



LIFE IS MAGIC
Theatre Rider

Please advance show no later than 30 days prior to show with these fine young men

Lighting Mike Miller (215) 815 - 7616 - mikemiller214@comcast.net

Audio/Video Luke Robinson (215) 603-3560 - luke@audio-gods.com

Catering/Hospitality Tim Mooney (609) 412-0746 - timmooney@comcast.net

THEATRE RIDER

This rider is considered an addendum and should be attached to and made part of the contract between Third Place Entertainment, LLC (Production) and the local Presenter.

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GENERAL REQUIREMENTS

A Jon Dorenbos show is about having fun, goal number one is entertainment and inspire. If we have done our job everyone, audience, promoters, and crew go home with a smile on their face. This rider is meant to give us the best possible chance of making that happen. We are reasonable people though, and understand that life is full of compromises. As long as we have open lines of communication and know what we are walking into, we promise not to put a curse on your theatre.

Presenter shall make the performance facility and staff, as required in this rider, available to the Production the day of the first performance beginning thirty (30) minutes prior to the time of load-in, as proscribed in the advance. **PRODUCTION, OR ITS DESIGNEE, WILL SET LOAD-IN TIME DURING THE ADVANCE FOR THE SHOW WITH PRESENTER.**

Production shall have sole and exclusive control over the production, presentation, and performance of the entertainment unit in connection with the engagement, including but not limited to details, means, and methods of the performance and persons employed by Production in performing the provisions hereof.

The Production will need exclusive use of the stage from the beginning of the load in until the completion of the load out. Production should have the sole use of the auditorium until 30 minutes prior to the advertised curtain time. Doors shall remain closed and there shall be no public access to the venue prior to the 1/2 hour call without the permission of the Producer's Production Supervisor.

RUNNING TIME

Show is Approximately 90 Minutes. No intermission. No opening act.

MARQUEE(S)

If the venue has marquees, then **JON DORENBOS: Life is Magic** must be displayed on each side of the marquee(s) on each day of the EVENT. PURCHASER agrees that no billing, announcements or the like shall appear on such marquee(s) without the prior written approval of Production. Note that, on the marquee(s), the show and performer are not to be referred to as "Jon Dorenbos." The act is called "**JON DORENBOS: Life Is Magic**".

SIGHT LINES

We tend to find that our audience has a better time when they can see everything that Jon does, (or at least the parts we want them to see) Presenter shall assure that the sight line kills are advanced and approved by the Production PRIOR to tickets going on sale. Be prepared to provide a blank seating map with the names of local Box Office Representative and Technical Director along with their phone numbers and email addresses when applicable.

Production usually plays to an opening of 40 feet wide but has flexibility to play both proscenium and thrust environments, with varying widths. Adjustment of show content may be required in smaller spaces. As the show involves magic, I know we are beating a dead horse, but sight lines are critical. Sight lines shall be determined by the Production prior to the show going

on sale. Should show go on sale prior to sight line determination, Presenter will work to reseat any seats which may reveal Production's confidential methods. Really it's all magic, Jon is a truly a wizard, we just don't want people to view him from his bad side.

ORCHESTRA PIT

Due to sight line concerns, (here we go again) Presenter agrees that Production must approve the placement of any Orchestra Pit seats on sale. Approval of ALL pit seats shall be approved by Production Manager.

STAIRS TO HOUSE

We like to highlight all of the beautiful people in [*insert your city name here*]. Audience participation is a major component of the show. Since Jon does not do any levitation, Audience members must be able to walk up the stairs and arrive on stage without walking backstage.

We are flexible with the downstage stair location. Presenter will provide one of the following: in order of our preference

- Two (2) stair units located downstage right and downstage left into the audience
- One (1) stair unit downstage center into the audience.
- One (1) stair unit located either downstage right or downstage left

Presenter must notify Production if stairs cannot be utilized off the front edge of the apron into the house.

CREW CALLS

PLEASE NOTE: LIFE IS MAGIC TOURING WILL NOT BE RESPONSIBLE FOR ANY ADDITIONAL COSTS DUE TO LOCAL CONDITIONS. In addition, all crew numbers represent WORKING positions. If you have non-working heads, you will need to increase these numbers. The Production will not be responsible for additional crew added due to these local conditions. Presenter will pay for and provide all stagehands and other labor, as needed, for the load-in, performance and load-out of the show as required by Production.

Due the complexity of the Production the Show crew must be the same individuals throughout the run and must be present for technical rehearsals. The follow-spot operators and stage crew for shows must have sufficient English to be able to be given cues and basic Instructions.

Presenter will Provide:

- 1(one) Runner
- At least 2(two) crew members to help unload / load the truck (if local rules allow these can be the same as the folks below)
- Fly Rod Operator (when applicable)
- Curtain Operator
- Lighting Technician
- Sound Technician
- Video Technician

- 2(two) Spot Light Operator(s)
- 3(three) Camera Operators

LOADING / UNLOADING / PARKING

Presenter should allow for 1-2 vehicles to unload props at the landing dock. Ideally the vehicle(s) can park at the loading dock from load in to load out.

If the only parking available is paid parking, Presenter shall provide validation or reimbursement for vehicles of designated production staff.

STORAGE

A secure space for storage of equipment and cases shall be made available.

IMAGE MAGNIFICATION (IMAG) / VIDEO



Video is an essential part of the show!



**Please advance all Production with Luke Robinson 215-603-3560 luke@audio-gods.com
Below is a list of everything we need. Some of the needs below may already be traveling with Jon depending on the situation.**

VIDEO BUYOUT OPTION

If your venue needs to rent in any or all of the equipment listed below Audio gods offers packages custom tailored to Jons needs at cost savings to you. Luke can help you navigate Jons show and make sure that everyone (even the buyers paying for the show) come out of the other side with a smile! Buy out packages include head end, confidence and back stage monitors, camera packages and full production.

All video equipment needs to be high definition 1080 or better, and wide screen 16x9 aspect ratio, I know its 2019, of course it will all be high def... but one place had to go and make us add this line anyway

Screen(s) must be clearly visible to ALL audience members.
(yeah yeah yeah, with the sight lines thing again...)

The number of screens can vary based on venue and audience size. 2 Screens that flank the stage are preferable. 1(one) large screen located upstage center is acceptable.

Equipment to be provided by the Presenter

- Two (2) 16'x9' or larger screens adequate for audience members at the back of the venue to enjoy Jons tricks
- 12-14k+ lumen projectors with appropriate lenses for projection position

If your venue will not accommodate 2 flanking screens

One (1) Rear-Project Screen or large LED wall

- Preferred size is as large as possible.
- Essential that screen is rear-project or LED. Front project poses several issues if on stage.
- Screen should be at at least 20 feet upstage of the edge of stage and at least 9 foot high above the stage, providing room for performer to work in front of the screen.
- 12-14K+ lumen projector

Sufficient cabling to reach Video Switching position (FOH or Backstage) from projector or LED Wall

6 input (minimum) high definition video switcher, 3-4 cameras and 2 Laptop inputs and a still slide store

2 - Video monitors: 27-40 inches 1(one) located in the left wing and 1(one) located in the right wing. These monitors must display exactly what the audience is seeing on house screen(s)

2 - Confidence monitors: roughly 21 inches located upstage center. these monitors will also display the program feed to the audience. Locations may vary based on venue.

1- Experienced Video Technician who can setup the aforementioned items and be present during the show to troubleshoot any issues that may arise.

Purchaser to provide the following items:**Camera #1 and camera operator (close up tricks)**

An HD (1080i) camera, and camera operator, positioned at FOH center, with a lens capable of shooting full body, as well as tight and crisp close-up shots. The ability to zoom in close on items in artist hands (such as a playing card or dollar bill) is EXTREMELY important. Please refer to the photos on following page for the zoom that will be required from the FOH position.

It is important the FOH Camera #1 can zoom in and read the LETTER on a dollar bill,



It is important the FOH Camera #1 can clearly display the 'signed' card in artist hands,



It is important that FOH camera #1 can zoom in and clearly read the cards in the wine glasses



Camera #2 and camera operator:

An HD (1080i) camera, with camera operator, positioned on stage. If on a tripod, the tripod needs to be on wheels and able to wheel in from the wing to designed position on cue. Camera can be hand-held. This camera will be used at different times throughout the show. At times, this camera might be the main shot for 5+minutes. Camera lens must be capable of getting a tight and crisp shot of the cards on the tables as they are being shuffled and displayed. The values of each card displayed must be clear to all audience members. Camera #3 must also be able to display a clear shot of a U.S. quarter and read the the 'states' on the back.

Camera #2 in position on stage. Exact position will be determined in rehearsal.



BONUS POINTS: A good robo cam over head of the card table gets a great shot without having to have a camera operator on stage with Jon during his intimate moment with your audience.

Purchaser to provide:

- 3 - Experienced camera operators, that speak and understand English, capable of taking directions from a stage manager over clear-coms (provided by purchaser)

AUDIO

While there is flexibility in the exact equipment used, the sound equipment within the venue should be of a suitable standard for the space and is subject to approval by the production manager. This includes sufficient center clusters, subs, front fills, balcony fills, and under balcony fills as may be needed to properly fill the room with clean audio.

Equipment to be provided by the presenter:

- Complete audio system, sufficient for the size of the space
- 2(two) - Wedge Monitors at front of stage for use by the artist in hearing the playback
- 2(two) - Wedge Monitors or small tabletop studio monitors, 1(one) located in the left-wing. 1(one) located in the right-wing allowing stagehands to hear everything.
- 2(two) - Countryman E6 Earset microphones (for use by performer plus 1 spare)
- 2(two) - wireless Lavalier Mics (for use by performer plus 1 spare)
- 2(two) - Wireless Mic Transmitters/Receivers for Countryman E6 (Shure or Sennheiser preferred)
- 1(one) - Handheld Wireless microphone with stand
- 12(twelve) - 2+ Channel Wired/Wireless Comms System (ClearCom preferred)

Clear Coms provided for:

POSTION	NUMBER OF COMS	CHANNEL A	CHANNEL B	NOTES
Stage Manager	1	X	X	Needs capabilities to switch from Ch A to Ch B
Stagehands	2	X		Wireless
Light Designer	1	X		
Lighting Operator	1	X		
Curtain Operator	1	X		
Spot Light Operator	2	X		
Sound Operator	1	x		
Video Swithcer	1	X	X	
Camera Operators	3		X	3 (three) Cameras are needed for the show. If the venue has multiple cameras, Presenter will supply adequate number of coms to accommodate all camera operators

LIGHTING

Keep in mind that we are shooting video, and although we like mood lighting, the cameras do not, we will need sufficient white front wash through out the show for the benefit of the video.

Ideally house lights to be patched in by light console. Audience participation is a crucial part of the show. As a general rule, the house lights should be raised whenever Artist walks out into the audience and/or talks with the audience members in their seats. House lights should be promptly lowered when Artist returns to the stage. An appropriate level/brightness will be selected by Production during sound check

Minimum Lighting Requirement provide by Presenter:

Sufficient front wash

12 - Intelligent Lights

8(eight) intelligent movers

4 - on the 1st electric or down stage

4 - on the up stage electric rails

4(four) floor intelligent movers

2 - down stage

2 - upstage

1 - White Special that will be fixed on an envelope hanging on the stage throughout performance

2 - White special above card table

2 - Spotlight with operator is required for the show

2 - Haze Machines - 1(one) stage left and 1(one) stage right. Preferably controlled by the light board

If more lighting is available Mike will be a happy man, and when Mike is happy everyone is happy.

Any substitution of lighting gear must be cleared with:

Mike Miller

(215) 815-7616

mikemiller214@comcast.net

STAGE / WING REQUIREMENTS

Stage must be clean and level (I know this seems obvious but hey...)

Stage must have both stage-left and stage-right wings as well as a crossover located upstage. (This crossover must allow the tour's stage crew to move from the stage-right wing to the stage-left wing without being seen by the audience, our crew is a fidgety bunch)

Presenter will provide items to be used in the left-wing:

2(two) - 6ft-8ft rectangular tables

- 2(two) - chairs
- 1(one) - large garbage bin
- 1 (one) - power strip with multiple outlets

Presenter will provide items to be used in the right-wing:

- 2(two) - 6ft-8ft rectangular tables
- 2(two) - chairs
- 1(one) - large garbage bin
- 1(one) - power strip with multiple outlets

Video Monitors must be located at the tables (Stated in IMAG section) for the stagehands to see the exact footage from IMAG that the audience is seeing. Exact placement TBD upon arrival

Wedge Monitors or table top speakers must be located at the tables (Stated in Audio section) for the stagehands to hear everything during the show. Exact placement TBD

It is important that the audience cannot see into the wings. They could be blinded by the stunning beauty of our stage crew. If necessary drape off the sight lines of the audience so that audience cannot see backstage in the wing areas.

Stage should be clean and clear of everything prior to load in. If it is necessary to “strip the house” these costs will be the responsibility of the presenter.

FRAMED IN MUSLIN CLOTH

Please provide 2(two) 8’ x 8’ theatre flats with Muslin Cloth stretched tight around them.

If theatre has a Fly System

- Please have the 2(two) 8’ x 8’ theatre flats rigged to fly in and out. Placement on fly rods will be determined during load in

If theatre does not have a Fly System

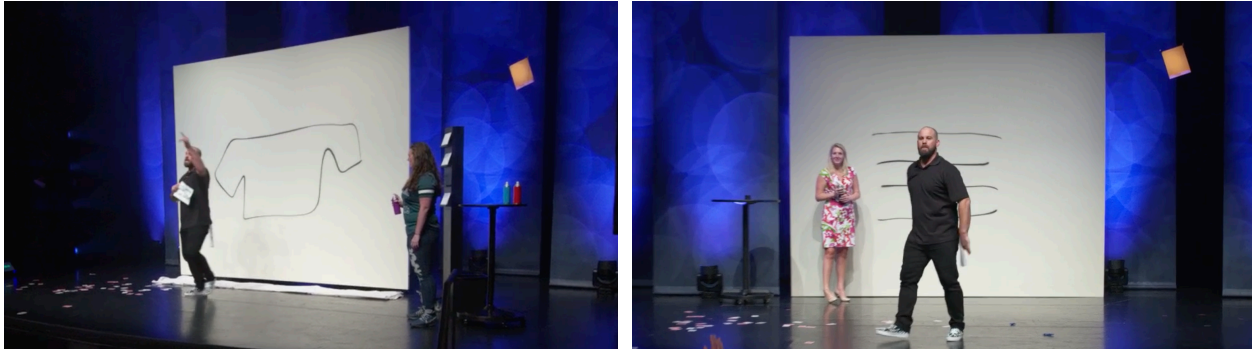
- Please provide 2(two) 8’ x 8’ standable flats, on wheels, with Muslin Cloth stretched tight around both of them.

We will need 2(two) 8’ x 8’ theatre flats with Muslin Cloth stretched tight around them per show. If consecutive shows occur...more will need to be made and rigged accordingly. i.e. If we do 3(three) shows in a venue we would need 6 made.

$$3(\text{shows}) \times 2(\text{theatre flats per show}) = 6$$

If necessary, steam or iron the Muslin to give it a clean look on stage.

The pictures below show how they will look when properly completed



FLYING

Fly Rods / Battens: If venue has Fly Rods. All Fly bars and equipment should fly clear of the proscenium opening. Ideally we will use 4+ Fly Rods:

- 1 - 8x8 theatre flat Muslin Cloth #1
- 1 - 8x8 theatre flat Muslin Cloth #2
- 1 - Large Map
- 1 - Manila Envelope with prediction inside

FURNITURE FOR STAGE

Presenter to provide following

- * 6(six) - Nice looking chairs with solid back panels.

Acceptable Chair

Unacceptable Chair



DRESSING ROOMS & PRODUCTION OFFICE SPACE

All rooms must be kept clean as provided by the Presenter at all times. All rooms should be dry, well lit, heated or air conditioned (as weather shall require) with access to the wings and stage areas. All rooms should be capable of being locked with no admittance to unauthorized persons. All dressing rooms shall have electrical outlets, lights, lighted mirrors, hot and cold running water, a clothing rack with hangers, iron and ironing board and a steamer available. All dressing rooms must have access to bathroom(s) with a working toilet, toilet paper, tissues and soap. All dressing rooms must have access to a shower with sufficient number of clean towels for entire touring crew, soap and shampoo.

Ideal Dressing Rooms/Office Allocation:

ALLOCATION	NOTES
Production office	Table, 6 chairs, high speed internet, outlets
Dressing Room 1 (Jon Dorenbos) Artist	Sink. Mirror. Table. Chairs. Couch. High Speed Internet, outlets
Dressing Room 2 (Tim Mooney)	Sink. Mirror. Table. Chairs. Couch. High Speed Internet, Outlets
Dressing Room 3 (Mike Miller)	Sink. Mirror. Table. Chairs. Couch. High Speed Internet, outlets
Dressing Room 4 (Audio Gods)	Sink. Mirror. Table. Chairs. Couch. High Speed Internet, outlets
Dressing Room 5 (TBD)	Sink. Mirror. Table. Chairs. Couch. High Speed Internet, outlets
Dressing Room 6 (TBD)	Sink. Mirror. Table. Chairs. Couch. High Speed Internet, outlets

ANIMAL IN THE SHOW

Artist has a 40lb Goldendoodle (dog), named Saint, in the show at times. Artist family and dog will have access to artist dressing room at all times

Artist dog is professionally trained, certified and very good with people.

Artist dog, Saint, is Jon’s best friend. His safety, well-being and happiness is the top priority. Saint loves *Showtime*.



If ARTIST dressing room is not close to the stage/wings - Purchaser will provide a LARGE dog crate measuring at least 54" x 37" x 45" inches similar to the one in the picture below. **TBD.**



When the Artist uses his dog, a safe and secure area must be provided

When a live animal is to be used during the performance, the Purchaser shall guarantee that notification will be made to the theatre management, local animal authorities and or the Humane Society and shall obtain the necessary local permits (if need be). The PURCHASER will provide as needed, cleaning supplies. Paper towels, etc. and two bowls. 1(one bowl for dog food. 1(one) bowl for water

HOSPITALITY & CATERING

The presenter will always provide, and purchase at their expense:

Bottled water, fresh fruit, vegetable tray and snacks for all the touring staff.

General Catering Rule: Include healthy and vegetarian options

Presenter shall purchase and provide hot meals to the company. The meals must have both meat and vegetarian options. The serving time of meals is to be determined. Catering should be available in a private area exclusive to the Artist and crew with appropriate dinnerware, cutlery, napkins, and beverages.

Our Cast and crew totals approximately 8 people. Total head count may vary slightly due to attendance by out-of-town management, VIP's, etc. Buffet-Style entrees (hot & cold) are preferred with vegetarian/vegan options

Bottled water, hot tea and soft drinks (Diet Coke, Diet Dr. Pepper and Sprite)
 24(twenty four) pack Michelob Ultra Gold (bottles) on ice or refrigerated
 1(one) bottle of Titos Vodka
 1(one) bottle of bourbon (surprise us)
 Honey Crisp Apples

Dunkin Donuts Medium or Original Roast coffee

Vanilla Natural Bliss Almond Milk **non-diary creamer** will be provided by Presenter for coffee. Stevia artificial sweetener.

Purchaser agrees to provide bottled water for cast and crew at load in, load out and each performance.

Purchaser agrees to provide and replenish throughout the day; coffee, tea, water, sandwiches (if possible), assorted chips, cookies, bananas, and fresh fruit for Artist's cast and crew. Food should be set up in Venue's green room and / or dressing room area from the time of Load In up to one half hour after the last performance.

Artist normally arrives for load-in between 9am-10am (**TBD**). Artist would appreciate full beverage service (coffee, bottled water, juice, sodas, etc.) from the beginning of load-in until strike and load-out. Also, donuts, bagels, rolls, fruit, etc. would be most appreciated upon Load In.

Lunch should be set between 12:00 noon - 1:00pm, please. Buffet style is fine...pizza, sandwiches, sliders, wraps, chips, fruits, salads, soups, etc.

Regarding dinner, if applicable, please have it set two hours before scheduled show time. Hot meal preferred with selections of entrees and sides. Again, vegetarian selections would need to be included.

A good "go to" Vegetarian Option:

- *Gluten free tortillas
- *Black beans (hot and cooked)
- *Brown rice (hot and cooked)
- *Sautéed vegetables (hot and cooked)
 - Sweet peppers
 - onions
 - mushrooms
 - bell peppers
- *4 ripe avocados
- *Ice Berg Lettuce
- *Salads with a healthy vinaigrette dressing

On any load out day which is a 2-show performance day, Purchaser shall provide a complete hot meal between shows for the cast and crew in the Venue with Artist's reasonable approval of the menu.

Please advance catering and hospitality

Tim Mooney
(609) 412-0746
timmooney@comcast.net

ACCOMMODATION

The presenter will provide minimum 4-star hotel accommodation for all members of the touring company. Approximately 8 people **TBD**. A list will be provided by Production Supervisor during the advance. Headliner room shall be a suite. Crew rooms shall be King singles unless otherwise specified. If internet is not provided gratis, presenter shall pay for all rooms to be provided with internet access.

GROUND TRANSPORTATION

Presenter shall provide for appropriate ground transportation for members of the touring company from the arrival airport (if flying in) to the accommodation. Presenter shall provide appropriate ground transportation for the company, whether by group shuttle, taxi or UBER reimbursement

SECURITY

Presenter shall assure that no persons other than the Production's staff and working stagehands are to be allowed access to the performance area from the start of load-in to the end of load-out. Access to the performance area is to be cleared through someone from the touring group. Security for the backstage area is to remain until Production's staff have left the building. After every performance, the act curtain is to remain closed until the house is emptied. All of Presenter's staff, including house staff, must be completely out of eyesight range of the show from backstage, including security personnel. Purchaser shall provide uniformed (public or private) security at the venue on a twenty-four (24) hour basis. Presenter shall be held responsible and accountable for all equipment and property of Artist from the time of load-in until the completion of load-out. Presenter shall be responsible for enforcing the policy of **CAMERAS, VIDEO AND RECORDING EQUIPMENT STRICTLY PROHIBITED** at each performance. Enforcement of this policy will include, but not be limited to, the placement of large easel type signs stating, in principal, that "NO PHOTOGRAPHS, VIDEO OR AUDIO RECORDING EQUIPMENT, ETC. ARE PERMITTED", along with the placement of signage on all entrance and exit doors of the venue stating the same.

SECRECY OF THE SHOW

The Nature of this show is such that anyone working backstage or in connection with the production may be privileged to professional trade secrets, which they must agree not to divulge or discuss. The reality is, legal ramification is wasting everyones time. We work hard to entertain and come up with methods to our tricks to do just that. We would appreciate the respect and professional courtesy to keep the secrets "between us."

DOORS

Presenter shall assure that on show days the venue will not open to the public until approval is granted by Production. Every effort will be made to give the Presenter sixty (60) minutes before showtime.

TEMPERATURE

Presenter shall keep the stage temperature between 65 and 68 degrees (F) at all times. (Bring your hoodies)

MERCHANDISE

Where Merchandise is required, it will be negotiated directly with the venue.

Merchandise requires a lockable storage room in or near the lobby area, and a merch area or dressed table setup that contains at least one (1) 20-amp (110v) circuit and readily available access to wireless internet.

MERCH TBD

CHANGES & SUBSTITUTIONS

Any and all changes and/or substitutions to labor, materials and equipment from those specified in this agreement MUST be approved in writing by Production Supervisor. Changes which are not approved in advance will not be by Production.

ARTIST SEATING AND TICKETS

Prior to tickets going on sale, Artist and Artist's staff shall have the absolute right to cause seats to be withdrawn from sale due to sight line obstructions.

Artist shall be given 10-20 tickets per performance ("Complimentary Tickets"). The number of complimentary tickets is TBD based on venue size. These Complimentary Tickets are above and beyond any technical kills and sightline kills. All Complimentary tickets are to be located in center of the lower level area. The AR (Artists Representative) will release unused complimentary tickets back to the Purchaser for sale whenever possible

TICKETING / BOX OFFICE

In cases where the Artist is being paid on a percentage basis, Purchaser agrees to deliver to the Artist's AR (Artist's Representative) at least two (2) weeks prior to date of performance, a plot plan and printer's manifest of the house (notarized, signed statement from the printer of the tickets, listing amount of tickets printed at each price). Purchaser further agrees to have on hand at the place of performance the night of the show, for counting and verification by representative of the Artist, all unsold tickets. Artist shall be compensated for the difference between the number of unsold tickets on hand and shown to its representative and the number of tickets printed as shown by the ticket manifest. If Purchaser shall violate any of the preceding paragraphs, it shall be deemed that Purchaser has sold a ticket for each seat in the house (and any permitted standing room) at the highest price for which the house is scaled. Purchaser further agrees to give said representative the rights to enter the box office at any time (during and after the performance) and to examine and make extracts from the box office records of Purchaser relating to the gross receipts of this engagement. A written box office statement certified and signed by the Purchaser, will be furnished to Artist within two (2) hours following each performance. Unless performance is specifically part of a subscription series, then Purchaser may not sell tickets to performance herein as part of a subscription or other type of series of other concerts, without written consent of Artist.

If Purchaser violates the above agreement, he shall be liable for the total amount of tickets sold at the highest price printed. Purchaser agrees not to discount tickets or to offer tickets as a premium without first obtaining permission in writing from the Artist. If Purchaser does sell or distribute discount or complimentary tickets without prior approval, or in excess of the number printed, he shall be liable for the full ticket price of each such ticket sold or distributed.

Purchaser will clearly print the specific capacity, gross potential and ticket price breakdown of the facility where Artist is to perform under this agreement on the face of contract that this agreement is attached to. In the event Artist is to receive a percentage of the gross receipts for this pursuant to the terms hereof, the term “gross receipts” or “gross box office receipts” or similar phrases, shall mean all box office receipts computed on the basis of the full retail ticket price for all tickets sold and in no event less than the full retail ticket price for all persons entering the performance with no deductions of any kind, less only federal, state of local admissions taxes and allowable discounts as approved by Artist in writing.

AGREED AND ACCEPTED BY:

PURCHASER

DATE

THIRD PLACE ENTERTAINMENT, LLC
JON DORENBOS or Authorized Rep

DATE