

Tommy James & The Shondells

PRINCIPAL CONTACTS

Artist Management:

Carol Ross
crd9138@aol.com
(215) 219-8598

Booking Agency: Paradise Artists

Howie Silverman
howie@paradiseartists.com
(805) 646-8433 (office)
(805) 798-0208 (cell)

Tour/Road Manager:

Rich Nesin – WestSide World Mgmt.
richeye@earthlink.net
(212) 740-8494

Production Manager:

Nicky Mouyeos
Stagelite4u@yahoo.com
(732) 616-0329

Merchandise:

Jeff Ross
jcrlwyl@aol.com
(610) 554-5345

Travel Agency:

Debi Meullier – Rock Star Travel Services
Debi.rockstartravel@gmail.com
(210) 710-7632

RIDER FOR CONTRACT DATED _____ BETWEEN OASIS ENTERTAINMENT
GROUP, INC. f/s/o TOMMY JAMES (hereinafter referred to as ARTIST) AND

(hereinafter referred to as

PURCHASER) REGARDING THE ENGAGEMENT AT _____

The following provisions shall be deemed incorporated in and constitute part of the contract agreement to which the Rider is annexed:

1. Purchaser shall pay to the Artist representative the balance of the guaranteed amount no later than one-half (1/2) of an hour prior to sound check by TOMMY JAMES in cash. All moneys must be paid in U.S. Currency. There shall be no exceptions.
2. In the event that the compensation payable to the Artist herein is measured in whole or part by a percentage of the receipts, any balance subsequently due on this percentage computation shall be paid immediately after the closing of the box office. The Artist's representative is to be furnished, upon request, a ticket printer's manifest and a detailed box office statement.
3. Artist shall have the right to have a representative present in the box office at any time and such representative shall have the right to examine and make extracts from the box office records of Purchaser relating to gross receipts of this engagement only. Purchaser further agrees to have on hand at the place of performance for counting and verification by Artist representative, all unsold tickets. Artist reserves the right, at their option, for an independent accounting of all tickets sold, unsold and number of shows, and no-shows on the night of the performance.
4. Purchaser agrees to provide Artist with (30) thirty of the highest priced tickets at no charge to Artist. The tickets will be provided to Artist representative upon request.
5.
 - (A) Purchaser agrees to have all tickets printed by a bonded printer. All tickets must be consecutively numbered. Each set of tickets for a given price must be printed on a ticket stock of contrasting color. If more than one performance, color contrasting must also be used.
 - (B) There shall be no "free" or discount tickets without prior consent from Artist. This also encompasses complimentary tickets. "Passes" will not be honored as tickets.

- (C) Purchaser shall retain all ticket stubs and unsold tickets, and a representative of the Artist will have the right to count and examine same. Any tickets not accounted for are treated as sold at full price. In the event of a sell-out, Purchaser will pay Artist according to actual gross sales or gross potential stated in the contract, whichever is higher.
- (D) A representative of the Artist shall have the full right to inspect the Purchasers' books and records as relates to this performance to verify the completeness and accuracy of the percentage payment within six (6) months after any performance hereunder.

TAXES

It is expressly understood that the Purchaser accepts, agrees and guarantees that no U.S. or foreign taxes including, but not limited to, City, State, Federal Income and/or entertainment or non-resident taxes will be charged to Artist or deducted from any compensation due to Artist.

ARTIST BILLING

- 6. Artist is guaranteed by Purchaser that TOMMY JAMES will receive sole headline billing on One-Hundred Percent (100%) size type and prominence in any and all advertising and publicity including, but not limited to, lights, displays and programs. No other act shall receive billing in equal size or prominence without the prior written consent of the Artist.
- 7. Artist's name will appear in the following manner at all times hereunder in 100 percent size type:

TOMMY JAMES & THE SHONDELLS
- 8. In cases of public concerts, Purchaser agrees to commence public advertising a minimum of fourteen (14) days prior to the date of the performance, using advertising provided by Artist's publicist and exclusive agency.
- 9. Artist will have the sole rights to approval of all forms of advertising that contains the Artist's name and/or likeness.
- 10. Purchaser agrees that he will not commit the Artist, TOMMY JAMES, and/or any member of Artist's group or staff to any personal interviews, appearances, or any other type of promotion without the prior written consent of Artist.

ARTIST BILLING (Cont.)

11. There shall be no signs, placards, banners or other advertising material on or near the stage during the entire performance, nor shall the performance or appearance of the Artist be sponsored by or in any manner tied in with any commercial products or company without absolute prior consent of the Artist.

CONCESSIONS

12. Purchaser agrees that he will not sell any products identified with TOMMY JAMES at the place of performance or any adjacent place under his control, nor will he license third parties to do so or permit such sale by third parties.
13. Purchaser agrees that Artist and/or representative for same shall have the sole and exclusive right to the sale of all forms and types of souvenir items, including but not limited to tour booklets, buttons, T-shirts, programs, phonograph records and pre-recorded tapes. Purchaser agrees to provide adequate space for a representative of Artist to vend such materials. Artist's personal merchandising company shall make direct contact with Purchaser on behalf of Artist.

SECURITY

14. The Purchaser agrees to provide proper and sufficient security at all times to insure the safety of the Artist before, during and after the performance. Security must be provided in the areas used as dressing rooms, all entrances and exits to the venue area, and the stage area.
15. All security must be approved by the Artist representative before the commencement of the performance.
16. Artist reserves the right to clear the stage and backstage area of all non-essential personnel, and all personnel not directly associated with Artist's performance at the completion of the opening act(s) performance.
17. Artist will carry all necessary passes for the engagement hereunder, unless prior arrangements have been made by Purchaser. Artist personnel will wear the permanent, laminated variety pass, and these persons have the highest priority. All other passes to be issued will be the stick-on variety and will be ~~issued~~ issued by the Artist representative on the day of show only. A list of Artist personnel names and functions will be submitted to Purchaser, along with any necessary guest lists, backstage or other for security identification use. (See Attached)

SHOW CONTENT

18. RECORDING, TAPING, BROADCASTING OR FILMING OF ARTIST'S PERFORMANCE WILL NOT BE PERMITTED. In the event such is detected, Artist reserves the absolute right to stop the performance until such situation is remedied by Purchaser and/or Purchaser's security. Any tapes retrieved shall be given immediately to Artist's representative.
19. Artist and/or Artist representative will have final approval of any master of ceremonies or announcer. The MC must speak with Artist's music director a minimum of 1/2 of an hour before show.
20. Artist shall have the sole right and exclusive control over the production, content, presentation and the performance of the engagement hereunder. Including, but not limited to the details, means, and methods of the performance of the Artist hereunder; and the Artist shall have the sole right as they may see fit, to designate and change at any time, the performance personnel.
21. If an opening act is used for the concert or performance herein, the act must be approved by the Artist. Name of opening act must be submitted to Artist and/or Artist representative before advertising commences.
22. It is understood and agreed that the Artist's performance will not be interrupted by local curfew or building policies. Any reason for a show running late will be remedied in the show by adjusting the time allotment to the opening act. Purchaser must make Artist aware of any and all specific curfew times, if applicable, immediately.
23. Artist reserves the sole right of approval of any and all entertainers, groups or persons that are to appear in conjunction with this performance, and the right in determining the length and nature of their performance(s). A violation of this clause will entitle the Artist to refuse to furnish the performance described herein, but Purchaser shall remain obligated to make all payments herein set forth.
24. Artist's obligations hereunder are subject to detention or prevention by sickness, inability to perform, accident, means of transportation, Acts of God, riots, strikes, labor difficulties, epidemics and any act or order of any public authority or any other case, similar or dissimilar beyond the control of the Artist.

ARTIST ACCOMMODATIONS

25. Artist shall be provided with one (1) two-room suite (sleeping and living area separate), Twelve (12) singles at a first-class, quality hotel (i.e. Hilton, Sheraton, Hyatt) Personnel list will be furnished upon request by Purchaser. Artist representative will furnish rooming list directly to Hotel.
26. Dressing rooms shall be adjoining or directly accessible to the stage area and parking spaces of the Artist.

ARTIST ACCOMMODATIONS (Cont.)

27. Artist requires two (2) clean, well-lit, well-maintained dressing rooms with either a key lock or a security guard on the door. The rooms should be large enough to seat ten (10) people and comfortably in each. One room shall be provided with a small sofa and armchair. Each room must be supplied with sturdy clothing racks and hangers. The rooms should have direct access to at least one (1) PRIVATE, clean, well-maintained restroom facility, services by hot and cold running water and standard electrical outlets. Mirrors must be available in each room, one of which must be full length.
28. Artist will require a minimum of twelve (12) hand towels and twelve (12) bath towels in the dressing rooms at least one (1) hour prior to the start of the performance.
29. Artist will require a tuning and storage room that directly adjoins the dressing rooms. This room MUST be lockable or have a security guard posted at all times. This room must have a minimum of two (2) 117V AC outlets that are operable.
30. See Artist HOSPITALITY page for dressing room refreshments. (Page 9)

INSURANCE/PERMITS

31. Any traffic clearances or permits required to load or unload equipment trucks must be obtained at sole expense of Purchaser, and be available for inspection by Artist representative at load-in.
32. The Purchaser agrees to secure and furnish all necessary permits and licenses necessary to allow Artist to properly produce show.
33. The Purchaser agrees to provide public liability insurance coverage to protect against injuries to person and/or property as a consequence of the installation and/or operation of the equipment provided or used by Artist, the contracted Sound Company and the contracted Light Company. In addition, it is also agreed that the Purchaser shall maintain in effect a policy of Workmen's Compensation Insurance covering all its employees who are involved in the installation, operation and/or maintenance of the equipment provided by the Artist, the contracted Sound and Light Companies; The Purchaser further agrees to provide full insurance coverage for all equipment provided by the Artist, the contract Sound and Light companies against fire, theft, riot, wind or rain damage, or any other act that would cause damage or harm to any equipment. The Purchaser shall provide the Artist with a certificate of insurance coverage at least seven (7) days prior to the performance date. If this certificate should not be received prior to the performance, Purchaser assumes complete responsibility and is solely liable for the complete insurance coverage. This clause is critical and is made part of this contracted engagement.

EQUIPMENT/CARTAGE/STORAGE:

34. Purchaser agrees to supply a minimum of four (4) stage hands at the place of engagement during set-up and breakdown for the purpose of equipment handling and moving, and on-stage trouble-shooting during performance i.e. drums, keyboards, speakers, mics, cables.
35. If facility is unable to be available for equipment unloading upon equipment arrival, Purchaser agrees to supply at his expense adequate storage space for the equipment until such time as facility becomes available. Storage space must be totally secured by locks and/or security guards at all times.
36. Purchaser agrees to supply at his sole cost and expense a Sound Contractor, Lighting Contractor, Backline Equipment Contractor, capable of supplying all the equipment requirements specified by Artist in the attached TECHNICAL & EQUIPMENT RIDERS. The Sound, Light, Backline equipment Contractors must be approved by Artist fourteen (14) days prior to performance. The name and phone numbers of all parties providing these services shall be provided to Artist representative upon return of these contracts and riders per specified pages. Should Purchaser desire suggestion in hiring appropriate contractors, Artist representative can supply excellent reference upon request.
37. Purchaser agrees to supply at his sole cost and expense a stage and necessary sound wings as required and outlined in the attached TECHNICAL RIDER/STAGE PLOT. Stage dimensions must be provided to Artist representative immediately. Part of staging requires steps from stage front/center into audience. (See attached Stage Plot)
38. Purchaser agrees to supply at his sole cost and expense, parking spaces and areas adjacent to the load-in area from 10:00 a.m. (on day of performance) until load-out. Parking spaces will be required for five (5) full-size automobiles and two (2) Sound/Light Contractor trucks.
39. Artist representative will have final approval of any and all aspects of this rider and any attached riders to the contract covering this engagement.

ANY CHANGES MUST BE SUBMITTED TO ARTIST, APPROVED BY SIGNATURE OF ARTIST AND ARTIST REPRESENTATIVE FOR THOSE CHANGES TO BE VALID. Otherwise, this contract and rider must be followed to the letter. Failure to do so will cause this contract and performance to become null and void.

OUTDOOR ENGAGEMENTS

40. In the event of rain or other inclement weather conditions which might interfere with the performance of Artist hereunder, the parties shall mutually determine whether or not the performance should proceed. However, in any event, if the performance is not held by reason of such weather conditions, Purchaser agrees to pay Artist the full amount provided for in contract.

RIGHTS AND TERMS

41. Purchaser shall not have the right to assign this agreement or any provision hereof. Nothing herein contained shall ever be construed as to constitute the parties hereto as a partnership or joint venture, or that Artist shall be liable in whole or part for any obligation hereof, or otherwise. The person executing this agreement and its attached riders on Purchaser's behalf warrants his/her authority to do so and such persons assume full liability for the payment of said contracted price in full and all elements of its attachments, and all other performance requirements as agreed upon.
42. Notwithstanding, anything to the contrary contained in the contract to which these riders are attached, if Artist remains ready, willing, and able to render services for Purchaser pursuant to terms of this contract, all sums payable to Artist by Purchaser as set forth in contract shall actually be paid to Artist as and when set forth in said contract regardless of whether or not the Artist actually renders services for Purchaser, including but not limited to, any failure of Artist to perform as a result of the cancellation of the engagement stemming from Acts of God, including weather cancellations of the performance; or any technical breach by Purchaser.
43. Each one of the terms of this rider and its attachments are essential and necessary for Purchaser's full performance hereunder. Those obligations of Purchaser which are to be performed hereunder prior to any performance by Artist, are conditions precedent which must be performed in full by Purchaser (unless waived by Artist after his consent and in writing, then by Artist initialing those paragraphs to be deleted) before Artist is required to perform hereunder. Failure to fulfill any such condition precedent will subject Purchaser to liquidated damages in any amount equal to the full contract price hereunder, plus any and all other costs incurred by Artist regarding the scheduled date as a result thereof but not limited to any loss of Artist's goodwill for Artist's failure to appear resulting from Purchaser's failing to meet such conditions precedent. With respect to those obligations of Purchaser which must be performed before, during and after Artist's performance hereunder, Purchaser's failure to comply with any of the terms agreed to contained herein will constitute an immediate breach of this agreement by Purchaser.

RIGHTS AND TERMS (Cont.)

44. The Purchaser warrants that he/she is of legal age to enter into this agreement.

The above and all its attachments constitute the sole, complete and binding agreement between the parties hereto.

This entire contract has been read and entirely understood by the undersigned, as has been all its attached riders and terms. CONTRACT IS CONSIDERED INCOMPLETE UNTIL EACH RIDER ATTACHMENT PAGE IS AGREED AND SIGNED WHERE INDICATED BY PURCHASER.

AGREED AND ACCEPTED:

AGREED AND ACCEPTED:

BY: _____
PURCHASER

BY: _____
OASIS ENTERTAINMENT GROUP INC.
f/s/o TOMMY JAMES

Any and all changes within this contract and its rider must be submitted directly to Artist in writing. If Artist is in agreement of said changes, each must be initialed by the appropriate Artist code for recognition of change.

TOMMY JAMES & THE SHONDELLS

CANCELATION CLAUSE

Purchaser agrees that the Artist may cancel or postpone any engagement hereunder for any reason by giving Purchaser notice hereof prior to the date of such engagement. Artist may cancel or postpone any performance hereunder, at artist sole discretion, if artist is called upon to render services in connection with a theatrical motion picture, a television special or series, a legitimate stage play, to fulfill an engagement in wither Nevada or New Jersey, or a National concert tour, should the engagement thereunder reasonably conflict. Any failure by Purchaser to fulfill any of the requirements provided herein may result in the cancellation of said engagement at any time without penalty whatsoever to Artist and/ or Artist's representatives, and Purchaser shall be liable for payment of full agreed-upon wage in such event, in addition to any other remedies which Artist may elect.

INTERNAL/GROUND TRANSPORTATION

Purchaser agrees to provide, at no cost to Artist, all ground transportation: Airport pick-up/arrival - Hotel - Sound check - Performance and all returns, in addition to Airport delivery/departure. Driver(s) and vehicle(s) must be available to Artist at all specified times.

VEHICLE SPECIFICATIONS

One (1) stretch limousine and one (1) fifteen person van. All drivers will be knowledgeable of the general areas and route to and from hotel to venue, including knowledge of entire venue grounds.

In the case of heavy traffic, Purchaser agrees to make arrangements with the proper security for all vehicles to have personal escort to and from venue, and immediately advise drivers and Artist representative of this information for scheduling.

In the event Artist deems transportation is inadequate, he may, at Purchaser's expense, hire reasonable and adequate transportation.

AGREED AND ACCEPTED:

AGREED AND ACCEPTED:

BY: _____
PURCHASER

BY: _____
OASIS ENTERTAINMENT GROUP INC.

NAME OF TRANSPORT SERVICE/DRIVER:

PHONE: _____

PLEASE NOTE THAT ARTIST CAN MAKE SUGGESTIONS FOR THIS SERVICE AVAILABLE IN YOUR AREA.

AIRFARE AND TRAVEL

The Purchaser is asked to understand the problems and strain of traveling and touring. What with flights between cities, plus ground transportation on each end, and all of the difficulties associated with the stress of same day rehearsals, sound checks and performances, each days events are usually hectic and demanding.

The Artist desires to be as cooperative as possible to provide the very best performance(s). This may entail early-in-the-day soundchecks which in turn will require the Artist to arrive the day before the actual performance(s). (Artist does not perform without a minimum of a 90 minute sound check). When this is necessary, additional nights of hotel and additional fees are required. All travel arrangements need to be made within certain parameters.

When the Purchaser is providing and paying for flights, all arrangements must be pre-approved by Oasis Entertainment, contact: Martin Fitzpatrick or Artist's personal Travel Agent. Please keep the following in mind:

1. All airfares are to be non-restricted and fully refundable.
2. There are to be no "sponsorship" airfares without Artist's advance written approval.
3. All flights must be in and out of full service jet ports; commuter flights and turbo-props are not acceptable. Therefore, plan your flights and ground transportation accordingly and in coordination with Martin Fitzpatrick.
4. Should it be agreed that the purchaser will make the ticket purchase, the flights are always to be the most direct and convenient to the Artist.

REMEMBER, MAKE NO TRAVEL ARRANGEMENTS WITHOUT APPROVAL OF

Rich Nesin: richeye@earthlink.net

AIRLINE TRANSPORTATION

Purchaser shall, at no cost to Artist, provide two (2) First Class and nine (9) Coach round trip airfares.

Artist wishes Purchaser to contact his personal Travel Agent for all travel arrangements and ticketing. Artist will submit a preferred flight schedule to Agent:

All payments for airfares shall be made directly to:

AGREED AND ACCEPTED:

AGREED AND ACCEPTED:

PURCHASER

OASIS ENTERTAINMENT GROUP

Tommy James Technical Rider 2026

F.O.H. Sound

The Front-of-House system must be an actively crossed over high quality professional audio system capable of producing seamless coverage throughout the venue at a level commensurate to the volume level coming of the stage. The artists sound technicians shall have full access to all system processing.

Due to time constraints the Artist Requests-and Greatly Appreciates- The FOH system being setup and properly time aligned and the backline being set up, mic'd up and line checked prior to the crews arrival. The effort is very much appreciated!!!

Preferred F.O.H Speaker Systems: All systems must be of equal quality and capability to the systems listed below.

1. JBL VTX systems running version 5 presets on Crown I-Tech HD amps.
2. L-Acoustics L, K and A systems powered and processed by LA Series Amps.
3. D&B Systems powered and processed by DSeries amplifiers.

F.O.H. Consoles: The Artist requires a console capable of running Waves plugins on all inputs and outputs and that will **not be sharing head-amps** with the Monitor console. The artists engineer will provide console files whenever possible.

Preferred F.O.H Consoles:

1. Avid S-6L with Waves Card, Server and Additional Screen
2. Digico SD and or Quantum. Preferred consoles include Quantum 228, 338, SD7, SD12, SD8 and SD10 with a Soundgrid Server, Waves card and separate computer running Super Rack.
3. Yamaha CL5, Rivage PM Series or DM7

Plugin Installers and Processing:

Plugin Installers: The artist requests and appreciates the latest installers for Waves and the Soundtoys bundle being installed on the console.

Other F.O.H. Necessities:

- (1) (2) Boom Stands; (2) Short Mic cables and (2) long Mic Cable for System Measurement.
- (2) One 15amp Quad Box;
- (3) Working Console Lights and Comfortable Chair at Desk Height.

Tommy James

Monitor System

(see stage layout for box placement)

Minimum Requirements:

1. (1) Digital Mixing Console – 48in X 16out
2. (17) Wedges
3. (2) Sidefills w/Subs
4. (2) Subs

Other Necessities: At MON Position - Working console lights, a Chair at desk height, Quad Box and Fan.

Digital Consoles: The following is a list of Preferred/Accepted Monitor Consoles that we provide show files for.

WE DO NOT SHAR HEADAMPS!!!!

Preferred Monitor Consoles:

1. Avid S-6L with Waves Card, Server and Additional Screen
2. Digico SD and or Quantum. Preferred consoles include Quantum 228, 338, SD7, SD12, SD8 and SD10 with a Soundgrid Server, Waves card and separate computer running Super Rack.
3. Yamaha CL5, Rivage PM or DM7

Plugin Installers and Processing:

Plugin Installers: The artist requests and appreciates the latest version of Waves be on the console.

13 Mixes:

IEM's Mixes 9 & 10: 1 Shure PSM 900 or 1000 Transmitter and P10R Receiver or Senheiser G4 Transmitter and Receiver in stereo. No Prosumer units of any kind

Wedges: 17 MATCHING | High Powered Bi-Amped Floor Wedges On 9 Mixes (Includes Cue Wedge) All Floor Wedges Must be Matching Brand and Model with Matching Power and Processing. Wedges should be (1) 15"speaker x 2" or (2) 12"speakers x 2". Preferred Wedges include L-Acoustics, Meyer, D&B, Clair, and the JBL VRX, M-Series, **No Proprietary/Homemade/Non Branded Speaker Cabinets.** The artist is not responsible for wedges that are not of the above listed quality and power handling.

Side Fills: 2 Full Range Side Fills With 2x18"Subs on 2 Mixes. L-Acoustics ARCS/SB218 with LA8 Amps or Equivalent. Mix Outputs 12(SR) 13(SL). Side Fills To Be Set As Far Downstage as Possible and Aimed at Center Mix Position 2&3.

Mixes 1-5 should be Positioned Upstage of Side Fill Coverage Area.

Drum Mix Triamped with Sub on Separate Mix:

Two (2) Mono Drum Subs Mix 11, With One (1) Wedge on Each Sub. Mix 7.

Other Monitor Necessities:

- (1) (1) Boom Stand; (1) Short Mic cable to run from a Matrix Out and (1) long Mic Cable for System Measurement Microphone
- (2) One 15amp Quad Box.
- (3) Working Console Lights and Comfortable Chair at Desk Height

ANY CHANGES TO OR QUESTIONS ABOUT THE F.O.H OR MONITOR SYSTEMS SHOULD BE ADDRESSED WITH THE ARTIST'S L.D AND PRODUCTION MANAGER NICK @

(732-780-3808) OFFICE

(732-616-0329) CELL

E-MAIL STAGELITE4U@YAHOO.COM.

Tommy James Stage Equipment Requirements

Please see stage plot!

Keys: Stage Right

One (1) Yamaha Motif S90 or S90ES. **Must have weighted Keys (or any 88 weighted key Motif)**

One (1) 73 Key Korg Kronos

Two (2) Sustain Pedals (for above keyboards)

One (1) Quick Lock 2 Tier Keyboard Stand

Four (4) 10'-15' 1/4" Wires

Keys: Stage Left

One (1) Hammond B3 Organ w/ Leslie

One (1) Piano Bench/Seat

One (1) Nord Electro 3 or 4 with 61, or 73 **Non Weighted Keys.**

Two (2) 10'-15' 1/4" Wires

Rhythm Guitar:

Two (2) **Fender Twin Reverb's** (Silver Face or Reissue)

Two (2) Tremolo/Vibrato Foot switches

Two (2) 3'-5' 1/4" Wires

NO FENDER TWIN II's

Lead Guitar:

Two (2) Marshall Series 900 Amps

Both with Channel Switching & Foot switches

Two (2) 4x12 Marshall Speaker Cabinets

Bass Guitar:

Two (2) SVT Bass Amplifiers

Two (2) 8 x 10 Speaker Cabinets. **It Should Be Noted That One (1) Speaker Wire Should Be At Least 20' Feet in Length**

Drum Kit:

A Five (5) Piece Professional **Yamaha** Kit...

One (1) 22"- 24" Kick Drum w/4"-5" port

Two (2) 14" Snare w/ new Emperor Heads.

Two (2) Rack Toms, 10"& 12" and one (1) 14"

Floor Tom w/ Remo Ambassador or Pinstripe Heads.

One (1) Three leg High Hat Stand

One Pair 14" Zildjian High Hats

Three (3) 18" Zildjian Crash Cymbals on

Four (4) Boom Stands w/felt/washer/wing nuts.

One (1) 22" Zildjian Ping Ride Cymbal w/Stand.

Two (2) Kick Drum Pedals: DW 5000; 1 double and 1 single

Two (2) Professional Drum Throne (Seat)

One (1) Drum Key & One (1) Pair of Sticks.

Acoustic/Electric Guitar SL

Roland JC-120 Amp

Additional Requirements:

Two (2) Fender Strats w/ Wammy Bar

One (1) Gibson ES-335 Guitar

One (1) Fender P-Bass,

Two (2) Six String Electric Acoustic Gtr's (8) 25'Ft. or Longer Guitar Cables & Eight (8) Lose Guitar Stands. **No Guitar Boats!**

Two (2) cooling fans Black; Now white wire basket (1) downstage center and 1 on drum riser.

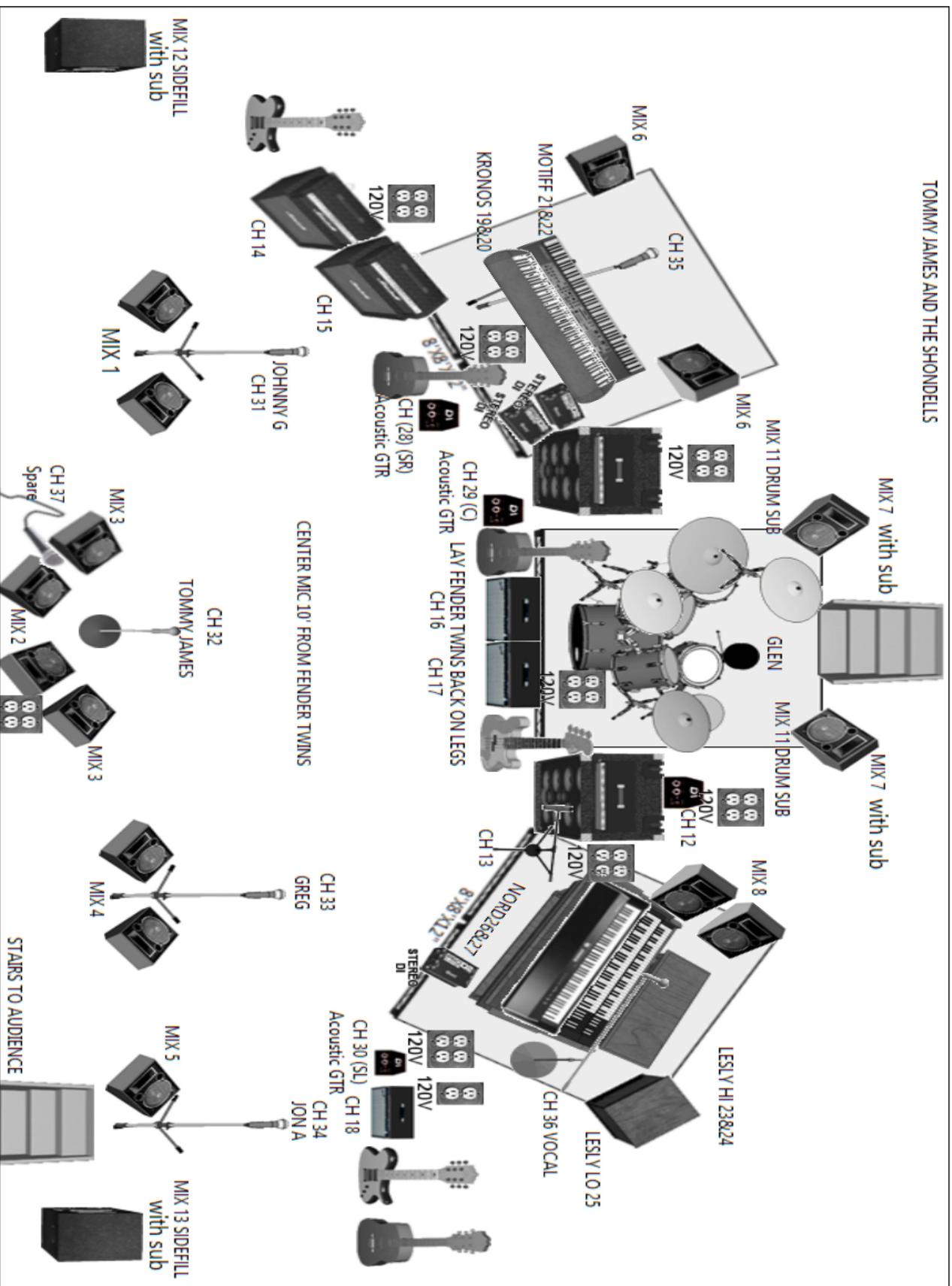
INPUT LIST

STG	Instrument	FOH	MON	Microphone	48V	Stand	Insert FOH	Insert Monitor
1	Kick In	1	1	Shure SM91	Y			
2	Kick Out (Mic Must be able to get inside drum)	2	2	Telefunken M 82, AKG D-112		Table Top Boom	Gate-1	Gate-1
3	Snare Top	3	3	Senheiser E904, E604 or SM 57		Short Boom	Gate-3	Gate-3
4	Snare Bottom	4	4	Senheiser E904, E604 or SM 57		Short Boom	Gate-4	Gate-4
5	Hi Hat	5	5	SM-81	Y	Mid Boom		
6	Rack 1	6	6	Senheiser E904 or E604		Clip On	Gate-5	Gate-5
7	Rack 2	7	7	Senheiser E904 or E604		Clip On	Gate-6	Gate-6
8	Floor Tom	8	8	Senheiser E904 or E604		Clip On	Gate-7	Gate-7
9	Ride Cymbol	9	9	SM-81 or KSM 320	Y	Short Boom		
10	O.H S.R	10	10	SM-81 or KSM 320	Y	Tall Boom		
11	O.H. S.L	11	11	SM-81 or KSM 320	Y	Tall Boom		
12	Bass D.I	12	12	Radial Passive Pro DI		D.I	Comp-1	Comp-1
13	Bass Mic	13	13	Senheiser 421		Short Boom	Comp-2	Comp-2
14	Marshall S.R (Outside)	14	14	SM-57		Short Boom		
15	Marshall S.R (Inside)	15	15	SM-57		Short Boom		
16	Fender Twin S.R.C	16	16	SM-57		Short Boom		
17	Fender Twin S.L.C	17	17	SM-57		Short Boom		
18	JC-120 (SL)	18	18	SM-57		Short Boom		
19	Kronos (L) S.R	19	19	Radial Passive Pro DI		D.I	Comp-3	
20	Kronos (R) S.R	20	20	Radial Passive Pro DI		D.I	Comp-4	
21	Motif (L) S.R.	21	21	Radial Passive Pro DI		D.I	Comp-5	
22	Motif (R) S.R	22	22	Radial Passive Pro DI		D.I	Comp-6	
23	B-3 Hi (L) S.L	23	23	SM-57		Mid Boom	Comp-7	
24	B-3 HI (R) S.L	24	24	SM-57		Mid Boom	Comp-8	
25	B-3 Low S.L	25	25	EV-RE 20, N/D 408 or Audix D6		Mid Boom	Comp-9	
26	Nord (L) S.L	26	26	Radial Passive Pro DI		D.I	Comp-10	
27	Nord (R) S.L	27	27	Radial Passive Pro DI		D.I	Comp-11	
28	JG-Acoustic (SR)	28	28	Radial Passive Pro DI				
29	TJ-Acoustic (Center)	29	29	Radial Passive Pro DI				
30	JA-Acoustic (SL)	30	30	Radial Passive Pro DI				
31	Vox Guit S.R	31	31	SM 58		Tall Boom	Comp-12	Comp-3
32	Vox Center	32	32	SM 58		Straight Stand	Com-13	Comp-4
33	Vox. Bass S.L.C	33	33	SM 58		Tall Boom	Com-14	Comp-5
34	Vox S.L	34	34	SM 58		Tall Boom	Comp-18	Comp-6
35	Vox. Key S.R	35	35	SM 58		Tall Boom	Comp-15	Comp-7
36	Vox. Key S.L	36	36	SM 58		Tall Boom	Comp-16	Comp-8
37	Vox. Spare	37	37	SM 58		Tall Boom	Comp-17	Comp-9
38	M.C	38	38	Wireless w/SM 58		Straight Stand		
45	F.O.H Interface (Noise)			Balanced 1/4" TRS to XLR				
46	Ipod L (F.O.H)			iPOD Cable				
47	Ipod R (F.O.H)			iPOD Cable				

Tommy James Monitor Output Patch

Output	Name	position	coinfiguration
1	John G	DSR	(2) Wedges
2	Tommy IN	DSC inside	(2) Wedges
3	Tommy OUT	DSC outside	(2) Wedges
4	Greg	DSL	(2) Wedges
5	Jon A	FDSL	(2) Wedges
6	Mike	USR	(2) Wedges
7	Glen	USC	(2) Wedges
8	Benny	USL	(2) Wedges
9	Benny IEM L	Monitor World	XLR
10	Benny IEM R	Monitor World	XLR
11	Sub	USC	(2) 18" Sub
12	Sidefill SR	ODSR	TBD
13	Sidefill SL	ODSL	TBD
14			
15			
16	Cue	Monitor World	(1) Wedge

TOMMY JAMES AND THE SHONDBELLS



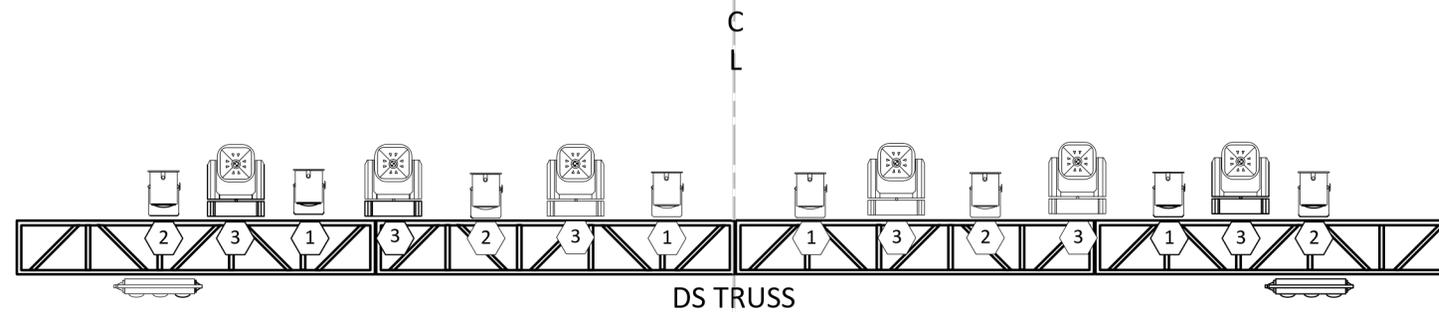
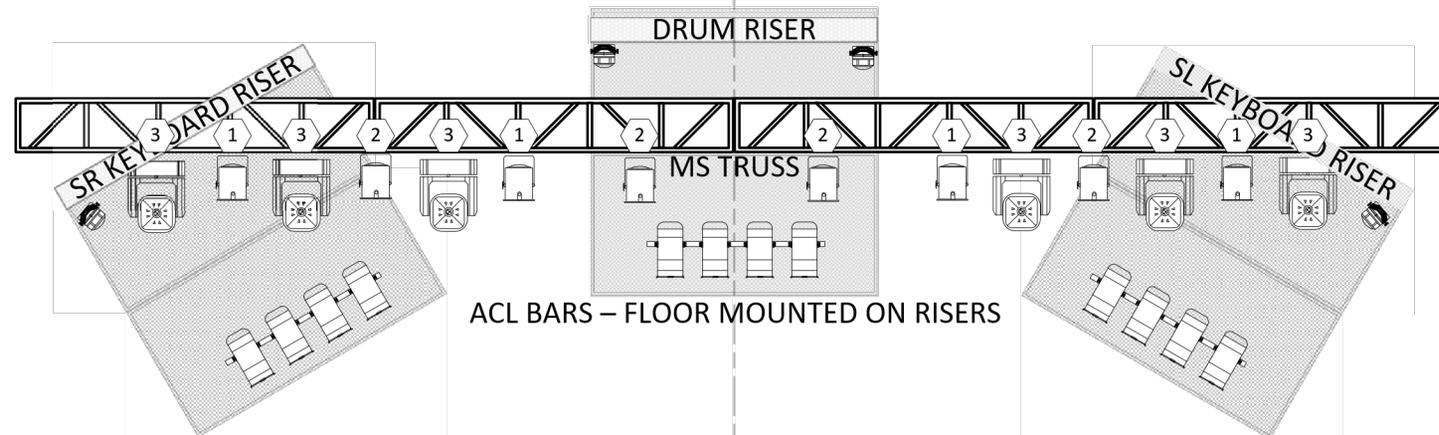
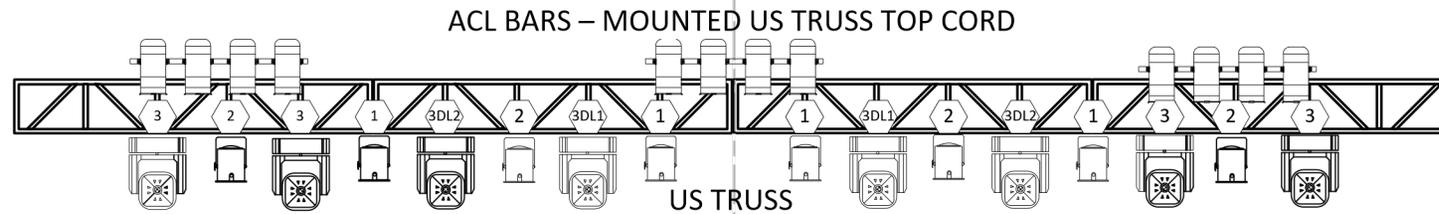
1 KICK IN	8 FLOOR TOM	15 MARSHAL (INSIDE)	22 MOTIFF (R)	29 ACOUSTIC GUITAR CENTER	36 VOCAL KEY (SL)
2 KICK OUT	9 RIDE	16 FENDER TWIN SRC	23 B3 HI (L)	30 ACOUSTIC GUITAR (SL)	37 VOCAL SPARE
3 SNARE TOP	10 OH SR	17 FENDER TWIN SLC	24 B3 HI (R)	31 VOCAL (SR)	38 M.C
4 SNARE BOTTOM	11 OH SL	18 JC 120 (SL)	25 B3 LOW	32 VOVAL (C)	
5 HIHAT	12 BASS DI	19 KORG KRONOS (L)	26 NORD (SL)	33 VOCAL (SLC)	
6 RACK 1	13 BASS MIC	20 KORG KRONOS (R)	27 NORD (SR)	34 VOCAL (SL)	
7 RACK 2	14 MARSHALL (OUTSIDE)	21 MOTIFF (L)	28 ACOUSTIC GUITAR (SR)	35 VOCAL KEY (SR)	

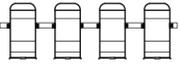
Tommy James Lighting Requirements

- (1)** All LED/Moving light rigs must have a strong programmer! All instruments must get divided into three groups: See Plot for Assignments.
- (2)** Any venues still using Conventional fixtures our color is Lee 119/106/101/181/126/NC
- 3)** The house electrician is **REQUIRED AT LOAD IN** and to **REMAIN** throughout the day at the purchaser's expense.
- 4)** Two Experienced **FOLLOW SPOT OPERATORS** are required on each spot, **NO COMET OR ALTSPOT!** Spot color Lee 132 in frame (1)
- 5)** Lighting Desk with two (2) scene capability and enough dimming to comply with the artist's plot. The board must have programmable momentary (bump/Flash/buttons) on the preset page! Type of desk Avolite Arena, or Pearl Expert, Sapphire, ETC, Full Size Grand MA, Hogs Must Have Wing! 10 Playback Presets is not enough. If possible, please set up console side stage instead of F.O.H.
Absolutely no Laptops (Martin Light Jockey etc)!
- 6)** **Four(4) or Six (6) station Communication.** Must be Clearcom or Telex Only! Locations are each spot Lightboard and Backstage Dimmer Pit or House Lights.
- 7)** One (1) **DMX CONTROLLED HAZER** With a fan pointed at upstage truss. (**NO HAZE OR SMOKE IN ARTIST'S FACE**) DMX Controlled at F.O.H. only.
- 8) FLOOR LIGHTING:** (4) Martin Atomic Strobes **MUST** be controlled at FOH. Patched into console is best. Two (2) on cases if no room on Drum Riser and One (1) on Stage left Keyboard Riser and One (1) Stage Riser. (Please leave slack on cables!)
ACL'S & FLOOR CANS: ACL's Go on the risers!!
One (1) in front of Kick drum, One (1) in front of B3 and One (1) in front of Keys on the X stand piano/synth) Single Pars go on the drum riser also One (1) on each side of the kick drum focused at rack toms.
- 9) I Do Not Program Moving Lights or LED's.**
An experienced board operator shall be onsite from line check till the end of the performance at no expense to the artist. House LD must know how to program console. (I NEED A STRONG PROGRAMMER!)
I Do Not Program Moving Lights or LED's.
- 9) LEE GEL ONLY!!!! (NO ROSCO PLEASE!)** All ceramics horizontal. See lighting plot for correct placement.
- 10) Comfortable Chair at Desk Height. Console must have a light!!! No Unauthorized people at FOH during entire performance.**

ANY CHANGES OR QUESTIONS PLEASE CONTACT THE ARTIST'S L.D. NICK WELL BEFORE THE SHOW @

(732-780-3808) OFFICE
(732-616-0329) CELL
E-MAIL STAGELITE4U@YA1100.COM



TOMMY JAMES LIGHTING	
LD: Nick Mouyeos	
KEY	
	ACL BAR
	LED WASH/ PAR
	MOVING HEAD SPOT
	BLINDER
	STROBE
GROUP ASSIGNMENT	
	GRP
1	- LED WASH/ PAR
2	- LED WASH/ PAR
3	- MOVING HEAD SPOT
3DL1	- MOVING HEAD SPOT (DRUM RISER)
3DL2	- MOVING HEAD SPOT (DRUM RISER)
NOTE: 6 POSITIONS FOR MOVING HEAD SPOTS	
DATE: 1/1/2023 - VER 1	

Tommy James & The Shondells

Artist Hospitality

Dressing Room:

- 1) One medium sized deli tray with fresh sliced Turkey Breast, Ham, Roast Beef & Salami.
- 2) One medium tray of assorted cheeses; some sliced for sandwiches and some blocks or spreads for crackers.
- 3) One medium tray of fresh, assorted crudités, with dip.
- 4) An assortment of fresh, organic whole fruit; including bananas, strawberries, seedless grapes and seasonal/regional specialties.
- 5) Potato Chips, Pretzels, Triscuits and Wheat Thins
- 6) One six-pack each of Coke, Diet Coke, Dr. Pepper, Root Beer and Orange sodas. **With ICE.**
- 7) Three cases of bottled water, including one case of Fiji Water.
- 8) ½ gallon each of Organic Apple Juice and Fresh Squeezed Orange Juice (w/pulp)
- 9) Hot coffee and tea set up, with cream, sugar and lemon.
- 10) One quart of Organic Whole Milk
- 11) Condiments: Salt, pepper, mustard (yellow and brown), mayo, ketchup, pickle slices.
- 12) Cups, glasses, plates, proper utensils, paper towels and napkins suitable for 20 people.
- 13) One pound bag of M&M's, plus assorted cookies and pastries.
- 14) Bread and Rolls for Sandwiches. Please include Multigrain and Gluten Free choices, too.
- 15) Two Six-Packs of Stella Artois
- 16) One bottle of Red Wine (Cabernet, Merlot, Syrah, etc.).

Crew:

- 1) Should our 3 person crew need to be on site before 10 AM, please have some breakfast arranged for them. Keep it simple, but include coffee and juices... 1 Gluten Free option, too.
- 2) Lunch must always be available to our crew upon arrival. Again, it can be simple: 3 sandwiches. And again, we have one Gluten Free crew member.
- 3) If lunch is not available, or possible, a \$30 lunch buyout for each crew member is an option.

Dinner:

- 1) A fresh, hot Dinner, on site, is expected for the entire entourage. Proper plates, silverware, glasses and cups are essential. Meal options are to be discussed with the tour manager and agreed upon in advance. We like to keep our meals varied and healthy.
- 2) Dinner should include an appetizer, at least two entrée options, 2 vegetable choices, a starch and dessert choices. Ice cream, if it can be kept frozen, should be a part of this, too.
- 3) Please make certain there are adequate beverages for dinner, specifically, and not taken from our dressing room hospitality.
- 4) Unless otherwise informed, we will always need 1 Gluten Free option for 1 person.
- 5) If a hot dinner is not possible, a \$40 per person minimum buyout is required. As a tour, we are 15 people. Please have several local menus available and the runner(s) as well. Please also have the buyout in cash.

Regardless of anything else, all hospitality MUST be discussed directly with the Tour Manager at least 2 weeks in advance of the performance date.