

ENGAGEMENT CONTRACT

Agreement made Apr 10, 2024 between Skylimit Productions (hereinafter referred to as "PRODUCER") and Chouteau County Arts (hereinafter referred to as "PRESENTER"). The contact for the PRODUCER is Joel Walker, and the contract is signed for the PRODUCER by Joel Walker. The contact for the PRESENTER is Connie Jenkins, and the contract is signed for the PRESENTER by Connie Jenkins.

It is mutually agreed between the parties as follows: The PRESENTER hereby engages the PRODUCER to furnish the entertainment presentation hereinafter described, upon all the terms and conditions herein set forth, including those below hereof entitled ADDITIONAL TERMS AND CONDITIONS. This signed agreement must be returned to PRODUCER via e-mail or regular mail within thirty (30) days of the date above, or any and/or all parts of this agreement, at PRODUCER's discretion, may be considered null and void. All changes must be initialed by both parties to be valid.

ENGAGEMENT TERMS

ARTIST (Required Billing):

Uptown: A Celebration of Motown and Soul (Preferred Billing)

OR Uptown: Motown Remixed

OR Uptown: A Celebration of Soul

Date(s) and Type(s) of Engagement(s)

Headline Concert: Wednesday, April 9th, 2025

Number of Performances:

One (1) Concert with One (1) Outreach Program

Performance Schedule:

Wednesday, April 9th, 2025: 1pm Outreach and 7pm Concert

Length/Style of Performance(s):

Outreach: The outreach program will comprise (1) ~45-minute program (mini-concert + Q&A) performed as Three (3) Singers with Recorded Track Accompaniment

Concert: The concert will comprise two (2) ~45-minute sets with one (1) ~15-minute intermission performed as Three (3) Singers with Recorded Track Accompaniment

Rehearsal(s):

Day-of-performance in performance space with full performance staff in attendance per Artist Technical Rider.

VENUE (Place(s) of Engagement):

Student Outreach and Concert:

Fort Benton Elementary School Auditorium, 1406 Franklin St, Fort Benton, MT 59442

Initialed by Presenter Cj

Initialed by Producer for Artist _____

COMPENSATION

Mutually Agreed-Upon Fee:

US\$6000.00

Complimentary Tickets for Artist:

Four (4) complimentary tickets per show reserved for PRODUCER (or members of ARTIST company) use, which may be released for sale by PRESENTER on day-of-show if unutilized

Transportation:

PRODUCER will self-provide round-trip air/train/bus & ground transportation to/from venue.

Accommodations:

PRESENTER will provide four (4) double-double hotel rooms for up to two (2) nights. ARTIST requires hotel with interior corridors, complimentary wi-fi internet, complimentary (or reimbursable) parking, and complimentary hot breakfast (or equivalent meal buyout of \$15pp, per night). The hotel property should have a 3-star (out of 5-star) rating or better. PRODUCER will notify PRESENTER at least fourteen (14) days prior to engagement if density of routing permits reduced number of rooms or nights.

Hospitality:

Please see attached Technical Rider for details.

Merchandise Sales:

PRODUCER and/or ARTIST shall have the opportunity to sell merchandise in the theatre lobby/merchandise area. PRODUCER appreciates PRESENTER-provided cash bank and assistance to handle sales. PRODUCER retains 100% of merchandise sales revenue.

SCHEDULE OF PAYMENTS

All Payments shall be made by US check as follows. A 3.5% convenience fee will be added for credit card payments. SEE ATTACHED PAYMENT RIDER regarding end-of-year tax documentation.

First Payment: US\$3000.00 [50% of Performance]

DUE DATE: Upon Full Execution of Contract

Check Made Payable To: EPIC Arts Management, LLC

Mail to: EPIC Arts Management, 2811 Village Blvd. #104, West Palm Beach, FL, 33409

NOTE: First Payments are released to PRODUCER to cover pre-production and travel costs. See Additional Terms for details.

Balance Payment: US\$3000.00

DUE DATE: Wednesday, April 9th, 2025

Check Made Payable To: EPIC Arts Management, LLC

Mail to: EPIC Arts Management, 2811 Village Blvd. #104, West Palm Beach, FL, 33409

Initialed by Presenter/Venue

Initialed by Producer for Artist

TECHNICAL RIDER

Technical support provided by PRESENTER in accordance to UPTOWN Tech Rider A ("Rider") specifications with the following amendments:

- A. *IN-EAR MONITORS*: PRODUCER agrees to waive the requirement for PRESENTER-provided In-Ear Monitors (IEMs) and will instead self-provide IEMs for singers. PRODUCER-provided Production Associate will be on-site to assist in set up.

ENGAGEMENT-SPECIFIC TERMS

- A. *ROSTERED GROUP*: UPTOWN is an act using a "roster" of performers, or a select group of exceptional artists who each know their respective portions of the show. All of the promotional materials available should be utilized at PRESENTER's discretion, but PRODUCER recommends that logo or silhouette photos are better choices for any materials that will be in direct contact with patrons on day-of-show (e.g., programs or projections) so as not to invite direct comparison.

ADDITIONAL TERMS AND CONDITIONS

The Parties hereto hereby acknowledge that the following additional terms and conditions are incorporated in and made a part of the Agreement between the parties hereto:

PRESENTER COVENANTS: PRESENTER agrees to furnish as a show expense all required elements that are necessary for the proper presentation of the entertainment presentation at performances, and if required by PRODUCER or ARTIST, all rehearsals therefore, as per advance on the day of the show including a suitable performance and backstage space; all labor as shall be necessary and/or required by any national or local union(s); all necessary tickets and programs/stagebills; all required licenses (including musical performing rights licenses); all necessary insurances relating to venue and public performance; all ushers, ticket sellers, and ticket takers; and all appropriate and sufficient advertising and publicity. PRESENTER agrees to comply with all regulations and requirements of any national or local union(s) that may have jurisdiction over any of the materials, facilities, services and personnel to be furnished by PRESENTER, PRODUCER and/or ARTIST. PRESENTER agrees to furnish all mutually agreed upon material and equipment and to comply with PRODUCER's or ARTIST's directions to arrange stage décor and settings for the performances hereunder. PRESENTER agrees to furnish at its sole expense such musicians, including musical contractor, as may be required by any national or local union(s) for and in connection with this engagement and rehearsals therefore. If before the date of any scheduled performance it is found that the PRESENTER has not performed fully its obligations, PRODUCER may cancel this agreement and retain first payment. PRODUCER will advise of any insufficiencies and PRESENTER will have due time to correct.

PRODUCER AS INDEPENDENT CONTRACTOR: PRODUCER enters into this agreement as independent contractor and not in any way as Presenter's employee or agent. In connection therewith, PRODUCER shall have the sole and exclusive control over the production, presentation and performance of the engagement hereunder, including, but not limited to, the details, means and methods of the performances. PRODUCER shall have the sole right as PRODUCER may see fit, to designate and change at any time the specific performing personnel comprising the contracted

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ARTIST, including singers and musicians. Nothing herein contained shall ever be construed as to constitute the parties hereto as a partnership, or joint venture, or that PRODUCER, ARTIST, or BOOKING MANAGER shall be liable to whole or part for any obligation that may be incurred by PRESENTER'S carrying out any of the provisions hereof, or otherwise.

FORCE MAJEURE: (a) In the event that the performance of any of the covenants, duties, or obligations of this Agreement on the part of the PRODUCER or the PRESENTER shall be prevented, interrupted, delayed or suspended prior to or following ARTIST's arrival to venue or venue environs by any force majeure event, as defined herein, either party may terminate this Agreement without any liability on either party for any damages arising from such termination, provided, however, that the PRODUCER shall have the right to retain any portion of First Payments deemed necessary to cover all documentable out-of-pocket expenses incurred as of the date of the force majeure event, including but not limited to the cost of any nonrefundable portion of travel or hotel arrangements. If provision for First Payment is not a part of this Engagement Contract, PRESENTER shall remit reimbursement to PRODUCER for such documentable nonrefundable out-of-pocket expenses within ninety (90) days of Force Majeure cancellation. In the event of this type of cancellation, neither PRESENTER nor PRODUCER are contractually obliged to reschedule the Engagement, but PRESENTER may request PRODUCER's best efforts to accommodate a reschedule of the Engagement within twenty-four (24) months of cancellation at a compensation level equivalent to the original terms of this agreement. (b) If ARTIST is able to perform only a portion of any performance due to Force Majeure, then PRESENTER shall provide full compensation for that performance and shall not reduce compensation on any pro-rata basis for that performance. In the case of multiple performances within an engagement, PRODUCER will be compensated in full only for those performances commenced. (c) "Force Majeure" shall mean severely inclement weather; illness, death or incapacitation of a key member of the ARTIST Company (as determined by the ARTIST in its sole judgment) or death or life threatening illness of an immediate family member of a key member of the ARTIST Company; any present or future statute, laws, ordinance, regulation, order, judgment or decree; act of God; earthquake; flood; fire; epidemic; accident; explosion; casualty; lockout, boycott, strike, or labor controversy (including, but not limited to, threat of lockout, boycott or strike); riot, civil disturbance, war or armed conflict (whether or not there has been an official declaration of war or official statement as to the existence of a state of war), invasion, occupation, intervention of military forces, act of public enemy, embargo, or act or threat of terrorism; delay of a common carrier; disruption of air traffic; any inability without fault on the PRESENTER's part to obtain sufficient material, labor, transportation, power or other essential commodity required in the conduct of its business or services; or any other similar or dissimilar cause or causes outside the reasonable control of a party hereto. Termination for a force majeure event shall not be deemed a breach of the Agreement. Notwithstanding the foregoing, the PRESENTER's cancellation or rescheduling of the performance(s) or other services of the PRODUCER due to PRESENTER's fiscal insolvency, poor ticket sales, or scheduling problems, or for any other reason, shall not be deemed a force majeure event and the PRESENTER shall not have the right to terminate this Agreement without liability on the part of the PRESENTER.

PERMISSION REQUIRED FOR PHOTOGRAPHY, RECORDING, TAPING, OR BROADCAST: PRESENTER shall not have the right to broadcast or televise, photograph, tape/record, or otherwise reproduce the performances hereunder, or any part thereof without the permission of PRODUCER.

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Initialed by Producer for Artist _____

BILLING: PRESENTER agrees that the ARTIST shall receive top billing in 100% type in all advertising and publicity issued by or under the control of the PRESENTER in regard to the engagement hereunder.

SOLE AGREEMENT: This agreement may not be changed, modified, or altered except by an instrument in writing signed by the parties. This Agreement shall be construed in accordance with the laws of California. Nothing in this Agreement shall require the commission of any act contrary to law or to any rule or regulation of any union, guild, or similar body having jurisdiction over the performances hereunder or any element thereof and wherever or whenever there is any conflict between any provision of this agreement and any such law, rule or regulation, such law rule or regulation shall prevail and this Agreement shall be curtailed, modified, or limited only to the extent necessary to eliminate such conflict. In the event of any inconsistency or conflict between the provisions of this Agreement and the provisions of any riders, addenda, exhibits or any other attachments hereto, the parties agree that the provisions most favorable to PRODUCER shall control.

CLAIMS AND DISPUTES: Any claim or dispute arising out of or relating to this agreement or the breach thereof shall be settled by arbitration in Los Angeles, California in accordance with the rules and regulations of the American Arbitration Association governing the three-member panels. The parties hereto agree to be bound by the award in such arbitration and judgment upon the award rendered by the arbitrators may be entered in any court having jurisdiction thereof.

DAMAGES: In no event shall PRODUCER or ARTIST or EPIC Arts Management [hereinafter referred to as "**AGENCY/MANAGEMENT**"] (nor any of their respective agents, representatives, principals, employees, officers, directors and affiliates) be liable to PRESENTER (or any third party) for any indirect, incidental consequential, special, punitive (or exemplary), or any similar damages, including without limitation, lost profits, loss of revenue or income, cost of capital, or loss of business reputation or opportunity, as to any matter under, relating to, or arising out of the Engagement or the transactions contemplated by this Agreement whether in contract, tort or otherwise, even if PRODUCER, AGENCY/MANAGEMENT, and/or ARTIST has been advised of the possibility of such damages. Under no circumstances shall the liability of PRODUCER, AGENCY/MANAGEMENT, and/or ARTIST (or any of their respective agents, representatives, principals, employees, officers, directors or affiliates) exceed, in the aggregate, an amount equal to the lesser of (i) the amount reasonably necessary out-of-pocket expenses directly incurred by PRESENTER in connection with the Engagement; or (ii) the amount of the first payment which PRODUCER actually received in accordance with the terms of this Agreement. PRESENTER agrees that it shall not (and shall cause its affiliates not to) seek indirect, incidental, consequential, special, punitive (or exemplary), or any other similar damages as to any matter under, relating to, or arising out of the Engagement or the transactions contemplated by this agreement.

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Initialed by Producer for Artist _____

IN WITNESS WHEREOF, the parties have here to set their names and seals on the day and year first above written.

By: Connie Jenkins 4/19/24
PRESENTER Date

By: _____
Joel Walker Date
Skylimit Productions / UPTOWN

PRESENTER CONTACT INFORMATION

Print Name: Connie Jenkins
Venue: Ft Benton Elementary
Street Address: 1406 Franklin St
City/State/Zip: Fort Benton MD 20742
Phone: 406-750-2918
Email: cjenkins59442@yahoo.com

AGENCY/MANAGEMENT
EPIC Arts Management, LLC

2811 Village Blvd. #104
West Palm Beach, FL 33409
Phone: (917) 532-6169
Email: info@epicartsmanagement.com

NOTE: PLEASE COMPLETE THE FOLLOWING CLEARLY AND LEGIBLY, AS ARTIST WILL USE THE PROVIDED INFORMATION TO ADVANCE THE PERFORMANCE.

TECHNICAL CONTACT (if different from PRESENTER CONTACT above)

Contact Name: _____
Phone: _____
Email: _____

MARKETING CONTACT (if different from PRESENTER CONTACT above)

Contact Name: _____
Phone: _____
Email: _____

HOSPITALITY CONTACT (if different from PRESENTER CONTACT above)

Contact Name: Connie Jenkins
Phone: 406-750-2918
Email: cjenkins59442@gmail.com

EPIC ARTS MANAGEMENT PAYMENT RIDER

Per IRS guidance provided in both the Instructions for 1099-NEC and Regulation 6041, **PRESENTER acknowledges the requirement to submit end-of-year tax documentation (1099) for any contracted fees totaling US\$600.00 or more over the course of one year**, with the exception of any entity that files taxes as an S- or C-Corporation (including LLCs that elect to file as S- or C-Corporations).

PASS-THROUGH PAYMENTS: Per IRS Regulations, EPIC Arts Management, LLC is entitled to receive payment on behalf of PRODUCER, acting only as a pass-through. Checks and/or credit card payments will be made payable to EPIC Arts Management as Representative, but the IRS qualifies the PRODUCER (not the AGENCY/MANAGEMENT) as the beneficial owner of the funds paid by the PRESENTER (please see IRS documentation on this ruling supplied below). Therefore, **end-of-year tax documentation (if required based on PRODUCER’s federal tax classification as stated on W9) should be submitted directly to the PRODUCER, and NOT EPIC Arts Management.**

INFORMATION FOR PAYMENTS ONLY

Payee: EPIC Arts Management, LLC

Address: 2811 Village Blvd. #104, West Palm Beach, FL, 33409

PRODUCER VENDOR INFORMATION + DETAILS FOR END-OF-YEAR TAX DOCS

Company Name: as listed on Attached W9

Tax Identification Number: as listed on attached W9

Address: EITHER address as listed on W9 OR 2811 Village Blvd. #104, West Palm Beach, FL 33409

Initialed by Presenter _____ 

Initialed by Producer _____

NOTE: For PRESENTERS that use automated payroll/accounting programs (e.g., QuickBooks) that allow only one Vendor Listing per W9, a helpful recommendation is to enter the PRODUCER’s information as Vendor Name and Vendor Tax ID, enter the EPIC billing address (West Palm Beach, FL) as the check/W9 address, and then change the “Print Name on Check As” field to ‘EPIC Arts Management, LLC.’

REFERENCE: IRS Regulations 1.6041-1(e) Example 6

Literary agent J receives a payment from publisher L of fees earned by J’s client, author K. J deposits the payment into a bank account in J’s name. From time to time and as directed by K, J makes payments from these funds to attorneys, managers, and other third parties for services rendered to K. After subtracting J’s commission, J pays K the net amount. J does not order or direct the provision of services by the third parties to K, and J exercises no discretion in making the payments to the third parties or to K. **J is not performing management or oversight functions and does not have a significant economic interest in the payments and is not subject to the information reporting requirements of section 6041 in connection with the payments to K or to the third parties. For the rules relating to L’s obligation to report the payment of the fees to K, see paragraphs (a)(1)(i) and (f) of this section.** For the rules relating to K’s obligation to report the payment of the commission to J and the payments to the third parties for services, see paragraphs (a)(1)(i) and (d)(2) of this section. **[These paragraphs detail standard 1099 reporting obligations, directing L to issue a 1099 directly to K for gross payments received by J on behalf of K, with K sending a 1099 to J for any commissions deducted during pass-through.]**



Initial Advance and Press Contact

Joel Walker: (804) 921-2022

Technical Advance Contact

Joel Walker: (804) 921-2022

**UPTOWN
TECHNICAL RIDER A**
Three Singers with Recorded Music (No Musicians)
UPDATED JULY 2023

GENERAL INFORMATION

UPTOWN (“Artist”) is available for performance in a number of different spaces and configurations. **Most aspects of the presentation are flexible and negotiable as part of the engagement contract.** However, any deviations from this rider must be approved at least 48 hours prior to performance.

Configurations:

RIDER A: Three Singers with Recorded Music (No Musicians)
RIDER B: Three Singers with 3pc Live Band and Recorded Music
RIDER C: Three Singers with Configurable Live Band and Recorded Music
RIDER D: Singers with Expanded Live Band and Recorded Music

This technical rider specifies the requirements for **RIDER A ONLY.**

Names/Number of Performers:

- THREE (3) Singers

Dedicated Rehearsal/Sound Check:

In addition to the following technical requirements, Artist will require up to two-and-one-half (2.5) hours of dedicated time in the performance space prior to the room’s opening. This pre-show time in the space will be utilized to (A) load-in and complete a sound check, (B) complete a technical cue-to-cue, and/or (C) perform a full-volume and full-length run-through. This will be similar to a dress rehearsal, involving amplification/ microphones and singing. This is essential for a smooth final performance. Please be sure to note that Artist will be performing at FULL VOLUME during this dedicated time so as not to affect events in the adjoining areas. Schedule for the day should be arranged so that sound check/rehearsal is complete no later than two (2) hours prior to house opening.

Initials *cm* Date _____

Local Crew Requirements:

A knowledgeable venue representative should be available to grant venue access to company in time to complete sound check and rehearsal prior to audience seating. Artist must be able to easily communicate from the stage area with the following technicians: Master Electrician (lighting board operator), Audio Engineer, and Follow Spot Operator(s) (if needed depending on venue size). All technicians must be present during the pre-show sound check/rehearsal AND performance. A minimum of one (1) stagehand is required to assist with the load-in and load-out of Artist's equipment. If load-in or stage access is logistically difficult (e.g., stairs, elevators, fire escapes, mazes of corridors), additional stagehand(s) may be required.

STAGE REQUIREMENTS (to be ready upon arrival):

PRESENTER AGREES TO FURNISH AT OWN EXPENSE

Performing Surface:

The required performing area is a hard surface, at least twenty (20) feet wide and fifteen (15) feet deep. No carpeting, please. A raised proscenium-style stage with either a wood or masonite floor is ideal. The performing surface should be swept clean and cleared of all equipment and debris prior to Artist's arrival.

Stage/House Access:

The show is performed proscenium-style, so enjoyment will be enhanced if there is no audience seating to the side of or behind the performers. A portion of the show may involve performer/audience interaction, so house access from the stage (via aisles or stage stairs) is necessary. Ideal locations are two separate sets of stairs (or aisles) located mid-SR and mid-SL, although one method of house access located center stage or on one side of the stage is also acceptable.

Seating/Onstage Furniture:

Artist requires the use of three (3) matching bar stools, preferably standard black backless bar stools (29 to 31 inches tall). The stools will be used as onstage seating during performance, so they should be well-maintained. Behind the stools, two (2) small tables should be placed to hold fifteen (15) bottles of non-carbonated mineral water at room temperature and three (3) matching, black or navy blue clean hand towels.

Curtain/Backdrop:

If the performance space allows for a backdrop (and Artist-provided Multimedia is not being incorporated – see LIGHTING REQUIREMENTS), either a white cyclorama (cyc)

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with color washes or an appropriately-themed backdrop would be most appropriate. A black traveler or backdrop is also acceptable.

Offstage/Wings:

Offstage/backstage access from the performing space with appropriate masking from the audience is required on at least one side of the stage and preferred on both sides of the stage.

HOSPITALITY:

Accommodations:

PRESENTER-PROVIDED ACCOMMODATIONS ARE REQUIRED. Please see Engagement Contract for room requirements and number of rooms/nights needed. Artist requires hotel with interior corridors, complimentary wi-fi internet, complimentary (or reimbursable) parking, and complimentary hot breakfast (or equivalent meal buyout of \$15pp, per night). The hotel property should have a 3-star (out of 5-star) rating or better.

Parking:

Artist company will travel to Venue in personal vehicles (cars and vans requiring standard-size parking spaces). Please reserve complimentary (or reimbursable) parking space for Artist's vehicles (number to be provided during final tech advance) adjacent to stage door to be available before, during, and after Performance.

Security:

Presenter shall guarantee proper security at all times to ensure the safety of Artist company and all personal property from load-in to load-out. While uniformed security is not necessary, theater personnel should prevent public access to the stage from the audience, and locked doors or attendants should prevent any unauthorized individuals from accessing the backstage area during the duration of the Artist's stay. No non-venue personnel should be allowed access backstage or to dressing rooms without approval by the Artist, and Presenter can be held financially responsible for loss due to lack of security.

Dressing Room(s):

For Artist, please provide at least one (1) well-lit private dressing area sized to accommodate three (3) persons with easy access to the stage furnished with a rolling costume rack, a table, three chairs, one full-length mirror, and wastebasket. There should also be easy access to at least one (1) private bathroom with shower(s) for artist company only with hot and cold running water, adequately supplied with fresh soap,

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three (3) clean full-sized bath towels, toilet paper, and tissue. The dressing rooms should be in a private area and should permit access to and from the stage without passing through any public areas. Electrical outlets and wireless internet access (WiFi) should be offered to Artist if available at Venue, with network name and password posted in the backstage area. Artist would appreciate the use of a functioning costume steamer and an iron with ironing board backstage.

Catering: UPTOWN cares about the environment, so for all the following catering requirements, wherever it is possible to NOT use paper and plastic, it would be greatly appreciated.

- **Snacks:** Upon arrival, please have one fresh fruit tray available in Artist's dressing room.
- **Beverages:** Upon arrival (and available from load-in through load-out), please provide one case (24 bottles) of any brand of still (non-sparkling) distilled, spring, or purified bottled water. Additionally, please provide freshly brewed coffee (with fresh milk and sugar), hot water/electric kettle, sliced lemons, honey, a box of herbal teas (to include Throat Coat Tea), and assorted chilled beverages (Red Bull energy drinks, apple juice, orange/cranberry flavored teas, coconut water, soda water).
- **Meal:**
A quality meal for the entire Artist company to be served after Artist's sound-check (approximately 2 hours before showtime), in a quiet, private dining area (please confirm time and location). Meal should include soup, salad (with choice of dressings), hot entrees, a selection of fresh bread and rolls, and choice of dessert. NOTE: AT NO TIME SHOULD ANY MEAL INCLUDE PORK, PORK PRODUCTS, OR SHELLFISH. Any other special food restrictions/allergies will be forwarded one week prior to performance.

Appearances/Meet-and-Greets:

Requests for pre- or post-show meet-and-greets or receptions at Venue must be submitted to the Artist prior to engagement date and will be subject to Artist's approval, not to be unreasonably withheld depending on Artist's tour schedule. Off-site events must be negotiated/approved in advance and will not be permitted unless part of the engagement contract.

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TECHNICAL REQUIREMENTS (to be ready upon arrival):**General Audio Requirements:**

ARTIST WILL REQUIRE A FULLY-OPERATIONAL PROFESSIONAL SOUND SYSTEM WITH OPERATOR.

UPTOWN is a Motown-R&B-hip/hop-pop ensemble. Their musical performance is high energy with constant movement and has a very contemporary feel. The sound needs for the group are more similar to that of an R&B/Hip-Hop act vs. a traditional or classic Motown act; big low-end and clean high-end is ideal, and the Presenter-provided P.A. should include sufficient low-end reproduction to appropriately amplify this style of performance.

P.A. System:

Please provide a high quality, STEREO PA. that provides even coverage to the entire audience area and has sufficient power and headroom to produce sound levels in the region of 110dBA throughout the audience. The speaker system should be one of the following brands, where possible: d&b, Meyer, Nexor, or similar. Please provide flown line arrays and ground-stacked subs wherever possible. This PA should include appropriate professional audio console, power amps, equalizers, speakers, all necessary cabling, and monitors appropriate to venue dimensions. If the venue PA is not of sufficient quality to properly host the artist, the presenter shall rent/furnish a professional sound board with the appropriate number of inputs/outputs (see list for details), amplification and monitoring equipment, and sound engineer. Audio/lighting load-in and basic stage setup should be completed prior to Artists' arrival, as only a short amount of time is allotted to fine-tune audio and lighting prior to full sound check.

Front of House and Monitor Consoles:

It is important that the front-of-house mixing console is in an advantageous listening position. No enclosed spaces, please. Ideally, the mix position should be in the same acoustic environment as most of the audience and as close to center as possible. If mixing console is to be located in a general admission standing space, please provide barricades. Monitors may be mixed from front-of-house or in the wings, depending on availability.

PRESENTER AGREES TO FURNISH AT OWN EXPENSE:

- Multi-channel mixing board with appropriate number of inputs/outputs and amplifiers with appropriate cables sufficient to send clear sound throughout the venue.
- **For Vocals:** Four (4) wireless handheld mics (one will be used as spare) with fresh batteries (Example: Sennheiser 6000 or 9000 Wireless) with straight adjustable

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round-bottomed mic stands. **IMPORTANT: Three (3) matching straight microphone stands with round bases and appropriate mic clips** are required as the singers need that type to facilitate choreography... no tripod mic stands please.

- ~~In-Ear Vocal Monitors: Four (4) wireless IEM systems (Sennheiser G4 Wireless or similar) for vocalists (one will be used as spare).~~

IN-EAR MONITORS: PRODUCER agrees to waive the requirement for PRESENTER-provided In-Ear Monitors (IEMs) and will instead self-provide IEMs for singers. PRODUCER-provided Production Associate will be on-site to assist in set up.

- **Vocal Floor Monitors:** Four (4) downstage vocal monitor wedges (minimum 12" woofers) grouped on one mix (will adjust during sound check) spread evenly across front of stage
- **For Recorded Track Accompaniment:** This production utilizes recorded tracks played via Artist-provided Mac laptop computer. Mono DI Box located at sound board to accept one (1) 1/4" line from ARTIST computer for track playback.

Lighting Requirements:

ARTIST WILL NOT PROVIDE LIGHTING EQUIPMENT OR TECHNICIANS.

Good concert lighting is required. For all setups, a general stage wash preferably with multiple color options AND some front-of-house electrics are required. Theatrical lighting capable of dimming is preferred. One (1) follow spot with operator is preferred for moderate to large venues for solo moments. NOTE: There must be sufficient onstage "wash" lighting without the use of spotlights for the majority of the performance unless three (3) spotlights are available, as the group utilizes the entire stage for choreography; please make sure all faces are well-lit. Artist will provide a song list and basic staging plot to all operators on the day of the show to aid in lighting effects - the more interesting, the better! NOTE: Please utilize stage haze in moderation, as some vocalists react adversely.

Multimedia (Optional):

The best presentation of the show incorporates multimedia video, set up to either project (using Presenter-provided projection equipment or digital screen) as a large image on an LED Wall or white cyclorama behind the performers, movie screen above the performers, or on 2 side screens. The image should be as large as possible and proportionate to the size of the venue for optimum audience view. Video content is generated from the same Artist-provided Mac Computer (HDMI port) that runs the audio tracks, sent from an onstage position. Video Projection System and HDMI cabling to the computer must be provided by PRESENTER to utilize Multimedia. Please notify Artist during Tech Advance whether or not Multimedia will be included in the presentation.

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Initial Advance and Press Contact

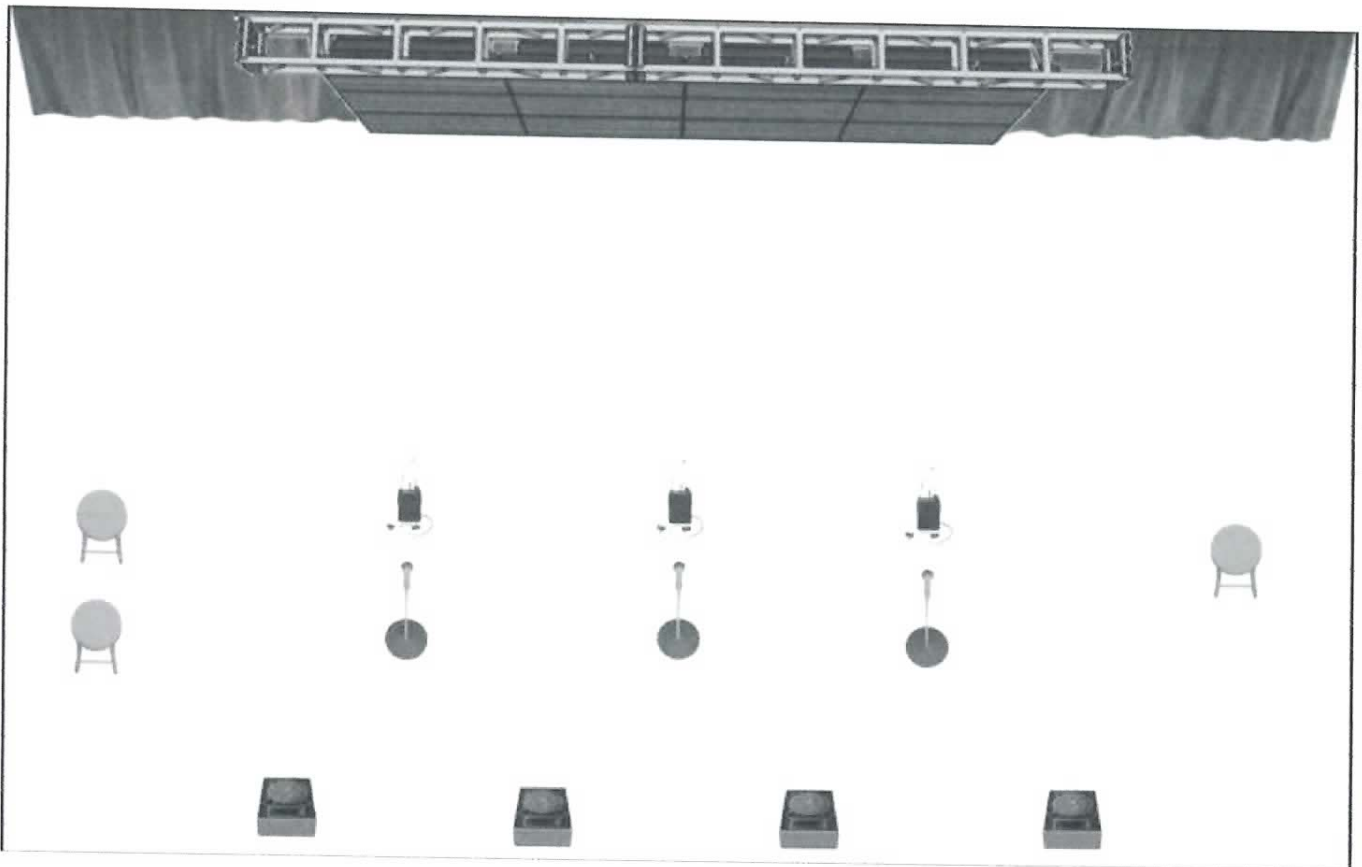
Joel Walker: (804) 921-2022

Technical Advance Contact

Joel Walker: (804) 921-2022

**UPTOWN
STAGE PLOT
3-PERSON CONFIGURATION (3 SINGERS + RECORDED MUSIC)**

STAGE PLOT



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Monitor Groups:

| | |
|-------|---|
| Mix 1 | Front Wedges (4 on same mix) - Vocals, Computer R (Tracks) |
| Mix 2 | Lead Vocal 1 IEM (Wireless) - MONO: Vocals, Computer R (Tracks) |
| Mix 3 | Lead Vocal 2 IEM (Wireless) - MONO: Vocals, Computer R (Tracks) |
| Mix 4 | Lead Vocal 3 IEM (Wireless) - MONO: Vocals, Computer R (Tracks) |

Input Channel List:

| Channel | Instrument | Suggested Mic or DI | Stand | Insert |
|---------|-------------------------------|-------------------------|----------|--------|
| 1 | Computer - Tracks (R Channel) | Stereo DI (Right) | | |
| 2 | Computer - Click (L Channel) | Stereo DI (Left) | | |
| 3 | Lead Vocal 1 | Sennheiser 6000 or 9000 | Straight | Reverb |
| 4 | Lead Vocal 2 | Sennheiser 6000 or 9000 | Straight | Reverb |
| 5 | Lead Vocal 3 | Sennheiser 6000 or 9000 | Straight | Reverb |
| 6 | Presenter/Vocal Spare | Sennheiser 6000 or 9000 | Straight | Reverb |

Initials cy Date _____