

THE FOUR FRESHMEN



Rider to be made part of agreement dated as outlined on face page of agreement by and between The Four Freshmen, Inc. (hereinafter referred to as "PRODUCER", f/s/o The Four Freshmen and PURCHASER as outlined and defined on page one of said agreement.

BILLING: The Four Freshmen shall receive ONE HUNDRED PERCENT (100%) Star Headline Billing in all advertising and publicity, under the control of PURCHASER, pertaining to engagement hereunder.

REMUNERATION: All monies due PRODUCER to be paid as specified on the contract attached hereto and made part of this agreement. All monies due on the night of the engagement shall be made payable to: The Four Freshmen, Inc. f/s/o The Four Freshmen. Federal ID # 88-0187450 and presented to Bob Ferreira no later than prior to performance.

PERFORMANCE: PURCHASER agrees that PRODUCER will be notified of the appearance of any other act(s) on the same bill as The Four Freshmen. It is understood and agreed that The Four Freshmen shall be the closing performers at each show unless otherwise agreed prior to engagement.

It is agreed and understood that ARTIST retains 100% artistic and creative control in all areas pertaining to their performance.

ACCOMMODATIONS: FOUR (4) Rooms, at business traveler type hotel to be provided by PURCHASER at the PURCHASER'S sole cost and expense for TWO (2) nights unless otherwise specified herein. Queen, or King size beds, please.

TRANSPORTATION: PURCHASER agrees to reimburse ground transportation costs for transport as required for engagement unless otherwise specified in this agreement. PRODUCER will make rental car reservations and submit invoice, upon request, for reimbursement of ground transport costs for remittance with final payment.

REHEARSAL: PURCHASER to provide and pay for all sound, lights, backline, and appropriate staffing as outlined herein for both rehearsal and performance. A TWO (2) hour rehearsal combined with sound check will be required on day of performance.

DRESSING ROOMS: PURCHASER shall provide best possible facilities available for dressing room(s). Adequate security is the responsibility of PURCHASER to safeguard clothes, equipment, valuables, and other property left in dressing rooms while in the venue.

BACKSTAGE AMENITIES: The backstage area or Dressing Rooms should contain chilled bottled, non-carbonated, water for each show. Each performer drinks large amounts of water on a show day. Assorted beverages including Hot Coffee are also appreciated. A hot meal for each performer (5) prior to show is appreciated. Please coordinate in advance with PRODUCER due to dietary restrictions.

PUBLICITY & INTERVIEWS: PURCHASER agrees to use publicity materials provided by PRODUCER to ensure use of most recent photos. The Four Freshmen are willing to conduct live or prerecorded interviews to assist in promotion of engagement including day of show. Please coordinate with PRODUCER in advance.

COLLATERAL USE: PURCHASER will not permit the recording or broadcast, audio and / or visual of any performance(s) hereunder without the express prior written consent of PRODUCER. The name The Four Freshmen may not be used or associated, directly or indirectly, with any product or service without the express written consent of PRODUCER.

COMPLIMENTARY TICKETS: PURCHASER agrees to furnish PRODUCER with TEN (10) complimentary “house seats” for each performance. A list will be provided at time of show advance. The unused tickets may be placed on sale prior to performance.

CONCESSIONS: At most venues, a volunteer seller may need to be provided by PURCHASER for sale of merchandise. A skirted table for sale of merchandise is to be provided by PURCHASER with an opening bank. Chairs to accommodate sellers and CD signing following show where scheduled are appreciated.

PRODUCER will not be responsible to pay any percentage to any person or entity for the right to sell merchandise when seller is not provided by PURCHASER. Settlement will take place shortly after the venue empties, and monies will be exchanged at that time.

UNION: In the event of any local union charges, fee, or dues in connection with any of the personnel or services furnished by PURCHASER, PURCHASER agrees to assume all cost in connection therewith.

ACTS OF GOD- FORCE MAJEURE: It is understood and agreed that PURCHASER shall pay PRODUCER full compensation in accordance with this agreement, regardless of any “Act of God” situation affecting the performance of the engagement, providing the PRODUCER is ready willing and able to perform.

INCLEMENT WEATHER: The PRODUCER shall have the right to determine in good faith whether any such weather conditions shall render the performance(s) impossible, hazardous, or unsafe. PURCHASER shall remain liable for payment of the contract price even if the performance(s) called off, cancelled, or prevented by such weather conditions.

ARBITRATION: Any controversy or claim arising out of or in relation to this agreement or the breach thereof may be settled at the election of PRODUCER by arbitration, in accordance with the rules of the American Arbitration Association, and judgment upon the award rendered by the arbitration may be entered in any court having jurisdiction thereof.

TECHNICAL REQUIREMENTS: The PURCHASER shall provide and pay for the following equipment as outlined including all necessary stage personnel, lighting, and sound technicians, for rehearsal (s) and performance (s). Substitutions are acceptable. If there are any questions about the equipment and or possible substitutions please contact PRODUCER. [661-259-4500](tel:661-259-4500) Email: ivimanagement@me.com

SOUND: The Four Freshmen require a professional sound system and professional sound board, power amps, equalizers, speakers, and monitors for venue. Board should be equipped with independent 32- band EQs for the main mix, and ideally each of the monitor mixes. For Analog set up please have external graphic EQ unit. Reverb in the monitors and mains is also important but may not be used in all cases depending on venue acoustics.

The Four Freshmen will require an audio engineer with strong familiarity and experience using large band EQ for front-of-house and on-stage monitor mix in LIVE performance setting. No students or interns for sole sound board operation, please.

MONITORS: PURCHASER to provide Five (5) floor monitors (wedge type) 1x12 with all cables, connectors and power amplification required for safe operation. Vocal clarity through the monitors is extremely important. Monitors may be mixed from the front of house. 5 Separate monitor mixes preferred. If not available 2 or 3 will work with some vocals sharing mix. See stage plot for placement, input list and additional mix notes.

MICROPHONES & STANDS: Please see plot for placement. PURCHASER to provide:

- 8 Boom mic stands.
 - 4 with standard SM58 clips, 2 without clips
- Four (4) back-up vocal microphones (SM58).
(Artist Travels with Vocal Mics)
- 1 Straight stand for trumpet mic,
- 1 Shure 57 microphone for trumpet.
- 3 short boom mic stands suggested for Guitar Amp, Kick Drum, Snare

- I Sennheiser 609 or similar.
- I microphone for Kick AKG D 112 or similar
- I microphone Shure 57 (boom type stand suggested) for snare drum. (Please Do not clip to drum)

- I overhead condenser microphone for drum
- Direct box for Bass. External DI box only

*Any additional drum pickup mics to be decided at engineer's discretion based on venue size.
For Big Band and Symphony engagements additional microphones set at engineer's discretion.*

BACKLINE: PURCHASER to provide and pay for the following at no cost to PRODUCER:

- **Bass Amp:** at least 100 watts of power with a 15" speaker or 4 x 10". Preferred Gallien Kruger, SWR or Hartke.
- **Guitar Amp:** Fender Deluxe Reverb, VOX AC30, or Fender Super Reverb. No solid State Amps.
All amplifiers must have 3- prong, grounded power cables. NO CHEATER PLUGS.
- **One Complete Jazz drum kit:** All drumheads to have new "Remo Ambassador" coated drumheads.

Bass Drum: -20" with pedal Mounted Tom 8" -12 " Floor Tom 14 "-18" Snare 5" x 14" (deeper shells are ok. i.e., 6" or 8") 2 Cymbal Stands with booms-of good working quality including all lugs and felts intact.	PRODUCER will bring cymbals 1 high hat stand All Necessary hardware Drum Throne. Roc N Soc preferred. 1 Drum Rug or mat 2 guitar Stands
--	--
- **Additional Snare 5"x14"** on concert style stand (tall stand). If not available, 1 metal music stand. -
- **All necessary XLR cables** with spares for vocal and instrumental runs to stage right.
- 2 Metal music stands
- 5 backless, flat top stools or tables (black preferred) Artist will use for water, etc.

All equipment to be built and placed on stage according to attached plot and be live/ready for plug in at soundcheck/rehearsal. It is requested all cables be run and taped along stage in such a manner as not to create a potential safety hazard. *Stage plot & Mix Notes on following page.*

The Four Freshmen travel with the following instrumentation:

- | | |
|-----------------|--|
| Electric Guitar | Electric Bass unless separate bass player on stage |
| Trumpet | 6 Vocal Microphones (4 Neumann KMS105 (48v). |
| Flügel Horn | 2 Neumann TLM103 (48V)) |
| Cymbals | |

LIGHTING:

Lighting will vary from venue to venue. The goal for lighting is romantic, cabaret, intimate mood. Use of blues pinks and magentas to create a romantic lush atmosphere to the stage and wash. Lighting changes are great to add interest to the show. Scrim and Cycloramas may also be used for images to add additional interest. Haze okay. Feel free to be creative! Should set list be needed please contact ARTIST MANAGEMENT.

Thank you for presenting The Four Freshmen! If you have any question, please contact : [661-259-4500](tel:661-259-4500)
Email: ivimanagement@me.com

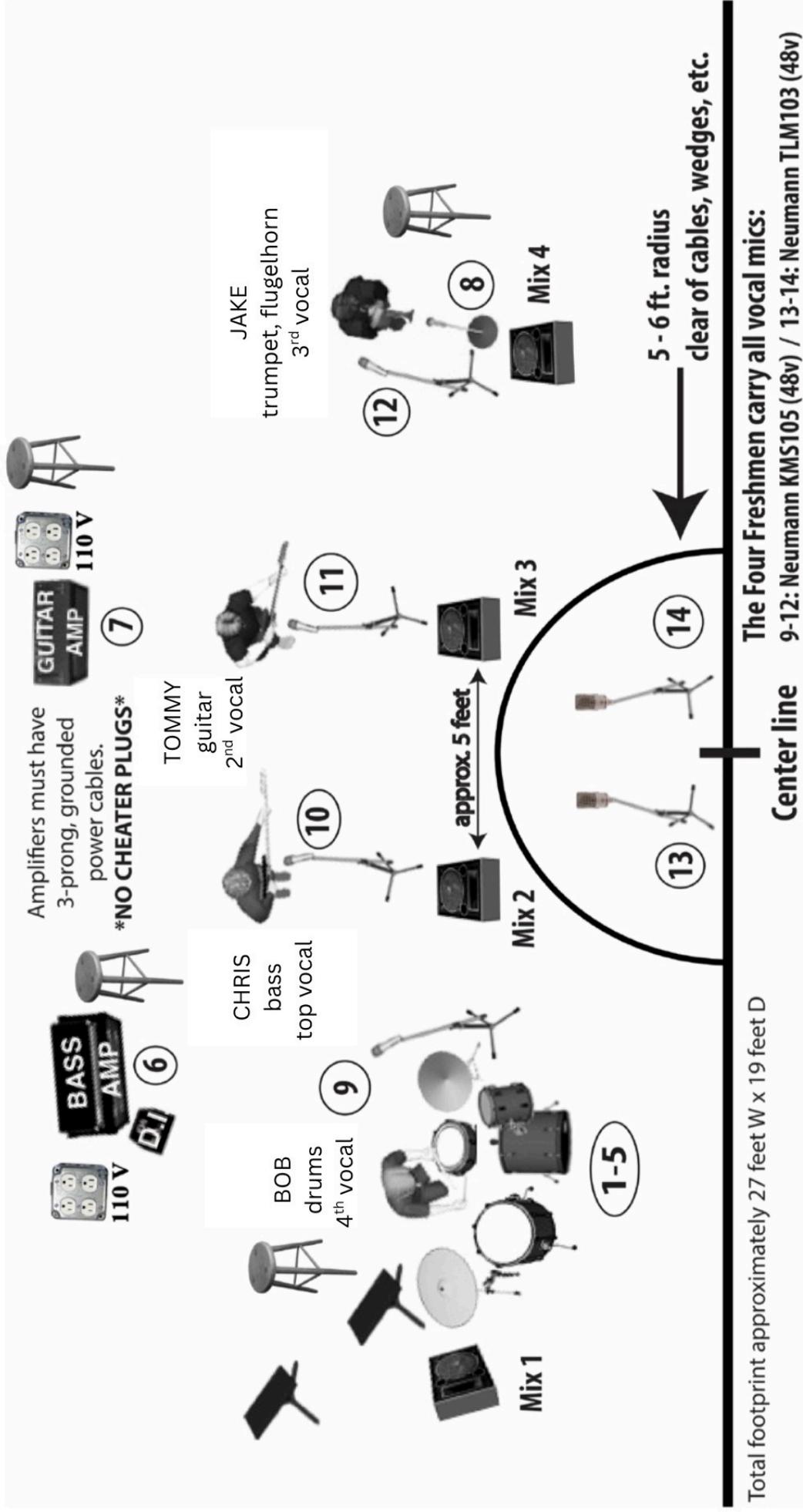
Accepted and Agreed: Accepted and Agreed:

By: _____
PURCHASER
Title: _____
Date: _____

By: _____
The Four Freshmen, Inc. (PRODUCER) f/s/o/ The Four Freshmen
Title: _____
Date: _____

FOUR FRESHMEN STAGE PLOT / INPUT LIST - JULY 2025

Go to www.fourfreshmen.com/sound for the most current information



FOUR FRESHMEN STAGE PLOT / INPUT LIST - OCTOBER 2025

Go to www.fourfreshmen.com/sound for the most current information

FOH AND MONITOR ADVANCE ADDITIONAL EQ, MIX NOTES, ETC. –

page 2 of 2

EQ 1. If you use high pass filters on vocal channel strips, the settings cannot exceed the following:

CHRIS (top vocal) 90Hz

TOMMY (guitar, 2nd vocal) 90Hz

JAKE (trumpet and fluegelhorn, 3rd vocal) 80Hz

BOB (drums, 4th vocal) 80Hz

2. Overall EQ on monitor mixes.

On the master EQs for all monitor mixes, you can cut around 6dB between about 200 – 220 Hz.

DYNAMIC CONTROL, GATING

1. No compression or noise gates on vocals or guitar.

The dynamic range of the program material is too large for a single “set it and forget it” setting. For the same reason, we ask that you refrain from using any noise gates.

REVERB ON VOCALS – particularly for monitors

1. Depending on the acoustics of the venue, we may request a plate reverb on the vocals.

The decay cannot be greater than 1 second, and does not need to be particularly wet.

The chords in the vocals are dense, move quickly, and can easily turn to mush with too much reverb. ***No delay, in monitors, or FOH***

MIX NOTES

1. Tight shot pattern on vocal blend.

CHRIS (top vocal) is always singing the melody, and should just poke out above the other voices. This is NOT like a pop group, where the lead vocal is far above the backing vocals.

2. When we are gathered around the downstage center mics (13-14 on input list):

We don't use monitors at this position. The downstage center mics are not fed to monitors at all.

The downstage center mics should be even in volume, and panned CENTER. Please do not pan them out L-R.

Usually at this position, you can simply mute every other open mic onstage. The Neumann TLM103 microphones we use will likely pick up the guitar and bass amps very well, and blend in nicely. At your discretion, if the guitar sounds thin or muddy, please add in a little of the mic on the guitar amp

CONTACT: Dina Roth ivimanagement@me.com /661 259 4500

PLS. CHECK LATEST VERSION OF THIS INFO: www.fourfreshmen.com/sound