

CODY JONES
Artist Event Agreement

Contact:
Email: codyjonesbooking@gmail.com
Website: www.codyjones.net

CODY JONES
PERFORMANCE BOOKING AGREEMENT

This agreement is mutually agreed upon by CODY JONES (hereby referred to as Artist) and _____ (hereby referred to as Promoter) on the _____ (date of Agreement).

1. SERVICES TO BE PROVIDED BY ARTIST / BAND

a) Provide a performance located in the _____ (city and state/country) on _____ ("Date") between the hours of _____ (start time) and _____ (end time) ("Time") at _____ (venue)

2. SERVICES TO BE PROVIDED BY THE PROMOTER

a) Promoter agrees to provide all entertainment at the Event other than Artist.

b) Promoter agrees to provide a venue for the Event, all necessary permits and licenses to lawfully conduct the Event, including obtaining and paying all work visas for Artist as necessary, and all equipment for the operation of the Event and the performance by Artist.

c) Promoter agrees to contact the following travel agent to make any and all necessary arrangements for prompt payment of airline costs incurred in Artist transportation to and from Event:
_____ (travel agent) _____ (phone number) for travel reservations from _____ to _____ and back, to arrive on _____ (arrival date), no later than three (3) hours prior to Event, and to depart on _____ (departure date) on _____ (airline).

d) Promoter agrees to provide Artist hotel accommodations with a checkout time no earlier than three (3) hours before the airline departure time, consisting of ___ room(s) with 24 hour room service for a period of ___ night(s).

e) Promoter agrees to provide transportation, car service, or shuttle for Artist to and from airports and Event location. If Artist handles any transportation costs, Promoter agrees to promptly reimburse Artist for the reasonable costs of such transportation.

f) Promoter agrees to provide a sober, (i.e. not intoxicated or inebriated by alcohol, narcotics and/or otherwise), responsible, trusted person ("Driver"), in their employ to escort Artist to and from hotel, airport, venue, etc as well as to assist her in the event of problems checking in hotel, getting in venue, boarding flight, etc.

g) Driver is required to remain "on call" by way of cellular communication and/or pager throughout the duration of Artist's stay, be in possession of a valid driver's license, hold current auto insurance on vehicle driven in amounts customary and reasonable and be in possession of detailed directions both to, from and including hotel, airport and Event location.

3. COMPENSATION OF ARTIST

a) Promoter shall pay Artist the sum of \$ _____. in cash, money order, cashier check("Fee") for the rendering of service(s) hereunder. Payment, along with any correspondence pertaining to this Agreement is to be mailed to:

_____ (address)

b) Promoter shall pay promptly the sum total of all receipts for lodging Artist unless either Promoter or Artist has made other arrangements or reservations to accommodate Artist.

c) Promoter shall pay Artist 50 percent of the Fee as a good faith non-refundable deposit no later than one (1) week after receipt of this contract in order to secure booking engagements. Payment should be made in the form of cash, money order, cashier check made payable to Artist.

d) Promoter shall pay Artist the remaining Fee no later than one (1) hour after her arrival in the form of cash unless otherwise agreed, and prior to the commencement of Artist's performance.

e) Promoter shall not offset any expenses or taxes of any type against the Fee.

4. CANCELLATION

a) In the event that the Promoter cancels the Event with at least 30 days prior notice from its scheduled Date and Time as detailed hereunder, no refund of any monies paid in advance to Artist shall be made and the balance of the monies due to Artist shall be waived.

b) In the event that within 30 days of the Event, as detailed hereunder, the Promoter cancels the Event or if the Event fails to happen for any reason including Act(s) of God and/or closure by any local, state, or EU Law the full amount due shall be payable to Artist.

c) Notice of cancellation in advance shall be deemed received only upon direct voice contact between Artist and Promoter. In the event that this is not possible Promoter should notify Artist by written communication sent via overnight express delivery.

d) It is hereby agreed and understood that should Artist fail to appear for reasons such as any Act of God, civil war, natural disaster or airline or other transportation problem over which Artist has no control, this Agreement still stands.

5. INVOICING AND PROMOTIONS

a) Artist shall be billed on all promotional materials as: CODY JONES [name and affiliation of Artist]

b) Promoter shall not represent Artist on any promotional materials through the use of derogatory descriptions, gender specific terms or unsuitable images (such as obscene, violent or degrading depictions of women). Any questions regarding the appropriateness of a word, phrase or image should be directed to Artist.

c) The production of and/or distribution of any/all promotional materials displaying Artist's name(s) or likeness prior to Artist being in receipt of the deposit required by paragraph 3(c) is unacceptable.

d) Promoter agrees to provide Artist with copies of all promotional material involved in Event, such as fliers, posters, advertisements, photographs, video and audio recordings, within one week of end of Event.

CODY JONES
PERFORMANCE RIDER AGREEMENT

The intention of this rider isn't to put together a list of demands. Rather, it is written to communicate the important points that will help an event run smoothly. Each individual event is different and so many of the points may or may not pertain to you. If you have any questions, or simply wish to make an adjustment to the rider, please contact us. We are very open and approachable, we only ask that you contact us first if you need to make any changes

Legal Issues

1. The Promoter shall always have reasonable interest in the direction and control of the services of the Artist for this event and expressly reserves the right to be involved in the manner, means, and details of the performance or services of the Artist as well as the ends to be accomplished unless such control or act by Employer is perceived as a detriment to the standards of the Artist, determined by the Artist.
2. All details pertaining to directions and control of manner and means of performance of services by Artist should be specifically discussed prior to the events beginning for benefit of both the Promoter and Artist. All things pertaining to directions and control of manner and means of performance of services not discussed by the Promoter by the start of the engagement will be at the discretion of the Artist. Artist maintains the final word over production, presentation, and performance during Artist's set.
3. If the event is ticketed, Artist reserves the right to obtain a number of complimentary tickets for friends and family. This number will normally not exceed 15-20.
4. No performance of Artist may be recorded, reproduced or transmitted in any manner or means whatsoever, in the absence of a specific written agreement with the Artist relating to and permitting such recording, reproduction or transmission. Please simply ask and you will most likely receive permission.
5. Artist must have 100% top billing in any TV, radio, or print advertising for Artist's events. If there are several artists or speakers at said event, appropriate billing is great.
6. Promoter is encouraged to secure a public insurance policy that adequately covers all liabilities concerning injuries or damage to people or property.
7. We ask that the Promoter provide for Artist, Artist's crew, and all production equipment a reasonably safe working/performing area as well as ample protection from damage and hazard including but not limited to all weather conditions.
8. This agreement to perform services by the Artist is subject to detention by sickness, accidents, riots, strikes, epidemics, weather, acts of God, or any reasonable condition beyond Artist's control.
9. This agreement of the Promoter to perform the duties of this contract is subject to detention by riots, strikes, or acts of God, that make the duties of this contract reasonably impossible to perform, excluding all forms of negligence.
10. The Artist will not be required to perform any provisions or services included in this contract should any term(s) of this contract remain unsatisfied in whole or in part.
11. This Agreement can be voided by Artist if not signed by the Promoter or authorized agent.
12. This Agreement, if canceled, must be canceled in writing notifying Artist by registered USPS letter, mailed to the address listed on this Agreement. Cancellation within 30 days of the scheduled Artist appearance will require 100% payment of Artist honorarium by Promoter. Cancellation within 60 days of the scheduled Artist appearance will require 50% payment of Artist honorarium by Promoter.
13. Sale of merchandise, including but not limited to, Artist's CD's, books, T-shirts, pictures, hats, DVDs and other promotional items will be allowed and encouraged by Promoter before, during and after

scheduled concert/event. Ample space and a prime location, determined by Artist & Promoter, will be made available by Promoter. No merchandise fee will be paid by Artist to Promoter.

Audio Needs

These audio and lighting needs are requirements that will enable Artist to accomplish their best for Promoter's event. It is our desire to present Cody Jones and having professional sound and lights, really helps to do this. We are happy to go over these requests on a point by point basis to try and create the best possible sound, without completely draining your finances.

House Speaker Cabinets: Professional quality and sufficient number of speakers for the size of the room is more important than the specific brand name or model. Having a sufficient number of subs is also VERY important. Minimum of (4) one inch horns, (8) twelve inch mids, (12) subs.

House Console: If Cody Jones is contracted to bring a back up band, they will need a minimum 24-input front of house console. Allen & Heath,, Soundcraft, or Midas are recommended brands. If Cody is performing solo or with one other player a 16-input front of house console will work fine.

House Drive: The system should have the following: (1) Alesis Midiverb or comparable effects unit, (2) 31-band graphic equalizers, (2) system compressors, (1) CD player for playback, (1) 3- or 4-way crossovers of processors, (1) 32-input snake or (1) 16-input snake.

Monitor Cabinets: If Cody Jones is contracted to bring a band they will need (8) total monitors. (2) for Cody, (2) for drummer, (2) for bass player, (2) for lead guitar player. This includes one (1) drum sub monitor.

Monitor Console: Artist requests a minimum 24-input monitor console capable of delivering ten (10) mixes. If there is not a separate monitor system and the monitor returns are from the house console, Artist can get by with 4-6 mixes. Allen & Heath, Soundcraft or Mackie are some recommended brands.

Monitor Drive: When a separate monitor system is used, it should have a 31-band equalizer inserted for each mix.

Microphones and Stands: The desired microphones and stands are listed on the Input Chart. We are open to other pro quality microphone selections.

Stage Power: It is necessary to have, on the stage, access to four (4) 20 amp electrical outlets for Artist to plug in amps and stage equipment, etc.

Technicians: The system must come with at least (1) qualified house and/or monitor engineer to set up the system and assist in its operation during the show. Artist will NOT provide a front of house engineer, but will be VERY involved in making sure the sound is up to Artist's standards.

Sound Check: A good quality sound check is important to the band. Under normal circumstances, Artist will need 1 hour to sound check after the stage has been completely wired by the audio company. This sound check should be arranged by promoter and artist. If there are opening acts performing it is important that they do not interfere with Cody's sound check and mix.

Lighting Needs

The quality of the light show enhances the performance and sets the tone and mood for the concert. Once again, contact us directly to discuss alternatives, but we suggest the following:

Lamps and Truss Sections: Artist desires to have a minimum of 32 PAR 64 lamps. Of course, more would be better. The best way to distribute the lights is to have an upstage truss containing 2/3 of the available lamps with a down stage truss that contains the rest. While any brand will work, LED's, yoke scanners, intelligent lighting, and fog machine/hazer are also highly recommended.

Gel Selection: Artist desires to have a good selection of lighter gel colors (not pastels, though). Please try to stay away from VERY dark colors, as they tend to be harder to see, especially if you have a smaller light show.

Follow spot: A good quality follow spot with color gels is important. It should be of sufficient power and brightness to throw a tight spot on the stage. The follow spot should be placed high enough that it will be able to shoot over the audience directly to the stage.

Personnel: We need a minimum of 1 qualified technician to set up and operate the light system.

Additional Equipment: (1) DF-50 diffuser with fan, (2) Audience lights (Moleplay or other bright lamp systems) hung on the audience side of the downstage truss, (4-16) professional programmable/moveable lights

Staging Needs

1. Promoter is responsible to provide a clean, clear, flat stage that is ready to go at the Artist's load in time.
2. Promoter is responsible to provide one (1) 8x8 risers that are approximately 1-2 feet tall for the drummer (if available). (BAND DATES ONLY)

General Production Issues

1. Promoter is responsible for providing complete sound, lighting and staging for event. Refer to Audio, Lighting and Staging Needs above for suggested specifications.
2. Promoter is responsible for keeping the event on schedule, especially when pertaining to opening acts and/or other bands.
3. Promoter is responsible to have two (2) 8-foot tables for merchandise sales.
4. Promoter is responsible to provide Artist with one (1) clean dressing area, one (1) eating area. Please include seating for eight (8) adults total for band dates and seating for (2) adults for solo dates. This is in addition to any seating for staff, crew, promoter, etc. Bathrooms should be in or near the dressing rooms. Dressing rooms, prayer rooms, eating areas and bathrooms should not be accessible to the public.
5. Promoter is to arrange an organized signing after the event with a single-file line by the merchandise table. This will make the signing much smoother giving everyone an equal chance to getting a chance to meet Cody and the band.

Volunteer Needs

1. Promoter is responsible to have four (4) volunteers available for band dates and (2) volunteers available for solo dates to help load IN and OUT the Artist's band gear and merchandise upon their arrival and at the end of the event.
2. Promoter is responsible to have at least two (2) volunteers assigned to be at the merchandise table one (1) hour before event begins, during entire event, and for 1 hour after event ends. You may rotate 2 different people in and out so that each one don't have to miss the entire event.

3. Promoter is responsible to have one (1) runner who is available 100% of the time for unforeseen needs and event-related errands. This person must be 18 or over.

Ground Transportation (FLY DATES)

When Cody and the band are flying in for an event they will need to have local ground transportation provided. A van or full sized sport utility vehicle will be needed. They are carrying guitars, luggage, merchandise, and stands which take up a considerable amount of space which means we will need a full size sport utility vehicle or van. On band dates, a 15 passenger van with the back seat removed will be needed. Please be sure that the pick up person is prompt and is standing at baggage claim holding a sign with "Looking for Mr. Jones" posted clearly on it. This helps Cody to find the person much more quickly. You'll recognize Cody carrying his guitar or by his tattoos. If the pick up person feels uncomfortable holding up a "looking for Mr. Jones" sign because (a) they are male or (b) they are married and their husband won't allow it then it is permissible to have it say "C-Rock?". Please make sure the pick-up person doesn't bring their brothers brothers friend of a friend and their whole crew. Only one or two people are necessary for pick-up.

Catering Needs:

1. Promoter is responsible for all meals surrounding time that Artist is working for Promoter. There are traditionally 4-5 people on band dates and 1-2 people on solo dates traveling with artist who will need to be fed. As an example, Promoter is typically responsible to provide lunch and dinner on the day of, and breakfast on the morning after, an evening concert. The band is not particular, but we do request that you have some good grub. An example would be hamburger and fries for lunch along with some ice cold Coca Cola. And for dinner, chicken strips, mashed potatoes and corn or burritos, chips and salsa or queso dip with limes is solid. Cody loves Mexican food so getting the local Mexican restaurant to cater is an excellent idea. It's also a huge treat for the guys to have something to eat after the concert like hot wings, tortilla chips with mild/medium salsa and guacamole, or hamburgers from Burger King. Something simple that can be served on site as well, such as pepperoni and cheese pizza.

Cody would love to be able to "go out" to eat, but time is usually very restrictive so it's best to have the meals served right on site. But if time permits Cody likes good Chinese, Mexican, or classic American food. The promoter is more than welcome to join Cody for meals. Cody doesn't mind hanging out with the promoter and others after the show however due to such a demanding schedule it is important that the promoter is time sensitive and able to take Cody back to the hotel ASAP.

2. Promoter should provide drinks (2 cases of Coca-Cola, 48 bottles of Stella Beer, 8 bottles of Lemon-Lime Gatorade, 2 cases of Red Bull and 2 cases of bottled waters) along with lime and lemons and a few "munchies" (like tortilla chips with mild/medium salsa and guacamole, cookies, and fruit snacks) for the dressing rooms.

3. In addition, Promoter should provide at least 4 bottled waters per person for the stage.

Accommodations:

Please have a minimum of 2 hotel rooms with internet access for band dates and 1 hotel room with internet access for solo dates reserved for the band. These rooms should be non-smoking, two double rooms.

****IT IS VERY IMPORTANT THAT THE HOTEL ROOM(S) IS RESERVED UNDER THE NAME C-ROCK AND IS ALREADY PAID FOR BY PROMOTER ON ARRIVAL. PLEASE TAKE CARE OF THIS AHEAD OF TIME****

Backline Gear: (for fly dates and/or when requested by artist)

(BAND DATES)

Drums: Yamaha, DW, Pearl, Tama, or Truth 5-piece kit (kick, snare, 3 toms, preferably 12 in rack, 14 in hanging floor tom), 5 cymbal stands, hi hat stand, tom stand (hardware clamp), drum throne, DW or Tama hardware highly recommended.

Cymbals: Sabian AAX, or AA, or Zildjian A Custom or K series. Sizes: 17 in, 18 in, & 19 in crashes, 20 in or 22in ride, 13 in or 14 in hats.

Bass: Ampeg head and Ampeg 8x10 cabinet or SWR 8x10 cabinet.

Guitar: 2 Mesa Triple Rectifier head, 2 Mesa or Marshall 4x12 cabinet or 2 ~ Fender, Matchless, Bad Cat, 65 Amps class A combo amp

Percussion: Bongos with stand. Djembe hand drum.

CODY JONES ~ INPUT LIST (BAND DATE)

CHANNEL	INPUT	MIC	TYPE	STAND	TYPE
1	kick	D 112	short boom		
2	snare	SM 57	short boom		
3	snare 2	SM 57	short boom		
4	hat	SM 81	short boom		
5	tom 1	SEN 421	short boom		
6	tom 2	SEN 421	short boom		
7	tom 3	SEN 421	short boom		
8	floor tom	SEN 421	short boom		
9	overhead left	C 414	tall boom		
10	overhead right	C 414	tall boom		
11	bass (line 1)	active DI	n/a		
12	bass (line 2)	SM 57	short boom		
13	acoustic (line 1)	active DI	n/a		
14	guitar1 (line 1)	SM57	short boom		
15	guitar2 (line 2)	SM57	short boom		
16	click/ipod	active DI	n/a		
17	lead vox	beta 58	tall boom		
18	guitar2 vox	beta 58	tall boom		

CODY JONES ~ INPUT LIST (SOLO DATE)

CHANNEL	INPUT	MIC	TYPE	STAND	TYPE
1	acoustic (line 1)	active DI	n/a		
2	lead vox	beta 58	tall boom	stand	

CODY JONES ~ INPUT LIST (SOLO DATE w/Percussion)

CHANNEL	INPUT	MIC	TYPE	STAND	TYPE
1	acoustic (line 1)	active DI	n/a		
2	lead vox	beta 58	tall boom	stand	
3	lead vox	beta 58	tall boom	stand	
4	bongos	SM 57	short boom		
5	djembe	D 112	short boom		

Additional Information:

1. Monitors Mixes: Five (4) individual monitor mixes for band dates (one drum sub) One (1) monitor mix for solo dates. (3) monitor mixes for solo dates w/percussion. Cody will need two monitor wedges.
2. Cody does NOT provide own front of house guy, but will be VERY involved in shaping the sound to his satisfaction. Cody should have full access to the console and outboard gear during Artist's sound check and/or set.

Please sign below signifying that you have read and are able to follow the requests in the rider.

Name

Signature

Date

Flight number:

flight number:

Arrival time:

departure time:

CODY JONES Stage Plot

*For **solo dates** then just the guitar/vocals is applied.

*For **solo dates with percussion** the guitar/vocals, and bass is applied. Expect instead of a bass set-up it will be a djembe.

*For **band dates** then all is applied .

A MINIMUM STAGE AREA OF 30' WIDE x 25' DEEP IS REQUIRED FOR THE PERFORMANCE.

