times \_\_\_\_\_

11) Please provide detailed information regarding loading dock / backstage door for arrival of ARTIST on back of information sheet.

**Please send / fax Technical Information and Artist Guide if available. A map of the area is also MOST HELPFUL. THANK YOU IN ADVANCE FOR HELPING TO MAKE THE SHOW A GREAT SUCCESS!**

**WEB RIDER VERSION**  
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