

fee prior to the commencement of the first performance; and the final one-third prior to the commencement of the final performance (although some presentors may wish to delay the last payment to the last intermission). If you think about this you will see that there is a certain logic to going about things this way.

If you are giving only one performance, try to get one-half of your fee on arrival and the other half prior to, or during, your performance.

If you are on tour for more than one week under the auspices of the same presentor, try to get your first week's fee on arrival and each subsequent week's fee at the beginning of that week.

4. The Form of the Payments. You will probably be best served by taking the first payment in local cash; however, you should ensure that all the payments you receive are linked to the rate of exchange of either the Canadian or U.S. dollar on the day on which the payments are to be made and *not* linked to the exchange rate on the date on which the contract is signed.

You can choose whether other payments should be in cash or by international bank draft or by cashier's cheque drawn on a local bank depending on the cash flow needs of your tour. Remember that if you receive a local cashier's cheque on a Sunday night when you are leaving the country before the bank in question opens on Monday morning, you have a problem on your hands.

You must specify that all amounts paid to you are net of all local taxes and can be exported in their entirety from the country in question.

5. Taxes. Make it clear that the presentor has to be responsible for any civic, state or federal taxes levied in connection with the engagement including business and amusement taxes and any withholding or income taxes or any taxes levied against the issue of work permits. Make it clear that the company, or its members, will be responsible for Canadian taxes resulting from any revenues earned while abroad.

6. The Performing Venue and its Condition. A clause detailing the hours during which the facility will be available to you for get-in, technical preparation, rehearsal, performance and take-out.

You should note any special conditions you require, such as the limits of heat and cold within which you will perform and that you need all the available dressing rooms and the rehearsal room, and so on, throughout your residency. Specify that all electricity used must be paid for by the presentor.

Specify that the presentor will be responsible for paying all ushers, box office staff, cleaning staff, security personnel, performing rights licences (as imposed by any local body claiming jurisdiction), local permits, and so on.

Note that the stage should be cleared ready prior to your arrival and that the presentor will supply all the technical equipment agreed between you. If you require a piano, for example, this should also be confirmed as well as details about its tuning.

7. Unions. Always check to ensure if any of the facilities in which you are going to appear are unionized to the extent of being a "closed shop". If any one is, make it clear that it is the presentor who will pay any and all local union dues, permits or premiums imposed upon the company or its employees. (In both the United Kingdom and Australia, for example, Equity demands a fairly high permit fee be paid to allow foreigners to perform.)

8. Local Costs. The presentor will be responsible for such local costs as: ticket printing; over-printing of the publicity material you supply; the conception and printing of any publicity material he prepares himself; house programs, all local advertising; all local labour required for the take-in, rehearsals, performances, take-out and loading and unloading of vehicles including stagehands, electricians, propmen, sound technicians, follow spot operators, wardrobe personnel, dressers, truck loaders, musicians, etc. as specified by the company; all