

THERE IS A RIGHT WAY TO BOOK ENTERTAINMENT

In the entertainment world, timely decisions are made by gathering information, asking the questions that are important to a client. There has to be a give and take of information.

No two events are alike. Because of that, we must actually talk to clients. Not by e-mail or voice mail or fax. Those things just take care of basic information. In actual conversation, one question can often generate multiple, further questions that are important.

We need to get the basics such as the date, venue, ballroom, number of guests expected. Is this to be a meal function? Is it a sit down, buffet, heavy tray passed finger food? Will there be a theme to this event? Each style needs special handling for the entertainment.

Now, the big question. **WHAT IS YOUR BUDGET?** This question is not being asked to find out how much money we can suction out of a client. It is to make proposing the right entertainment in a more timely and productive fashion.

Without some idea of your entertainment budget, we might waste your time and ours by submitting proposals that are out of your range. As an entertainment producer we are not your enemy. If you level with us, we can do wonders for you. At the least, we can come up with the kind of entertainment presentations within your budget requirements.

Once we determine the proper artists for your special event, we put a hold on the artist for your date. What is a hold? Many clients don't know what a hold is or how it works because they are arranging entertainment for the first time.

In the entertainment field we use a hold to have the artist hold a date for our clients. This means that the artist, if they get a call for another engagement for the same date and time, can not take that date without calling and giving me 24 hours right of first refusal. That way I can get a yes or no from my client.

As a producer, once I speak to a client and make suggestions or send a proposal of various artists for a show, I put a hold on each act. If I did not do this, the artist may take another engagement for the date I need. There I am with egg on my face because I can't produce what I offered.

Another thing that has to be considered is the artist's rider. No, not on horseback. Most professional artists will have a rider that will provide in detail the kind of sound and lighting equipment, the placement on the stage of monitors, the sound equipment, etc. Some of the headliners will even tell you the kind of food and drink they want in their dressing room. With a name attraction, the cost for what is called the back line can run into many thousands of dollars. The rider will also spell out whether the artist needs a hotel room or suite, airline and ground transportation, limousine, etc.

HOW DO I SET A BUDGET?

I don't think there are any hard and fast rules to answer that question. First you have to set a goal for the event. If the entertainment is to be the draw or highlight, spend till it hurts. If you try to do something on the cheap and try to make it sound expensive, it will bite you. You will get exactly what you pay for.

If this is a first time event and you want people to come back again and again, remember that the word of mouth of those that do attend will make or break your attendance for the following year(s).

Give us a call! You have nothing to loose.