

JOSH HILBERMAN
"Healing Powers: Rhythms of the Left Brain"

I. AGREEMENT

A. This letter of AGREEMENT made on _____, serves as contract between **Josh Hilberman** (hereinafter referred to as "ARTIST"), and

_____ (hereinafter referred to as "PRODUCER/PRESENTER"), to provide _____ performance(s) (hereinafter referred to as "PERFORMANCE(S)"), 67 (sixty seven) to 75 (seventy five) minutes in length at:

Venue: _____

Address: _____

PH: () _____

FX: () _____

E: _____
(hereinafter referred to as "VENUE")

B. The PRODUCER/PRESENTER and the ARTIST enter into this agreement as collaborators and shall work together to achieve the best possible PERFORMANCE.

C. The PRODUCER/PRESENTER agrees to pay the ARTIST a sum total of: _____ to the ARTIST as a PERFORMANCE FEE **due in full** at the end of the last PERFORMANCE.

D. The ARTIST will allocate all fees, additional funds and profits to the any and all additional ARTISTS involved in this PERFORMANCE as they see fit.

E. The ARTIST may not be held liable for any personal injury or property damages caused by the PRODUCER/PRESENTER before, during or after the PERFORMANCE.

F. If before the date of the scheduled PERFORMANCE(S) the ARTIST finds that the PRODUCER/PRESENTER has failed, neglected, or refused to perform any aspect of the AGREEMENT (including TECHNICAL RIDER and agreed upon PRODUCTION SCHEDULE) then the ARTIST may cancel this AGREEMENT without penalty of payment, claims, demands, costs, expenses or percentage thereof to the PRODUCER/PRESENTER.

G. The ARTIST, at all times, shall reserve the right to and retain sole artistic control over the PERFORMANCE.

H. All variations, amendments and/or deletions to CONTRACT, TECHNICAL RIDER or PRODUCTION SCHEDULE must be agreed upon and by all parties and initialed on this document.

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II. TECHNICAL RIDER

GENERAL INFORMATION:

CONTACT: Each presenter should receive a minimum of two telephone contacts before the arrival of the company. A representative of ARTIST or the ARTIST should contact the local presenter and/or the Venue Technical Director, no later than two weeks before the scheduled performance and again approximately 24-48 hours before the performance date to reconfirm. Please give us the most appropriate contact to discuss the technical details (lights, stage, facility, etc.). Please provide the Technical Specifications of the VENUE, along with ground plans and color photos from stage to FOH, and from FOH to stage (when possible).

PRESENTER, PLEASE PROVIDE THE FOLLOWING INFORMATION:

Tech Director: _____

PH: () _____

FX: () _____

E: _____

Additional Contacts:

THE COMPANY:

Number of people in company:

2-3: Josh Hilberman and Paul Arslanian (piano) and (possible guest artists)

Number of people performing on stage:

2-3: Josh Hilberman and Paul Arslanian (piano) and (possible guest artists)

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LOCAL PRODUCER/PRESENTER AGREES TO FURNISH AT OWN EXPENSE:

STAGE REQUIREMENTS: Standard dance concert set-up. The MINIMUM danceable space can be NO LESS than **(16')** sixteen feet wide and **(12')** twelve feet deep (NOT including space for piano).

DRAPERY: Sufficient legs and boarders to create:

- (2) two to (3) three** wing positions, all of which are dark in color (preferably black).
- (1) one** white CYC.

Please SEE: PROGRAM A vs. PROGRAM B.

STAGE FLOOR: Stage Floor should be a wood surface and sprung. The stage should be as level as possible and free of holes, gaps or any non suitable surface for dance. Marley or any similar surface will NOT be accepted. Stage should be swept clean and cleared of all equipment, debris, etc., prior to ARTIST'S arrival and swept clean **(1) one hour before performance.**

Note: If the stage is over concrete or is especially 'hard' the VENUE must notify the ARTIST or the ARTIST representative upon contract signature so that a suitable surface can be negotiated and attained.

WINGS (or useable OFF STAGE areas): are necessary for costume changes and must be canceled from the audience. The WINGS (Stage Left and Stage Right) must have the following:

- suitable lighting
- (2) two** chairs
- (1) one** clothes rack
- (1) one** table

Note: the off stage floors should be laid with sections carpeted with for the purpose of noise reduction and so the ARTIST can stay warm when off stage. All sections of carpet should be taped to the deck/floor.

PROPS:

- (1) one** orchestra chair (black or as neutral as possible)
- (1) one** coat rack or hat rack suitable for stage use (black or as neutral as possible)

"PROGRAM A" PRESENTATIONS WITH PROJECTION:

Program A requires a DVD player, video projector and projection surface suitable for all audience members to be able to see without compromise. IF a Grand curtain exists, the curtain should be "open" before the house is open.

"PROGRAM B" PRESENTATIONS WITHOUT PROJECTION:

If a Grand curtain exists, the curtain should be "open" before the house is open.

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PIANO REQUIREMENTS: One baby grand in excellent condition, to be tuned on the morning of performance by a certified professional after the piano is set on stage, along with one adjustable piano bench and one piano light. Piano should be placed UPSTAGE RIGHT. If an upright or key board must be an option then please confirm with the piano player as to the preferred location and angle of the piano.

POWER REQUIREMENTS: The performing facility electrical system must be sufficient for the electrical need of the production. Audio power should be on an isolated service.

AUDIO REQUIREMENTS: Artist will provide ONE wireless lavalier microphone with receiver and batteries. Artist will not provide other audio equipment. Artist will use "Venue" audio system which should include appropriate and professional audio console, CD playback, DVD playback, power amps, equalizers, speakers, monitors and all necessary cabling for venue dimensions.

Further Audio requirements:

Mixing Console:

Must have at least **16 inputs** and able to EQ each channel.

Monitor Mix – Piano, taps and vocals. The EQ for each monitor will vary.

(6) six shotgun-type microphones (AKG-C 747, Sennheiser MHK 60) on "table" (short) stands - for tap

(2) two Professional quality (e.g., Shure Beta 58) Vocal Microphones

1 on stand at piano

1 on boom stand upstage left at chair (Area #2)

(1) one high quality condenser/dynamic microphone for the piano

(3) three live monitors

2 "stage monitors" on stands at 'ear' level.

1 for piano on floor.

Monitor Mix – Piano, taps and vocals. The EQ for each monitor will vary.

NOTE: Sound operator must have microphone to address the stage.

Please see attached sheet for specific sound plot.

LIGHTING REQUIREMENTS: Good dance concert lighting is required. The PERFORMANCE is meant to upbeat and light. Highly saturated colors are preferred.

There are 3 distinct areas of play. Please SEE: Area 1, 2 and 3.

Lighting should be capable of dimming.

Usually a general **(4) four color wash.** (Examples: NC, R23, R46, R81)

FOH: (general - 1 cool, 1 warm) – enough to keep faces and body.

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A minimum of (4) four specials (no color, or defused) for Areas 1, 2 and 3 are necessary. More focused light in Area 1 and the DOWN STAGE playing area is also accepted.

(2 – 4) two to four light booms/trees – STAGE LEFT and STAGE RIGHT.

With shins, **(2) two** mids, and **(1) one** top - matching or complimentary colors for the overhead wash

The CYC should have matching or complimentary colors for the overhead wash. A soft general focus of all instruments is preferred.

Note: The piano player is integrated throughout the PERFORMANCE and must be lit appropriately. A "special" for the piano (AREA 2) would work very nicely with some back "color" added. The chair and coat rack (AREA 3) should be lit in the same fashion.

AREA 1: This area is the main area of dance. **(2) two** (of the (4) four) specials are required for Area 1. **If only (1) one** special for this area is available then it needs to be tightly focused overhead CENTER for "Warrior."

Please see the attached sheet.

DRESSING ROOM REQUIREMENTS: Private dressing room(s) with easy access to the stage, furnished with chair, table, lighted mirrors, clothes rack with adequate hangers, and wastebasket. The dressing rooms should have access to private bathrooms with hot and cold running water, adequately supplied with fresh soap, towels, tissue, paper towels and should be adequately heated or cooled as necessary.

HOSPITALITY: PRODUCER/PRESENTER provides bottled water and/or other beverages, and small snacks (fruit, etc.). A simple meal would be appreciated, time to be determined. Please verify with ARTIST on initial contact.

RECEPTIONS: The ARTIST will be happy to attend receptions. Please clear all receptions in advance with the representative of the tour upon initial contact. The artist will ALWAYS try to accommodate.

MERCHANDISE: PRODUCER/PRESENTER agrees to provide one table and one volunteer to sell merchandise before the concert, at intermission, and after the concert, if ARTIST requests.

PRODUCTION SCHEDULE/ REHEARSAL SCHEDULE: An actual PRODUCTION SCHEDULE/ REHEARSAL SCHEDULE will be determined at least **(2) two** weeks in advance. A minimum of **(5) five** hours in the performance space is required, to be completed at least **(1) one** hour before show time. All technical staff must be present for technical rehearsal. Please SEE: **example** "Production Schedule".

LOCAL CREW REQUIREMENTS: For most concerts a "knowledgeable" venue contact should be available to open doors (usually the Venue Stage Manager). The time

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to have the theatre open should be determined by the ARTIST. Please SEE: **example** "Production Schedule".

LOAD-IN/LOAD-OUT CREW: Please SEE: **example** "Production Schedule".

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III. PRODUCTION SCHEDULE

One day prior the first performance (if available):

Load In/Tech

6pm – 10pm

1 technical director

1 stage manager

1 light board operator

1 electrician

1 sound board operator

1 AV operator (PROGRAM A)

1 stage hand

Day of performance:

1pm – 6pm

1 technical director

1 stage manager

1 light board operator

1 sound board operator

1 AV operator (PROGRAM A)

1 stage hand

Dinner

6 – 7pm

(stage available for ARTIST)

Performance

8pm

1 light board operator

1 sound board operator

1 AV operator (PROGRAM A)

1 Stage Manager or stage hand (pedestal move)

Load out

1 technical director

1 stage manager

1 stage hand

1 electrician

Please note that this P assumes that lights have been hung, circuited and are ready to focus, drapes have been hung, and that sound and AV equipment has been installed according to the ARTISTS specifications prior to load in. A revised Production Schedule may be used.

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VI. SIGNATURES

ACCEPTED/APPROVED:

Producer/Presenter:

Name: _____

DATE: _____

Technical Director:

Name: _____

Signature: _____

DATE: _____

Josh Hilberman

Signature: _____

DATE: _____