

-ARTIST CONTRACT + RIDER ATTACHED

PRIVATE & CONFIDENTIAL

This confidential Performance AGREEMENT is entered into on the _____ day of _____ between _____ (herein referred to as "ARTIST"), and _____ (herein referred to as "PROMOTER"), hereby sets the conditions and requirements for the performance of ARTIST as described herein and on Attached Technical/Stage Rider . Any contract disputes will be settled within arbitration in the state of the performance if needed.

Date of Event: _____

Type of Event: _____

Venue: _____

Venue Full Address: _____

Venue Room Name: _____

Client/Company Name: _____

Acting Agent Contact Name/: _____

Onsite Contact: _____

Type of Show/Service: _____ Singing Impressionist-Comedy Show _____

Approximate time of show: _____

Rehearsal/Sound check time: _____ THIS IS MANDATORY. 1 hour min before doors. AFTER sound/lighting is fully tested.

Approximate length of show: _____ 45min- 1 hour_...

Approximate or target size of audience: _____

COMPENSATION: Performance fee: Guarantee of \$_____ dollars (\$US); **MAKE ALL CHECKS PAYABLE TO:** _____ **Plus: For engagements outside of... HOME BASE.... area:** All required hotel accommodations for _____ room(s), round trip airfare for _____, meals, and ground transportation for _____.

PAYMENT TERMS: MAKE ALL CHECKS PAYABLE TO: _____ **50% deposit is due within 3 weeks of contract signing.** The balance of \$US, along with all reimbursable expenses (airfare, cabs,), **payable to :** _____ is due on site, before performance, Deposit is non-refundable unless Artist cancels the performance. If promoter changes performance date after signing of contract, additional fees will be required. If Artist is unavailable for a rescheduled date requested by the promoter the deposit is forfeited.

Force Majeure: If the venue (s) is/are destroyed entirely or in part by fire, earthquake, storm, or any other natural cause, or any sort of major national emergency, terrorist attack, or regional natural disaster, which prevents presentation of this event, the ARTIST is excused from performing at the event or event must be rescheduled for a date convenient to both ARTIST and PROMOTER. The full contractual price for the missed performance shall be due if performer has already arrived to city of event. This shall also apply to strikes, boycotts, epidemic, acts of God, acts of terrorism or public enemy, and other labor disturbances, which are not under the control of the ARTIST. If any unforeseen circumstance arises, not covered by this contract, said issues shall be addressed by an addendum in writing which must be approved by both parties.

TECH/STAGE RIDER (Sign each page) AND CONTRACT AGREED AND ACCEPTED:

Promoter/Client

Name

Address

Phone

Fax

Cell-On Site

Email

Artist

Name: Title

Address;

Phone:

Fax:

Cell:

Email:

LARRY G JONES- TECHNICAL RIDER-

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TECHNICAL REQUIREMENTS: LIGHTS, SOUND, & STAGE EQUIPMENT

Please Let us know if you have ANY questions or concerns, we will be glad to help answer them! We try to be flexible with every situation. Larry travels with his sound tech that will run the 120+ scripted CD and reverb cues during the show.

Before 'Doors' open to the public for cocktails, dinner, or other activities: Sound Check/Lighting Rehearsal with follow spot and lighting crew is Required. Min 2 Hours.

. NOTE: The "overhead" house speaker systems used for public speaking in ballrooms will distort and are NOT adequate to handle live music and are NOT acceptable as a PA system.

Necessary and Specific P.A. Accessories:

Larry's sound tech will run his CD, Reverb cues, and mix

PLEASE CHECK EACH ITEM OFF AS IT ARRIVES –Call Larry if you have any questions: cell 702-443-1941

- A. **One (1) Shure BETA 58 or other approved high end(can be supplied by ARTIST) Handheld wireless microphone is preferred.** (Beta 87ais first choice) (must be separate from 'speakers' microphone) - **One backup wireless handheld mic.**
- B. **One Mixing Console 12+ Inputs. With Min 3 working Aux Send>Returns, Insert, and 4 Band EQ for each Channel**
- C. **One (1)straight mic stands with clip for handheld wireless.**
- D. **Two (2) Tripod/Boom Mic Stands**
- E. **One (1)Programmable Rackmount Reverb unit** (Lexicon PCM91, TC Electronics 5000, TC-4000, TC-3000,)
- F. **One (1) Programmable Rackmount Digital Delay unit** (TC Electronics D2,M2000, Yamaha SPX2000) -
(if an 'Automated mixing Console' with high end 'on board' effects is being used, please route effects into 2 channels on the mixer as specified on page 2 so they can be bypassed/muted and adjusted on the fly)
- G. **Two(2) CD Players(1 for backup/preshow music) with EYE LEVEL/tabletop access near Mic and Reverb channels on Mixing Board for quick/accurate cueing.** (NOT ' Down Below' in a rack) . With ability to 'Cue', countdown, and continuous play options.
- H. **Stage with minimum 24" rise and dimensions of minimum 16'wide x 12' deep (24'-32' wide x 12'-16' deep is preferred) and a step down in center for stage rises over 20".** Mixing console shall have a clear line of sight to the stage.
- I. **A basic wooden stool Approx 24 Inches high(Black is preferred). Glass for water on stage... 3x8 Table for Props.**
- J. **Two high quality wedge monitors on stage with post fader with reverb (house) mix.**
- K. **LIGHTING - Follow Spotlight (that can black out and restore quickly) with color gels(light pink, light amber etc...) with experienced spotlight operator.** (There are up to 40 quick 'blackout and restore' cues throughout the show).
- L. **According to budget/extra -Clear com (Larry's Sound tech to Follow spot and lighting techs).**
- M. **According to budget/extra items.Min 3 color stage wash with 'chase' modes and/or intelligent lighting/haze)**

Podium and other tables to be removed from stage OR moved to the side/corner or stage prior to performance.

The parties will affix their signatures hereto to evidence their acceptance of the required terms and conditions or the rider:

Agreed and Accepted by Producer Technical Rider Page 1/2:

Printed Name _____ Signature: _____ Date _____

LARRY G JONES- TECHNICAL RIDER- PAGE 2/2

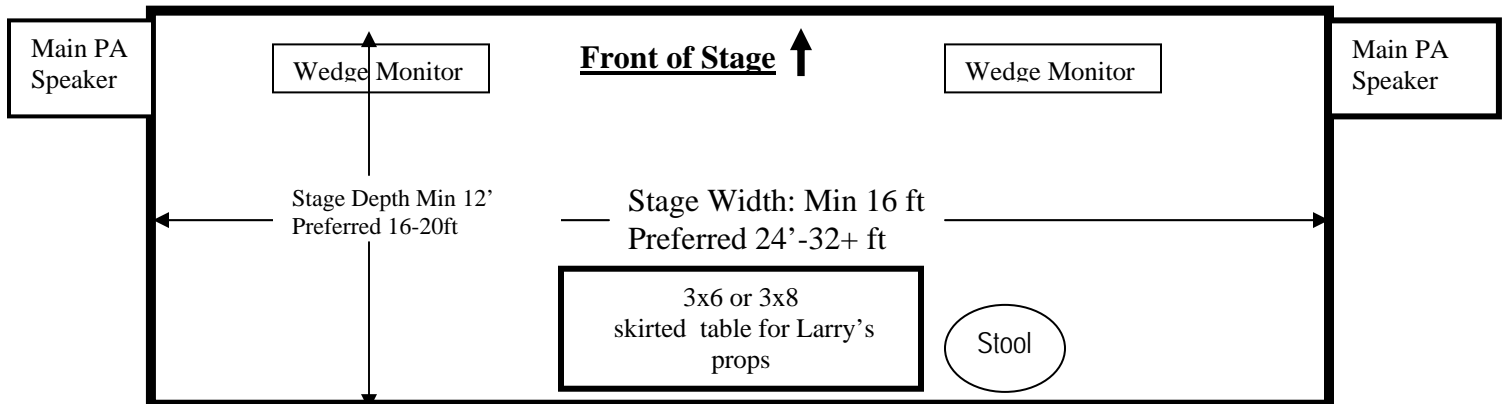
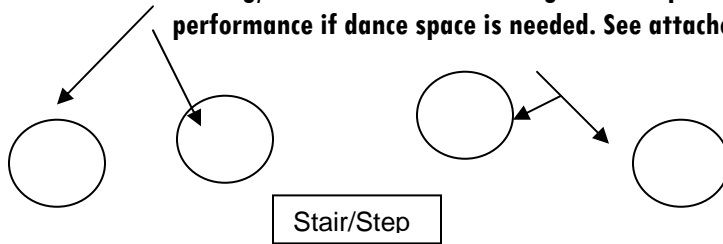
-Suggested SOUNDBOARD INPUTS – STAGE PLOT

MIXING BOARD CHANNEL	INPUT	
1	MIC 1	Effects should be 'post fader' and should also send reverb and delay signals to monitor mix.
2	MIC 2 (Backup)	
3	CD 1 (players should be close to mixer, well lighted, at same level)	
4	CD2 (backup)	
5		
6	DELAY –RETURN into mixer channel	
7	REVERB –RETURN into mixer channel	
	AUX SEND 1 = Monitor Send	
	AUX SEND 2 = DELAY	
	AUX SEND 3 = REVERB	

BASIC STAGE PLOT – PLEASE ALSO SEE 'IDEAL' SEATING PLANS CHART ATTACHED

4'x8' OR 4'x4' RISER FOR FOLLOW SPOT at back of room

Seating/Tables **VERY** Close to Stage if at all possible and moved after the performance if dance space is needed. See attached seating plans.



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Agreed and Accepted by Producer Technical Rider Page 2/2:

Printed Name _____ Signature: _____ Date _____

PLEASE CHECK EACH ITEM OFF AS IT ARRIVES –Call have A/V people call Larry to confirm setups 1 week prior to event