

**“UPROARIOUS
INTERACTIVE THEATRE”** NY TIMES

“A HOWLING COMEDY!”

CATHOLIC STANDARD
AND TIMES

**Late Nite
Catechism**

The hit comedy by
**VICKI QUADE &
MARIPAT DONOVAN**

**“GLORIOUSLY
FUNNY!”** CHICAGO
READER

“HILARIOUS!” FOX TV NEWS



ABOUT THE SHOW

The Production

Company Bio

Entertainment Events, Inc. is a full service production office that handles everything from booking, casting and touring to branding and funding properties for the stage. Our current roster includes *Late Nite Catechism*, *Maybe Baby*, *It's You*, and *Tony n' Tina's Wedding*.

Show Description

"Hilarious!" applauds Fox TV News and the thousand who have laughed themselves to tears at the interactive off-Broadway comedy classic *Late Nite Catechism*.

As you step into the international hit comedy *Late Nite Catechism* by Vicki Quade and Maripat Donovan, the checkered linoleum and habit-clad nun of a thought-forgot Catholic school day past rush back to greet you. The scene's authenticity filled *The Chicago Tribune* with an "almost wistful nostalgia for the bygone days of Latin Mass." Taking a place in the audience among fellow students, Catholics and non-Catholics alike become part of what is sure to be the most hilarious and enjoyable adult catechism class ever attended. "It speaks," says *The New York Times*, "to an audience much broader than the membership of any one church," making *Late Nite Catechism* and the laughter it never fails to elicit accessible to all.

The authoritarian whims of Sister steer the course of the evening as she doles out glow-in-the-dark rosaries at one moment, and confiscates lipsticks and candy at the next. "She is not," however, notes *The Daily News*, "there to enforce discipline. She's there to make people laugh, and laugh they do as she attempts to explain Catholic doctrine." *Late Nite Catechism* engages audience members in a mock question and answer session that includes, relates *The Villager*, "a salty, down-to-earth guided tour of 'Lives of the Saints.'" *The Chicago Sun-Times*, beguiled by the rollicking lesson, relates that audiences can't help but "laugh at Sister when she comes in and miss her when she leaves." *The Bottom Line* underscores the show's hilarious momentum when they note that "Sister's ability to improvise, answer her students' questions, and at the same time keep her off-the-wall lesson moving makes the show a real hoot."

Bridging the formerly-thought enormous gap between stand-up comedy and Catholic rhetoric, *Late Nite Catechism* enchants. Relates *Newsday*: "Sister offers a funny, sometimes sharply satiric, but always affectionate look at an old-fashioned religious." Those who survived the torrents of a catechismic past will no doubt find themselves wishing their former days might have been as full of laughs and hilarity as *Late Nite Catechism*, but surely all will agree with *The Los Angeles Times* when they laud that "Sister's lovingly rendered creation is inspired entertainment." *Late Nite Catechism*, says *The Explorer*, "is the real thing – it is funny, witty, well-written and one of the most enjoyable evenings of theatre that you could hope to find."

ABOUT THE SHOW

Author Bios



Maripat Donovan

MARIPAT DONOVAN originated the role of Sister in *Late Nite Catechism* and is now on an international tour, receiving rave reviews for her work in Chicago, Boston, Rhode Island, New York, Toronto, Philadelphia, Seattle, Portland, London and Dublin. When she was very young, Maripat owned a child-sized nun's habit, which she once wore for Halloween. She has worked in Chicago theatre for more than 20 years, winning Joseph Jefferson citations for her work in *Portrait of a Shiksa* and *The Good Times Are Killing Me*. For her work in *Late Nite Catechism*, she was nominated for the coveted Outer Critics Circle Award in New York for outstanding solo performance. She was also nominated for two Los Angeles Drama Critic Circle Awards for writing and performance, and won the LADCC for Best Solo Performance.

Vicki Quade

VICKI QUADE grew up in the suburbs of Chicago and is an award-winning journalist and photographer. In 1993, she was approached by Maripat Donovan to help develop *Late Nite Catechism*. Vicki wrote the original 60-page draft in three weeks -- over the next few years the script would change frequently as the two created new material, jokes and scripted ad libs. She would go on to produce the show in Chicago, and in 2000, she was nominated for a Los Angeles Drama Critics Circle Award. Vicki also boasts the writing credits for *Room for Advancement* (1994), *Mr. Nanny* (1997), the book for the musical *Lost in Wonderland* (1998), and in 1999, she contributed to the *Chicago Sun-Times* millennium series, later published as *20th Century Chicago: 100 Years, 100 Voices*, nominated for a Pulitzer Prize. Her new book *I Remember Bob Collins* is receiving rave reviews. Vicki has three children -- Michael, David and Catherine -- who attend Catholic school in Chicago.

Quotes

"UPROARIOUS INTERACTIVE THEATER!" – *The New York Times*

"SMASHING!" – *NY Daily News*

"HILARIOUS! RICH WITH LAUGHTER!" – *Fox TV News*

"A HOWLING COMEDY!" – *Catholic Standard and Times*

"SISTER, IS TRULY A MIRACLE!" – *Daily Variety*

"A FORMIDABLE COMIC FORCE!" – *Los Angeles Times*

"INSPIRED ENTERTAINMENT! GALES OF LAUGHTER!" – *Los Angeles Times*

"'CATECHISM' IS A LAUGH-FILLED EVENING FOR ALL CULTURES, CLASSES AND RELIGIONS!" – *The Hollywood Reporter*

"IF LAUGHTER IS THE BEST MEDICINE, THEN LATE NITE CATECHISM DELIVERS THE ENTIRE PHARMACY!" – *KDHX Radio, St. Louis MO*

"HILARIOUS! OVERWHELMINGLY LIKABLE AND FUNNY!" – *fab*

"SUCCEEDS WONDERFULLY! SISTER IS ASTONISHING!" – *Philadelphia Weekly*

"LAUGH-OUT-LOUD-FUNNY!" – *Associated Press*

"VERY FUNNY!" – *Philadelphia Inquirer*

"RIOTOUS! 'CATECHISM' IS FUNNY, WARM AND ENTERTAINING!" – *The Lowell Sun*

"HYSTERICAL! I ABSOLUTELY HOWLED!" – *WHDH-TV, Boston*

"SAINTS PRESERVE US, SISTER IS A SCREAM!" – *Middlesex News*

"A VERY FUNNY SHOW!" – *WBZ-TV, Boston*

"GLORIOUSLY FUNNY!" – *Chicago Reader*

"JOLLY, JOLLY ENTERTAINMENT!" – *The Melbourne Age, Australia*

"SISTER IS A BLESSING!" – *The Melbourne Sun-Herald, Australia*

"THE JOKES IN LATE NITE CATECHISM ARE HILARIOUS!" – *Detroit Free Press*

"LATE NITE CATECHISM IS A PERFECT SHOW FOR CHURCH GROUPS LOOKING FOR AN OUTING!" – *Explorer*

"A ROLLICKING COMEDY!" – *The Oakland Tribune*

"HOLY ROLLING IN THE AISLES!" – *The Oakland Tribune*

"LATE NITE CATECHISM COULD BE HABIT-FORMING!" – *Contra Costa Times*

"YOU DON'T HAVE TO BE CATHOLIC TO LAUGH YOURSELF SILLY AT THIS ONE-WOMAN SHOW." – *Contra Costa Times*

"HILARIOUS!" – *Contra Costa Times*

"WILDLY FUNNY!" – *Contra Costa Times*

"AMAZING... HUGELY FUNNY!" -- *Contra Costa Times*

"THE LONG-RUNNING MULTI-CITY HIT!" – *San Francisco Chronicle*

"DELIGHTFUL!" – *San Francisco Chronicle*

"LOVABLY TOUGH!" – *San Francisco Chronicle*

"RAMBUNCTIOUS!" – *San Jose Mercury News*

"A BIBLICAL VERSION OF DAME EDNA!" – *San Jose Mercury News*

The Syllabus

Have Nun Will Travel!

Playing to sold-out audiences in Chicago, New York City, Boston, Los Angeles, Philadelphia, Toronto, Sydney, Melbourne and Seattle this interactive comedy is enrolling new audiences now. A presenter's dream...one nun, one blackboard, and return ticketbuyers.

Late Nite Catechism is an uproarious piece of theater that takes audience members back - sometimes nostalgically, sometimes fearfully - to the children they once were. The irrepressible Sister teaches an adult catechism class to a roomful of "students" (the audience). Over the course of the play, Sister goes from benevolent instructor, rewarding the "students" for correct answers with souvenirs, to authoritative drill sergeant.

Everyone loves Sister:

The New York Times declared, "Late Night Catechism speaks to an audience much broader than the membership of any one church."

The Catholic Register (Toronto) said, "The show appeals to Catholics and non-Catholics alike since 'Sister' clearly explains religious references in lighthearted ways while maintaining a serious tone that isn't too preachy and far from being saccharine."

Associated Press said, "Laugh out loud funny. A sweet-tempered, giggly trip down memory lane."

And Sister Helen Prejean, author of *Dead Man Walking*, said, "Loved it! You really got the Catholic stuff in there. Great interaction with the audience. Great stuff."

The ABC's of presenting *Late Nite Catechism*:

The presenter provides the basic physical elements of the production, including: teacher's desk and chair, lectern, chalkboard, small table or bookcase, religious items evocative of a Catholic School's classroom, traditional classroom items (e.g. globe, American flag, maps, alphabet poster, artwork by local Parochial school students, etc.);

A stage with a playing area at least 16 feet wide and 8 feet deep;

The lighting requirement is a simple grid that washes the entire performance area evenly and brightly -- just like in a real classroom; house lights remain on for the duration of the performance as well;

The sound requirements are minimal as well -- one wireless lavalier (lapel) microphone for "Sister" and a sound system with a CD player for intermission, pre- and post-performance music.

PITTSBURGH

by Ann Miner

Late Nite Catechism

Whether you're a Catholic school alumn, or a heathen from the public school system, there is much to enjoy in the City Theater's hilarious production of *Late Nite Catechism*. Through the written work of Vicki Quade and Maripat Donovan and the structure they created, a pure invitation to improvisation, Sister is brought amusingly (and sometimes frighteningly) to life. Audience members learn quickly - the snatching of chewing gum from one patron, before we even realized the show had started, was an effective lesson - that Sister isn't to be trifled with. Sit still, don't touch your neighbor ("Allow enough room between you for the Holy Spirit"), don't speak unless spoken to, and be prepared learn a little and laugh a lot.



**Kimberly Richards
as "Sister"**

The premise is well established by the perfect reproduction of a 1960s-era (or maybe they still look that way) Catholic school classroom, complete with the letters of the alphabet on cards marching around the top of the wall, illustrating the correct way to pen your ABCs. It is explained that we are attending the night school version of catechism class, as a refresher or introduction to the finer points of Catholicism for lapsed or non-Catholics needing education for such reasons as being a god parent. Sister asks how many audience members attended Catholic school, and she remembers who raises their hand (and who doesn't) in order to choose students to answer various questions used to illustrate examples of Catholic symbolism and explanations for some of the bizarre stories and misconceptions of Catholic doctrine many learned as

young children. The "pagan babies," the immaculate conception (yes, I was wrong), limbo and purgatory, the many saints, holy cards and getting "whacked" with a ruler - all this and more. And it's great fun.

Our Sister is actress Kimberly Richards, originally from the Pittsburgh area and active in the theater community in San Francisco. Richards is wonderfully wry, appropriately stern, and unbelievably quick on the uptake, with ad-libs and the saintly history of any name in the audience. This "class" is quick-paced and full of light and tear-producing comedy. Sister's take on the Catholic religion ("a leap of faith - right of the reality cliff") is reverent yet well aware of the ironic and often absurd ritual and methodology.

Though our audience seemed to be about 2/3 Catholic school veterans, we also had at least one agnostic who gave Sister a little run for her money (as did another audience member who insisted upon addressing the topic of Jesus masturbating), and Richards showed she was up to the challenge, well versed in the religion, and very comedically talented. *Late Nite Catechism* is a laugh-filled evening of entertainment and education.

Late Nite Catechism runs through June 26 in City Theatre's Lester Hamburg Studio. For performance and ticket information, call 412-431-CITY or visit www.citytheatrecompany.org.

See the current [Schedule of Pittsburgh Theatre](#).

-- [Ann Miner](#)

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Stage Preview: 'Late Nite Catechism' has expanded the audience at City Theatre

Thursday, January 05, 2006

By Anna Rosenstein

Sure he's a recent import from Cleveland, but there'll be no cheering the brown and orange in Greg Quinlan's house. He's a self-confessed "Steelers-fan-by-marriage," especially, he says, since his hometown of L.A. doesn't have a team.

But Quinlan's real loyalty since leaving Cleveland's Great Lakes Theatre Festival is to City Theatre, where he assumed the position of managing director this past August. His enthusiasm for City's goals and mission is clear as he leans across the table in the theater lobby, statistics rolling off his tongue like he's been in the Burgh for decades.

The most impressive statistic, and the one Quinlan recites twice, is that more new households have purchased tickets at City Theatre since July of 2005 than had during all of 2004.

At least part of the credit goes to the overwhelming success of "Late Nite Catechism" which ran for 24 weeks (April 19-Oct. 2, 2005) in the 150-seat Hamburg Studio Theatre, drawing 17,790, a City Theatre record. It returns for another five-week run beginning Jan. 10, adding a 2 p.m. Saturday matinee.

Meanwhile its "sister" Sister show, "Sister's Christmas Catechism: The Mystery of the Magi's Gold," which interrupted "Late Nite's" run Nov. 1, ends its own 10-week run Sunday.

Both shows star Kimberly Richards as Sister and are conducted as an informal adult catechism class in an old-fashioned Catholic school classroom. Quinlan attributes the success of the shows to their humor and probably to their audience participation. Audiences get drawn into the performance, quite literally.

But you don't have to be Catholic to appreciate "Late Nite." Shows like "Late Nite" and the recently produced "Crowns" speak to a cultural heritage, Quinlan points out, and in that way, they remind everyone of common experiences.

The humor of "Late Nite" isn't in any way offensive. "The show is really affectionate towards Catholicism," says Quinlan. "It has no disdain for that tradition whatsoever."



Kimberly Richards returns as Sister in "Late Nite Catechism," which drew 17,790 in its first run -- a City Theatre record.

'Late Nite Catechism'

- **Where:** City Theatre, Bingham and 13th Streets, South Side.
- **When:** Jan. 10-Feb. 12; Tues. 7 p.m., Wed.-Fri., 8 p.m., Sat. 2 and 5:30 p.m., Sun. 2 p.m.
- **Tickets:** Jan. 10-22, \$30; Jan. 24-Feb. 12, \$35; groups of 10 or more, \$30; 412-431-CITY.

In fact, nuns and clergy are frequent audience members and the two shows raise money for retired nuns, mainly from Sister's good-natured fines for class misbehavior. Their runs at City have raised more than \$100,000 for 10 mother homes, according to media relations manager Margie Romero.

For City Theatre, "Late Nite" has brought exposure that it hadn't had before. Quinlan calls it a "gateway to City Theatre experience." Oftentimes, he says, there's some hesitation in going someplace new. There are always questions like, "Where am I going to park?" and "Are there restaurants nearby?"

If someone recommends a show to you that he's already seen or brings you along, you're more assured of what that experience is going to be. And then it's City Theatre's job to make sure that audience member comes back. "When we talk about audiences who don't have experience with us," says Quinlan, "we talk about building trust."

So is "Late Nite" a representative experience of City Theatre?

It is in terms of quality, Quinlan says. "City Theatre is synonymous with a sense of adventure and with putting on new plays." There's going to be variety, be it comedy, musical or drama. Quinlan wants Pittsburgh audiences to know that even when they're not sure what they're going to see on City's stage, they can trust that it will be well done.

Thus, Quinlan sees City in a partnership with Pittsburgh and also as a vibrant part of its surrounding neighborhood, the South Side. But he supports an artistic vision that extends even further. He points to City Theatre's commitment to commissioning new works and notes how these plays can gain national visibility, like Jeffrey Hatcher's "Compleat Female Stage Beauty" which was made into a major motion picture.

"We're a great asset for Pittsburgh but we're also changing the face of American theater," Quinlan says. "We're Pittsburgh's theater but we're a player on the national scene."

The musical production of Regina Taylor's "Crowns," based on the book "Crowns: Portraits of Black Women in Church Hats" by Michael Cunningham and Craig Marberry, spoke to cultural heritage, says City Theatre managing director Greg Quinlan.

Hear What Presenters Like You Have to Say about *Sister's Christmas Catechism*

Detroit loves its Sister and they proved it again with a very successful run of Sister's Christmas Catechism at the Century Theatre. The Late Nite Catechism series is one of our most requested shows – Detroiters love Sister's tales, her intolerance for unruly audience members, and her special prizes for correct answers. In Christmas Catechism, our audiences really loved being a part of the show and played their parts very well; Baa-ing as sheep, bowing as Wise Men, and Drummer Boys who slowly scooted away from the baby Jesus when they realized that they could be considered a culprit! Plus, being able to take pictures of their family and friends on stage was a welcome surprise! Overall it was a great run for us, improving dinner-show sales in our restaurant, and selling out every performance the week before Christmas and after.

**Scott Myers, Marketing & Public Relations Director
Gem & Century Theatres, Detroit, MI www.gemtheatre.com**



Following our opening night performance of Sister's Christmas Catechism: The Mystery of the Magi's Gold, the headline of The Dallas Morning News review hailed: "Merry 'Christmas' - Sequel to 'Late Nite' is golden holiday fare at Eisemann." And the show was indeed great!

As a Presenter, I was delighted to have the opportunity to present a holiday program that was far removed from the many Nutcrackers, Christmas Carols, and other standard programs that grace our stages every season. Sister's Christmas Catechism was a joyous run of eight performances. Not only did it set all new records for our Theatre Comedy Series, had it not been for an ice storm on the day of the second performance, we would have finished the week at close to 95% of capacity.

Having presented all of the shows in EEI's Catechism series, I believe that Sister's Christmas Catechism is as good if not better than the others (which are all great). The audience participation that provides the basis for the whole second act keeps it fresh and full of surprises from start to finish. Our patrons loved the show – and it fits wonderfully into the mix of holiday programming.

Bruce C. MacPherson, Managing Director Eisemann Center, Richardson, TX www.eisemanncenter.com

We highly recommend Sister's Christmas Catechism: The Mystery of the Magi's Gold – it is a first-rate evening of entertainment! Sister put all of us here on Florida's Space Coast in the holiday spirit – and our audience laughed hysterically as other audience members were brought up on stage to recreate the Nativity. This is the third in the series of EEI's Catechism shows that the King Center has presented – and they have always been a huge sellout for us.

Steve Janicki, Executive Director, King Center for the Performing Arts, Melbourne, FL – www.kingcenter.com



The 'Secret of the Magi's Gold' is no secret at the State Theatre...it is always Sister! Her entire run sold-out before it began. She's not gold – she's platinum! We're already reserving Sister's Christmas Catechism for next December!

**Shelley Brown, Executive Director
State Theatre, Easton, PA – www.statetheatre.org**

Both Late Nite Catechism and Sister's Christmas Catechism have been huge successes at City Theatre. Based on the success of Late Nite Catechism, we booked Sister's Christmas Catechism for 10 weeks, at my staff's recommendation. My intuition was that Christmas would be a hard sell in early November and as late as January 8th. I was certainly glad to be proven wrong. Advance sales, based on the popularity of Late Nite, were huge. We were sold out by halfway through the run – a City Theatre record.

Audiences particularly like Sister's Christmas Catechism's audience participation in the Living Nativity. Groups especially love to see their friends dressed up in the clever costumes that Sister uses "from the donation bins." What surprised me the most is that real nuns love and support the show. The audiences have supported the nuns in return – audience donations to mother houses are nearing \$100,000.

Both Catechism shows have brought new audiences to City Theatre based on the show's national reputation and strong word of mouth. We look forward to continuing to cultivate our newest customers into becoming regular visitors to our theatre. In fact, I just talked with the Pittsburgh Post-Gazette about Sister's Christmas Catechism and I invite other presenters to read the article at <http://www.post-gazette.com/pg/06005/632554.stm>.

**Greg Quinlan, Managing Director, City Theatre Company
Pittsburgh, PA – www.citytheatrecompany.org**



To Book *Sister's Christmas Catechism*, Call 877.386.6968

Late Nite Catechism

By Vicki Quade & Maripat Donovan

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www.latenitecatechism.com

Technical Rider, as of March, 2005

Late Nite Catechism, the international hit comedy, is interactive entertainment the *New York Times* called "uproarious." The show is in its fifth hit year in New York, and is currently playing in Chicago, St. Louis, Seattle, New Orleans, Los Angeles, and Scottsdale.

The Off-Broadway production runs approximately two hours, including intermission. As the audience is expected to interact with the onstage actress, special attention must be paid to audience safety, including clearing the aisles of all cable and extraneous hazards. The show travels with a company of two; the actress and a producer representative who will train local staff during the first 2 – 5 days of each new engagement.

Presenter shall provide two (2) round-trip coach airfares and one (1) single room for the length of the engagement (3-star hotel or better), plus one (1) rental car for the company's use from time of arrival to time of departure. Additionally, presenter shall provide one (1) single room (3-star hotel or better) for the first week of the engagement for Producer's Representative. Presenter will be responsible for engaging a local stage/company manager for the entire run, who will be trained during the first week of the engagement by Producer's Representative.

The production is represented by: Entertainment Events, Inc.
320 West 37th Street, 8th Floor
New York, NY 10018
Phone: 212.947.9300
Fax: 212.947.7709

Press and Public Relations

All advertising is done "in house," Entertainment Events, Inc. can be contacted for press inquiries (212.947.9300).

IMPORTANT: The by-laws governing different labor unions across the country vary greatly. These variables are solely the responsibility of the Presenter.

Minimum labor requirements are as follows:

	<u>Load In</u>	<u>Show Call</u>	<u>Day Work</u>	<u>Load Out</u>
House Carpenters	0	0	0	0
Sound/Lighting Person	2	2*	0	1
Properties	1	1	0	1
Wardrobe	0	0	1	0
Totals	3	3	1	2

*One follow spot operator will be needed if the house cannot supply adequate illumination for Sister when she leaves the stage and enters the audience. Once trained, no substitutions may be made in this position during the engagement unless approved by the Producer's Production Manager.

Minimum Local Labor Requirements

THIS PRODUCTION IS A NON-YELLOW CARD ATTRACTION. All arrangements regarding labor calls and/or needs are the responsibility of the Presenter. The labor calls shall be based on the premise that able-bodied stagehands, who have an expertise in specific departments, can and will assist in all areas as the need arises. However, it is customary for *Late Nite Catechism* that minimal stagehands are needed. The production does not travel with a stage manager. Producer will provide one company representative, whose function is to supervise and coordinate in the first three days of the engagement to ensure a smooth and safe run.

Set and Properties

The presenter must provide an acting area as specified in the minimum stage requirements. Additionally, Presenter must provide the following props/set pieces configured as in the attachments to this technical rider.

Radio and Television

Sixty (60) and thirty (30) second radio and television spots, and an electronic press kit (video & CD-ROM) are available. Distribution will be handled by Entertainment Events, Inc. in New York. Please contact them directly for dupes and/or tagging and services; there will be a charge.

Program Copy

Program copy will be available prior to your production. Please contact Entertainment Events, Inc.: 212.947.9300.

Load-In and Load-Out

The Producer does not provide the elements of the physical production. The Presenter is responsible for securing all furniture, scenic elements, and equipment described in this technical rider and, prior to the arrival of the company, arranging for load-in, focus and preliminary sound check.

A forty-five (45) minute sound and light check will be held prior to the first performance in each venue. Sound check will occur one hour and fifteen minutes (1 hr. and 15 minutes) prior to curtain and will be complete thirty (30) minutes prior to curtain. To assure necessary quiet, the house must be cleared of all non-essential personnel during the sound check.

Hospitality/Catering

Bottled water must be provided before each show and during intermission at each show.

One meal must be provided by Presenter for actor and stage manager on any two-show day where the subsequent show's curtain times are less than or equal to four (4) hours apart. A refrigerator in the actor's dressing room would be appreciated as well.

Miscellaneous

See Production Agreement for house seat and complimentary ticket requirements.

Should the production be playing in a venue for more than one day, the Presenter insures the security of the production materials while housed in the venue over that period, including but not limited to: costumes in the dressing room, set pieces and props on stage.

It is the responsibility of the Presenter to insure that the Producer's technical requirements are fulfilled in accordance with the specifications in this technical rider. Should any of the requirements or conditions of this agreement not have been met, fulfilled or complied with by the Presenter at the respective times provided for and within the time limits set forth, Producer shall have the right, if Producer elects (which it is not obligated to do), to do what the Presenter shall have failed to do (including supplying any personnel Presenter has not supplied in a timely manner) in which event the Presenter shall reimburse the Producer for all costs directly or indirectly incurred by the Producer by reason thereof. Payment therefore shall be made by the Presenter promptly after the submission of a bill by Producer to Presenter.

In the event that the Presenter fails to comply with any of the material requirements or conditions of this agreement or any schedule hereof, the Producer shall have the right to refuse to present the production and unless said requirements and conditions have been duly met, fulfilled and/or complied with, all without relieving the Presenter of its obligation to pay all monies it would have been required to pay had the production been presented as scheduled.

All deposits and performance checks should be made payable to:
Entertainment Events, Inc.

AGREED AND ACCEPTED

PRESENTER

DATE

PRODUCER

DATE