



470 Park Avenue South, 9th Fl North, New York, NY 10016 | T 212 584 7500 | F 646 300 8200  
www.opus3artists.com

## ARTIST/ATTRACTION ENGAGEMENT CONTRACT

Contract Number 77232/1  
23 April 2014

**AGREEMENT** made this 23 day of April 2014 by and between **Wheelwork Arts LLC f/s/o Cirque Mechanics** (hereinafter "Artist/Attraction") contracting through **Opus 3 Artists LLC**, 470 Park Avenue South, 9<sup>th</sup> Floor North, New York, NY 10016 [REDACTED], (hereinafter "Manager"), and **Humboldt State University, CenterArts**, 1 Harpst Street Arcata CA 95521 USA (hereinafter "Presenter").

It is mutually agreed between the parties that Presenter hereby engages Artist/Attraction for the services of **Wheelwork Arts LLC f/s/o Cirque Mechanics**, and Artist/Attraction hereby agrees to perform the Engagement(s), as hereinafter provided, upon all of the terms and conditions set forth herein:

### I. NUMBER OF PERFORMANCES: 3

### II. ENGAGEMENT SCHEDULE:

Date	Time	Type of Event	Venue	City
Thursday, March 19, 2015	TBD	Load-in	Van Duzer Theatre	Arcata, CA
Friday, March 20, 2015	09:30 AM	School Show	Van Duzer Theatre	Arcata, CA
Friday, March 20, 2015	11:00 AM	School Show	Van Duzer Theatre	Arcata, CA
Friday, March 20, 2015	07:00 PM	Performance	Van Duzer Theatre	Arcata, CA

### III. REPERTOIRE:

A. Program: *Pedal Punk!*

### IV. COMPENSATION TERMS (Fee plus reimbursed or provided expenses):

A. FEE: Compensation to be paid by Presenter shall be \$18,000 USD (EIGHTEEN THOUSAND US DOLLARS) plus six (6) single rooms and three (3) double rooms for up to two (2) nights, plus local ground transportation. Fee is special and confidential. *Red Lion in Eureka or Hotel Arcata - MSA*

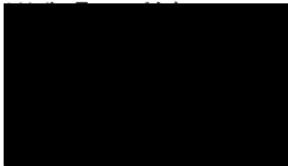
B. PAYMENT SCHEDULE (fee due prior to performance): ALL PAYMENTS BY UNIVERSITY CHECK

Description	Date Due	Amount
<del>Deposit Payable to Opus 3 Artists, LLC</del>	<del>12/20/2014</del>	<del>\$5,400.00</del>
Balance Payable to Wheelwork Arts, LLC	03/20/2015	\$12,600.00 <i>\$18,000 - MSA</i>

**UNIVERSITY CANNOT PAY DEPOSITS**

Total: \$18,000.00 *MSA*

C. PAYMENT METHOD: 30% of the fee shall be payable to Opus 3 Artists LLC and mailed to 470 Park Avenue South, 9th Floor North, New York, NY 10016 3 months prior to the engagement. The balance of the fee shall be remitted to artist via wire transfer to:



IN-HOUSE SOUND, LIGHTS & PRODUCTION \_\_\_\_\_  
UNIVERSITY RIDER IS MADE AN INTEGRAL PART OF THIS AGREEMENT \_\_\_\_\_

CATERING MUST STAY WITHIN THE BUDGETED AMOUNT

*M*

**V. ARTIST/ATTRACTION'S ADDENDUM/RIDER ATTACHED:** The attached addendum/rider is integral to this Agreement and has the same force and effect as though it were set forth in full in the body of this Agreement.

**VI. ARTIST/ATTRACTION COMP TICKETS:** Presenter must provide 10 tickets configured in pairs in prime locations for Artist/Attraction's use for each performance.


**VII. BOX OFFICE AND TICKET SALES INFORMATION:** Upon request, Presenter agrees to provide Manager with the House Ticket Scale for the Engagement, indicating numbers of tickets, ticket price categories, and House Gross Potential. Following the Engagement, Presenter agrees to report the total number of tickets sold, complimentary distribution, and Gross Box Office Revenue.

THIS AGREEMENT SHALL NOT BE BINDING UPON ARTIST/ATTRACTION UNTIL EXECUTED EITHER BY ARTIST/ATTRACTION OR BY MANAGER ON ARTIST/ATTRACTION'S BEHALF (IN WHICH CASE MANAGER IS EXECUTING THIS AGREEMENT ONLY AS AGENT FOR ARTIST/ATTRACTION, AND IS NOT OBLIGATED TO PRESENTER HEREUNDER AND SHALL NOT BE RESPONSIBLE FOR ANY ACTS OR DEFAULTS OF ARTIST/ATTRACTION OF ITS OBLIGATIONS HEREUNDER.) THE NON-ARRIVAL OF ARTIST/ATTRACTION CAUSED BY ANY INCOMPLETE OR INACCURATE INFORMATION FURNISHED BY PRESENTER SHALL NOT RELIEVE PRESENTER FROM FULFILLMENT OF ITS OBLIGATIONS HEREUNDER.

ALL OF THE PROVISIONS SET FORTH AS "ADDITIONAL TERMS AND CONDITIONS" AND ALL OF THE REQUIREMENTS SET FORTH IN ANY ADDENDUM ANNEXED TO THIS AGREEMENT ARE HEREBY INCORPORATED INTO THIS AGREEMENT WITH THE SAME FORCE AND EFFECT AS THOUGH SET FORTH IN FULL HEREIN.

IN WITNESS WHEREOF, the parties hereto have read and agree to each and all of the Terms and Conditions, including Additional Terms and Conditions and attached Addendum(s) and have executed this Agreement to be effective as of the date first stated above:

  
\_\_\_\_\_  
Roy Furshpan  
Director  
Humboldt State University

  
\_\_\_\_\_  
Neil Benson  
Senior Vice President  
Opus 3 Artists LLC

\_\_\_\_\_  
Date

8/28/14  
\_\_\_\_\_  
Date

**NO CHANGES MAY BE MADE ON THIS CONTRACT WITHOUT PRIOR CONSENT OF OPUS 3 ARTISTS LLC.**

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## ADDITIONAL TERMS AND CONDITIONS

### 1. REQUIREMENTS:

- (a) Presenter agrees to furnish at its own expense all that is necessary for the proper presentation of Artist/Attraction's performance as set forth herein or in an attached Addendum and/or Technical or Contract Rider.
- (b) Presenter agrees to comply with all regulations and requirements of any national or local union(s) that may have jurisdiction over any of the facilities, materials, services and personnel to be furnished by Presenter or by Artist/Attraction.
- (c) No stage seats may be positioned without the advance written consent of the Artist/Attraction.
- (d) Presenter shall be solely responsible for payment of royalties (ASCAP, BMI, SECAC or otherwise), in connection with the works to be performed by Artist/Attraction. In addition, if Artist/Attraction is appearing as Guest Artist with a symphony orchestra, Presenter will be responsible for supplying all musical material and for the payment of any royalties, rental fees and/or performing fees required for the performance of such material.

### 2. ADVERTISING, PUBLICITY AND PROGRAM:

- (a) Presenter hereby agrees to print and distribute a sufficient number of house programs at its own expense. Artist/Attraction may elect to furnish copy for the program, which Presenter hereby agrees to use in the printed program without revision.
- (b) Presenter agrees to use only photographs and likenesses furnished or otherwise approved by Artist/Attraction.
- (c) Artist/Attraction shall supply the usual quantity of printed and advertising material, as available.
- (d) All advertisements and house programs will carry a management credit: "Opus 3 Artists" as exclusive representative of Artist/Attraction. Presenter further agrees to print additional credits, including Artist/Attraction recording companies, and sponsors, as Artist/Attraction or Manager may reasonably request.
- (e) The work(s) to be performed shall be chosen or approved by Artist/Attraction.

### 3. CONCESSIONS:

Subject to any pre-existing concession agreement(s) applicable to the venue where Artist/Attraction is to perform, Artist/Attraction shall have the right to authorize vendor(s) selected by Artist/Attraction to sell souvenir programs and concession items specifically related to Artist/Attraction's appearance in the lobby and other public areas of the venue before, after, and during each intermission of, each performance.

### 4. TICKET SALES:

Presenter agrees that revenue received by Presenter related to the Engagement, including, but not limited to, box office revenue (100%), event sponsorship revenue [insofar as it is related to performance(s) of the Engagement, as opposed to institutional sponsorship], advertising revenue, etc., shall be applied first toward Artist/Attraction's fee payment, before all other expenses. In the event Artist/Attraction's compensation and payment is based in whole or in part on receipts of the performance(s) hereunder:

- (a) The scale of ticket prices, discount programs and house must be submitted to and approved by Artist/Attraction in writing before tickets are ordered or placed on sale.
- (b) Free admissions, if any, (except to local press) shall be subject to Artist/Attraction's prior written approval.
- (c) Presenter agrees to deliver to Artist/Attraction a certified box office statement showing the gross receipts and deductions of each such performance within two hours following such performance; and
- (d) Artist/Attraction shall have the right to have a representative present in the box office at all times.

### 5. CONDITIONS OF ARTIST'S OBLIGATIONS:

- (a) Artist/Attraction shall be relieved of its obligations hereunder should the fulfillment of those obligations be prevented or delayed by act of God, physical disability, labor difficulties, strike, civil tumult, war, epidemic, refusal of visas, failure or delay of means of transportation, any Act or Order of any public authority or other cause similar or dissimilar, which is beyond the control of Artist/Attraction.
- (b) If Artist/Attraction includes any person(s) other than the featured performer, Artist shall be deemed to have fulfilled its obligation hereunder if the featured performer of Artist/Attraction performs alone, with some or all of such other person(s) or with any substitute(s) for such other person(s) selected by Artist/Attraction.
- (c) Artist/Attraction shall have the option to terminate this Agreement in the event of the death or life threatening illness of an immediate family member or a featured performer. If Artist/Attraction shall so terminate this Agreement, Artist/Attraction shall be excused from the performance of any and all of Artist/Attraction's obligations hereunder.

### 6. RESTRICTIONS:

- (a) Presenter shall not have the right to and affirmatively agrees to prevent the recording or reproduction in any form and by any means now known or which may be developed in the future, of any of the performance(s) of this Engagement or of any part(s) thereof including broadcast on radio television, or via internet (live, delayed), or photography, unless Presenter has secured prior written permission and agreement of Artist/Attraction or Manager.
- (b) Neither Presenter nor Artist/Attraction shall have the right to assign this Agreement, any provision hereof or any of either's rights or obligations hereunder, without the written counsel of the other.
- (c) Nothing herein contained shall be construed so as to constitute the parties hereto to a partnership or joint venture.
- (d) Neither Artist/Attraction nor Manager shall be liable in whole or in part for any liability incurred by Presenter carrying out the provisions hereof, or otherwise.
- (e) The person executing this Agreement on Presenter's behalf warrants his or her authority to do so.
- (f) No other artist(s) shall be presented at the Engagement (whether prior to, simultaneous with or following Artist/Attraction's performance) unless Artist/Attraction shall have first consented in writing to the appearance by, and identity of, such artist(s).

**7. FAILURE BY PRESENTER:**

If before the date of any scheduled performance,

(a) Artist/Attraction or Manager finds that Presenter has not performed fully its obligations under any other agreement with any party for another engagement or determines that the financial credit of Presenter has been impaired or, (b) Presenter breaches, or fails to perform fully in accordance with the terms and conditions of this Agreement (including, without limitation, all representations, warranties and other undertakings of Presenter herein contained), Artist/Attraction shall have the option, without limitation of any other rights to remedies that may be available to it, to terminate this agreement, in which event, Artist/Attraction shall be excused from the performance of any and all of Artist/Attraction's obligations hereunder. In the event of a termination pursuant to the foregoing clause (b), in addition to all other rights and remedies Artist may have against Local Presenter with respect to the subject matter thereof, Artist/Attraction shall have the right to retain all amounts paid to Artist/Attraction hereunder and Presenter shall immediately pay to Artist/Attraction all other amounts that would have been payable hereunder had this Agreement remained in full force and effect.

**8. REPRESENTATIONS, WARRANTIES AND INDEMNITIES:**

Presenter hereby represents and warrants the following:

(a) that it has the right to enter into this Agreement and undertake the performance of all obligations on its part to be performed;  
(b) that it currently has or will obtain a lease for the theatre, hall or auditorium which will remain in full force and effect for the full period of load-in, rehearsal(s), performance(s); and load-out and;  
(c) that it carries, and that the venue carries, all necessary and appropriate general liability insurance against all risks including the risk of acts, occurrences, negligence, or omissions relating to the venue's operation in an amount suitable to meet industry standards for such operations.

Presenter agrees to indemnify Artist/Attraction and/or Manager from and against any breach or alleged breach of any of Presenter's representations, warranties, and agreements contained in this Agreement and from any and all claims of third parties in connection with the performance and other activities of Presenter contemplated hereby, unless said claim is proven to be due solely to the intentional malfeasance or gross negligence of Artist/Attraction in which event Artist/Attraction similarly agrees to indemnify Presenter.

**9. ARBITRATION:**

In the event of any dispute among the parties as to any part of this agreement, such dispute shall be settled by arbitration in New York, New York, before a single arbitrator in accordance with the Commercial Arbitration Rules of the American Arbitration Association then in effect and the award rendered shall be binding and conclusive upon the parties. Judgment upon any award may be entered and enforced in any court having jurisdiction. The prevailing party in the arbitration shall be entitled to recover its reasonable costs (including attorneys' fees) from the losing party. Service of process may be effected by mail to any party at its/his last known address.

**10. NOTICES:**

All notices and communications to Artist in connection with this Agreement and engagement should be in writing and sent c/o Manager at the following address: Opus 3 Artists, 470 Park Avenue South, 9<sup>th</sup> Floor North, New York, NY 10016. All notices to be given and/or signed by Artist/Attraction in connection with this Agreement and engagement may be given and/or signed by either Artist/Attraction or Manager.

**11. MISCELLANEOUS:**

This constitutes the sole, complete and binding agreement between the parties hereto. Opus 3 Artists LLC acts only as agent and manager for Artist/Attraction and assumes no liability hereunder. This Agreement may not be changed, modified or altered except by an instrument in writing signed by the parties. This agreement shall be construed in accordance with the laws of the State of New York. Nothing in this Agreement shall require the commission of any act contrary to law or to any rule or regulation of any union, guild or similar body having jurisdiction over the performances hereunder or any element thereof and wherever or whenever there is 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.



**TECHNICAL RIDER & ADDENDUM**  
**Cirque Mechanics**  
**"Pedal Punk"**  
*(Subject to Change)*

THIS RIDER SHALL BE ATTACHED TO AND BECOME AN INTEGRAL PART OF THE CONTRACT DATED \_\_\_\_\_ BY AND BETWEEN CIRQUE MECHANICS CONTRACTING THROUGH OPUS 3 ARTISTS, HEREINAFTER CALLED THE "COMPANY" AND \_\_\_\_\_, HEREINAFTER CALLED THE "LOCAL MANAGER", COVERING PERFORMANCE OF THE PROGRAM TITLED "PEDAL PUNK, HEREINAFTER CALLED "PRODUCTION" ON \_\_\_\_\_ AT \_\_\_\_\_.

The Production requirements below have been developed to maintain the production values of the Company while making it possible to be presented in a variety of venues. Any substantive changes must be discussed in advance with the Company, in whose sole opinion the feasibility of mounting the performances shall rest. Please note that this is a repertoire specific rider for the presentation of *Pedal Punk* and the requirements of other Productions will vary.

*Pedal Punk* runs approximately 85 minutes *not including* one intermission.

**IT IS THE RESPONSIBILITY OF THE LOCAL MANAGER TO SUPPLY AND PAY FOR THE FOLLOWING:**

**STAGE**

Local Manager shall provide the venue with a suitable floor, off stage work area, storage and such other facilities as specified herein, free from other equipment for the whole period of the engagement. No other event or function may be scheduled in the venue once the Company has begun the load-in until after the final performance and removal of all Company equipment unless prior permission has been secured from the Company. Such permission will not be unreasonably withheld. Local Manager will have present at all times a representative with decision making authority should additional arrangements be needed as a result of any situation that jeopardizes the performance. The ideal facility will have a proscenium opening of no less than 32 feet wide and 22 feet high. The minimum acceptable depth is 28' feet from back wall to stage apron. Company uses escape stairs into the house (SL and SR). Venue must be a closed space that can be completely blacked out.

The deck must be hardwood or plywood – level without any rake.

The stage must have a smooth, uncovered level surface, without irregularities and cracks. The Gantry Crane fully loaded with cast members weighs 3,000 lbs and the load is shared equally between four 16" pneumatic casters. The stage shall be heated or air-conditioned depending on local conditions in order to maintain an average temperature of 68 degrees Fahrenheit. The Company reserves the right not to perform if facilities or equipment provided by Local Manager do not meet Company's specifications.

### CARPENTERS/RIGGING

Company will travel with ground supported truss rig (Gantry Crane) which significantly reduces the need for house rigging. While the Gantry Crane is assembled using standard 20" box truss allowing for greater flexibility the ideal Gantry size is 20' wide x 15' deep x 20' high. The stabilizing feet of the Gantry Crane are 2' wide. For this reason it is best to perform on stages no smaller than 26' deep x 30' wide. In order to comply with Company safety, security and insurance regulations, Company's technicians shall make, inspect, and control all rigging connections and devices specific to the presentation.

For assembly and scenic support we ask for the following:

- 1 Aerial point and 1 Half-ton chain motor
- 1 x 1,000 lb rigid rigging point (overhead in grid i.e.: schedule 40 pipe anchors or steel I-beams)
  - *This is strictly to aid in the assembly process, this point will not be used for performance*
  - *All running rigging during show (not including house rail) will be operated ONLY by Company staff.*

*Company requires three (3) line sets, in addition to electrics and soft goods, for the Production's scenery, which must fly.*

If rigging is not available a Scissor lift capable of lifting 350 lbs and reaching 25' may be used.

### ELECTRICS

*— House Lighting system only DR*

The Local Manager shall supply all other necessary equipment in good working order and sufficient quantity to provide the required lighting effects (FOH, overheads and side lighting) in accordance with the attached hanging plot and instrument schedule. Company LD will require a plan and a section of the venue that clearly shows FOH positions to be sent prior to the commencement of the tour and no less than 30 days in advance of the engagement. Crossover lights and carpet sections for covering cable runs will be required. Please note that Company requires one FOH followspot positioned at or near the sound mixing position. The Local Manger must provide adequate AC power supply for to run the Company's one 1-ton chain hoists. The house Master Electrician should deliver house circuiting information to the LD on arrival. The house console should be patched with RF ready for use. Company will provide all the templates/gobos for the show. Venue/Local Manager will provide all the pattern/gobo holders (Size "B") as well as all the specific color as per the lighting plot. Venue/Local Manager to provide all accessories and effects – hazers, foggers, gobo rotators, irises, barn doors and strobes.

### Notes

The Production was recorded on an ETC Ion control console. ETC Source Four equipment preferred when available. Specific equipment may vary between venues, and all instrumentation is flexible depending on house stock availability, as well as appropriate instrumentation for the house.

The ideal follow spot position is in a high, steep location approx 35' from the center of the stage apron, in a house beam or catwalk position. (Using a modified Source 4 as a follow spot is acceptable if standard followspot is unavailable.) Please contact Company's Creative Director or LD if such position is not possible.

LIGHTING PLOT INVENTORY — House Inventory Only DTS

On Stage Lighting:

- 10 Source 4 19deg lekos (or comparable units)
- 16 Source 4 26deg lekos (or comparable units)
- 62 Source 4 36deg lekos (or comparable units)
- 16 Source 4 50deg lekos (or comparable units)
- 32 WFL Par units
- 8 2k Fresnels
- 3 color full top cyc wash
- 3 color full ground row (bottom cyc) wash

FOH Lighting:

- 25 Source 4 lekos (or comparable units). FOH units lenses will vary depending on the distance from the stage to the FOH position.
- One follow spot

Certain LED units will be acceptable for replacing CMY wash units and PAR cans. Sea Changers, Coloram or CXI may be acceptable as substitutes for wash and profile units (or other color fader/scroller) depending on gel string. Please check with LD before making any substitutions. The ideal follow spot position is in a high, steep location approx 35' from the center of the stage apron, in a house beam or catwalk position. (Using a modified Source 4 as a follow spot is acceptable if standard followspot is unavailable.) Please contact Company's Creative Director or LD if such position is not possible.

SOUND

Local Manager must supply a package including the following equipment (House PA, mixer, monitors,) as noted below:

- 24 channel mixing console with proper four band EQ
- Two CD players (w/single play and/or auto stop mode)
- 1 RCA output for sound card that connects to computer laptop via USB
- 1 DI box for laptop sound output
- 6 headset (3 of which Company prefers be wireless) — wireless not available DTS
- 1 Handheld wireless "god mic" for technical rehearsals

**Speakers:**

- Four full range wedges to be used as onstage monitors. (Two mono mixes- SL and SR. monitors should be at foot of stage facing US and on either side of performing area but not in the way of the performance or obstructing the view of the audience)

*Note: Strong stereo coverage of entire house, including balcony, is a must, preferably including Subwoofers.*

*Sound levels and tonal balance are entirely in the company's control. Every effort will be made to accommodate the Local Manager's request provided a representative for the Local Manager is present when sound levels are set.*

- Program and paging to all backstage areas and dressing rooms is necessary.
- Local Manager shall supply a 2-channel communication system (Wireless Preferred) to all equipment operator positions including: — 1 channel system only DTS

- Two (2) Deck locations (SR / SL)
- Fly Rail (and House curtain if separate)
- One (1) Followspot (In the house by the mix position)
- House sound board operator
- Company light board operator
- Tech Table (during work calls only)

**PROPERTIES**

All stage areas must be swept and damp mopped prior to rehearsal and again one hour prior to the performance (No Wax). Wing areas should be swept at the same time to remove any nails or other hazards. Company crew will periodically inspect the performance areas and may request additional maintenance. Two (2) prop tables (min. 3' x 6') one per side will be needed, which must be stocked with bottled mineral water throughout the engagement All prop moves within the show are attended to by Company staff.

**WARDROBE**

Local Manager shall supply a working clothes washer and dryer as well as two (2) ironing boards and two (2) steam irons, two (2) rolling wardrobe racks and one (1) steamer. See crew requirements for anticipated wardrobe calls.

*check for availability DTB*

**DRESSING ROOMS**

There are approximately 12 members of the Company on tour. The Company requires a minimum of two (2) large rooms and shall make specific room assignments on arrival. All rooms must be supplied with non-carbonated bottled drinking water. Management and technical staff rooms should have tables or desks, chairs and WiFi. If Wi-Fi service is not available, a cable modem or High Speed line will be required. All dressing rooms must be capable of being locked, and Local Manager ~~shall provide keys to these rooms to the Company representative.~~ Company shall be allowed unrestricted access to the dressing rooms throughout the Company's technical and performance period including up to two hours after each performance. All rooms must have adequate chairs, mirrors, coat racks with hangers, access to private toilet and shower facilities with hot and cold running water, and must be adequately heated or air conditioned according to local conditions.

*House Mgr  
holds  
keys  
-DTB*

**SECURITY**

LOCAL MANAGER SHALL PROVIDE SECURITY AT ALL TIMES TO INSURE THE SAFETY OF THE ARTISTS AND THEIR PERSONAL AND PROFESSIONAL PROPERTY BEFORE, DURING AND AFTER THE PERFORMANCE(S). Unauthorized access to the backstage areas shall be prohibited. A system of identification will be employed by and supplied by the Company to all appropriate representatives of Local Manager's designation subject to the coordination of agreeable procedures between the parties hereto. Company shall not be required to perform in any venue or before any audience where physical violence or injury to Company is likely to occur, nor where strikes or threat of strikes exists.

*Backhall  
is public  
During  
9A-5p.  
DTB*

**COMPLIMENTARY TICKETS/HOUSE SEATS**

The Company shall require (5) pairs of complimentary tickets (10 tickets total) in choice locations for every performance, delivered to the Company Manager prior to the opening performance of the engagement. The Company Manager shall contact Local Manager's administration in the event any unusual arrangements are necessary. Company shall have the right to purchase, on request, 30 house seats per performance.

**CONCESSIONS**

The Company shall have the absolute and exclusive right to sell all manner of show related merchandising items (including, without limitation, all items of clothing and apparel, badges, patches, posters, programs, records, compact disks, tapes, etc.) at such places within the venue as shall be approved by the Company's Merchandise Representative. In the event that there is a house concession operator, the Company will negotiate directly with such operator to establish the commission rates. Local Manager is enjoined from selling or distributing any merchandise bearing the likeness of Company, any audio or video recordings, or any other souvenir material at the performance(s) hereunder without Company's written consent.

*80/20 split - m*



### **CATERING**

For the comfort of the Company, Local Manager must provide catering service during the technical set-up, as well as before each rehearsal and performance. On the first performance day and on days with multiple performances the Local Manager must provide more substantial catering for the Company cast and crew. Hot and/or warm buffet style catering with a variety of dishes is recommended. Glasses, plates, bowls, flatware and napkins should also be provided. **The presenting organization will provide 22 bottled waters (1 liter) for EACH performance and EACH rehearsal in the venue.**

Sample menu and catering options are listed below: (Please note this group is health conscious.)

#### **Breakfast**

Light catering service with a variety of fresh bagels & cream cheese, muffins, HOT & COLD cereals, fresh fruit platter, yogurts, boiled & scrambles and hard-boiled eggs, breakfast meat, fruit juice, soft drinks (COCA COLA & DIET), coffee, tea and carbonated & still water, milk. Appliances appreciated to heat and/or toast bagels.

Sample of fruits: pineapples, melons, bananas, seedless grapes, grapefruits, oranges, apples  
Sample of meats: chicken apple sausage, bacon, and beef breakfast patties

#### **Lunch**

HOT vegetable soup & catering service with a variety of fixing for fresh gourmet deli meat platter, OR Panini sandwiches (vegetarian & meat), sliced raw onion, sliced tomatoes, pickles, variety of bread options, all condiments (mayo, mustard, pepperccini and variety of cheese options [i.e. havarti, sharp cheddar, gouda] light salads pasta and/or otherwise), vegetables, whole fruits, nuts, cookies, energy bars, juice, soft drinks (COCA COLA), coffee, tea and carbonated & still water. Fixings for sandwiches variety of cold cuts; light salads (garden and/or otherwise), vegetables, and/or fruits, nuts, muffins, biscuits (cookies).

#### **Dinner**

HOT buffet style catering with a variety of dishes is recommended, juice, soft drinks, coffee, tea and carbonated & still water.

Sample Menus:

##### **Menu A**

Baked or lightly fried chicken (2 pieces of chicken per person) OR Roast Beef  
Vegetable pasta salad OR fresh garden salad  
Mashed Potatoes  
Dessert: carrot or cheese cake

##### **Menu B**

Baked fish  
Rice and beans OR macaroni and cheese  
Mixed grilled vegetables  
Dessert: dark chocolate brownies OR cookies

##### **Menu C**

Hot Pasta  
Vegetarian & meat Sauces  
Garlic bread  
Fresh garden salad

**HOTEL**

⇒ Red Lion in Eureka  
or Hotel Arcata - 20.

The Local Manager agrees to supply, at its own expense, 6 single rooms and 3 doubles in a suitable full service national brand hotel preferably within walking distance to the venue.

**GROUND TRANSPORTATION**

The Local Manager agrees to supply, at its own expense, a small bus or large van (15 passenger with space for luggage) to transport the Company from airport to hotel and/or theater upon arrival, all local moves, and from hotel and/or theater to airport on day of departure. For the transportation of the production crew, if the hotel is not located within walking distance from the venue (five minutes), Local Manager will provide the Production crew with a minibus and driver for the whole period of the engagement.

**CREW**

The Company will be not be traveling on a Yellow Card. THE FOLLOWING CALLS ARE PROVIDED AS A GUIDELINE, AND ARE SUBJECT TO PREVAILING LOCAL CONDITIONS. IT IS ASSUMED FOR THE PURPOSES OF THIS ESTIMATE THAT CREWS WILL WORK ACROSS DEPARTMENTAL LINES. It is required that the same crew that works the technical rehearsal works the show(s). Local Manager agrees to supply and pay for any and all local labor, union or non-union, that is required to unload, take in, set up, rehearse, run, take out and reload the Company. If, as a result of local conditions, a meal penalty is incurred, such penalty shall be the expense of the Local Manager.

**TRUCK INFORMATION/PARKING**

Company equipment will be carried in 1 26' straight truck, or one 15 passenger van with 20' trailer. Please have space reserved for the truck the night before the load-in, since they may arrive during the night. Parking should also be provided for cast vehicle (mini van).

**PRODUCTION SCHEDULE & REHEARSALS**

**DAY 1: LOAD-IN/SHOW**

**LABOR NEEDS:**

- **COMPANY CREW:** 4 - LD, Head Carp, Production/Stage Manager, Gantry Engineer
- **LOCAL CREW IN/OUT:** 11 - 5 Carps, 1 fly, 3 electricians, 1 master electrician, 1 Audio engineer (This labor call is assuming that the above local crew will work unloading and reloading the company trucks. If separate loaders are needed please add a minimum of 2 to the in/out calls)
- **LOCAL SHOW CREW:** 4 - 1 Deck Hand (carp): 1 flyman: 1 Audio engineer, 1 Follow Spot Operator

**SAMPLE SCHEDULE:**

- o 7am Load in begins – truck unload, electrics focus on stage begins promptly at 7am
- o 8am – Truck unload finished, scenic build begins.
- o 11am-12pm Lunch (Carps, Riggers) - This allows dark time for LX to focus
- o 12pm-1pm LX lunch (Carps, Riggers, Return –Also Add 1 audio call)
- o 1pm-4pm LX focus continues
- o 4pm-6pm Tech Thru
- o 6pm-7pm Dinner (to include LX final touch up often just LD at the light board)
- o 7pm Presets (CM + Run Crew)
- o 7:30pm Doors
- o 8pm Show

All rehearsals are closed to all non-essential personnel. Shows earlier than 8pm will require an earlier load in time.

#### ESTIMATED TAKE-OUT

The take out of the Company goods should be completed within 2 hours of actual time and shall take place immediately after the final performance or after a meal break depending on local conditions.

#### RESTRICTIONS

It is strictly forbidden for Local Manager or public to film, photograph or otherwise record any part of the performance. All pagers, mobile phones, or other tone emitting electronic devices must be turned off before the performance. Local Manager shall assist Company in advising audience of this condition via lobby signage and notices in the printed program.

#### MISCELLANEOUS

1. Company shall require 1 Genie lift or similar electric or hydraulic personnel lift capable of reaching a 35 foot work height plus 2 ladders of sufficient height to focus the booms in order to focus the electrics in a timely fashion as well as handle any above deck problems that might occur.
2. There must be a truck height loading dock, or levelers or gradual ramps to handle the Company goods. — Ramp Down From Truck only Dtg
3. Total show weight is approximately 4,000 pounds.
4. Company will not be responsible for any fees, music royalty charges, loader calls, stage mops, wardrobe, day work, or laundry charges and none shall be deducted from the agreed contract price. All such charges, fees, or dues will be borne solely by the Local Manager.

This agreement may not be changed, modified or altered except by an instrument in writing, signed by the parties hereto. IN CASE OF ANY CONFLICT OF TERMS, THE TERMS CONTAINED IN THIS RIDER SHALL PREVAIL.

**THIS CONTRACT RIDER MUST BE RETURNED TO OPUS 3 ARTISTS WITH THE SIGNED CONTRACT AND THE TECHNICAL AND CONTACT INFORMATION BELOW**

#### Required information to be returned with technical rider and contract

1. House Technical Package that includes the following
  - Line set schedule/hang plot
  - Plans and sections (in scale) of the theatre that include the FOH lighting positions
  - Lighting, sound and soft good inventory
  - Dressing room layout
2. Contact information for Venue Production and Event Staff
3. House seating plan
4. Doctor and local orientation information

If there is any further information the Local Manager requires, or if Local Manager anticipates any difficulty in meeting the needs as stated in this rider, please contact:

Cirque Mechanics  
1301 Desert Hills Drive  
Las Vegas, NV 89117  
Email: info@cirquemechanics.com  
Tel: +1 800 770 1694  
Fax: +1 800 770 1694

Tour Personnel

Creative Director: Chris Lashua  
[chris@cirquemechanics.com](mailto:chris@cirquemechanics.com)

Lighting Designer/Technical Director: Anthony Powers

Gantry Engineer: Sean Riley

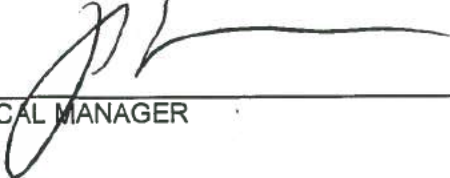
Stage Production Manager: Janeen Johnson

*Please contact Anthony Powers for all technical needs/questions.*


*Please contact Janeen Johnson for all schedules, catering, and lodging questions.*

**TECHNICAL REPRESENTATIVE WHO WILL BE RESPONSIBLE FOR THE IMPLEMENTATION OF THE COMPANY'S TECHNICAL REQUIREMENTS MUST SIGN IN THE SPACE INDICATED BELOW.**

UNDERSTOOD & AGREED:

  
\_\_\_\_\_  
LOCAL MANAGER Date

UNDERSTOOD & AGREED:

 8/28/14  
\_\_\_\_\_  
OPUS 3 ARTISTS Date

\_\_\_\_\_  
LOCAL TECHNICAL DIRECTOR Date

\_\_\_\_\_  
CIRQUE MECHANICS Date

---

Please fill in all information below:

**PRESENTER CONTACT:**

Name: \_\_\_\_\_

Email: \_\_\_\_\_

Fax: \_\_\_\_\_

Phone Numbers:

Office: \_\_\_\_\_

Mobile: \_\_\_\_\_

Recommended Hotel: \_\_\_\_\_

Presenter Website: \_\_\_\_\_

**FOR EACH VENUE:**

Venue Name: \_\_\_\_\_

Venue Physical Address: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Venue Contacts & Contact Numbers:

Office: \_\_\_\_\_

Mobile: \_\_\_\_\_

Backstage: \_\_\_\_\_

Venue Emergency phone: \_\_\_\_\_

Venue Capacity: \_\_\_\_\_

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

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

1. **INDEMNIFICATIONS.** 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 accept any other engagement for a performance of any kind prior to, or 90 days 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. **AGENT'S WARRANTY.** ARTIST warrants that AGENT has full and current legal authority to act on behalf of Artist.

4. **COMPLIMENTARY TICKETS.** CenterArts shall be the only party authorized to issue complimentary tickets to the performance(s) described hereinabove. 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 tumult, strike, epidemic, interruption or delay of transportation service, interruptions of electrical power, other acts of God, or any cause beyond the control of Artist and CenterArts.

6. **ANTICIPATORY BREACH.** 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.

7. **MERCHANDISING PERCENTAGE.** CenterArts takes 20% of gross merchandising receipts for this engagement.

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

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

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.

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

\_\_\_\_\_  
Tax ID/Social Security #

  
\_\_\_\_\_  
For CenterArts

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

Updated: April, 2009

# 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
- DF50 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

<u>Type:</u>	<u>AMT</u>	<u>Wattage</u>	<u>Notes</u>
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

<u>LS#</u>	<u>DIST. FROM PL</u>	<u>DESCRIPTION</u>
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

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

#### 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

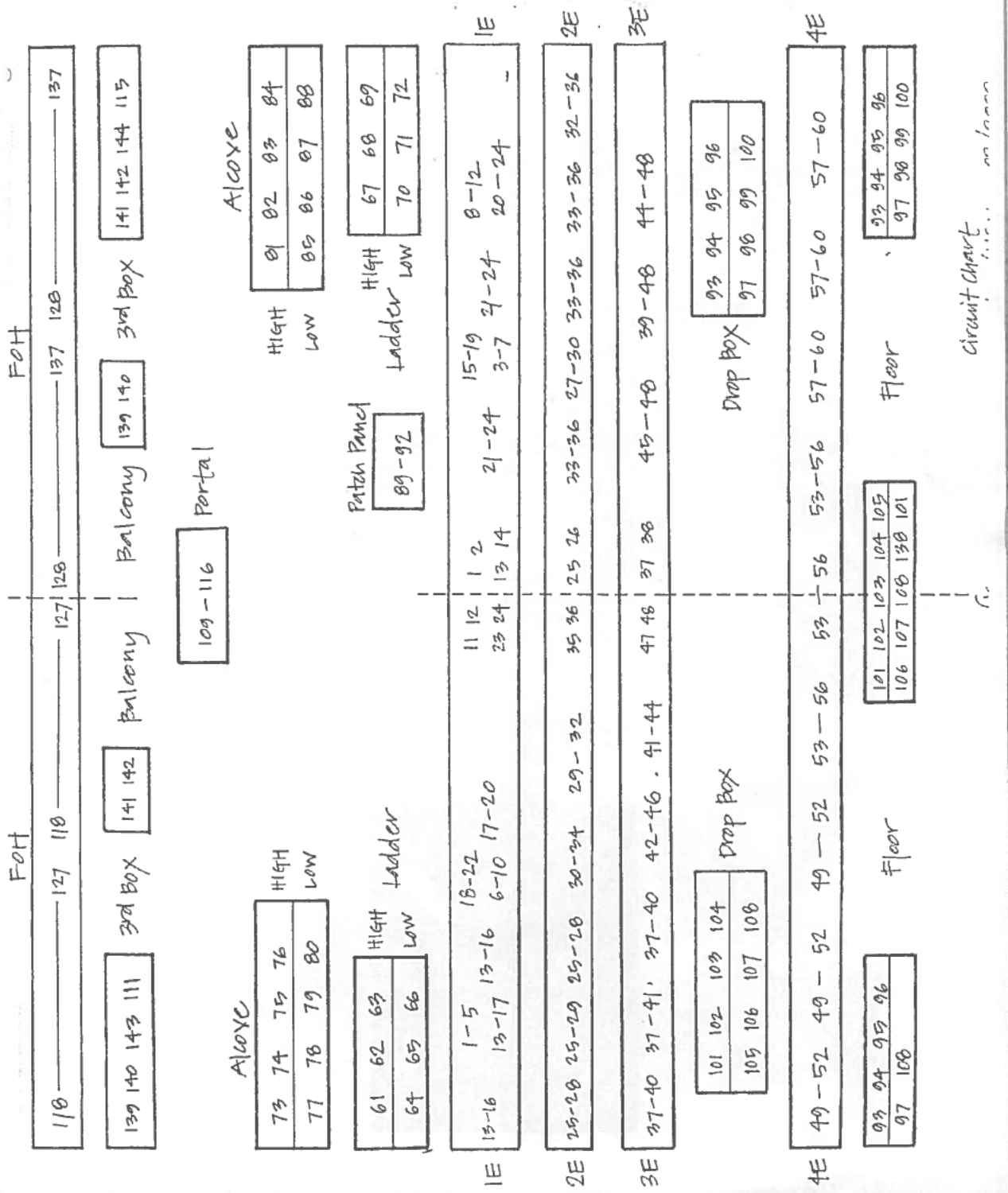
#### SOFT GOODS

- 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



Circuit Chart

**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:

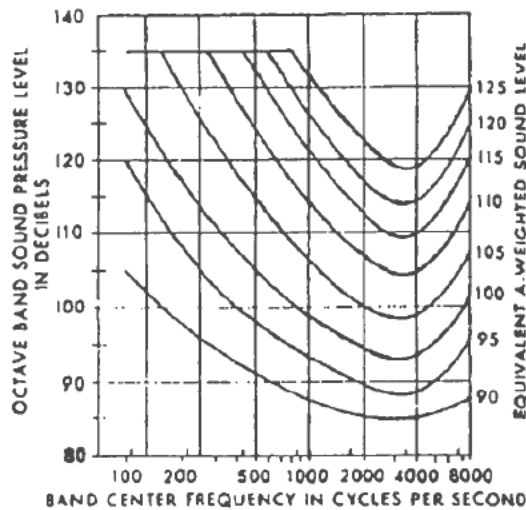


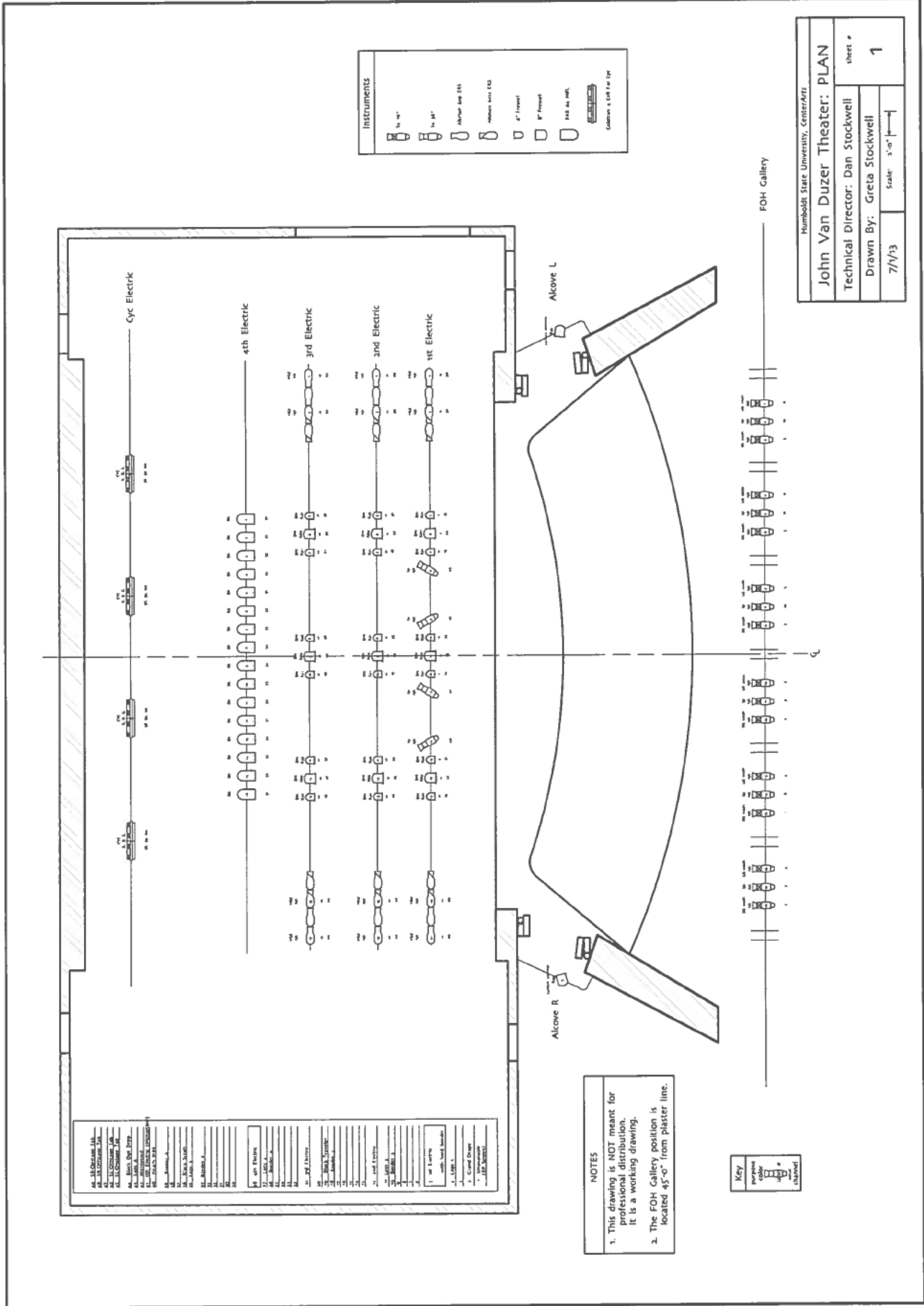
FIGURE G-9

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





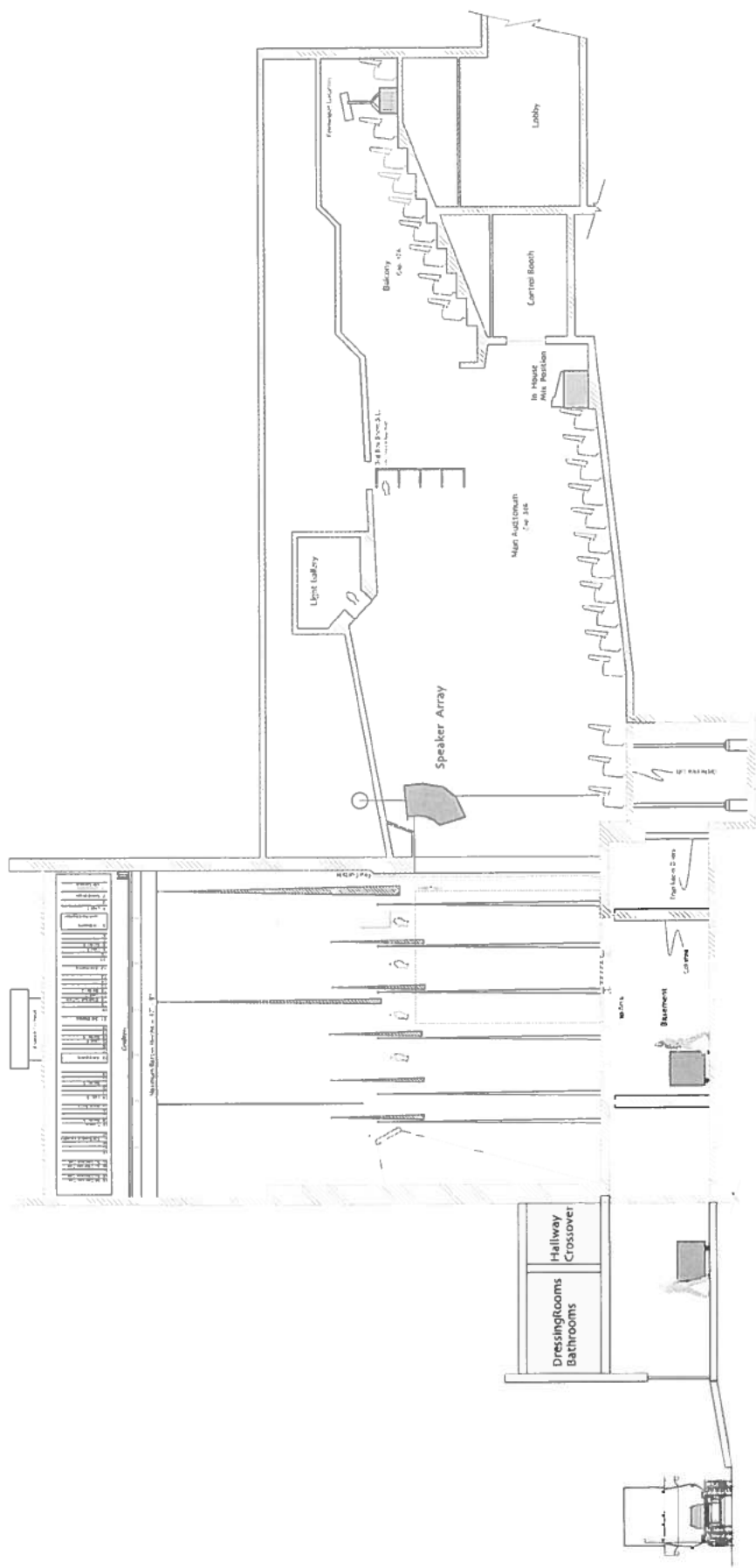
**INSTRUMENTS**

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	1/2" IN.
	3/4" IN.
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	1 1/2" IN.
	1 3/4" IN.
	2" IN.
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	52" IN.
	52 1/2" IN.
	53" IN.
	53 1/2" IN.
	54" IN.
	54 1/2" IN.
	55" IN.
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	95" IN.
	95 1/2" IN.
	96" IN.
	96 1/2" IN.
	97" IN.
	97 1/2" IN.
	98" IN.
	98 1/2" IN.
	99" IN.
	99 1/2" IN.
	100" IN.
	100 1/2" IN.

Humboldt State University, Center/Arts  
**John Van Duzer Theater: PLAN**  
 Technical Director: Dan Stockwell  
 Drawn By: Greta Stockwell  
 7/1/13  
 Scale: 3/8" = 1'-0"

**NOTES**  
 1. This drawing is NOT meant for professional distribution. It is a working drawing.  
 2. The FOH Gallery position is located 45'-0" from plaster line.

**Key**  
 purpose  
  
 channel



Architectural Firm: [Name]	
Project: [Name]	
Client: [Name]	
Date: [Date]	
Scale: [Scale]	
Sheet: [Number]	
Total Sheets: [Total]	

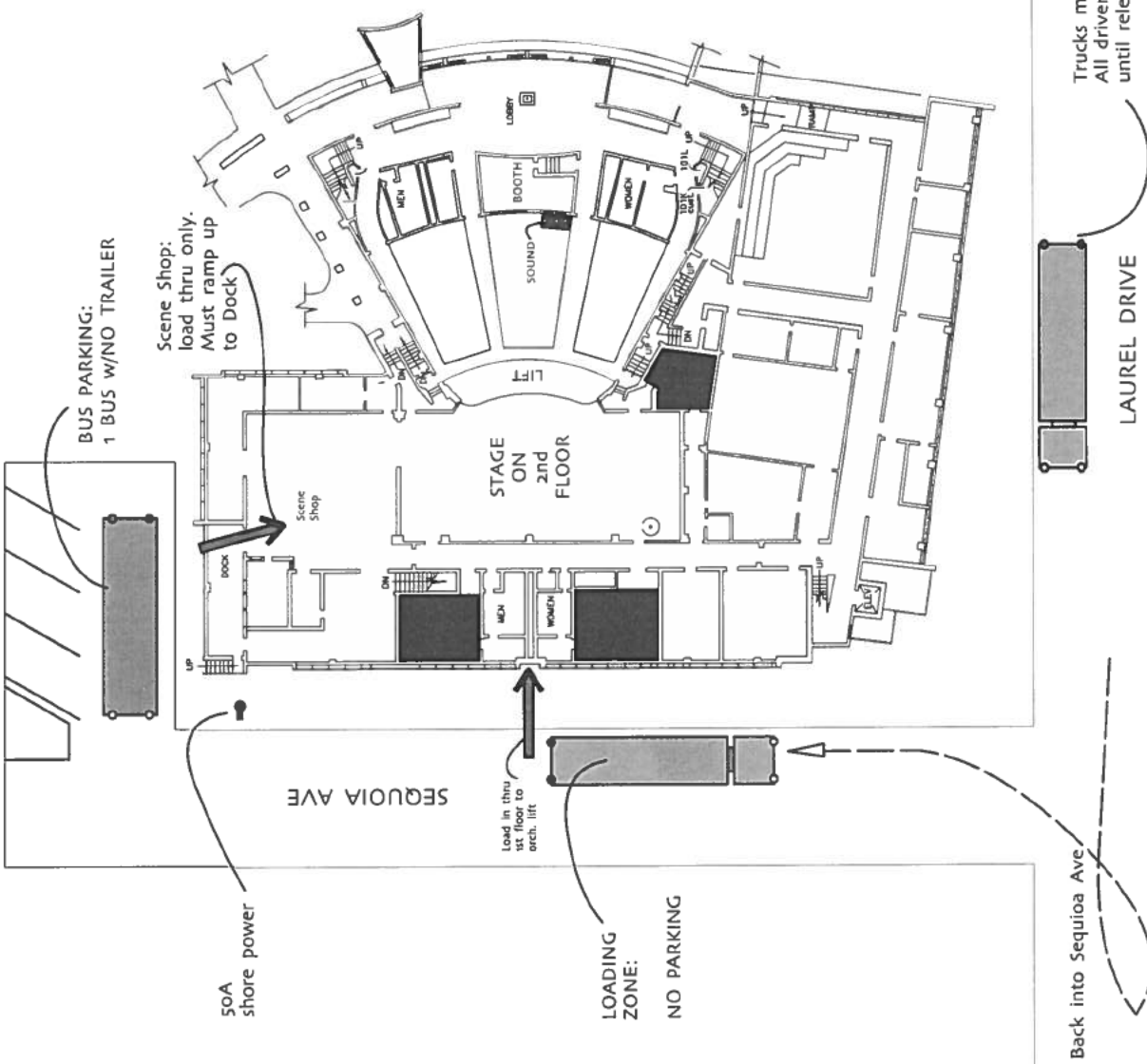
Architectural Firm: [Name]  
 Project: [Name]  
 Client: [Name]  
 Date: [Date]  
 Scale: [Scale]  
 Sheet: [Number]  
 Total Sheets: [Total]



**CENTERARTS  
JOHN VAN DUZER THEATER**

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

VAN DUZER THEATRE	
SEATING:	378
BALCONY:	
FIXED FLOOR:	348
REMOVABLE:	32
TOTAL:	814



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