



9601 Wilshire Boulevard  
 3rd Floor  
 Beverly Hills, CA 90210  
 USA  
 Phone: +1 310-859-4477  
 email: [jjb@WMEentertainment.com](mailto:jjb@WMEentertainment.com)

**AMOS LEE** **WHEEL TOURING INC.**

**ARTIST RIDER AND ADDENDA ATTACHED HERETO HEREBY MADE A PART OF THIS CONTRACT**

Agreement made 09 Jul 2014 between WHEEL TOURING INC. (hereinafter referred to as "PRODUCER") furnishing the services of AMOS LEE (hereinafter referred to as "ARTIST") and CENTER ARTS - HUMBOLDT STATE UNIVERSITY/Roy Furshpan (hereinafter referred to as "PURCHASER")

It is mutually agreed between the parties as follows:

The PURCHASER hereby engages the PRODUCER to furnish the services of ARTIST for the Engagement (as described herein) upon all the terms and conditions herein set forth, including, without limitation, Addendum "A" (Additional Terms and Conditions), the Artist Rider, and any other PRODUCER addenda referenced herein (if any), all of which are attached hereto and fully incorporated herein by reference.

**1. ENGAGEMENT VENUE(S):**

JOHN VAN DUZER THEATRE  
 1 Harpst Street  
 Arcata, CA 95521  
 USA

UNIVERSITY RIDER IS MADE AN INTEGRAL PART OF THIS AGREEMENT \_\_\_\_\_

**2. DATE(S) OF ENGAGEMENT:** Thu 21 Aug 2014

- a. Number of Shows: 1
- b. Show Schedule(s):  
 07:30 PM: Doors  
 8:35 08:00 PM: AMOS LEE; (75-90 min.)

IN-HOUSE SOUND, LIGHTS & PRODUCTION \_\_\_\_\_

CATERING MUST STAY WITHIN THE BUDGETED AMOUNT

Solo Acoustic Performance, No Support, No Intermission, No Curfew.

**3. BILLING (in all forms of advertising):**

100% Headline Billing

**4. COMPENSATION:**

\$22,500.00 USD (Twenty Two Thousand, Five Hundred U.S. Dollars) flat GUARANTEE.

DEPOSIT requirements and PAYMENT TERMS are further set forth below in Section 10.

**5. PRODUCTION AND CATERING:**

- PURCHASER to provide and pay for house sound, lights and monitor systems.

Production Contact: Michael Moore Jr.  
 (707) 826-4411 (off)

**6. TRANSPORTATION AND ACCOMMODATIONS:**

- a) Air transportation:
- b) Accommodations:
- c) Air freight and excess baggage:

- d) Ground transportation:
- e) Meals and incidentals:
- f) Other:

Any changes to the above-mentioned arrangements are subject to the sole and exclusive prior written approval of PRODUCER.

**7. SPECIAL PROVISIONS:**

- PURCHASER shall provide <sup>20 show half -</sup> (20) ARTIST complimentary tickets, <sup>10 -</sup> (10) ARTIST holds, and <sup>10 -</sup> (10) Label holds per show.
- PURCHASER to provide advertising and marketing plans and on-sale date and time to Joe Brauner at WME (JBR@WMEentertainment.com) and Katie Vaughn at WME (KLV@WMEentertainment.com) as soon as possible.
- All radio promotion proposals and radio presents shall be subject to prior written approval by Joe Brauner at WME (JBR@WMEentertainment.com) or Katie Vaughn at WME (KLV@WMEentertainment.com).
- All premium seat promotions, requests for premium tickets, meet and greets, phoners, interviews, etc. must be put forth in writing for written approval by Joe Brauner at WME (JBR@WMEentertainment.com) or Katie Vaughn at WME (KLV@WMEentertainment.com).
- All print advertising to be subject to prior written approval by Joe Brauner at WME (JBR@WMEentertainment.com) or Katie Vaughn at WME (KLV@WMEentertainment.com) PURCHASER must note art deadline on proof.
- All media requests should be submitted to Bryan Kehn (bryan.kehr@emimusic.com), JR Rich (jr.rich@emimusic.com) and Cem Kurosman (cem.kurosman@emimusic.com).
- NO radio co-promotes without ARTIST Management's written approval.
- NO recording or filming of the performance without ARTIST Management's written approval.
- NO sponsorship / signage shall be allowed on or near stage without written approval.
- Please note that we will have various presales through Artist's fanclub. Terms & conditions to be determined by Katie Vaughn at WME (KLV@WMEentertainment.com).
- Advance show with Tour Manager, Mary Brennan (marybrennan@mac.com) and Rich Hipp (richhipp@mac.com)

**8. ARTIST RIDER:**

PURCHASER shall provide and pay for all terms and conditions contained in the ARTIST rider and shall fully comply with all provisions thereof.

**9. CURRENCY AND EXCHANGE RATE:**

ALL PAYMENTS BY UNIVERSITY CHECK \_\_\_\_\_

**10. PAYMENT TERMS:**

a. DEPOSIT is the amount of \$11,250.00 USD shall be paid to and in the name of PRODUCER's agent, WILLIAM MORRIS ENDEAVOR ENTERTAINMENT, LLC to be received not later than 21 Jul 2014;

All deposit payments shall be paid via certified or cashier's check sent to:

WILLIAM MORRIS ENDEAVOR ENTERTAINMENT, LLC  
 ATTN: Jay Byrd  
 9601 Wilshire Boulevard  
 3rd Floor  
 Beverly Hills, CA 90210  
 USA

UNIVERSITY CANNOT PAY DEPOSITS - run

OR via bank wire as follows:



Please be sure to specify the following to avoid confusion and/or misapplication of funds: your company name  
(as sender), name of the artist, start date of the Engagement(s).

*Full guarantee-run*  
b. BALANCE of the monies shall be paid to and in the name of PRODUCER by *university check-run* certified or cashier's check or bank wire (as designated by PRODUCER), to be received by PRODUCER not later than prior to the first show of the Engagement.

c. Earned percentages, overages and/or bonuses, if applicable, are to be paid to PRODUCER in cash (if required by PRODUCER, and to the extent permitted by law), or by *Flat-run* certified or cashier's check or bank wire (as designated by PRODUCER), immediately following the last show of the Engagement.

d. In the event the full price agreed upon to be paid by PURCHASER does not include percentages or overages, and the actual gross box office receipts from the Engagement exceed the gross potential as stated herein, such amounts shall be paid in full to PRODUCER in cash (if required by PRODUCER and to the extent permitted by law) or by certified or cashier's check or bank wire (as designated by PRODUCER), immediately following the last show of the Engagement.

11. SCALING AND TICKET PRICES:

	CAP. TYPE	PRICE	COMPS	KILLS	SELLABLE	FAC.FEE	PARKING	CHARITY	TIC.FEE	VIP	SONDRY	OTHER	NET PRICE	GROSS POT.
Thu 21 Aug 8 00 PM	812 Reserved	\$48.00	0	0	812								\$48.00	\$38,976.00
	812		0	0	812									\$38,976.00

SCALING NOTES:

- \*Comps: ARTIST (TBD)
- \*Season discounts (10-30%) may apply
- \*Student Price \$22

ADJUSTED GROSS POTENTIAL:	\$38,976.00
TAX:	
NET POTENTIAL:	\$38,976.00

12. EXPENSES:

TYPE	FLAT AMOUNT	% AMOUNT	PER TICKET	MAX AMOUNT	NOTES
Advertising	\$1,200.00				
Box Office	\$500.00				
Catering	\$1,000.00				
Credit Cards	\$900.00				Est @ 3%
Other	\$350.00				From of House
Rent	\$500.00				
Runners	\$75.00				
Security	\$900.00				Security/Usbers
Sound & Lights	\$3,000.00				Lights (\$1,800) & Sound (\$1,200)
Stagehands	\$1,500.00				
Transportation	\$250.00				Van rental
<b>Expense Totals:</b>	<b>\$10,175.00</b>				

PURCHASER understands that PRODUCER has relied on the above show expenses. PURCHASER agrees to furnish PRODUCER, not later than settlement of the Engagement(s) with a final statement of actual expenses, including certified paid bills, receipts, advertising tear sheets and venue contract. If the final actual expenses total less than the expenses stated herein, then the split figure or total expenses used to determine the percentage of the net, will be reduced by the difference between the total expenses previously submitted by PURCHASER and the total actual expenses. Any increases to the above expenses are subject to PRODUCER's approval.

**13. MERCHANDISING:**

Artist sells, CD/DVD: 90.00% of proceeds to ARTIST.  
Artist sells, T-Shirts/Soft: 80.00% of proceeds to ARTIST.

**14. VISAS AND WORK PERMITS:**

**15. TAXES:**

ADDENDUM "A" (ADDITIONAL TERMS AND CONDITIONS), ARTIST RIDER AND ANY OTHER PRODUCER ADDENDA REFERENCED HEREIN IF ANY, ARE ALL ATTACHED HERETO AND FULLY INCORPORATED HEREIN BY REFERENCE.

IN WITNESS WHEREOF, the parties hereto have hereunto set their names and seals on the day and year first above written.

By

  
CENTER ARTS - HUMBOLDT STATE UNIVERSITY  
Roy Fishpen  
Humboldt State University  
Arcata, CA 95521

By

  
Wheddie Topping Inc.  
Fed ID: [REDACTED]

Return all signed contracts to WILLIAM MORRIS ENDEAVOR ENTERTAINMENT, LLC at the address above. Attention: Brrd

## ADDENDUM "A"

### ADDITIONAL TERMS AND CONDITIONS

#### A. COMPENSATION

- (1) Unless otherwise specified, all payments shall be made in full without any deductions whatsoever. If not already indicated on the face page of this Agreement, PURCHASER will advise PRODUCER, or PRODUCER's agent, promptly upon request (but in no event later than the on-sale date), of the net admissions prices for the entertainment presentation and shall further disclose any added charges and applicable tax in connection therewith.
- (2) In the event the payment to PRODUCER shall be based in whole or in part on receipts of the performance(s) hereunder, PURCHASER agrees to deliver to PRODUCER a certified statement of the gross receipts of each performance within two (2) hours following such performance. PRODUCER shall have the right to have a representative present in the box office at all times and such representative shall have access to box office records of PURCHASER relating to gross receipts of the Engagement.
- (3) In the event that the payment of PRODUCER's share of said performance(s) receipts is based in whole or in part upon expenses related to the Engagement, PURCHASER shall verify by paid receipts, cancelled check or similar documents all such expenses, or they shall not be included as an expense of the Engagement.
- (4) In the event the payment to PRODUCER does not include a percentage payment, if the actual gross box office receipts from the Engagement exceed the gross potential as stated on the face of this Agreement or as otherwise agreed in writing between the parties, such excess shall be immediately paid in full to PRODUCER in cash.

#### B. TICKETS

- (1) PURCHASER shall not announce, advertise, promote or sell tickets to the Engagement until authorization in writing has been received from PRODUCER.
- (2) ALL TICKETS MUST BE NUMBERED. NO TICKETS SHALL BE PRICED AT MORE THAN THE AGREED UPON PRICE EXCLUSIVE OF VALUE ADDED TAX OR OTHER SALES-BASED TAX WITHOUT PRODUCER'S PRIOR APPROVAL.
- (3) If ticket price scaling shall be varied in any respect, the percentage of compensation payable to PRODUCER shall be based upon whichever of the following is more favorable to PRODUCER: (i) the ticket price scaling set forth on the face page of this Agreement or as otherwise agreed in writing by the parties, or (ii) the actual ticket price scaling in effect for the Engagement.
- (4) The PRODUCER's representative shall have the right to inspect ticket racks and all box office and other records with respect to such receipts, including, but not limited to, unsold tickets, printed but unsold tickets (so-called "deadwood") and stubs of tickets sold, for the purpose of verifying the statements. PRODUCER's representative will upon request be admitted to the box office at all times during the sale of tickets for the Engagement hereunder.
- (5) There shall be no dynamic ticket pricing unless mutually agreed upon by PRODUCER and PURCHASER in writing. In the event the parties agree to participate in dynamic ticket pricing all terms thereof shall be subject to mutual written approval including, without limitation, all ticket prices and adjustments thereto, scaling, gross box office potential and additional ticketing charges (if any). All elements thereof, including, without limitation, all ticket pricing/scaling/adjustments, ticketing charges (if any) and final gross revenue must be transparent and presented at settlement in writing to PRODUCER to evidence compliance with the foregoing.
- (6) PURCHASER agrees that any inclusion of ARTIST's performance hereunder in a subscription or other type of series is subject to the prior written consent of PRODUCER.
- (7) PURCHASER shall not commit ARTIST to any interviews, promotional appearances, meet & greets, or otherwise without PRODUCER's prior, written consent, which shall be given or withheld in PRODUCER's sole discretion.

#### C. FACILITIES

- (1) PURCHASER agrees to furnish at its sole cost and expense on the date(s), time(s) and place(s) of the performance(s) all that is necessary for the proper and lawful presentation of the Engagement, including, without limitation, a suitable venue, well-heated, ventilated, lighted, clean and in good order, stage curtains, properly tuned grand piano or pianos and all necessary first class sound equipment in perfect working condition including amplifiers, microphones in number and quality required by PRODUCER, dressing rooms (clean, comfortable, properly heated and air-conditioned and near the stage), all necessary electricians and stage hands, all necessary first class lighting, tickets, house programs, all licenses (including musical performing rights licenses), special police, ushers, ticket sellers, ticket takers, appropriate and sufficient advertising in all media and PURCHASER shall pay all other necessary expenses in connection therewith.
- (2) PURCHASER shall also provide at its sole cost and expense all necessary equipment for the Engagement hereunder as provided on the face of the Agreement, or as designated in the attached ARTIST Rider, unless otherwise agreed by PRODUCER and PURCHASER in writing. Exact requirements to be advised if same differs from ARTIST Rider specifications.
- (3) PURCHASER will pay all music royalties in connection with PRODUCER's use of music, and in addition, the costs of any musicians (including contractor) other than those furnished by PRODUCER as part of PRODUCER's regular company.
- (4) PURCHASER agrees to pay all amusement taxes, if applicable.

(5) PURCHASER shall comply with all regulations and requirements of any union(s) that may have jurisdiction over any of the said materials, facilities and personnel to be furnished by PURCHASER and PRODUCER.

(6) If PRODUCER so requires, PURCHASER will furnish at its expense all necessary facilities, electricians, stage hands and other personnel for lighting and dress rehearsals. PURCHASER shall furnish at its own expense all other items and personnel including, but not limited to, any and all personnel, including musicians, as may be required by any national or local union(s) required for the proper presentation of the performance hereunder, and any rehearsals therefore, except for those items and personnel which PRODUCER herein specifically agrees to furnish.

(7) PURCHASER shall ensure compliance with all applicable requirements of laws and regulations as to health and safety, licensing, insurance, hygiene, fire, access, egress, security, and generally in relation to the performance(s) and the venue(s) for such performance(s).

(8) PURCHASER shall be solely responsible for providing a safe environment for the Engagement, including but not limited to with respect to the staging, stage covering, grounding, supervision and direction of the Engagement, and security, so that the Engagement and all persons and equipment are free from adverse weather and other conditions, situations and events ("Adverse Conditions"). PRODUCER/ARTIST shall not have any liability for any damage or injury caused by such Adverse Conditions.

#### D. PRODUCTION CONTROL

(1) PRODUCER shall have the sole exclusive creative control over the production and presentation of ARTIST's performance at the Engagement hereunder, including, but not limited to, the details, means and methods of the performance of the performing artists hereunder, and PRODUCER shall have the sole right, as PRODUCER may see fit, to designate and change at any time the performing personnel other than the ARTIST herein specifically named.

(2) ARTIST shall at all times be the headline act and will be the closing act of each show, unless otherwise specified herein. PURCHASER agrees that no performers other than those to be furnished by PRODUCER hereunder will appear on or in connection with the Engagement hereunder. PURCHASER agrees to supply and pay for all supporting acts, if any, which must be requested and/or approved by PRODUCER.

(3) PURCHASER agrees to promptly comply with PRODUCER's directions as to stage settings for the performance hereunder.

(4) It is understood that no stage seats are to be sold or used without PRODUCER's prior written consent.

#### E. EXCUSED PERFORMANCE

If, as the result of a Force Majeure Event (as defined below), PRODUCER or ARTIST is unable to, or is prevented from, performing the Engagement or any portion thereof or any material obligation under this Agreement, then PRODUCER's and ARTIST's obligations hereunder will be fully excused, there shall be no claim for damages or expenses by PURCHASER, and PURCHASER shall bear its own costs and expenses in connection with this Agreement.

Notwithstanding the foregoing: (i) PURCHASER shall be obligated and liable to PRODUCER for such proportionate amount of the payment provided for herein as may be due hereunder for any performance(s) which PRODUCER may have rendered up to the time of the inability to perform by reason of such Force Majeure Event; and (ii) in the event of such non-performance as a result of a Force Majeure Event, if ARTIST is ready, willing, and able to perform (but for the occurrence of such Force Majeure Event), then PURCHASER shall nevertheless pay PRODUCER an amount equal to the full GUARANTEE plus all other payments and compensation due hereunder. For clarification, in the event of cancellation due to any Force Majeure Event, and whether or not ARTIST is ready, willing and able to perform, PURCHASER shall remain responsible for all transportation, accommodations, expense reimbursements and any other payments or compensation for PRODUCER/ARTIST and entourage pursuant to the terms of this Agreement.

A "Force Majeure Event" shall mean any one or more of the following acts which makes any performance(s) by PRODUCER or ARTIST contemplated by this Agreement impossible, infeasible or unsafe: acts of God; act(s) or regulation(s) of any public authority or bureau, civil tumult, epidemic, act(s) of the public enemy; act(s) or threats of terrorism; threats; insurrections; riots or other forms of civil disorder in, or around, the Engagement venue or which PRODUCER and/or ARTIST reasonably believe jeopardizes the safety of ARTIST, any of ARTIST's equipment, musicians or other performers, or any of PRODUCER's key personnel; embargoes; labor disputes (including, without limitation, strikes, lockouts, job actions, or boycotts); fires, explosions; floods; shortages of energy or other essential services; failure of technical facilities; failure or delay of transportation; death, disability, illness, injury or other inability to perform of ARTIST, any of ARTIST's musicians, other performers, crew, representatives or advisors, any of ARTIST's family members, any of PRODUCER's key personnel, or any other person personally known to ARTIST whose death, disability, illness or injury adversely impacts ARTIST's ability to perform in connection with the Engagement, or other similar or dissimilar causes beyond the control of ARTIST or PRODUCER which make any performance(s) contemplated by this Agreement impossible, infeasible or unsafe.

#### F. INCLEMENT WEATHER

Notwithstanding anything contained to the contrary herein, inclement weather shall not be deemed a Force Majeure event and PURCHASER shall remain liable for payment to PRODUCER of the full GUARANTEE plus all other compensation due hereunder if the performance(s) is rendered impossible, infeasible or unsafe by such weather conditions. For clarification, PURCHASER shall remain responsible for all other terms and conditions of this Agreement, including, without limitation accommodations, transportation, and expense reimbursements for ARTIST and touring party.

### G. PRODUCER'S RIGHT TO CANCEL

PURCHASER agrees that PRODUCER may cancel the Engagement hereunder without liability by giving the PURCHASER notice thereof at least thirty (30) days prior to the commencement date of the Engagement hereunder. Upon termination of the Agreement in accordance with this Section G, PRODUCER shall return to PURCHASER any deposit previously received by PRODUCER in connection with the Engagement. Subject to the foregoing, upon such termination, the parties shall have no further rights or obligations hereunder, and each of the parties shall bear its own costs incurred in connection with this Agreement.

### H. BILLING

(1) ARTIST shall receive billing in such order, form, size and prominence as directed by PRODUCER in all advertising and publicity issued by or under the control of the PURCHASER, including, but not limited to, displays, newspapers, radio and television ads, electric lights, posters, houseboards and announcements.

(2) PURCHASER may only use ARTIST's name and pre-approved voice, likeness, materials, pictures, photographs, image, or other identification of ARTIST (collectively, "ARTIST's Likeness") in connection with PURCHASER's advertising and publicizing of the Engagement, however PURCHASER's use of ARTIST's Likeness shall not be as an endorsement or indication of use of any product or service and no corporate or product/service name or logo shall be included in any such advertising and publicity absent PRODUCER's prior written approval in each instance. Notwithstanding the foregoing, the placement, form, content, appearance, and all other aspects of PURCHASER's use of ARTIST's Likeness shall at all times be subject to the prior written approval of PRODUCER.

### I. MERCHANDISING

PRODUCER shall have the exclusive right to sell souvenir programs, ballet books, photographs, records and any and all types of merchandise including, but not limited to, articles of clothing (i.e. T-shirts, hats, etc.), posters, stickers, etc., on the premises of the place(s) of performance without any participation in the proceeds by PURCHASER subject, however, to concessionaire's requirements, if any, as specified in this Agreement. - see contract Page 73-

### J. NO RECORDING/BROADCAST

PURCHASER shall not itself, nor shall it permit or authorize others (including, without limitation, PURCHASER or venue employees, representatives or contractors) to record, broadcast, televise, film, photograph, webcast, or otherwise reproduce the visual and/or audio performances hereunder (or any part thereof) and/or ARTIST and/or PRODUCER's personnel at any time during the Engagement.

### K. PURCHASER DEFAULT

(1) In the event PURCHASER refuses or neglects to provide any of the items herein stated or comply with any provisions hereunder, and/or fails to promptly make any of the payments as provided herein and/or fails to proceed with the Engagement and/or fails to furnish PRODUCER or ARTIST with any documentation, tickets or notice or proof thereof as required hereunder, at the times herein specified, then any such failure shall be deemed a substantial and material breach of this Agreement and PRODUCER shall have the right (in PRODUCER's sole discretion), without prejudice to any other rights and remedies to: (i) immediately terminate this Agreement and cancel any or all remaining Engagement hereunder; (ii) retain all amounts already paid to PRODUCER by PURCHASER as partial compensation for such breach; (iii) receive the full GUARANTEE (or the unpaid balance thereof) plus all other payments and other compensation due pursuant to this Agreement and all out of pocket expenses incurred by PRODUCER and ARTIST in connection with the Engagement or the transactions contemplated by this Agreement; and (iv) PRODUCER and ARTIST shall have no further liabilities and/or obligations in connection with the Engagement or the transactions contemplated by this Agreement. For the avoidance of doubt, in all instances PURCHASER shall remain responsible for all transportation, accommodations, and expense reimbursements for PRODUCER/ARTIST and entourage pursuant to the terms of this Agreement.

(2) IF, on or before the date of any scheduled Engagement, PURCHASER has failed, neglected, or refused to perform any contract with PRODUCER/ARTIST, and/or any contract with any third party relating to this Engagement, and/or any other contract with any other performer for any other engagement (whether or not related), or if the financial standing or credit of PURCHASER has been impaired or is in PRODUCER's opinion unsatisfactory, PRODUCER shall have the right to demand payment of the full GUARANTEE and all other compensation due pursuant to this Agreement. If PURCHASER fails or refuses to make such payment forthwith, then any such failure shall be deemed a substantial and material breach of this Agreement, and PRODUCER shall have the right (in PRODUCER's sole discretion), without prejudice to any other rights and remedies, to: (i) immediately terminate this Agreement and cancel any or all remaining Engagement hereunder; (ii) retain all amounts already paid to PRODUCER by PURCHASER as partial compensation for such anticipatory breach; (iii) receive the full GUARANTEE (or balance thereof) and all other compensation due pursuant to this Agreement and all out of pocket expenses incurred by PRODUCER and ARTIST in connection with the Engagement or the transactions contemplated by this Agreement; and (iv) PRODUCER and ARTIST shall have no further liabilities and/or obligations in connection with the Engagement or the transactions contemplated by this Agreement. For the avoidance of doubt, in all instances PURCHASER shall remain responsible for all transportation, accommodations, and expense reimbursements for PRODUCER/ARTIST and entourage pursuant to the terms of this Agreement.

## L. INSURANCE/INDEMNIFICATION

(1) PURCHASER shall obtain and maintain, from the date hereof through completion of the Engagement, commercial general liability insurance coverage, including a contractual liability endorsement as respects this Agreement, liquor liability (either from PURCHASER, if PURCHASER is furnishing liquor, or from PURCHASER's designated concessionaire), in an amount of not less than Five Million Dollars (\$5,000,000) per occurrence (but in no event in amounts less than the limits required by the venue and/or as set forth in the ARTIST rider, if any), business automobile liability insurance covering all owned, non-owned and hired vehicles used by or on behalf of PURCHASER with a minimum combined bodily injury and property damage liability limit of Five Million Dollars (\$5,000,000) per occurrence; and workers compensation and employer's liability insurance (including stop gap liability where applicable) with minimum limits of One Million Dollars (\$1,000,000) per claim (but in no event in limits less than those required by law and/or less than the limits required by the venue and/or as set forth in the ARTIST rider, if any)

Notwithstanding the foregoing, for any Engagement at which the allowable capacity is in excess of Twenty-Five Thousand (25,000) attendees, but less than Fifty Thousand (50,000) attendees, the required commercial general liability insurance coverage limit shall be in an amount of not less than Ten Million Dollars (\$10,000,000) per occurrence, and for any Engagement at which the allowable capacity is Fifty Thousand (50,000) or more attendees, the required commercial general liability insurance coverage limit shall be in an amount of not less than Fifteen Million Dollars (\$15,000,000) per occurrence. All of the insurance requirements set forth above shall not be construed as a limitation of any potential liability on behalf of PURCHASER. All such insurance required above shall be primary and non-contributory, and shall be written by insurance companies qualified to do business in the state(s) of the Engagement(s) with A.M. Best ratings not less than A minus or better. Such insurance policies shall contain a waiver(s) of subrogation with respect to the PRODUCER, ARTIST and their respective officers, directors, principals, agents, employees and representatives and shall provide that the coverage thereunder may not be materially changed, reduced or canceled unless thirty (30) days prior written notice thereof is furnished to PRODUCER/ARTIST. Not less than ten (10) days prior to each Engagement, PURCHASER shall furnish PRODUCER/ARTIST with an appropriate certificate(s) of insurance evidencing compliance with the insurance requirements set forth above and naming PRODUCER, ARTIST and PRODUCER/ARTIST's respective officers, directors, principals, agents, employees and representatives as additional insureds. PRODUCER's failure to request, review or comment on any such certificates shall not affect PRODUCER's rights or PURCHASER's obligations hereunder. Upon request, PURCHASER shall immediately furnish to PRODUCER/ARTIST a full and complete copy of all insurance policies required to be maintained by PURCHASER herein

(2) PURCHASER hereby agrees to save, indemnify and hold harmless PRODUCER and ARTIST, and their respective agents, representatives, principals, employees, officers and directors, from and against any claims, suits, arbitrations, liabilities, penalties, losses, charges, costs, damages or expenses, including, without limitation, reasonable attorney's fees and legal expenses, incurred or suffered by or threatened against PRODUCER or ARTIST or any of the foregoing in connection with or as a result of any claim including without limitation, a claim for death, personal injury or property damage or otherwise brought by or on behalf of any third party person, firm or corporation as a result of or in connection with the Engagement, or any acts or omissions of PURCHASER or its employees, agents, or other representatives in connection with the transactions contemplated by this Agreement, which claim does not directly result from the gross negligence of the ARTIST and/or PRODUCER.

## M. ROLE OF AGENT

WILLIAM MORRIS ENDEAVOR ENTERTAINMENT, LLC acts only as agent for PRODUCER and assumes no liability hereunder and in furtherance thereof and for the benefit of William Morris Endeavor Entertainment, LLC, it is agreed that neither PURCHASER nor PRODUCER/ARTIST will name or join William Morris Endeavor Entertainment, or any of its officers, directors, principals, agents, employees and representatives as a party in any civil action or suit anywhere in the world, arising out of, in connection with, or related to any acts of commission or omission pursuant to or in connection with this Agreement by either PURCHASER or PRODUCER/ARTIST.

## N. NOTICES

All notices required hereunder shall be given in writing at the addresses stated in the preamble of this Agreement.

## O. CONTROLLING PROVISIONS

In the event of any inconsistency or conflict between the provisions of this Agreement and the provisions of any riders, addenda, exhibits or any other attachments hereto, the parties agree that the provisions most favorable to PRODUCER and ARTIST shall control.

## P. LIMITATION OF LIABILITY

In no event shall PRODUCER and/or ARTIST (nor any of their respective agents, representatives, principals, employees, officers, directors and affiliates) be liable to PURCHASER (or any third party) for any indirect, incidental, consequential, special, punitive (or exemplary), or any similar damages, including, without limitation, lost profits, loss of revenue or income, cost of capital, or loss of business reputation or opportunity, as to any matter under, relating to, or arising out of the Engagement or the transactions contemplated by this Agreement, whether in contract, tort or otherwise, even if PRODUCER and/or ARTIST has been advised of the possibility of such damages. Under no circumstances shall the liability of PRODUCER and/or ARTIST (or any of their



respective agents, representatives, principals, employees, officers, directors or affiliates) exceed, in the aggregate, an amount equal to the lesser of (i) the amount of reasonably necessary out-of-pocket expenses directly incurred by PURCHASER in connection with the Engagement; or (ii) the amount of the GUARANTEE which ARTIST and/or PRODUCER have actually received in accordance with the terms of this Agreement. PURCHASER agrees that it shall not (and shall cause its affiliates not to) seek indirect, incidental, consequential, special, punitive (or exemplary), or any other similar damages as to any matter under, relating to, or arising out of the Engagement or the transactions contemplated by this Agreement.

#### Q. MISCELLANEOUS PROVISIONS

(1) Nothing in this Agreement shall require the commission of any act contrary to applicable law or to any rules or regulations of any union, guild or similar body having jurisdiction over the services and personnel to be furnished by PRODUCER to PURCHASER hereunder. In the event of any conflict between any provision of this Agreement and any such law, rule or regulation, such law, rule or regulation shall prevail and this Agreement shall be curtailed, modified, or limited only to the extent necessary to eliminate such conflict.

(2) PURCHASER agrees that no activities governed by this Agreement may be undertaken contrary to United States law, including, but not limited to, the U.S. Export Administration Regulations, the U.S. International Traffic in Arms Regulations, and regulatory and sanctions programs administered by the U.S. Department of Treasury's Office of Foreign Assets Control. PURCHASER warrants that neither it nor any financier, sponsor, or contributor to the Engagement is a person or entity on the U.S. Treasury Department's list of Specially Designated Nationals and Foreign Sanctions Evaders List, the U.S. Commerce Department's Denied Persons List or Entity List, or otherwise designated as subject to financial sanctions or prohibited from receiving U.S. services. Moreover, PURCHASER represents and warrants that it is not controlled by any such person or entity and is not controlled by a national or resident of any such country. PURCHASER further agrees to notify both PRODUCER and WME immediately in writing of any change in ownership or control that might violate this Section of the Agreement.

(3) This (and any of PRODUCER's riders, addenda, exhibits or attachments hereto) constitutes the sole, complete and binding agreement between the parties hereto, and may not be amended, supplemented, altered or discharged except by an instrument in writing signed by the parties. If any part of this Agreement is determined to be void, invalid or unenforceable, such invalid or void portion shall be deemed to be separate and severable from the other portions of this Agreement, and the other portions shall be given full force and effect, as though the void and invalid portions or provisions were never a part of this Agreement.

(4) This Agreement shall be construed in accordance with the laws of the State of California applicable to agreements entered into and wholly to be performed therein. Unless stipulated to the contrary in writing, all disputes arising out of this Agreement, wherever derived, shall be resolved in Los Angeles County in the State of California in accordance with the laws of that State, in the event of any such dispute, either party may effect service of process on the other party by certified mail, return receipt requested, and said service shall be equivalent to personal service and shall confer personal jurisdiction on the courts in Los Angeles County in the State of California and shall be deemed effective upon the earlier of the recipient's mail receipt date or ten (10) days after the mailing of such process, provided that a duplicate of such process shall have been mailed to the other party by ordinary mail at the same time as the certified mailing.

(5) PURCHASER shall not have the right to assign or transfer this Agreement, or any provision thereof.

(6) The waiver of any breach of any provision of this Agreement shall not be deemed a continuing waiver, and no delay in exercise of a right shall constitute a waiver.

(7) Nothing herein contained shall ever be construed as to constitute the parties hereto as a partnership, or joint venture, nor to make PRODUCER and/or ARTIST liable in whole or in part for any obligation that may be incurred by PURCHASER, in PURCHASER's carrying out any of the provisions hereof, or otherwise. THE PERSON EXECUTING THIS AGREEMENT ON PURCHASER'S BEHALF WARRANTS HIS/HER AUTHORITY TO DO SO, AND SUCH PERSON HEREBY PERSONALLY ASSUMES LIABILITY FOR THE PAYMENT OF SAID PRICE IN FULL.

(8) The terms "ARTIST" and "PURCHASER" as used herein shall include and apply to the singular and the plural and to all genders.

(9) This Agreement may be executed in two (2) or more counterparts, each of which shall be deemed an original and all of which taken together shall constitute one (1) and the same instrument. Delivery of an executed counterpart of a signature page to this Agreement by telecopier or electronic delivery (i.e. PDF format), including electronically signed versions of the same, shall be as effective as delivery of a manually executed counterpart of this Agreement and shall be sufficient to bind the Parties to the terms and conditions of this Agreement.

CENTERARTS/UNIVERSITY CENTER/HUMBOLDT STATE UNIVERSITY/A.S.  
PERFORMANCE RIDER

*amended rider*  
THIS AGREEMENT is hereby made a part of the attached contract.

1. INDEMNIFICATIONS. *Producer* Artist(s) and Artist's Representatives shall hold harmless, indemnify, and defend the State of California, the Trustees of the California State University, Humboldt State University, CenterArts, University Center, HSU Associated Students, and the officers, employees, *volunteers* and agents of each of them from and against any and all liability, loss, damage, expenses, *costs of every nature*, and causes or actions arising out of or in connection with the Artist's use or occupancy of the premises, provided that such claims, demands, losses, liabilities, costs or expenses are *due or are claimed to be due* to the willful or negligent acts or omissions of Artist or Artist's *personnel*.

2. EXCLUSIVE PERFORMANCE(S). Artist(s) will not *publicly perform* *agents and/or employees* accept any other engagement for a performance of any kind prior to, or 90 days *before* following the performance(s) hereinabove described within a radius of 150 miles from the location(s) of the performance(s) hereinabove described, or of any portion or portions thereof, without express written permission of CenterArts. *In the event of any such unauthorized performance or announcement, the performance(s) described hereinabove, or any portion or portions thereof, may be cancelled by CenterArts, and such cancellations shall be without prejudice to CenterArts' other rights and remedies hereunder.*

3. AGENTS WARRANTY. *Artist* *Producer* warrants that *AGENT* *Producer* has full and current legal authority to *act on* *behalf of Artist.* *other rights and remedies hereunder* *which consent shall not be unreasonably withheld.* *Furnish the services*

4. COMPLIMENTARY TICKETS. CenterArts shall be the only party authorized to issue *subject to Artist's written approval* complimentary tickets to the performance(s) described hereinabove. *20 + 10 artist holds 8 10 label holds - run* A maximum of 10 complimentary tickets shall be given to Artist. All complimentary tickets shall be appropriately distinguished and shall not be counted in determining gross receipts.

5. NON-PERFORMANCE NOT A DEFAULT. Neither Artist nor CenterArts shall be liable for failure to appear, present, or perform if such failure is caused by, or due to, acts or regulations of public or University authorities, labor difficulties, *civil* *unrest*, *strikes*, epidemic, interruption or delay of transportation service, interruptions of electrical power, other acts of God, or any cause beyond the *reasonable* control of Artist and CenterArts. *(Paragraph 5 is subject to terms of contract/Artist Rider)*

6. ANTICIPATORY BREACH. *By the reasonable control of such party,* In the event that, after the execution of this Agreement, Artist's agent, or Artist's Designated Representative indicates or states that Artist is unwilling or will be unable to appear or present the performance(s) hereinabove defined, and such failure is not excusable under Paragraph 5 hereinabove; or in the event that Artist or any member of Artist's traveling component deemed by CenterArts in its sole discretion to be material to the performance(s) hereinabove defined, or to any portion or portions thereof, or any authorized agent of Artist takes any voluntary affirmative action which, in CenterArts' sole discretion, renders substantial performance of Artist's contractual duties hereunder impossible, CenterArts may cancel the performance(s) hereinabove defined, or any portion or portions thereof, and in addition, Artist shall be responsible for payment of any and all costs, expenses, damages (including CenterArts' actual expenses incurred in preparation for the performance(s) hereunder) and claims from such cancellation. Any breach or anticipatory breach of this Agreement by Artist shall be *deemed a material breach.* *Damages, if any, to be determined by a court of law*

7. MERCHANDISING PERCENTAGE. CenterArts takes 20% of gross merchandising receipts for this engagement. *(10% of CDs/DVDs)* *(less tax)*

8. UNIVERSITY POLICY PROHIBITS ALCOHOLIC BEVERAGES OR CONTROLLED ~~illegal~~ SUBSTANCES ON CAMPUS.

9. Total catering budget shall not exceed the amount budgeted and accepted by the performer's representative in the original offer.

or Artist's rider

10. ORAL REPRESENTATION AND AMENDMENTS. No representation, warranty, condition, or agreement of any kind or nature whatsoever shall be binding upon the parties hereto unless incorporated into attached Contract and this RIDER. CenterArts recognizes Artist's contract/rider only as modified by ~~this rider AND TECHNICAL SPECIFICATIONS OUTLINED IN THE ATTACHED VAN DUZER TECHNICAL INFORMATION PACKET.~~ This rider is made an integral part of all agreements.

a. note

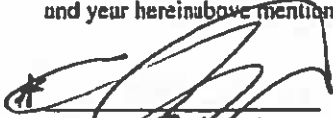
amended

11. CenterArts/University Center will not pay for hotel, any services (including but not limited to ground transportation, ~~the cost of backline equipment~~), or any equipment ~~not listed as available in the Van Duzer Theater technical specifications packet~~ regardless of whether or not they are listed as requirements in the Artist's rider, unless these requirements are specifically written into the payment section of the contract face for this engagement, as well as the deal memo for this engagement, if a deal memo has been issued.

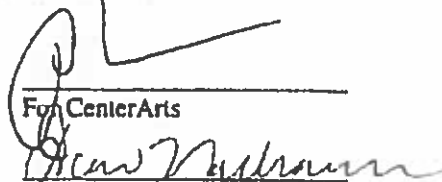
12. CenterArts/University Center will withhold appropriate California State Franchise Tax in accordance with the laws of the State of California, as directed by the California State Franchise Tax Board. Such withholding tax, if required, shall be deducted from the artist's guarantee.

13. AGREEMENT CONSTRUED. This Agreement shall be construed and endorsed according to the laws of the State of California. Waiver of any default shall not constitute waiver of any subsequent or other default. All rights of the parties hereto shall insure to the benefit of their successors and assigns, and all obligations of any of the parties hereto shall bind his, her, or its heirs, executors, personal representatives, successors and assigns. ~~A fully executed contract for this engagement shall be deemed an acceptance of the terms in this rider, regardless of whether or not this rider has been countersigned by the artist or an authorized representative of the artist.~~

14. IN WITNESS WHEREOF, the parties hereto have caused this Agreement to be executed as of the day and year hereinabove mentioned in the attached contract.

  
\_\_\_\_\_  
For Artist Producer

Tax ID/Social Security #

  
\_\_\_\_\_  
For CenterArts  
\_\_\_\_\_  
For University Center

Updated: April, 2009

\* Execution subject to Amendments hereto

# *Amos Lee*

*PRODUCTION RIDER- USA 2014*

**CONTACTS:**

*PRODUCTION MANAGER- Rich Hipp - [REDACTED]*

*TOUR MANAGER- Jessica Cammett - [REDACTED]*

# Amos Lee

## PRODUCTION RIDER- USA 2014

<b>SECTION I – PRODUCTION RIDER.....</b>	<b>3</b>
1. TOUR CONTACTS .....	3
2. BUS PARKING .....	3
3. SHORE POWER.....	3
4. TRAFFIC AND PERMITS.....	3
5. RUNNER .....	3
6. DRESSING ROOMS.....	4
7. PRODUCTION/ TM OFFICE.....	4
8. STAGE .....	4
9. POWER REQUIREMENTS .....	5
10. RISERS .....	5
11. LABOR/LOCAL CREW .....	6
12. LOAD IN & SOUNDCHECK.....	7
13. ATMOSPHERE.....	7
14. LIGHTING .....	8
15. AUDIO .....	9
16. MERCHANDISE .....	10
17. BARRICADE.....	10
18. FOH MIX POSITION .....	10
19. SECURITY .....	10
<b>SECTION II – CATERING RIDER.....</b>	<b>12</b>
1. BUYOUT .....	12
2. FROM LOAD-IN THRU LOAD TO OUT .....	12
3. LUNCH .....	12
4. CATERING.....	12
5. AFTER SHOW FOOD .....	12
6. STAGE WATER & TOWELS.....	12
7. DRESSING ROOM STOCK.....	13
8. BUS STOCK.....	14
9. SPECIAL ITEMS OF THE DAY.....	14
<b>SECTION III – SIGNATURES.....</b>	<b>15</b>
<b>SIGNATURES .....</b>	<b>15</b>
<b>SECTION IV-STAGE PLOTS .....</b>	<b>16</b>
<b>LIGHTING PLOT .....</b>	<b>16</b>
<b>STAGE PLOT .....</b>	<b>17</b>

## Section I – Production Rider

### PURCHASER'S PRODUCTION REPRESENTATIVE:

The PURCHASER or their production representative *must be on site 1 hour before load-in and remain on site until the load-out is completed.* This individual must be knowledgeable about the venue and be able to make production decisions for the PURCHASER.

#### 1. TOUR CONTACTS

Jessica Cammett - Tour Manager—

Rich Hipp - PM/FOH – richhipp@

Eric Baldauf - Stage Manager—bla

Rolland Ryan - Monitor Engineer—

Morgan Leek - Lighting Director—

Alyssa Pittaluga - Merchandising—



#### 2. BUS PARKING

Parking will be needed for 2 (two) 45 (forty-five) foot buses, one (1) with Trailer. The crew bus and trailer must be able to park very near the loading area. It is mandatory that all artist buses be able to park very near to the stage door. If for any reason any of the tour vehicles must park on the street or in any other place not owned or controlled by the venue, it is the sole responsibility of the PURCHASER to obtain any city or private parking permits or permission including any associated fees. All parking for the TOUR vehicles must be secured and guarded at all times.

*venue has parking for 2 buses without a trailer or one with additional parking is 4 blocks away on the street*

**\*\* The ARTIST's busses must remain as close to venue as possible for the entire duration of the day. \*\***

#### 3. SHORE POWER

~~Shore power will be mandatory for the 2 (two) buses.~~ Each bus will have 100 (one hundred) foot long tie-in tails and need a 50 (fifty) AMP breaker.

*Shore power for one bus - run*

#### 4. TRAFFIC AND PERMITS

PURCHASER agrees to obtain all clearances from the local authorities should the loading and parking areas be on a main thoroughfare. If permits or a traffic patrolman are required, it will be necessary for the PURCHASER to arrange this in advance. PURCHASER agrees to secure all permits and licenses necessary to allow the proper production of ARTIST'S show.

#### 5. RUNNER

One (1) runner will be needed from ½ hour before load-in until released by the Production Manager. The runner must have no other assignments, a good dependable, clean passenger vehicle capable of carrying a minimum of 5 (five) adults with luggage each. The runner vehicle must be a NON-SMOKING vehicle. The runners must have a good working knowledge of the city, and have a working cell phone. Runner will not double as caterers or hospitality crew.

3 rooms total backstage. > -MJA  
2 couches, 3 lamps  
2 have bathrooms

Amos Lee production rider - USA 2014

## 6. DRESSING ROOMS ↗

The TOUR will need 3 (three) large rooms. The TOUR has dressing room needs that are critical to the quality of the event. First and foremost, all dressing rooms, backstage areas, and catering areas must be NON SMOKING. All dressings rooms must have mirrors and at least 1 (one) toilet, sink, and shower. All rooms must be private, lockable, away from public view and provided with a security guard. The Production Manager will make specific room assignments on the day of the show. Dressing rooms should have one couch, one love seat, and one armchair, with carpets, tables and lamps to properly light the space. Anything that you can do to make the rooms' look, smell and feel comfortable is noticed, and greatly appreciated. There should also be a floor fan, two 8' tables for food and drinks, and garbage and recycling bins in each. This does not include any dressing rooms for any support acts.

These rooms MUST be ready and available at scheduled LOAD IN time, or as per advance from Tour Manager.

- o NON-SMOKING
- o Lockable doors (~~keys go to Tour Manager~~) *state Univ. No Keys given out*
- o Clean floors & furniture
- o DIMMABLE incandescent lights if possible (NO fluorescent lights preferred)
- o Heat and AC: temperature easily adjustable by, or at the request of, artist/band/crew
- o Access to AC plugs, please provide extension cords if outlets are few or behind furniture
- o Comfortable seating; Couches, guest chairs, coffee tables, lamps, etc.
- o One (1) dressing table, with lighted mirror and chairs
- o High-speed or wireless Internet access- fully functional when we arrive with password POSTED if one is needed.
- o Private bathroom with toilet, sink, and shower (fully cleaned and sanitized that day).

## 7. PRODUCTION/ TM OFFICE

- o High-speed or wireless Internet access- fully functional when we arrive with password POSTED if one is needed.
- o Two (2) 6 or 8 foot tables
- o Two (2) Chairs
- o Two (2) two-plug electrical outlets with two (2) power strips
- o Heat and AC: temperature easily adjustable by, or at the request of, artist/band/crew
- o Please have 36 pre-washed, white, BATH sized towels, 24 pre washed, black, hand size towels, and One (1) case of bottled spring water in the touring production office upon the tours arrival.
- o Six (6) new, wrapped bars of Ivory soap
- o One (1) Box of Kleenex

## 8. STAGE

- The preferred stage size is 48 (forty eight) feet wide by 32 (thirty-two) feet deep by 5 (five) feet high.
- There should be adequately lit stairways on both sides of the stage, the exact location to be determined by the ARTIST'S Production manager on arrival.
- When the load in is not directly on to the stage then there must be a ramp provided for the pushing of cases onto the stage. Loading ramp will be sturdy, no less than 4' wide, non-slip surface and no more than a 30-degree angle from stage
- In the event that a ramp cannot be used, a forklift with operator will be required.

**STAGE CONSTRUCTION**

In all cases the stage must be of one level, smooth, and sturdy. All construction must be completed before load-in time. A stage that is judged unsafe by the Production Manager will not be acceptable. A constructed stage must have 2 (two) sets of stairs; one on each side of the stage, both should be well lit. It is necessary for the tour to have the stage area unobstructed and under no circumstances will any non tour equipment, soft good piece, advertising or any other object be set on, attached to or placed in close proximity to the stage, set, audio rig, light rig or mix positions.

**MONITOR MIX POSITION**

The tours monitor mix position will be located off stage left in the wing. This position requires a full un-obstructed view of entire stage. This footprint will be approx. 10' x 12'

**GUITAR TECH POSITIONS**

The guitar tech positions footprints are 10' x 10' minimum. One (1) stage left and one (1) stage right. Each position must also have full views of entire stage.

**9. POWER REQUIREMENTS**

The Amos Lee Tour is carrying a Stage Monitor System, Lighting, and Backline. Our electrical power requirements for touring production is as follows:

- A certified electrician must be on site at load-in and load out times for power tie in and disconnect.
- **SOUND & BACKLINE REQUIRES** one (1)-100 (one hundred) amp service, measured at 60 (sixty) HZ, 3 (three) phase 5 (five) wire. Located stage left. Camlock connections provide by venue
- **LIGHTING REQUIRES** one (1)-100 (one hundred) amp service, measured at 60 (sixty) HZ, 3 (three) phase 5 (five) wire. Located stage right. Camlock connections and turn around provided by venue.
- **FOH MIX POWER-** Sound & Lighting positions 2 EA. 20A Edison quad boxes to power all necessary FOH equipment.
- **GUITAR TECH POWER-** 1 EA. 20A Edison quad box located off stage right & left at mid stage.
- Sound and lights **MAY NOT**, under any circumstances, share the same electrical service.
- Feeder run must not exceed 50' (fifty) feet from up stage center to the electrical panels. If so, **PURCHASER** agrees to provide enough feeder to achieve desired location of PDs. Lighting PD is up stage right. Audio PD is down stage left.

**10. RISERS**

**PURCHASER** agrees to provide the following risers for exclusive use by **ARTIST**:

- > 1 EA. 8' x 8' x ~~12"~~ 16" or 8" only
- > 2 EA. 8' x 8' x 6" (FOR FESTIVALS ONLY)
- > 2 EA. 4' x 4' x 6" (FOR FESTIVALS ONLY)

~~Each riser must be rolling type with locking wheels,~~ sturdy, and available for artist at the beginning of load in. Each 8' x 8' riser should also have black skirting.



## 11. LABOR/LOCAL CREW

**UNION AND/OR PAID PROFESSIONAL CREW ONLY- (volunteer crews will NOT be accepted on this tour).**

Unless otherwise changed at production advance, the labor call is as follows:

### UNION HOUSE

#### LOAD IN

- A. Electrician- 1 (one)
- B. Loaders- 4 (four)
- C. Hands- 4 (four)
- D. House light tech- 1 (one)
- E. FOH/Systems tech- 1 (one)
- F. House monitor/audio tech- 1 (one)

#### SHOW CALL at a time TBD

- A. Deck Hands- 2 (two)
- B. House Minimum: Any other mandated minimums to include:
- C. House light tech/ electrician - 1 (one)
- D. FOH/Systems tech- 1 (one)
- E. House monitor/audio tech- 1 (one)

#### LOAD OUT at a time 30 minutes prior to close of show.

- A. Electrician- 1 (one)
- B. Loaders- 4 (four)
- C. Hands- 4 (four)
- D. House light tech/ electrician - 1 (one)
- E. FOH/Systems tech- 1 (one)
- F. House monitor/audio tech- 1 (one)

If the venue is NOT mandated by an IATSE contract, the labor call is as follows:

#### LOAD IN

- A. Electrician- 1 (one)
- B. Loaders- 4 (four) after load in loaders redeploy as hands
- C. Hands- 2 (two)
- D. House light tech- 1 (one)
- E. House FOH/Systems tech- 1 (one)
- F. House monitor/audio tech- 1 (one)

#### SHOW CALL at a time TBD

- A. Deck Hands- 2 (two)
- B. House Minimum: Any other mandated minimums to include:
- C. House light tech/ electrician - 1 (one)
- D. FOH/Systems tech- 1 (one)
- E. House monitor/audio tech- 1 (one)

#### LOAD OUT at a time 30 minutes prior to close of show.

- A. Electrician- 1 (one)
- B. Loaders- 4 (four) Loaders will act as hands until the trucks need to be loaded.
- C. Hands- 4 (four)

## **12. LOAD IN & SOUNDCHECK**

### **\*\*IMPORTANT\*\***

Whatever load-in time is scheduled, all relative production aspects (stage deck, rigging, lighting, sound, etc.) MUST be in place and FULLY operational PRIOR to scheduled LOAD-IN time. Please schedule the day accordingly. Venue shall provide a sufficiently sized area (20ft x 20ft) for equipment staging, preferably behind, in the wings or immediately adjacent to the stage. This area will also double as dead case storage.

### **\*\* SOUNDCHECK IS MANDATORY \*\***

The hall is to be available to ARTIST for set-up and sound check for a period of no less than five (5) hours. During the sound check and performance, ARTIST'S sound will be mixed by the ARTIST'S sound engineer. Sound check will be completed at the satisfaction of ARTIST and technical crew.

### **\*\* SOUND CHECKS ARE CLOSED \*\***

Only immediate working personnel will be allowed until sound check is completed and ARTIST has left the stage. Doors will be opened to the public "on-time", unless unforeseen circumstances have the sound check period continuing past this time. ARTIST reserves the right to direct purchaser to hold doors until the sound check is complete.

## **13. ATMOSPHERE**

### **TOUR SUPPLIED HAZE/SMOKE**

The Lighting Department will generate synthetic "haze" or "smoke" during the day and throughout the show. Normally these machines will not bother the smoke detector system in the building, but as a precaution, it is the responsibility of the PURCHASER to insure that permission for their use has been secured. Further, it is the PURCHASER'S responsibility to see to it that the building's smoke detectors over the stage and audience are bypassed. If that is not possible, then it is the PURCHASER'S responsibility to secure the proper permits, and or participation of the fire department so that the synthetic "haze" or "smoke" machines may be used.

### **BUILDING AIR HANDLERS**

The building air handlers over the stage and in the audience are to be turned off and on at the direction of the Production Manager. This will allow the proper use of the tour supplied synthetic "haze" or "smoke" machines. This is also needed to control the effect that cold air has on the instruments on stage.

*In house lighting - A2A*  
**14. LIGHTING**

Thank you for taking the time to review Amos Lee's lighting rider. We look forward to having a nice day in your venue. Please see to it that the following is provided for the tour at the time of load-in. To advance the lighting elements of the show or if you have any questions or concerns please contact the LD.

Morgan Leek at [REDACTED]

**TO BE PROVIDED BY VENUE (also see lighting plot):**

**Truss**

- Upstage truss 40' (black skirt required)
- Downstage truss 30' (black skirt required)

(If there is multiple options for hang points please advance w/L.D.)

(In theaters with pipe systems 3 free pipes will be required for tour exclusively, with approximately 180lbs hung on each, 1 downstage + 2 upstage). Downstage baton should be no more than 3' upstage of plaster line. Upstage batons should be @ 2' & 8' downstage of house back black curtain.

**Fixtures/Control**

- House instruments only DTS*
- 8x Source Four Leko 19degrees w/750w lamps, no color (downstage truss/cove)
  - 8x ~~Source Four~~ Par w/ narrow lens + 750w lamps, no color (upstage truss or on house baton @ 5' downstage from house back black curtain)
  - ~~8x 2-cell mole-fay~~ (downstage truss for audience blinders)
  - 1x DF50 hazer
  - 1x ETC Element console (for control of venue provided fixtures)

**Power/Data**

- 3-phase 100 amp tie-in exclusively for touring lighting power (camlock connection, turnarounds supplied by venue)
- 2x 5pin DMX dry lines from stage to foh (exclusively for touring lighting data homeruns)
- 1x Clear-com at foh lighting position (with line to operator of house lights)

**FOH**

- 2x 6ft Tables
- 1x Chair w/back

**Soft Goods/Scenery**

- We are traveling without soft goods; all appropriate curtains borders and legs must be provided by the venue.
- Venue should provide cable ramps for stage.
- 2x Black truss skirts (to cover upstage and downstage truss)

Thanks again!

Lighting designer/director: Morgan Leek morganleek [REDACTED]

15. AUDIO

*— In house sound - run*

Please send all production specs and production contacts to:

Rich Hipp [REDACTED]

Please be advised, Artist WILL NOT BE MIXING OR CARRYING ANY PRODUCTION FOR ANY SUPPORT ACTS

When stage size permits, artist gear will be 'frozen' in place and will not be moved or struck. Opening acts are invited to position themselves in front of artist's backline. Smaller stages will see a reasonable but minimum of gear movement, and all decisions on these matters will rest solely with the ARTIST'S Production Manager.

The ARTIST will provide & operate via Artist's production manager & crew the following components of sound production for Amos Lee only:

- Monitor Console
- Monitor wedge & wireless in-ear monitor systems.
- All microphones, direct boxes, stands, microphone cables, sub-snakes, and HEAD BOX with split to interface with provided house system.

Artist's Production Manager must approve all PURCHASERS provided equipment.

The PURCHASER agrees to provide the following components of a professional concert sound reinforcement system provided by an EXPERIENCED SOUND CONTRACTOR.

- **RACKS & STACKS-** This system should be a flown Line Array system, with front fills, out fills, balcony fills, and aux fed, ground stacked or flown, cardioid configured subwoofers, as needed to provide accurate and complete coverage for the venue, and all seats therein. ~~Subwoofers should not be placed on stage.~~ Preferred line arrays are d&b audiotechnik, L'Acoustics, Nexo, JBL, Martin and Meyer Sound.
- **FOH CONSOLE-** ~~Avid Profile system with Venue 3 software~~
  - Stock plug-in package with Waves v9 installed
  - 48 input x 16 output Stage Rack
  - Standard configured FOH Rack with 3 DSP cards minimum
- **FOH SNAKE-** Redundant BNC with 4 analog returns
- **48 CHANNEL 2 WAY PASSIVE MIC SPLIT-** Located stage left at the tours monitor mix position. One split will be for FOH and the other will be for PURCHASER provided monitor system for support acts. Please provide appropriate length snakes & fan-outs to reach each of these points.

*Subs on Stage only DTS*

*PM3500 only DTF.*

*40 ch. DTS*

#### 16. MERCHANDISE

We request TWO (2) 6FT tables, TWO (2) chairs, and TWO (2) vertical display surfaces with appropriate lighting and power in a high traffic area. ARTIST may sign after performance. In the case of artist signing we request ample security to organize a controlled line & oversee the signing. We'd like to keep the line moving along as quickly as possible – NO PHOTOS ALLOWED-it only drags out the signing process.

#### 17. BARRICADE

NO BARRICADE PLEASE. If a barricade is absolutely required then barricade should be no more than 3' from the downstage lip/ edge of the stage.

#### 18. FOH MIX POSITION

The house mix position will vary with the type of venue. Please take note of the following for your venue.

- Theater and fixed seat venues
  - When possible this FOH mix position should not be under the balcony, please.
  - The position must begin on an aisle and move toward the center of the room.
  - The house sound mix position should be dead on center at approximately 80 (eighty) feet from the stage when possible, but never against a back wall and/or under a balcony.
- Arena and flat hall venues
  - The sound mix position will be on the flat floor and take up an area approximately 16 (sixteen) feet wide by 10 (ten) feet deep.
  - The sound mix position will be approximately 80 (eighty) feet from the stage in the center of the house
  - The sound mix position must be surrounded with barricade material provided by the venue
  - All seating must be kept a minimum of 5 (five) feet from the barricade
- Outdoors shows
  - The sound mix position will be covered and protected from both sun and foul weather at all times
  - The sound mix position will be placed on a pad or platform at a height of no more than 2'.
  - 4 (four) tents must be provided for monitor world and guitar world. 10'x10' easy ups work fine.

#### 19. SECURITY

The following security outline is intended as a minimum for security and may be increased by local or "house" policy. For this discussion "t-shirt" security will be broken down into several areas and addressed individually. Uniform security should be kept to house minimum at all times.

The Tour Manager and/or Production Manager will meet with all security supervisors at a time determined at the tour advance. This meeting is to become familiar with the security personnel, discuss issues and concerns, and to go over personnel placement.

The tour expects all security persons to act in a courteous manner at all times and in all situations when dealing with the public.

**GENERAL SECURITY ISSUES:**

**HOUSE OR ARENA SECURITY**

The tour has no minimum number for this classification.

It is necessary to place 1 (one) person at the house mix positions.

The hall will need to be cleared as soon as possible after the show.

Minimum number and other placement is left to local consideration

**PHOTO POLICY:**

We realize that it is nearly impossible to restrict photo taking all together, however we ask for a NO FLASH policy and ABSOLUTELY NO VIDEO OR AUDIO RECORDING by audience or venue staff. NO PROFESSIONAL CAMERAS unless cleared by artist management. Members of the press cleared for photos must have a pass & are restricted to shooting during the 1<sup>st</sup> 3 songs with no flash & no shots taken directly in front of the artist. They are also required to sign a photo release form provided by the TM or press contact. Photographers are NOT ALLOWED ON STAGE.

**STAGE SECURITY**

There should be a minimum of 2 (two) security guards to protect the stage.

**SECURITY BARRICADE**

The tour does NOT carry barricade. A barricade is only necessary if the venue requires one. Any required barricade should be no more than 3' from the downstage edge of the stage. Under no circumstances should any required barricade be built during sound check.

**BACKSTAGE SECURITY**

All backstage access points must have a security guard. This security person is expected to keep everyone out of the backstage area that cannot display a proper credential.

Depending on the venue, 1 (one) or more security persons may be requested to stand watch outside the dressing room entrances and at various other places around the backstage area.

**BEFORE AND AFTER SHOW SECURITY**

Two (2) security persons will be needed to escort the artists to and from the merchandise signing area. They should meet outside the artist's dressing rooms at a time determined by the Tour Manager.

These security persons will remain with the artists throughout the meet and greet and be directed by the Tour Manager.

**BUS SECURITY**

Both buses must be secured and guarded throughout the day and the evening, allowing all touring personnel to safely enter and exit the busses without issue.

Security for the trucks and crew bus must stay until dismissed by the Production Manager

# AMOS LEE

## 2014 TOUR- CATERING RIDER

### Section II – Catering Rider

1. **BUYOUT** *— must stay within budget —*  
14 x \$30 USD (or local currency equivalent) \*if doing buyout we would be very appreciative of suggestions for nearby vegetarian/vegan options & takeout menus, available at load in.
2. **FROM LOAD-IN THRU LOAD TO OUT**  
An assortment of cold drinks- (Coke, Diet Coke, Dr. Pepper, Sprite, Odwalla, juice, iced tea, water), room temperature bottled spring water, tea, and coffee should be available near the stage area throughout the day for working crew.
3. **LUNCH**  
If no in house catering is available for lunch we will send the runner to pick up take out lunches for the touring crew. Please provide menus for several of your local favorite take out establishments
4. **CATERING**

**ATTENTION! Shellfish allergies. PLEASE ENSURE THAT NO SHELLFISH IS NEAR ANY OF THE FOOD OR HOSPITALITY ITEMS FOR THIS SHOW.**

#### IN HOUSE CATERING

Our traveling party is health-conscious & has some specific dietary restrictions. Please advance menu with the tour manager. Please have everything FRESH and NOT PACKAGED. Think organic and natural.

The Tour will require a hot dinner for Fourteen (14) people. 30% of our party is VEGETARIAN, and Amos eats NO DAIRY OR GLUTEN and is allergic to shellfish. This number does include all tour entourage personnel, this number does not include any additional opening acts, local production crews, local hands, or promoter staff, and the promoter should take separate account of these people. The artist's Tour Manager in show advance will confirm the menu of the day. This is a health conscious tour and dinner and all dressing room catering should be prepared and purchased with this in mind. (A juicer is a big hit with us!)

5. **AFTER SHOW FOOD**  
Please provide take out menus at load in for at least 5 local FRESH eating establishments with phone #'s and hours
6. **STAGE WATER & TOWELS**  
Delivered to touring production office upon tours arrival
  - o Twenty four (24), bottles of still SPRING water (no Dasani or other purified water)
  - o Twenty four (24), black, clean, medium (hand) size towels NO BAR TOWELS PLEASE.

**7. DRESSING ROOM STOCK**

**ORGANIC AND FAIR TRADE FOODS AND LIQUIDS ARE PREFERRED.**

If you question any of the products please **GOOGLE** them.

The following items in Dressing Room 60 minutes prior to sound check:

**DRESSING ROOM- EVERYDAY**

- o Two (2) Cases 16oz/0.5 litre bottles of **SPRING** water (NOT Dasani, Aquafina or Evian)
- o Hot water for tea, honey
- o Assorted teas
- o Fresh **UNOPENED** coffee, cream & sugar
- o 1 x 6 Pack Bundaberg Ginger Brew
- o 3 bottles Odwalla fruit juices – mixed flavors (no mango tango)
- o 1 quart fresh orange juice
- o Beer on ice: One mixed case good local or microbrew Six IPA, SIX Amber, SIX Pale Ales and a mystery sixl
- o Three (3) individual serving Containers organic low fat yogurt – assorted fruit & plain
- o Two (2) individual serving Containers of Soy OR Coconut milk yogurt –NON DAIRY
- o One (1) Large bag tortilla chips (lightly salted)
- o One (1) tub fresh organic salsa (medium)
- o One (1) Large Bag Kettle Cooked potato Chips (lightly salted)
- o One (1) Loaf of Organic Whole Wheat bread
- o Sandwich fixings for 12 sandwiches: **STILL IN UNOPENED PACKAGES FROM THE DELI.**
- o Cold Cuts (organic free range meat – sliced turkey or ham, organic hormone free cheese – (pepper jack, Swiss, cheddar), 1 ripe avocado, 2 tomatoes
- o 2 bars organic dark chocolate
- o Fruit – bananas (1 bunch)
- o Clean ice, glassware, sliced lemons and limes
- o 1 knife and small cutting board

**QUIET ROOM**

- o 1 x 6 Pack Ginger ale
- o 3 x Sparkling Water
- o 1 loaf Gluten free bread (Mon- Wed-Fri)
- o 1 x Gluten free snack of your choice
- o Fresh boars head turkey **STILL IN PACKAGE**
- o 6 Spring water
- o Teakettle with a couple throat coat and chamomile teas.
- o TATES Gluten Free Chocolate chip cookies
- o Paper plates, napkins, hot cups (**NO STYROFOAM PLEASE**)

**TOUR MANAGER OFFICE – DELIVER WHEN JESSICA IS THERE**

- o Two (2) bottles of good **RED** wine - Justin Cabernet, Barolo, Zinfandel
- ~~o 1x bottle of Jameson (Monday & Friday)~~ *137*

**CREW ROOM 6 people**

- o 1 case of bottled spring water .



**8. BUS STOCK**

- o Clean Ice for 2 busses
- o @ 1:00PM 20LB per bus for bus coolers
- o 2 case spring water (NOT Dasani, Aquafina or Evian)
- o 2 x 1 gallon jug of spring water
- o After show 20 Lb. per bus for bus coolers

We may be sending out for minimal other items for the busses once we determine what we need day of.

**9. SPECIAL ITEMS OF THE DAY**

**\*\*Please do not buy all of this! We can work this on a per show basis, as per advance with TM\*\***

**Monday & Thursday**

- o 1x national newspaper
- o 6 (six) Inko's iced tea where available. Otherwise, quality ice tea w/ no HFCS
- o Granola cereal
- o Almond Butter
- o Almond Milk
- o 4 (four) Synergy GT Kombucha beverages
- o 1 (one) spirit to be determined with TM in the advance
- o 1 (one) box of wheat thins
- o 6 organic pink lady or honey crisp apples
- o 1 container organic berries (raspberries, blueberries, or strawberries)
- o 1 container spicy brown or Dijon mustard
- o 1 (one) Organic Soy Milk
- o 1 (one) block Cabot extra Sharp Cheese

**Tuesday & Friday**

- o A couple magazines you may be done with and would like to share.
- o 6 (six) Teas' Tea – mixed variety - NO SUGAR
- o 1 (one) package of Tofurkey
- o 1 (one) Jar of Peanut butter (Tuesday creamy / Friday Crunchy)
- o 1 (one) Pack of Red Bull
- o 1 (one) Bag organic Mixed greens
- o 1 (one) bag LARGE whole wheat Tortilla wraps
- o 2 (two) Grapefruits
- o ½ (half pound) Roast beef sliced from the deli STILL IN PACKAGE
- o 1 (one) package of chocolate chip cookies
- o 4 (Four) Starbucks double shots

**Wednesday & Saturday**

- o 3 (three) OKF Aloe Vera juice (or similar)
- o 1 (one) vegan meat product
- o 4 (four) San Pellegrino
- o 1 (one) Raspberry Jam
- o 6 (six) Coconut water
- o 1 (one) package of Newman's own organic Oreo's
- o 1 (one) Quart of Whole Milk
- o One (1) Container Organic Hummus
- o One (1) bag organic baby carrots
- o 1 (one) bag organic trail mix


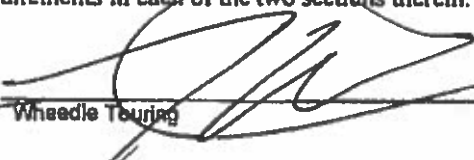
Current as of March 24, 2014

### Section III – Signatures

#### SIGNATURES

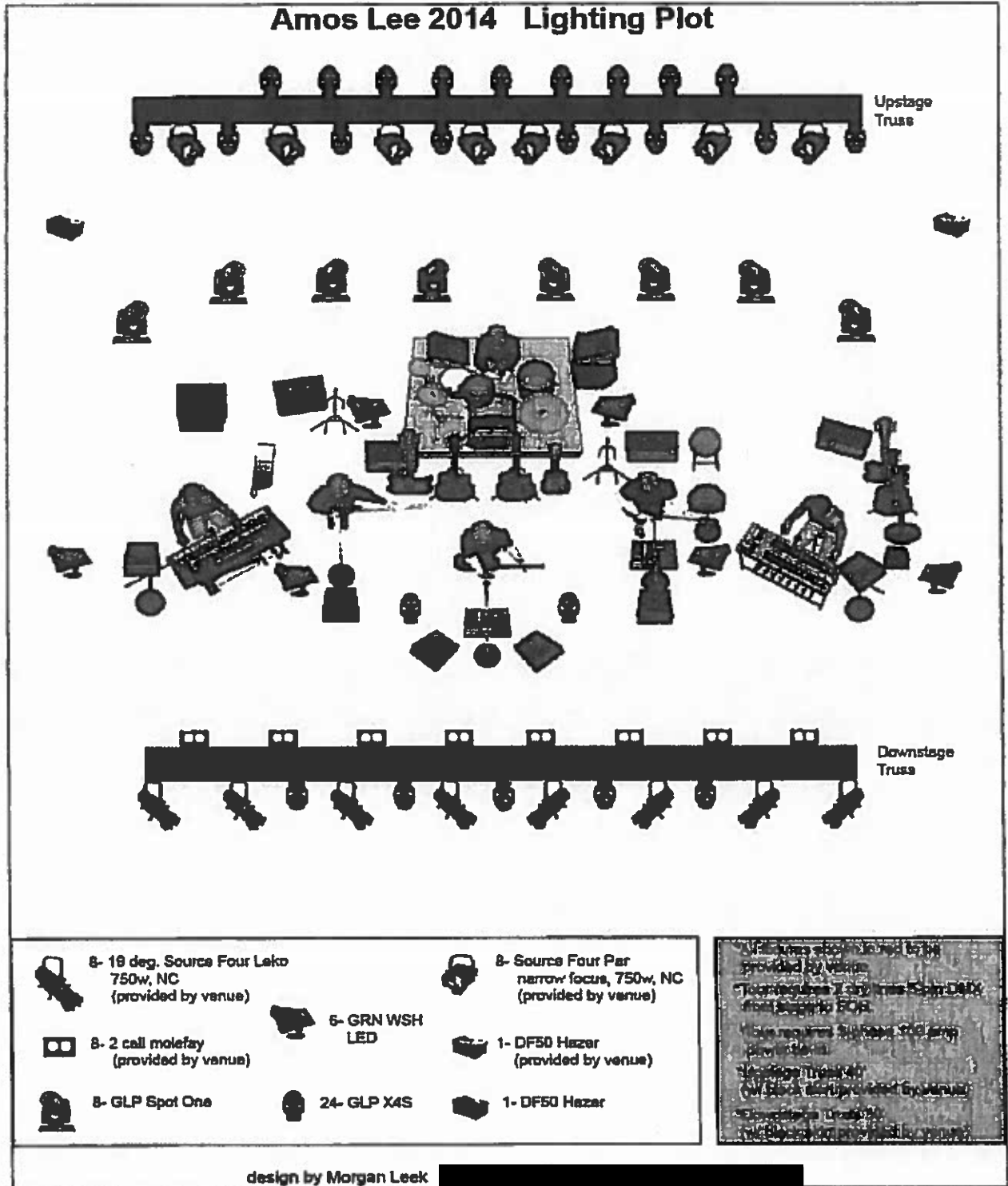
This, production rider & catering rider make up the entire tour contract rider. No section or item may be deleted, ignored or not fully completed without advance approval from the Tour Manager and/or MANAGEMENT in advance of your specific engagement. If a specific section or item is or may be a problem for you, please contact an appropriate tour representative as soon as possible.

I, the undersigned, have read and understand the contents of AMOS LEE Production Rider- USA 2014 and accept the responsibility of fulfilling all the requirements in each of the two sections therein.

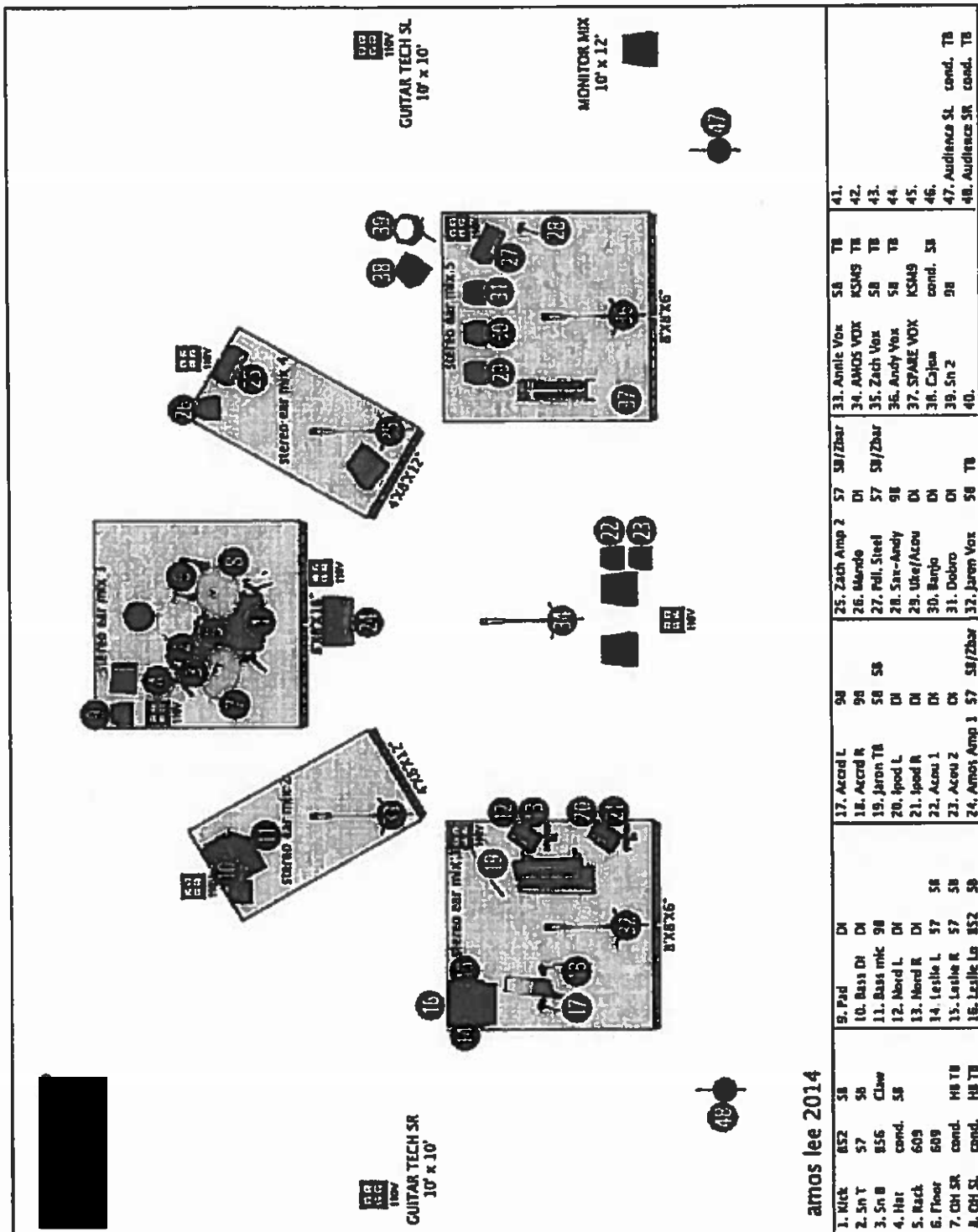
 _____ PURCHASER	 _____ Wheedle Touring
_____ Date	_____ Date
_____ Title	_____ Title
_____ Please Print Name Of Signatory	_____ Please Print Name Of Signatory
_____ Office Phone Number	

Section IV-STAGE PLOTS

LIGHTING PLOT



amos lee 2014



# CENTER ARTS

Technical Information Packet  
JOHN VAN DUZER THEATER 7/1/14

CONTACT INFO & MAILING ADDRESS:

CenterArts, Humboldt State University  
1 Harpst St., Arcata, CA 95521  
707.826.3928, *office*  
707.826.5980, *fax*

SHIPPING ADDRESS:

CenterArts, Humboldt State University  
1 East Laurel Dr.  
Arcata, CA 95521

STAFF:

DIRECTOR: Roy Furshpan  
Roy.Furshpan@humboldt.edu

EVENT COORDINATOR: Michael Moore Jr.  
mgm8@humboldt.edu

TECHNICAL DIRECTOR: Dan Stockwell  
danstockwell@humboldt.edu

ADMINISTRATIVE COORDINATOR: Kayla Johnson  
carts@humboldt.edu

TICKET OFFICE MANAGER: Jessica Lende  
ticket@humboldt.edu

**ADVANCE & CREW INFORMATION**

The house production staff consists of a mix of professionals, semi-professionals & trained students who are supervised by a full-time Technical Director. All stagehands are non-union.

The Technical Director handles all the advancing for all sound, lighting, and staging needs.  
The Event Coordinator handles all the advancing for all hospitality, parking and merchandise needs.

**PARKING PERMITS**

You must obtain a "service vehicle" parking permit from the CenterArts office to park in or near any loading dock. You must have a "service vehicle" parking permit or a daily permit purchased from a parking services kiosk to park in any general parking space on campus. Parking laws are strictly enforced on campus.

**FIRE MARSHALL PARKING CODE**

Our State Fire Marshall allows temporary parking in the "red" zones on campus ONLY IF the driver is awake and is in the vehicle. This rule is STRICTLY enforced and patrolled regularly.

**TRUCKING RESTRICTIONS**

Due to regulations, tractor-trailers are restricted to less or equal to sixty-five (65) feet overall combination length and a maximum 40 feet kingpin-to-rear-axle (KPRA) length on portions of certain California Highways leading to Arcata. For more information regarding the regulations please contact our local California Highway Patrol office at 707.822.5981, or visit:

<http://www.dot.ca.gov/hq/traffops/engineering/trucks/truckmap/truckmap-d01.pdf>

The restrictions take place beginning on Highway 101 heading north at Leggett, CA. In addition, heading west on Highway 299 at Whiskey Town, CA.

The following companies can switch out the longer tractors to shorter ones in order to transport the trailers through the restricted zones. Please note: CenterArts is not affiliated with any of these companies, and it is the sole responsibility of the Artist and its management to procure the means to transport your show to Arcata.

**AL LEWIS TRUCKING**  
1721 Ditty Ave.  
Santa Rosa, CA  
800.227.5528

**STUART CREPS TRANSPORTATION**  
2940 Sunnygrove Ave.  
McKinleyville, CA 95519  
707.840.9557 • 707.498.2875

**CUSTOMER TRUCK SERVICE**  
1945 Hilfiker Ln.  
Eureka, CA 95503  
800.223.1614

**EXPRESSWAY TRANSPORT, INC.**  
P.O. Box 750098  
Petaluma, CA 94975  
707.763.3503

**SHUSTER TRANSPORTATION**  
750 E. Valley St.  
Willits, CA 95490  
707.459.4131

**ROTBERGS HUMBOLDT ENTERPRISES, INC.**  
101 Murrish Rd.  
Redway, CA 95560  
707.923.3440

**JOHN VAN DUZER THEATER**  
**Lighting Technical Specifications as of 7/1/14**

**POWER DISTRIBUTION**

- 3 - 200A, 120/208V, 3-phase, 5-wire electrical panel (Cam-Lok or lug connectors) 2 located down stage left, 1 located down stage right.
- 1 - Company Switch: 400A, 120/208V, 3-phase, located down stage right. (Cam-Lok only)  
COMPANY SWITCH SHARES 400A POWER WITH HOUSE DIMMERS, please consider this if you are using our house lighting systems with yours.
- 1 - Bus shore power available, 50' run, 50 amp service. We have a 25' extension if needed.

**DIMMERS**

- 144-2.4k ETC Dimmers (Dimmer per circuit)

**LIGHTING CONSOLE: ETC ELEMENT**

- Enclosed light booth at the rear of the orchestra seating area (glass does not open) which is 50' from the proscenium.

**HOUSE LIGHTS**

- House light control is located in the Light Booth. They are on manual faders only; balcony and house fade together, orchestra pit fades separately. Unable to interface house lights to lighting console.

**PERMANENT CIRCUIT DISTRIBUTION**

- 144 TOTAL circuits are available. All are 20A L5-20 twist-lock except for the upstage floor pockets which are 20A, 2P&G stage pin. As there are only 16 circuits available upstage, please consider the placement of circuits in your plot. (See attached circuit diagram for circuit placement)

**FOLLOWSPOTS**

- 2 – Lycian Starklite, located in the house at the back of the balcony.

**ADDITIONAL LIGHTING EQUIPMENT**

- (8) 12'-0" booms (no sidearms)
- Cable, two-fers, and adapters to circuit.
- Gel (primarily Rosco inventory with some Lee) and gel frames
- (2) Mac 2000 Profile
- DFS0 Hazer
- Genie electric personal lift with 2'-0" extension bucket (max. platform height 20'-0"). Unable to move lift across stage while raised. Must roll Genie over plywood when moving across Marley.

**\*\*We have a backup Genie that we can get from across campus that will roll on Marley. Please advance if you would like us to bring this Genie over.**

**JVD LIGHTING INVENTORY 7/1/14**

<b>Type:</b>	<b>AMT</b>	<b>Wattage</b>	<b>Notes</b>
ETC S4 19'	18	750	Stay in FOH light gallery
ETC S4 26'	18	750	Center Arts owned
ETC S4 36'	20	575	Older instruments
ETC S4 25' - 50' Zoom	4	750	
Extra 19' Barrel	2		
Extra 26' Barrel	5		
Extra 36' Barrel	6		
Extra 50' Barrel	2		
Altman ERS 6x9	18	750	
Altman ERS 6x12	29	750	
Altman ERS 6x16	12	750	
Altman ERS 6x22	12	750	Stay on 3rd Box Booms
Strand ERS 6x4.5	8	750	
Strand ERS 6x9	7	750	
Strand ERS 6x12	5	750	
Beam Projector	16	750	
PAR Can	16	1k	WFL, MFL, or NSP available
Scoop	3	500	
Work Scoops	3	500	
Colortran 4 cell Far Cyc Units	8	1 K	
Cyc Unders 4 cell (Colortran)	8	750	
Selecon HUI Flood	8	500	
ETC S4 Fresnel	16	750	
8" Fresnel (Century)	8	1k	Older instruments
8" Fresnel (Altman)	13	1k	
6" Fresnel (Colortran)	18	750	
6" Fresnel (Altman)	4	750	

**FLY SYSTEM**

- Single purchase counterweight system
- 48' grid height; 30' TALL DROPS DO NOT FLY OUT OF VIEW!
- Fly rail located stage right; Lock rail at stage level; Pin rail at mid-height; Loading gallery at grid-level.
- Arbor maximum capacity: 1,200 lbs.
- Battens are 50'-0" long and 1.5" in diameter, unless otherwise indicated.
- 3'-0" pipe extenders available



<b>LS#</b>	<b>DIST. FROM PL</b>	<b>DESCRIPTION</b>
1	1'-0"	Projection Screen (permanent)
2	1'-6"	Main Curtain (permanent)
3	2'-8"	Hard Border
4	3'-2"	Legs #1
5	5'-4"	1st Electric (motorized)
6	6'-1"	
7	6'-7"	
8	7'-1"	
9	7'-7"	
10	8'-1"	Border #2
11	8'-7"	Legs #2
12	9'-8"	2nd Electric (manual)
13	10'-8"	
14	11'-2"	
15	11'-8"	
16	12'-2"	
17	12'-8"	Border #3
18	13'-2"	
19	13'-8"	Traveler/Legs #3
20	14'-2"	
21	15'-2"	3rd Electric (manual)
22	16'-2"	
23	16'-8"	
24	17'-2"	
25	17'-8"	
26	18'-2"	Border #4
27	18'-8"	Legs #4
28	20'-4"	4th Electric (manual)
29	21'-2"	
30	21'-8"	
31	22'-2"	
32	22'-8"	
33	23'-2"	
34	23'-8"	Border #5
35	25'-0"	Legs #5
36	25'-6"	Black Scrim
37	26'-0"	
38	26'-6"	

...continued on next page

39	27'-0"	Border #6
40	N/A	Dead pipe
41	29'-9"	5 <sup>th</sup> Electric (motorized pipe)
42	30'-0"	(motorized pipe)
43	30'-8"	
44	31'-8"	Legs #6
45		SL onstage tab
46		SL offstage tab
47	33'-1"	Black Out Drop
48		SR onstage tab
49		SR offstage tab
	33'-5"	Back wall (Cyc wall)

#### FLYRAIL NOTES

- Line set #3 is a 2" diameter pipe
- The 1st Electric is a motorized light bridge, 47'-4" long, with a maximum out trim of 25'-4"
- The 2nd Electric is 42'-0" long with a max out trim of 39'-7"
- The 3rd Electric is 42'-0" long with a max out trim of 37'-7"
- The 4th Electric is 48'-7" long with a max out trim of 38'
- Line set #41 is 53'-10" long, 2" in diameter & motorized
- Line set #42 is 53'-4" long, 2" in diameter & motorized
- The onstage tabs (line sets 45 & 48) are 7'-10" offstage from proscenium edge perpendicular to the other battens and run from the 1<sup>st</sup> electric to the 4<sup>th</sup> electric
- The offstage tabs (line sets 46 & 49) are 10'-2" offstage from proscenium edge perpendicular to the other battens and run from the 1<sup>st</sup> electric to the 4<sup>th</sup> electric
- The back wall is used as a cyc and is slightly light blue in color

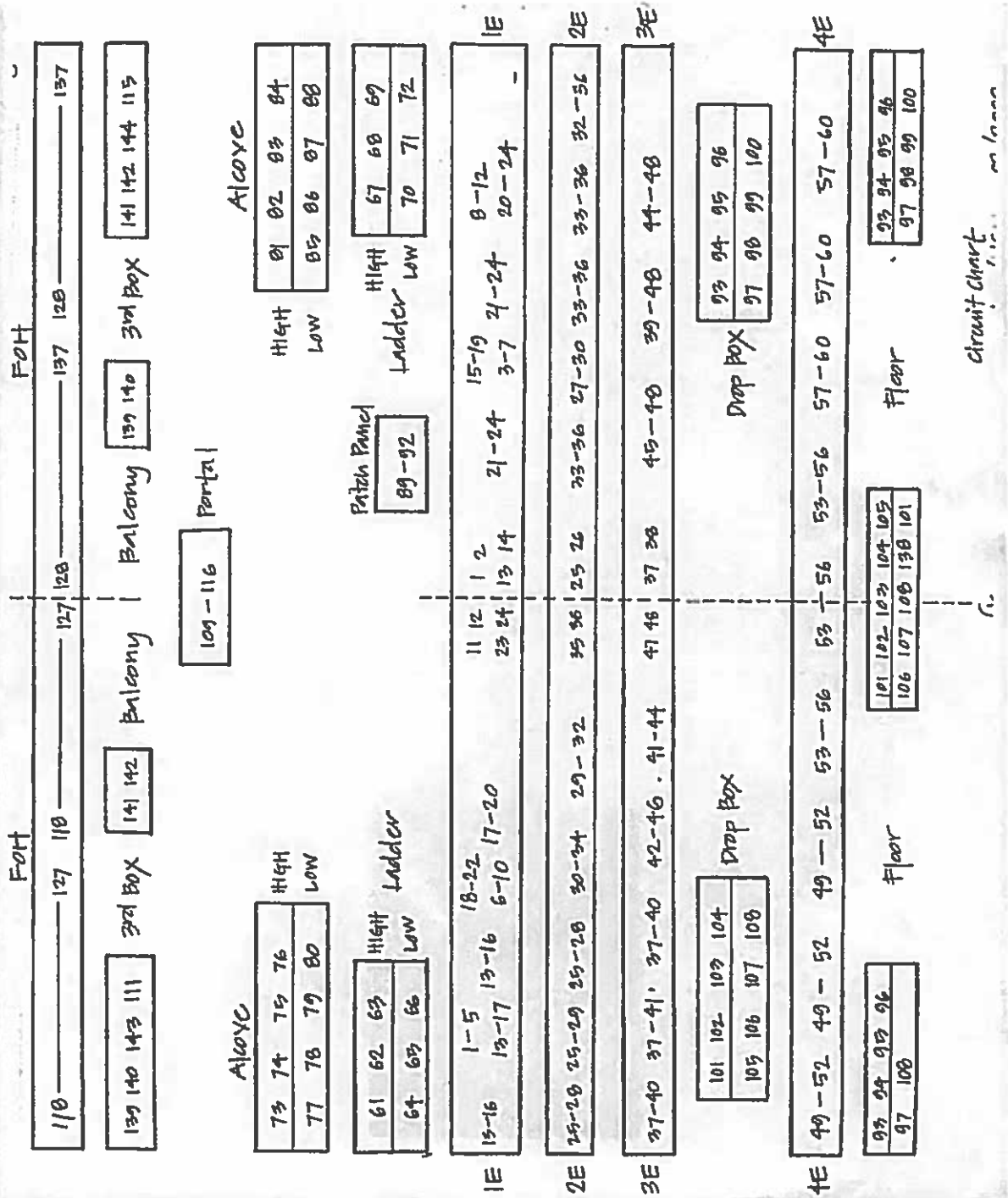
#### SOFT GOODS

- Main curtain is red; able to travel and guillotine.
- 6 sets of Musson black velour legs with fullness—12'-0"(w) x 24'-0"(h)
- 5 Musson black velour borders with fullness—50'-0"(w) x 9'-8"(h)
- 1 Musson black velour traveler with fullness—40'-0"(w) x 24'-0"(h)
- 1 blackout velour drop with fullness & split in the middle
- 1 black scrim—40'-0"(w) x 20'-0"(h) good condition
- 1 black scrim—40'-0"(w) x 24'-0"(h) fair condition (few small repaired rips, no bottom pipe pocket)
- 1 white scrim—40'-0"(w) x 20'-0"(h) older, fair condition...

**NOTE:** The maximum batten trim is 47'-9" and proscenium height is 20'-0", therefore any soft good over 27'-9" in height will be in audience sightlines even at max. trim! This includes both of our scrims and our traveler since it hangs from a track. We have 5 Met Clips to "trip" drops if needed.

JVD HOUSE LIGHTING CIRCUIT MAP 7/1/14

\*JUST ADDED - Portal Circuits (109-117) are doubled at Patch Panel DSR



**JOHN VAN DUZER THEATER**  
**Audio Technical Specifications as of 7/1/14**

**MAINS:**

JBL VRX932LAP. 5 boxes per side flown at the proscenium as a stereo pair. 4 Meyer CQ's (2-CQ1's and 2-CQ2's) Are added on the deck as side/orchestra fills

**FRONT FILLS:**

2 - Meyer UPM

**SUBS:**

4 - JBL MRX518 (single 18" per box)

**MONITORS:**

10 - JBL SRX712M (7 can be bi-amped w/ Crown xti4000 amps)

4 - JBL TR105 (15", passive only, powered with QSC1310 amps)

**CONSOLES:**

Yamaha PM3500-52	[52 channels, 8 Aux, 8 groups]
Soundcraft Spirit Monitor	[40 channels x 12 mixes]
Soundcraft Delta	[32 ch, 4 aux (2 pre/2 post), 4 groups]
Mackie 1604VLZ	[16 channels, 4 aux (2pre/2post)]

**PROCESSING:**

5 Klark-Teknik DN360B EQ (4 in MON rack, 1 in FOH rack)

DBX Drive Rack PA+

Yamaha SPX90II	2 - DBX 1066 - 2 ch. Comp/gate
Lexicon MX200	PreSonus ACP88 - 8 ch. Comp/gate
TCElectronic D2	TCElectronic M-one

**MICROPHONES:**

8 - SM58	1 - Audix i-5
6 - SM57	2 - Audix D-2
4 - SM81	1 - Audix D-4
2 - AKG414 (Stereo matched pair)	1 - Audix D-6
	2 - Audix SCX1-C
1 - PZM floor mic	1 - Audix SCX1-HC
1 - Barcus Berry Piano Pickup	2 - Sure ULX SM58 wireless handheld

**NOTES:**

FOH position will be on flat 8'x12' audience area.

Slightly off center, it is at the back of orchestra level, 50' from main speakers. No overhanging balcony. 90' to back of balcony from main speakers. Orchestra lift is seated, approx. 800 total audience capacity.

## SOUND LEVEL LIMITS

CenterArts follows the Occupational Safety & Health Administration regulation standard 1910.95(a) for sound level limits. We have a Db meter at the FOH sound mixing position to help your engineers stay within these limits.

### OSHA 1910.95

Protection against the effects of noise exposure shall be provided when the sound levels exceed those shown in Table G-16 when measured on the A scale of a standard sound level meter at slow response. When noise levels are determined by octave band analysis, the equivalent A-weighted sound level may be determined as follows:

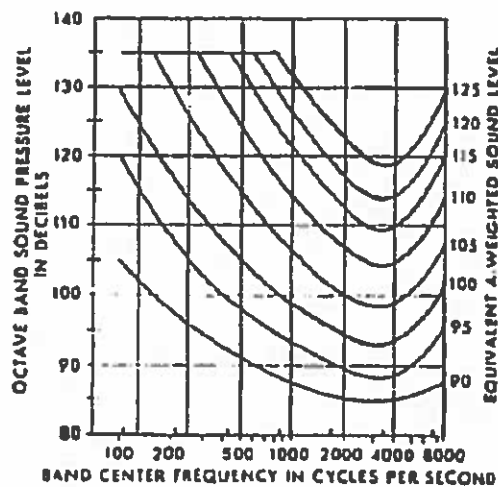
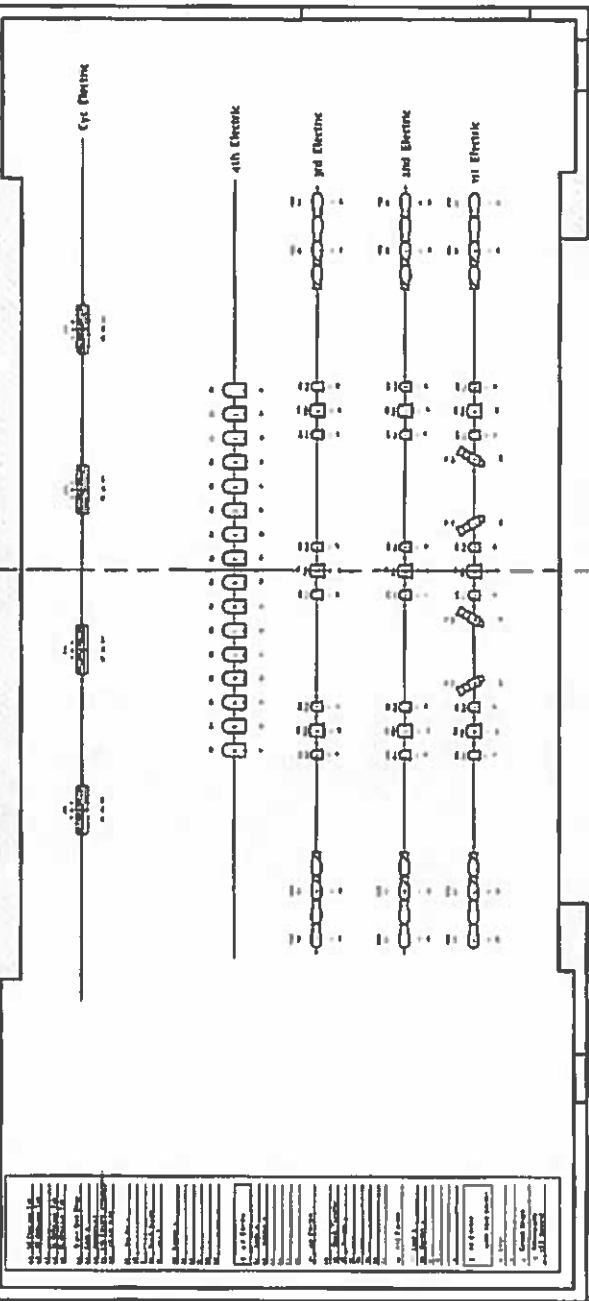
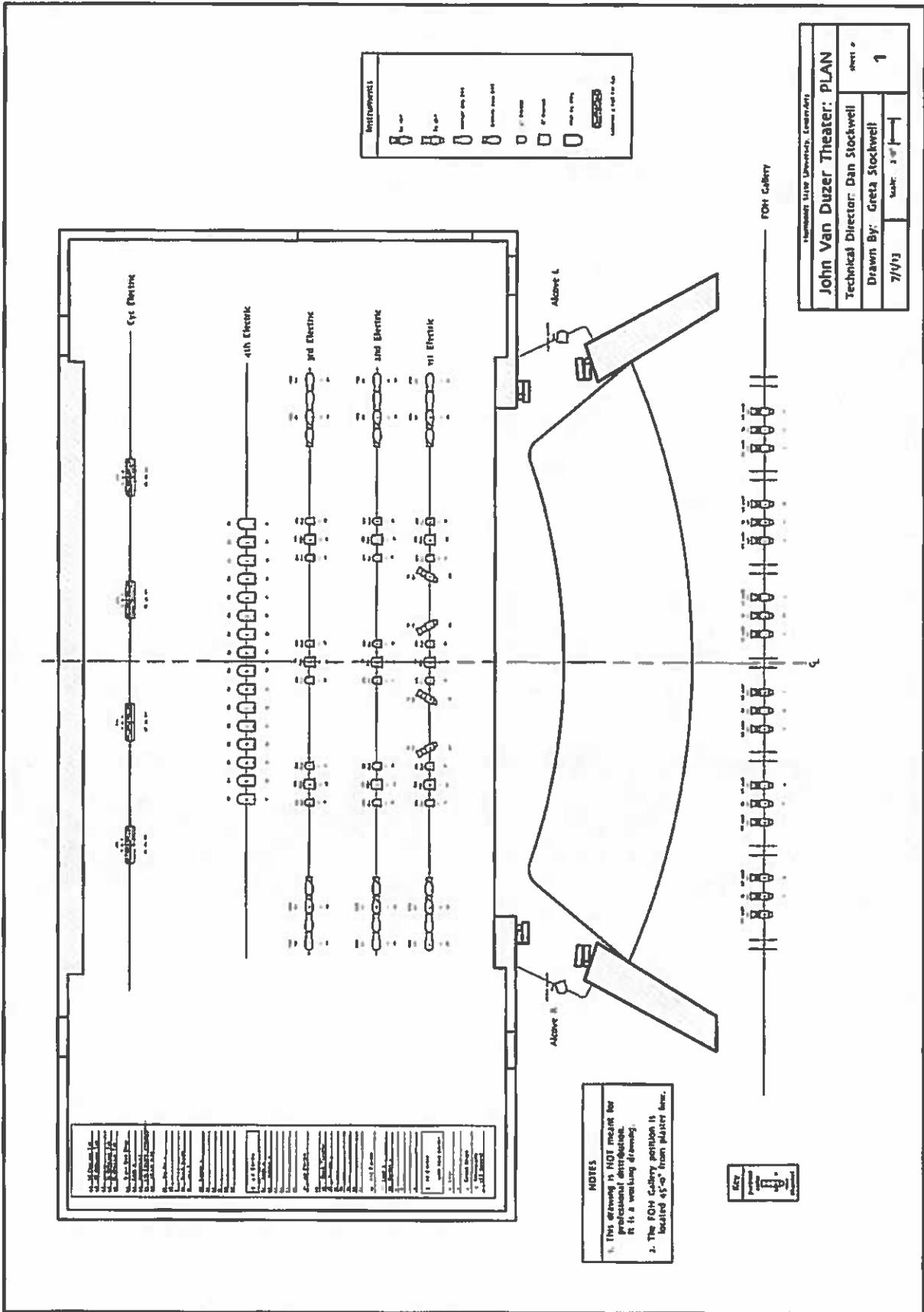


FIGURE G-9

Equivalent sound level contours. Octave band sound pressure levels may be converted to the equivalent A-weighted sound level by plotting them on this graph and noting the A-weighted sound level corresponding to the point of highest penetration into the sound level contours. This equivalent A-weighted sound level, which may differ from the actual A-weighted sound level of the noise, is used to determine exposure limits from Table 1.G-16.

TABLE G-16 - PERMISSIBLE NOISE EXPOSURES (1)

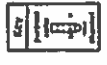
Duration per day, hours	Sound level dBA slow response
8 .....	90
6 .....	92
4 .....	95
3 .....	97
2 .....	100
1 1/2 .....	102
1 .....	105
1/2 .....	110
1/4 or less.....	115

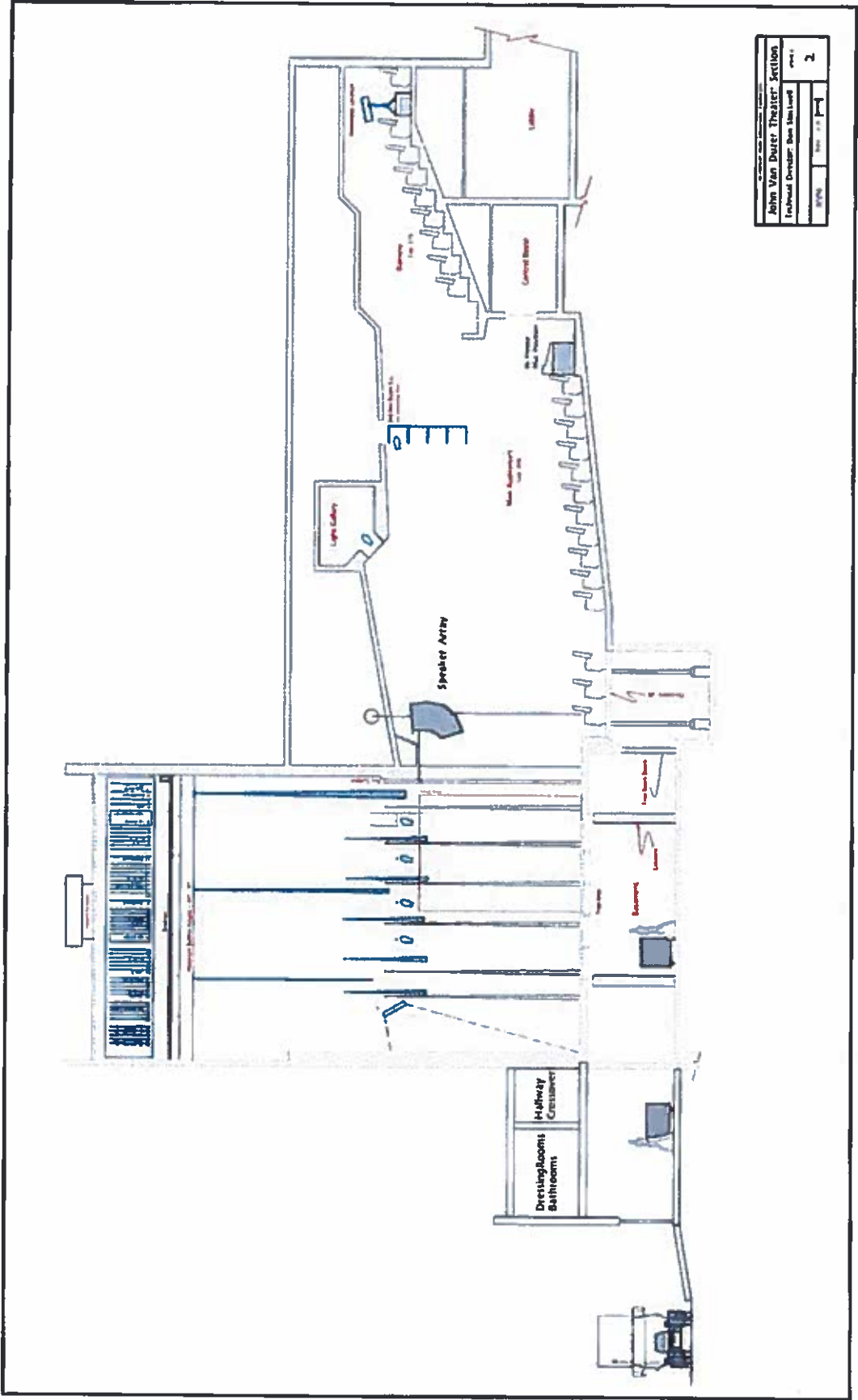


<b>John Van Duzer Theater: PLAN</b> Technical Director: Dan Stockwell Drawn By: Greta Stockwell 7/1/13 Scale: 3/4" = 1'-0"		sheet # <b>1</b>
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**NOTES**

1. This drawing is NOT meant for professional interpretation. It is a working drawing.
2. The FOH Gallery position is located 45° from Master line.





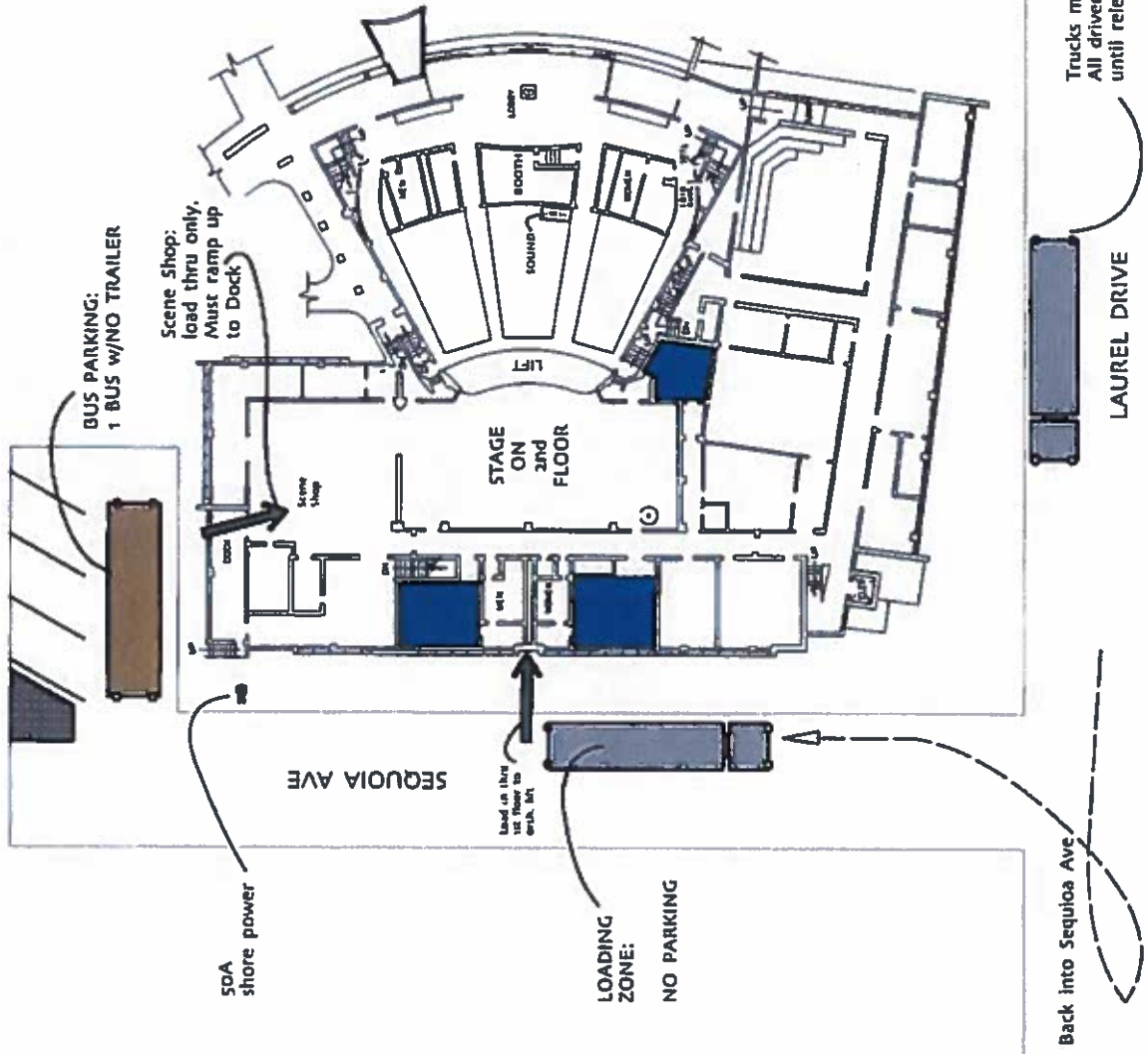
John Van Duzer Theater Section	
Technical Drawing: Back Stage Level	
Scale: 1/8" = 1'-0"	Sheet: 2



# CENTERARTS JOHN VAN DUZER THEATER

- Available Backstage Rooms only
- Lift is always seated
- Storage in back hall or basement only

WALL	10
CEILING	10
FLOOR	10
STAIRS	10
TOTAL	40



Trucks may stage in fire lane on Laurel Drive.  
All drivers must stay with the vehicles awake and alert  
until released by university staff.