

**EVENT OFFER**

**FOR..... ARTIST(S):**

\_\_\_\_\_  
**ON..... SHOW DATE(S):**

**AT..... VENUE:**

**IN..... CITY,**

**STATE:** \_\_\_\_\_

**OFFER AMOUNT:** I, \_\_\_\_\_ on behalf of \_\_\_\_\_,  
offer \$ \_\_\_\_\_ Artist Guarantee + \$ \_\_\_\_\_ Agency Fee, for a total of  
\$ \_\_\_\_\_

**BACK-END / SPLIT** (if applicable):  
\_\_\_\_\_

I understand that a deposit of 50% Artist Guarantee + Agency's fee will be made payable to BOOKING AGENCY as an advance deposit to secure the services / performance of said Artist.

**DEPOSIT SCHEDULE:** Deposit will be made via Wire Transfer / Cashier's Check / Cert. Money Order

I agree to pay 50% of the Artist's Guarantee + Agency's fee for a total of \$ \_\_\_\_\_ IMMEDIATELY. I agree to pay the remaining balance due Artist in cash on evening of engagement prior to performance, upon demand.

**TICKETS:** \$ \_\_\_\_\_ **ADV CAPACITY:** \_\_\_\_\_ **GROSS POT:** \_\_\_\_\_ **STATE TAX:**

\$ \_\_\_\_\_ **RES** \$ \_\_\_\_\_ **DOS DOORS:** \_\_\_\_\_ **MERCHANDISE %:** \_\_\_\_\_ House to Sell

**ARTIST SHOW TIME:** \_\_\_\_\_ **ENTERTAINER'S TAX WITHHELD:**

**ARTIST SET LENGTH:** \_\_\_\_\_ **VENUE CURFEW:** \_\_\_\_\_ **AGE LIMIT:**

**ARTIST'S BILLING:** \_\_\_\_\_ **OTHER ACTS ON BILL:**

**VENUE INFORMATION:** Indoor / Outdoor **PROMOTER CO.:**

**ENGAGEMENT TYPE:** Fair / Festival / Arena **SIGNATORY:**

Theater / Club / Other \_\_\_\_\_ **ADDRESS:**

**VENUE NAME:** \_\_\_\_\_ **CITY, STATE, ZIP:**

**VENUE ADDRESS:** \_\_\_\_\_ **PROMOTER PHONE:**

CITY, STATE, ZIP: \_\_\_\_\_

PROMOTER FAX: \_\_\_\_\_

VENUE PHONE: \_\_\_\_\_

PROMOTER EMAIL: \_\_\_\_\_

VENUE FAX: \_\_\_\_\_

VENUE WEBSITE: \_\_\_\_\_

PRODUCTION CO.: \_\_\_\_\_

CONTACT: \_\_\_\_\_

Mail contracts to: Venue / Promoter

PHONE / FAX: \_\_\_\_\_

Mail promo materials to: Venue / Promoter

WEBSITE: \_\_\_\_\_

**SPECIAL PROVISIONS:** I hereby agree to provide the following (please check those that apply):

\_\_\_ Sound and Lights per rider requirements    \_\_\_ Accommodations per rider requirements

\_\_\_ Backline per rider requirements    \_\_\_ Ground Transport per rider requirements

\_\_\_ Hospitality per rider requirements    \_\_\_ Roundtrip Airfares at Promoter's Expense

Upon signing, I hereby indicate my understanding and approval of the above stated terms and conditions of this offer.

I understand that, upon acceptance of my offer by the Artist/Agency, I will be entering into a legally binding agreement.

**SIGN X** \_\_\_\_\_ **DATE:** \_\_\_\_\_

**PRINT** \_\_\_\_\_ **OFFER EXPIRATION DATE:** \_\_\_\_\_

WORKSHEET FOR INSIDE OFFICE USE ONLY

Attraction: \_\_\_\_\_

Date: \_\_\_ / \_\_\_ / \_\_\_

Billing: \_\_\_\_\_ Other Artists On Bill: \_\_\_\_\_

Headliner: \_\_\_\_\_ Opening Act: \_\_\_\_\_

Showtime: \_\_\_\_\_ Number of Sets: \_\_\_\_\_

Performance Time: \_\_\_\_\_ Length of Each Set: \_\_\_\_\_

Load-In Time: \_\_\_\_\_ Load-In Time: \_\_\_\_\_

Fee: \_\_\_\_\_  
 Venue: \_\_\_\_\_ Address: \_\_\_\_\_  
 City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
 Phone: ( ) - Fax: ( ) -  
 Capacity: \_\_\_\_\_ Tickets: \_\_\_\_\_ GP: \_\_\_\_\_

Purchaser: \_\_\_\_\_ Signer: \_\_\_\_\_

Name: \_\_\_\_\_ Company: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
 Signer's Business Phone: ( ) - Signer's Home Phone: ( )

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 Local Contact's Phone: ( ) - Fax: ( ) -

Hall & Rental Expenses

Tickets

Advertising

Rent _____ % _____	Printing _____	Radio _____
Security _____	Distribution _____	TV _____
Police _____	Commission _____	Newspapers _____
Stagehands _____	_____	_____
Loaders _____	_____	_____
Riggers _____	_____	_____
Spot Operators _____	_____	_____
Forklift _____	_____	_____
Steward _____	_____	_____
Electricians _____	_____	_____
Stage Manager _____	_____	_____

Equipment Rental

Others

Guest Stars

Sound _____	Insurance _____	
Lighting _____	BMI/ASCAP _____	
Spotlights _____	Catering _____	
Runner _____	Taxes _____	

AGENT: \_\_\_\_\_ DATE OFFERED: \_\_\_\_\_ ACCEPTED: YES NO

## BAND OR AGENCY NAME

Address City, State Zip Phone Number with Area Code

### BOOKING CONTRACT

ANY AND ALL RIDERS ATTACHED HERETO ARE MADE A PART HERE OF

This Employment Agreement is being entered into on mm/dd/yy by and between the purchaser and the musicians. Whereas the purchaser of music (herein called "Purchaser") is a business or organization desiring to hire entertainment, and whereas the musicians (Herein called "Performer") are desiring to furnish the Purchaser their services. Therefore in consideration of the promises of the parties and for other good and valuable consideration as set forth below, the Purchaser agrees to hire the Performer and the Performer agrees to perform for the Purchaser upon the terms and conditions as set forth in this agreement. The agent (herein called "Agency") is COMPANY NAME HERE

1. Engagement: Venue Name                      Venue Address                      City, State Zip
2. Purchaser:                                      Buyer's Name D.B.A. Venue Name
3. Performer:                                      Solo Artist or Band's Name Here
4. Engagement Date(s): Month Day, Year                      Starting / Finishing Times: 9:00 pm-1:00 am  
Number / Length of Sets: 3 / 60 min.
5. Type of Engagement: Type One of these: Club    Festival    Arena    Private Event
6. Compensation Agreed Upon: \$1000.00
7. Payment: Purchaser to make payment to performer in cash no later than 1 (one) hour prior to performance. 15% due BOOKING AGENCY/AGENT NAME by Performer.
8. Production: Purchaser to provide Sound & Lights & Techs at no cost to Performer.
9. Special Provisions: None
10. Additional Comments: None
11. Accommodations: None
12. RE-BOOKED: In the event Performer is re-booked into any establishment owned, booked, or controlled by the Purchaser within twelve (12) months of the termination of this contract, Agency shall be paid a commission at the same rate as provided under this contract. Performer and Purchaser agree to be jointly and severally liable for payment of said compensation. Commencement of engagement together with physical delivery of this contract is deemed to be a verification of an oral agreement and acceptance of all terms by the Performer and Purchaser.

Both parties have read, understood, and agree to the conditions and terms of this contract and any riders attached to this agreement.

PURCHASER'S NAME / VENUE  
Tax ID:  
Address

Band Business Representative's Name Here  
Tax ID:  
Address

City, State Zip

City, State Zip

X \_\_\_\_\_

X \_\_\_\_\_

**ARTIST NAME  
CONTRACT RIDER**

Rev. 2004.001

General Provisions Contract

- 00 - General Provisions Statement
- 01 - Audio Requirements - Monitor and Mains
- 02 - Mic/Line Input List
- 03 - Lighting & Effects
- 04 - Backline List
- 05 - Staging
- 06 - Stage Plot
- 07 - Dressing Rooms
- 08 - Catering & Refreshments
- 09 - Hotel & Lodging
- 10 - Contact Information

**00 – General Provisions Statement** \_\_\_\_\_

Section 1: Please read the following carefully:

This rider shall be considered a part of the Agreement between \_\_\_\_\_  
(hereinafter referred to as "Purchaser" and ARTISTNAME (hereinafter referred to as "artist"). The  
Purchaser has contracted the artist to perform a scheduled concert on the date of  
\_\_\_\_\_ at the scheduled time of \_\_\_\_\_ at the venue known  
as \_\_\_\_\_ which is located at the address of  
\_\_\_\_\_ and is all of the above is hereinafter referred to  
in it's entirety as the "Event".

Please print artist name as follows: ARTISTNAME

Artist will not be responsible for use of any name other than the above mentioned.

The attached conditions and specifications are the sole responsibility of the Purchaser and hereby-made part of the concert contract/agreement. If there are any questions, contact the artist's Tour Manager immediately. (See contact information at the bottom of this contact) Initial the line next to each section. Do not leave any spaces blank; write "N/A" where "not applicable." Please return one copy to us and retain one copy for your records.

This rider is provided in order to make the concert preparations and performance run smoother for all parties involved. If you need to make any changes or if any requirement cannot be met, please contact the Tour Manager at least one week in advance to make arrangements. If deadline is missed the band has the right to book another show on the same date without any penalty. If an extension is needed, please contact management as soon as possible. Thank you.

(Please do not leave any spaces blank; write "N/A" where "Not Applicable")

Section 2: Guest List \_\_\_\_\_

The Purchaser agrees to provide the following at no cost to artist:

A guest list will be permitted for each performance. The artist will be given a minimum of 10 (Ten) to 25 (twenty-five) tickets. The tour manager will give you a list of the names 30-60 min. before the doors open. These tickets will be held at the door or at the "Will Call" area on the "VIP Guest List". These tickets will be used in any way the band sees fit. In some cases no tickets will be needed.

If there is a "Meet & Greet" either pre-show and/or after show, the appropriate passes will be included with tickets at the "Will Call" area for certain VIP guests.

Section 3: Merchandise \_\_\_\_\_

The Purchaser agrees to provide the following at no cost to artist:

This section below, Section 03: Merchandise. Is on a per-show basis. Please contact the artist's Tour Manager for details concerning merchandising needs for your performance date(s).

We require one eight-foot table for band products display with two chairs for salespersons with a wall behind the table to displaying merchandise on. One person is needed to sell merchandise; must be responsible and 18 years of age or older. Person(s) selling any and/or all merchandise for the artist are solely responsible for any and/or all losses of merchandise due to mis-counting, stolen or lost merchandise, and as such will be held financially responsible in the event of a shortage against the count of merchandise and/or monies held in place of sold merchandise.

Artist retains the right to sell concessions (T-Shirts, CD's, etc.) at the performance at no cost to the artist. All merchandise products (includes CDs, shirts, hats, etc) shall be counted at load-in and load-out by either (A) the Tour Manager of the artist or (B) The artist's head merchandise (aka swag) person.

If purchaser provides personnel to sell merchandise for the artist at the contracted event between purchaser and artist,, then the purchaser shall receive 20% (Twenty Percent) of all merchandising profits for said contracted event, and the artist shall retain 80% (Eighty Percent) of said contracted event's merchandising profits.

If the artist provides personnel to sell merchandise for the artist at the contracted event between purchaser and the artist, then the artist shall retain all 100% (One-Hundred Percent) of said contracted event's merchandising profits.

At NO time none whatsoever may anyone take an article of merchandise product without payment. The only person who may take merchandise product(s) without payment is the Tour Manager of the artist.

\*\*\*\* NO EXCEPTIONS \*\*\*\*

Section 4: Parking \_\_\_\_\_

The Purchaser agrees to provide this at no cost to the artist.

Space for one (1) truck at the loading area during load in and load out and within two (2) blocks of venue during all other times.

Section 5: Load-in/Load-out and Local Crew \_\_\_\_\_

The Purchaser agrees to provide the following at no cost to artist:

The artist and crew shall be provided site access of engagement for purpose of setting up sound equipment no less than eight (8) hours prior to the state of performance. A complete sound check will be permitted. Purchaser agrees to notify artist's Tour Manager no less than forty-eight (48) hours in advance if the time previously arranged for load in or load out of artist's equipment is to be changed. Please include exact directions, and a detailed map to location of the event and forward to the artist's agent.

Allow 2 (two) hours to load out after engagement.

Stagehands:

### Load-in:

(2) Two stagehands to assist in the vehicle unloading, unpacking, and setup of the artist's equipment in the venue

All stagehands are to be onsite and ready for work before the scheduled load-in time.

### Load-Out:

(2) Two stagehands to assist in the vehicle loading, packing, and teardown of the artist's equipment in the venue

All stagehands are to be onsite and ready for work before the scheduled end of performance time. Please note that the above listed local crews needs are the minimum needed by the artist.

If the crew is not ready and available the moment the touring crew arrives, the artist will not be responsible for any delay in the concert beginning time.

### Section 6: Promotions/Media \_\_\_\_\_

(A) The artist prefers no interruptions once they start playing. If there are any announcements, giveaways, etc. please do them before or after the band performs.

(B) Media/Photo Passes and Guest/Pre-Show/After Show Passes (Meet & Greet Passes) will be available 30-60 min. before the doors open. These tickets will be held at the door under "Will Call". If you have any questions or Media/Photo Pass needs, please contact the artist's Tour Manager.

We encourage you to exercise all forms of media to help the attendance.

### Section 7: Support Acts \_\_\_\_\_

In the event where the artist is the headliner, the Purchaser is required to provide at his sole cost and expense the opening act(s). Artist's management reserves the right of approval. Support Act(s) and their crew(s) shall NOT have at any time, access to the artist's: bus, backline or other gear, dressing rooms, catering, food, beverages, hotel/motel room(s), or anything else contained within this rider contract intended for the sole use of and for the artist and its crew. Any and/or all-catering, dressing room(s), etc for the Support Act(s) is to be covered in their rider contract(s) and as such, they are solely responsible for said contract(s) and its fulfillment.

Each support act will have a maximum of 30 (Thirty) minutes between their scheduled set's end time and the next act's scheduled beginning set time.

### Section 8: Credentials \_\_\_\_\_

The artist's Tour Manager will release pass signs for security staff posted at all backstage access points. Only those staff (touring/local crew(s), venue staff, caterers, etc) with valid credentials will be allowed access to whatever area(s) their credentials are valid for. Any needs concerning credentials should be directed to the artist's Tour Manager.

Section 9: Security: \_\_\_\_\_

The Purchaser agrees to provide the following at no cost to artist an appropriate number of properly trained and responsible security staff to guard any and all secured areas both inside and outside the venue. Security staff shall be on hand at all times from the beginning of the load-in time all the way through to the every end of the load-out. This includes before, during, and after the performance time. The amount and location of security staff required will vary from venue to venue.

Section 10: Cancellation Clause \_\_\_\_\_

In the event this show is not presented for any reason the artist shall be paid the full contract price, provided the artists are prepared to perform at the designated time and place as specified in the attached contract.

Section 11: Damages \_\_\_\_\_

Purchaser to assume responsibility for any and all damages to artist's equipment caused by any party not directly associated with artist.

NO AUDIO OR VIDEO RECORDING of the artist's performance is allowed, unless written consent of artist management is secured fourteen (14) days prior to the day of the event.

Section 12: Hold Harmless Agreement \_\_\_\_\_

If any patron, guest, Purchaser's agent, employee(s) or any other person admitted to the venue by Purchaser or the Purchaser's agents or employee(s), sustains bodily injury, or if any damage to property on the premises is incurred, caused either directly or indirectly by artist's equipment or sound/light company contracted to provide production for this artist's show, Purchaser agrees to hold harmless the artist.

**01 - Audio Requirements - Monitors and Mains** \_\_\_\_\_

The Purchaser agrees to provide the following at no cost to artist:

Purchaser shall at all times exercise security over equipment and personnel on stage and at the mixing console area, preventing access to it by unauthorized personnel. Artist retains all control over placement and operation of sound system and lighting system. Sound level shall be maintained to D.E.Q. standards. Purchaser shall furnish complete sound system; including sound and lighting personnel both of whom shall requires access to the system, one (1) hour prior to sound check.

PLEASE NOTE THE FOLLOWING ARE MINIMUM CHANNEL REQUIREMENTS FOR THE ARTIST ONLY. THESE REQUIREMENTS DO NOT INCLUDE ANY OTHER PERFORMER'S TECHNICAL REQUIREMENTS.

The Purchaser agrees to provide the following at no cost to artist:

(2) Sound techs - 1 tech for FRONT OF HOUSE and 1 tech for MONITOR SYSTEM)

Both techs must remain in their respective locations during the artist's performance or until artist is 100% satisfied with the audio mix.

A. Minimum Main Mixing Console Requirements:

1. 24 channel-balanced inputs x 4 x 2 stereo
2. 3 position EQ per channel
3. 3 aux. Busses per channel
4. 2 auxiliary (Aux) or effect returns

B. Minimum Main Processing Requirements:

1. One (1) Stereo Compressor Limiter
2. Two (2) Digital Delays
3. Two (2) Digital Reverbs
4. Two (2) 2 Channel Compressor/Limiters - Eight (8) Channels of Gate
5. One (1) Dual 31 Band Equalizer on the Mains
6. One three-way electric crossover
7. One 100-foot audio snake to remote mixing station (24 Channel MINIMUM)

C. Minimum Monitor Processing Requirements:

1. Four (4) third octave equalizers

First Mix: (Lead Vocalist)

Two (2) floor wedges loaded with 15" speakers and high frequency compression drivers powered by One (1) 600-watt power amp rated at speaker load.

Second Mix: (Backup Vocal Mic/Guitarist)

One (1) floor wedge loaded with One (1) 15" speaker and high frequency compression drivers powered by One (1) 600-watt power amp rated at speaker load.

Third Mix: (Bassist)

One (1) floor wedge and amp with same requirements as mix 2

Fourth Mix: (Drum Mix)

One (1) side fill style cabinet loaded with One (1) 15" speakers and high compression frequency driver powered by at least One (1) 300-watt power amp rated at speaker load.

The second option would be Two (2) floor wedge cabinets loaded with One (1) 15" speaker each and both wedges having high frequency compression drivers powered by One (1) 600-watt power amp rated at speaker load.

F. Minimum Monitor Mixing Requirements:

1. 24 channel-balanced inputs

2. 3 position EQ per channel
3. Minimum of four (4) separate mixes
4. Reference monitor-selectable to any mix for monitor engineer
5. Four (4) floor wedge monitors loaded with 15" speakers and high frequency compression drivers powered by at least One (1) 600-watt power amp rated at speaker load, unless otherwise specified.
6. One (1) side fill style cabinet loaded with One (1) 15" speakers and high compression frequency driver powered by at least One (1) 300-watt power amp rated at speaker load. The second option would be Two (2) floor wedge cabinets loaded with One (1) 15" speaker each and both wedges having high frequency compression drivers powered by One (1) 600-watt power amp rated at speaker load. Please note that this is for the drum mix.

#### F. MICROPHONE REQUIREMENTS:

1. Three (3) Vocal mics SM 58 or mic with similar pattern and proximity effect.
2. Two (2) mics for guitar amps: SM 57
4. Drum mics as follows:
  - A. Two (2) Kick - RE 20 or Seiheiser 421
  - B. Two (2) Snares - SM 57, 56 or 58
  - C. Three (3) Toms - SM 57, 56, 58 or Seiheiser 421 (2 Rack and 1 Floor Tom)
  - D. One (1) Floor - SM 57, 56, 58 or Seiheiser 421
  - E. Two (2) Hi-Hat - SM 81, AKG 451
  - F. Two (2) Overhead - AKG 460, SM 81, AKG 451, or Sony ECM 50

#### I. DIRECT INPUT REQUIREMENTS

1. One (1) Hi-Z to Low Impedance Active Direct Box with Ground Lifts (Bass)
2. One (1) Hi-Z to Low Impedance Active Direct Box with Ground Lifts (Keys 1)
3. One (1) Hi-Z to Low Impedance Active Direct Box with Ground Lifts (Keys 2)

## 02 - Mic/Line Input List

See next page