

WME

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

COLBIE CAILLAT

CC TOURING, INC.

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

Agreement made 30 Jul 2014 between CC TOURING, INC. (hereinafter referred to as "PRODUCER") furnishing the services of COLBIE CAILLAT (hereinafter referred to as "ARTIST") and CENTER ARTS - HUMBOLDT STATE UNIVERISTY/Roy Fursbpan (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

IN-HOUSE SOUND, LIGHTS & PRODUCTION _____

2. DATE(S) OF ENGAGEMENT: Tue 23 Sep 2014

- a. Number of Shows 1
- b. Show Schedule(s)
 - 07 30 PM. Doors
 - 08:00 PM Support - Confirmed Alex & Sierra
 - 08 45 PM COLBIE CAILLAT; (min)
 - 12 00 AM Curfew

CATERING MUST STAY WITHIN THE BUDGETED AMOUNT

3. BILLING (in all forms of advertising):

100% Headline Billing

4. COMPENSATION:

\$25,000.00 USD (Twenty Five Thousand 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 local house sound and lights.

Production Contact: _____

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 to provide and pay for sound and lights per ARTIST specifications
- No announcement, on sale, radio presents, or marketing materials/ad plans without approval from Michele Bernstein at WME reachable at [REDACTED]
- PURCHASER to provide and pay for all rider requirements per ARTIST specifications.
- No audio or video recording, live broadcasts, or webcasts without prior written permission from Brian Ahern or David Levine at William Morris Endeavor Entertainment.
- PURCHASER to use ARTIST approved artwork in all advertising. Approved materials can be found at Tour Design; [REDACTED]
- All press and interview requests are to be directed to Kimberly Harris. She can be reached via email at [REDACTED]
- Tour advance to be coordinated with Ryan Bishop. He can be reached at [REDACTED]
- PURCHASER and venue agree not to participate in any 4-packs, unlimited attendance passes, ticket auctions, or any other ticket programs without written approval from Brian Ahern.
- All record label inquiries should be directed to Donna Gryn. She can be reached at [REDACTED]
- COLBIE CAILLAT to receive twenty-five - 25 - complimentary tickets per engagement unless otherwise noted by management or William Morris Endeavor Entertainment, except in New York and Los Angeles where COLBIE CAILLAT to receive fifty - 50 - complimentary tickets per engagement unless otherwise noted by management or William Morris Endeavor Entertainment
- ALL SETTLEMENTS SHALL BE PAID BY PURCHASER TO ARTIST ONE HOUR PRIOR TO SHOW IN CASH ONLY UNLESS OTHERWISE ADVANCED BY ARTIST REPRESENTATIVE.
- BANK WIRE DEPOSITS SHOULD BE DIRECTED TO THE FOLLOWING ADDRESS



WME
 ALL PAYMENTS BY UNIVERSITY CHECK _____

PLEASE MAKE SURE TO REFERENCE COLBIE CAILLAT AND SHOW DATE.

UNIVERSITY RIDER IS MADE AN INTEGRAL PART OF THIS AGREEMENT _____

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:

UNIVERSITY CANNOT PAY DEPOSITS

10. PAYMENT TERMS:

a. DEPOSIT in the amount of \$12,500.00 USD shall be paid to and in the name of PRODUCER's agent, WILLIAM MORRIS ENDEAVOR ENTERTAINMENT, LLC, to be received not later than 23 Aug 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

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 - *no*

b BALANCE of the monies shall be paid to and in the name of PRODUCER by 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 requested 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.

Flat - no

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.

ALL PAYMENTS BY UNIVERSITY CHECK

11. SCALING AND TICKET PRICES:

	CAP TYPE	PRICE	COMPS	KILLS	SELLABLE	FAC.FEE	PARKING	CHARITY	TIC.FEE	VIP	SCNDRY	OTHER	NET PRICE	GROSS POT
Tue 23 Sep	812 Reserved	\$55.00	0	0	812								\$55.00	\$44,660.00
	812		0	0	812									\$44,660.00

SCALING NOTES:

- *25 ARTIST comps
- *\$25 student ticket.

ADJUSTED GROSS POTENTIAL:	\$44,660.00
TAX:	
NET POTENTIAL:	\$44,660.00

12. EXPENSES:

TYPE	FLAT AMOUNT	% AMOUNT	PER TICKET	MAX AMOUNT	NOTES
Advertising	\$1,200.00				
Box Office	\$500.00				Box office admin
Catering	\$900.00				
Credit Cards	\$900.00				at 3%
Rent	\$725.00				
Runners	\$300.00				Includes van rental
Security	\$1,500.00				
Sound & Lights	\$2,900.00				Sound (\$1,700) and Lights (\$1,200)
Support	\$500.00				
Ticket Printing	\$85.00				

Expense Totals: \$9,510.00

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:

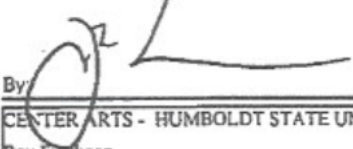
Venue sells, CD/DVD 90.00% of proceeds to ARTIST.
Venue sells, T-Shirts/Soft 80.00% of proceeds to ARTIST


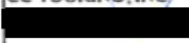
14. VISAS AND WORK PERMITS:

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 UNIVERISTY
Roy Furshpan
Humboldt State University
Arcata, CA 95521

By 
CC TOURING, INC


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

ADDENDUM "A"

ADDITIONAL TERMS AND CONDITIONS

WITH THE EXCEPTION
OF THE CALIFORNIA
FRANCHISE TAX BOARD
WITHHOLDING AS
REQUIRED BY LAW

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.

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.

COLBIE CAILLAT

PRODUCTION RIDER
BUS TOUR
FULL BAND
VERSION CREATED - 8/5/14

CC RIDER - PRODUCTION - SUMMER TOUR

[Handwritten signature]

PLEASE ADVANCE WITH RYAN BISHOP



BAND COLBIE (KEYS & VOX) FREDRIK (ACC & VOX) DARWIN (BASS & VOX) WILL (KEYS TRACKS & VOX) IAN (DRUMS & PERC)

INPUT LIST - COLBIE CAILLAT

House mics only DB

Ch.	Instrument	Microphone	Stand	Sig Box A	Sig Box B	Sig Box C	Sig Box D	Home Run
1	Kick in	Senn. e901						
2	Kick out	Telefunken M92	Short Boom					
3	Snare Top	Shure KSM313	Short Boom					
4	Snare Bottom	AKG D112	Short Boom					
5	Snare 2	Heil PR23	Short Boom					
6	Hat	Josephson C42	Short Boom					
7	Rack Tom	Earthworks DP30/C						
8	Floor 1	Earthworks DP30/C						
9	Floor 2	Earthworks DP30/C						
10	Ride	Josephson C42	Short boom					
11	OH SL	Josephson C42	Short boom					
12	OH SR	Josephson C42	Short boom					
13	Click	Passive DI			1			
14	Drum Pad	Radial JDI (passive)			2			
15	Perc	Neumann TLM102	Short tripod boom		3			
16	Bass	Radial J48 DI			4			
17	Base Vox	Earthworks SR40V	Tall tripod boom		5			
18	Synth Bass	Radial JDI (passive)			6			
19	Acoustic SL	DW Feam PDB			7			
20	Acoustic Vox SL	Telefunken M100	Tall tripod boom		8			
21	Colbie Piano L	Passive DI			9			
22	Colbie Piano R	Passive DI			10			
23	Tech Perc	Neumann TLM102	Short tripod boom		11			"Home Run"
24	Tech Acoustic	Radial Passive DI			12			"Home Run"
25	Piano L	Radial Passive DI				1		
26	Piano R	Radial Passive DI				2		
27	Keys L	Sub mixer				3		
28	Keys R	Sub mixer				4		
29	Keys Vox	Telefunken M90				5		
30	Acoustic SR	DW Feam PDB				6		
31	Electric SR	Heil PR33				7		
32	Guitar SR Vox	Earthworks SR40V	Tall tripod boom			8		
33	Coco Gtr (wireless)	Shure UR1 belt pack with 1/4" jack						"Home Run"
34	Ocve Gtr (Wireless)	Shure UR1 belt pack with 1/4" jack						"Home Run"
35	Colbie Vox (wireless)	Shure UR2 w/ Earthworks WL40V	Like New K&M or similar tall tripod boom wireless arm - NO EXCEPTIONS					"Home Run"
36	Colbie Spare Vox (wireless)	Shure UR2 w/ Earthworks WL40V	Like New K&M or similar tall tripod boom wireless arm - NO EXCEPTIONS					"Home Run"
37	Guest Inst	Shure UR1 belt pack with 1/4" jack						"Home Run"
38	Guest Vox	Shure UR2 w/ M90 capsule	Tall Tripod boom					"Home Run"
39	PT1 - Perc-L	Radial SWB 1-1					1	
40	PT2 - Perc-R	Radial SWB 1-2					2	
41	PT3 - Gtr-L	Radial SWB 1-3					3	
42	PT4 - Gtr-R	Radial SWB 1-4					4	
43	PT5 - Keys L	Radial SWB 1-5					5	
44	PT6 - Keys R	Radial SWB 1-6					6	
45	PT7 - BGV L	Radial SWB 2-1					7	
46	PT8 - BGV R	Radial SWB 2-2					8	
47	PT9 - FX	Radial SWB 1-7					9	
48	PT10 - Time Code/Switcher Signal	Radial SWB 1-8					10	
Monitor Local Input	PT11 CC Cues	Radial SWB 2-3					11	"Home Run"
Monitor Local Input	PT12 Click/Slate	Radial SWB 2-4					12	"Home Run"
Monitor Local Input	Drum TB	Switched SM58						
Monitor Local Input	Monitor TB	Switched SM58						
Monitor Local Input	Keys Talkback	Switched SM58						
Monitor Local Input	Colbie Talkback	Switched SM58						

CC RIDER - PRODUCTION - SUMMER TOUR

UNIVERSITY RIDER IS MADE AN INTEGRAL PART OF THIS AGREEMENT _____

MONITOR OUTPUTS

CHANNEL	OUTPUT	TYPE
1	COLBIE IEM L	SHURE PSM 1000
2	COLBIE IEM R	SHURE PSM 1000
3	KEYS IEM L	SHURE PSM 1000
4	KEYS IEM R	SHURE PSM 1000
5	BASS IEM L	SHURE PSM 1000
6	BASS IEM R	SHURE PSM 1000
7	ELEC GIT IEM L	SHURE PSM 1000
8	ELEC GIT IEM R	SHURE PSM 1000
9	ACC GIT IEM L	SHURE PSM 1000
10	ACC GIT IEM R	SHURE PSM 1000
11	DRUMS HW L	XLR
12	DRUMS HW R	XLR
13	TECH 1 IEM L	SHURE PSM 1000
14	TECH 1 IEM R	SHURE PSM 1000
15	TECH 2 IEM L	SHURE PSM 1000
16	TECH 2 IEM R	SHURE PSM 1000
17	LD L	SHURE PSM 1000
18	LD R	SHURE PSM 1000
19	Video L	SHURE PSM 1000
20	Video R	SHURE PSM 1000
21	Guest L	SHURE PSM 1000
22	Guest R	SHURE PSM 1000
23	Thumper	XLR
24		
25	EFX (CC VERB)	
26	EFX (CC DELAY)	
27	EFX (CC GTR VERB)	
28	EFX (BV VERB)	
29	EFX (GTR VERB)	
30	EFX (DR VERB)	
31		
32		
Monitor 1	Cue Mix	SHURE PSM 1000
Monitor A	Cue Mix	SHURE PSM 1000

- IEM's may not be Available - DTS

AUDIO CONSOLE PACKAGE SPEC LIST - NO EXCEPTIONS OR SUBSTITUTIONS

2	Pro6 surfaces each with 1x DL441 input card 1x DL442 output card 1x DL443 TRS)
2	DL371 DSP engines w/redundant DSP Card
2	DL431 mic preamp splitters
1	DL451 w/ 3x DL442 XLR output cards (at Monitors for IEMs)
1	DL451 w/ 1x DL443 TRS I/O and 2x DL442 output card (at FOH for outputs and inserts)
1	Cat5E/Cat6/Fiber snake to FOH from DSP (2 kbps for X and Y)
1	MIC PACKAGE CABLING & STAND PER INPUT LIST

- PM50 FOH Console only DTS

MONITOR REQUIREMENTS

MONITOR WORLD SHOULD BE SETUP STAGE LEFT PLEASE

1	MIDAS PRO6 SURFACE ***COMPLETE SPECS LISTED ABOVE FOR BOTH FOH & MONITORS	NO EXCEPTIONS
1	Porter and Dawlet BC2 drum thumper	NO EXCEPTIONS
1	MIDAS drum/snake system ***COMPLETE SPECS LISTED ABOVE	
5	12 channel stage boxes patchable at splitter (drums, keys, downstage, SL) positions	
1	8 channel subsnake for tracks Dis	
1	XLR cable kit	
1	24 AA DURACELL PROCEL 1.2 8V DURACELL PROCELL	
12	Shure PSM 1000 systems with P10R wireless bodypack receivers	
2	SHURE PSM HW IEM PACKS	
1	Active antenna combiner w/ helical antenna and all necessary coax cabling	
1	PLAYBACK TRACKS SYSTEM	
2	MACBOOK PRO WITH DIGITAL PERFORMER	
2	MOTU 828X AUDIO INTERFACES	
2	RADIA SWIS AUDIO SWITCHER	
1	CONNECT 2 MIDI INTERFACE	
1	POD WBEHRINGER STUDIO IS232 MIDI DOCK	

- Yamaha MT only DTS

} Systems N/A DTS

CC RIDER - PRODUCTION - SUMMER TOUR

PM SD only

FOH REQUIREMENTS

1	MIDAS PROB SURFACE *** COMPLETE SPECS LISTED ABOVE FOR BOTH FOH & MONITORS	NOTE: EXCEPTIONS
	FOH PA must be capable of evenly covering all listening areas and be adequately powered to provide sufficient headroom. Acceptable brands include (L'acoustics, Martin, Meyer, D & B, EV)	
	System should be zoned as Left, Right, S.B & FF	
	Any Line array must be deployed correctly using proprietary room measurement software and use the manufacturer's recommended processor and presets.	

STAGE POWER 10 - OLAD BOXES ON 2-3 23AMP CIRCUITS AS LISTED BELOW - FOR FINAL PLACEMENT PLEASE REFER TO STAGE PLOT

2	MONITOR WORLD
2	DRUM RISER
1	BASS RISER
3	KEYS RISER
1	MIDSTAGE RIGHT

COMM

1	COMM SHOULD BE PROVIDED AT THE FOLLOWING LOCATIONS - (2) FOH, (2) SPOT OPS, (1) MONITOR WORLD STAGE LEFT, (1) GUITAR WORLD STAGE RIGHT, (1) HOUSE LIGHTS
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PRODUCTION SCHEDULE

NOTE	THE TOUR WILL TYPICALLY LOADIN AT 8A - TO BE CONFIRMED DURING ADVANCE WITH TOUR MANAGER
NOTE	ALL PRODUCTION SCHEDULE TIMES TO BE DETERMINED DURING ADVANCE BY TOUR MANAGER

LABOR

LOADIN	(1) UP RIGGER (1) DOWN RIGGER (6-8) LOADERS, DEPARTMENT HEADS (2- FORK LIFTS FOR LONG PUSHES)
SHOW CALL	(2) SPOT OPS, (4) HANDS (2) A1, (1) LIGHTING TECH, DEPARTMENT HEADS
LOADOUT	(1) UP RIGGER (1) DOWN RIGGER (6-8) LOADERS, DEPARTMENT HEADS (2- FORK LIFTS FOR LONG PUSHES)
SECURITY	THE TOUR REQUIRES PROPER SECURITY LABOR SUITED TO ALL NECESSARY LOCATION BASED ON THE VENUE LAYOUT - TO BE ADVANCED WITH THE TOUR MANAGER

LIGHTING & STAGE PLOT ***SEE ATTACHED PLOT

1	GRAND MA2 CONSOLE
1	LIGHTING PER THE ATTACHED LIGHTING PLOT
2	SPOTS W/OPERATORS (LOCATION AND HEIGHT SUBJECT TO APPROVAL OF TOUR L.D.)
2	Meters with sufficient haze fluid for soundcheck, lighting focus, programming time and the show

1st House lights only

DRESSING ROOMS - Three rooms backstage total - *mm*

1	Artist dressing room with private bathroom, 1 clothing steamer, 1 clothing rack, proper seating for 4 (couches etc.), 1 makeup mirror with makeup lighting, 1 directors chair, table for hospitality, trash cans etc.
2	Band dressing rooms with private bathroom, 1 clothing steamer, 1 clothing rack, proper seating for 8 (couches etc.), table for hospitality, trash cans etc.
1	Crew dressing room with private bathroom and shower
1	OPENING ACT dressing room with private bathroom, 1 clothing steamer, 1 clothing rack, proper seating for 8 (couches etc.), table for hospitality, trash cans etc.

PRODUCTION OFFICE

1	Production office with printing, internet OR exclusive password protected wireless internet, table and seating for 4, trash can
12	500ML SIZE BOTTLED FUJI WATERS
45	BATH TOWELS - PLEASE ADVANCE QTY WITH TOUR MANAGER ON A CASE BY CASE BASIS

STAGE PLEASE PLACE ALL STAGE ITEMS STAGE RIGHT, IN GUITAR WORLD

2	GARBAGE CANS (1 STAGE RIGHT & 1 STAGE LEFT)
1	BARRICADE ACROSS THE DOWNSTAGE BOGE
24	BLACK STAGERHAND TOWELS
35	500ML SIZE BOTTLED FL1 WATERS

***EXCEPTIONS INCLUDE PERFORMING ARTS CENTERS ETC PLEASE ADVANCE WITH TOUR MANAGER

BUS PARKING

2	PARKING AND SHORE POWER FOR (2) TOUR BUSES W/OUT TRAILERS
1	PARKING FOR VAN W/TRAILER (OPENING ACT)
NOTE	ALL PERMITS/BAGGED METERS/CONES ETC... SHOULD BE PREPARED IN ADVANCE OF THE TOUR'S ARRIVAL
1	A SECURITY GUARD SHOULD BE PROVIDED TO BE POSTED AT BUSES

Shore Power for one bus - mm

CC RIDER - PRODUCTION - SUMMER TOUR

TRUCK/DOCK

1	THE TOUR WILL TRAVEL IN 1 SEMI (SLEEPER TRACTOR W/ST TRAILER) - THE TOUR WILL CARRY LONG AND SHORT RAMP
NOTE: THE OPENING ACT WILL BE TRAVELING IN 1 VAN W/ TRAILER	
2	FORK LIFTS FOR VENUES WITH LONG PUSHES OR

Vehicle will park OFF campus - MZ

*** TO BE DETERMINED ON CASE BY CASE BASIS PLEASE ADVANCE WITH TOUR MANAGER

ACCREDITATION

THIS TOUR CONSISTS OF APPROX. 25 PEOPLE, ALL OF WHOM WILL HAVE "ALL ACCESS" LAMINATES
WRIST BANDS WILL BE PROVIDED BY THE TOUR FOR PHOTO, BACKSTAGE, VIP, M&G ETC...
A TOUR PASSBOARD WILL BE SUPPLIED AT THE TIME OF SECURITY MEETING - NO LATER THAN 30 MINUTES BEFORE DOORS

RUNNER & RUNNER VEHICLE

QTY IS SUBJECT TO CHANGE DEPENDING ON EVENT TYPE & LOCATION - TO BE ADVANCED WITH TOUR MANAGER

1	DEDICATED RUNNER (100% DEDICATED TO RUNNING EXCLUSIVELY FOR THE TOUR - NO DOUBLE DUTY RUNNERS PLEASE)
1	RUNNER VEHICLE - (1) 15-PASSENGER VAN WITH REAR SEAT REMOVED - VEHICLE IN CLEAN (NO SMOKING) AND IN PROPER WORKING CONDITION

CATERING, DRESSING ROOM & HOSPITALITY ITEMS

*** TO BE SUPPLIED UNDER SEPARATE COVER/CATERING & HOSPITALITY RIDER

RISER RIGS

ALL RISER HEIGHTS SUBJECT TO FINAL CONFIRMATION WITH TOUR MANAGER DURING ADVANCE - HEIGHTS ARE SUBJECT TO CHANGE

Norolms Risers - MZ

3	8x8x3'5"	DRUMS & KEYS
1	4x8x3'5"	BASS
2	SETS OF STAIRS	UPSTAGE L & R

*** WITH SECURE AND STABLE SCOFFOLDING SYSTEM PLEASE ALL RISERS SHOULD BE CARPETED WITH DARK BROWN CARPET, WHICH IS IN PROPER CONDITION AND CLEAN PLEASE, AS WELL AS VELCRO (FEMALE SIDE) BLACK RISER SKIRTING SHOULD ALSO BE PROVIDED COVERING 3 SIDES OF EACH RISER

BACKLINE REQUIREMENTS

*** ANY BACKLINE BRAND OR MODEL SUBSTITUTIONS MUST BE APPROVED DURING ADVANCE WITH TOUR MANAGER

1/4" CABLING

5	12' 1/4" CABLE
15	10' 1/4" CABLE
20	15' 1/4" CABLE
15	20' 1/4" CABLE

ALL 1/4" CABLING SHOULD BE IN EXCELLENT WORKING CONDITION - ALL CABLES SHOULD BE QUALITY TESTED PRIOR TO ARRIVAL AT THE GIG

COLBIE

1	YAMAHA S90ES KEYBOARD W/POWER CABLE & SUSTAIN PEDAL
1	ARTIST PIANO BENCH
1	T STYLE KEYBOARD STAND
1	MIENL PERCUSSION TABLE 18' x 17'

NO LP PERCUSSION TABLES

- NO backline - MZ

DRUMS

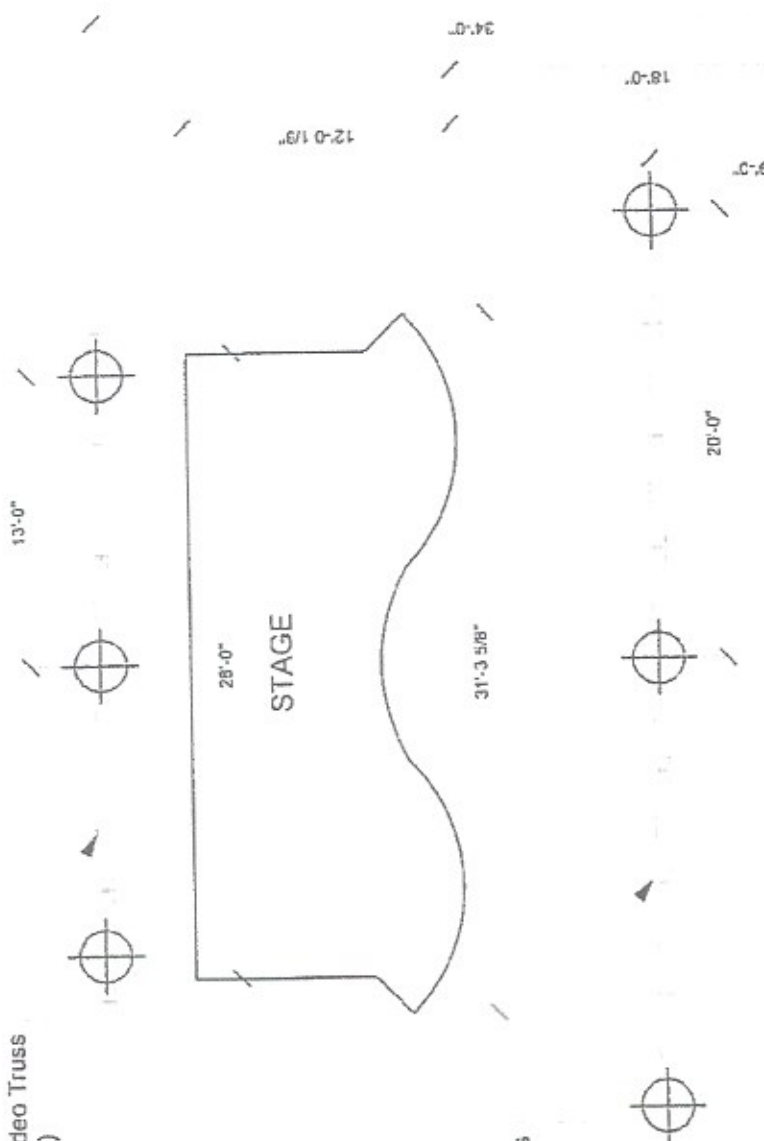
	Dimensions - W x D	
1 BASS DRUM	22 x 18	PLEASE HAVE NEW HEADS ON THE DRUMS & PROVIDE A BACKUP SET OF TOP HEADS
1 RACK TOM	12 x 8	REMO COATED POWER STROKE 3 BATTER, BLACK EBONY
1 FLOOR TOM 1	18 x 16	REMO RESONANT FRONT
1 FLOOR TOM 2	18 x 16	REMO COATED EMPORER TOP CLEAR AMBASSADOR BOTTOM
2 PEARL REFERENCE SERIEC BRASS SNARE	14 x 8 & 1/2	REMO COATED EMPORER TOP CLEAR AMBASSADOR BOTTOM
1 PEARL BRASS SNARE	13 x 3	REMO COATED EMPORER TOP CLEAR AMBASSADOR BOTTOM
1 PEARL CS COATED AMBASSADOR TOP SNARE HAZY		REMO CS COATED AMBASSADOR TOP SNARE HAZY BOTTOM
1 PEARL CS COATED AMBASSADOR TOP SNARE HAZY		REMO COATED AMBASSADOR TOP SNARE HAZY BOTTOM
HARDWARE		
ALL PEARL HARDWARE		
1 PORTER & DAVIES BC2 DRUM THRONE/THUMPER	SUB - PEARL D2500 Drum throne W/SUB OR THUMPER	
5 S2000 Snare stands		
9 B1000 Cymbal stands		
2 H2000 Hi-Hat stands		
2 OW9000 Single Kick Pedals		
1 Vornado Fan or equivalent		
1 8x8 BLACK DRUM RIG		
1 GIBRALTER 2X2 PERCUSSION TABLE		
CYMBALS		
PASTE CYMBALS		
1 24" 2002 Big A1 Ride		
1 22" 802 Thin Crash		
1 20" 602 Modern Essentials Crash 1 - 18" 2002 Thin Crash		
1 18" Dark Energy Crash		
1 15" 602 Modern Essentials Hi-Hat		
STICKS		
4 PAIR Vic Firth 55A (Picked LIGHT)		
BASS		
2 Aguilar AG500 Amp		

CC RIDER - PRODUCTION - SUMMER TOUR

	1) Aguilar 410 Cabinet	
	1 PLEASE BRING REPLACEMENT FUSES	
KEYBOARD		
	1 NORD STAGE 2 - 88 KEY	SUB - NORD ELECTRO - 81 KEY
	1 HAMMOND SK1 - 61 KEY	
	1 M-AUDIO AXIOM MIDI CONTROLLER - 61 KEY	
	1 ROLAND JUPITER - 50 KEY	SUB - YAMAHA MOTIF XF7 <i>-m</i>
KEYBOARD ACCESSORIES		
	1 SPECK AUDIO - NEUM LINE MIXER - 32 TRS INPUTS	SUB - MACKIE VL3 802 MIXER
	1 ROC N SOC DRUM THINNE W/BACKREST	
	2 ONSTAGE BRAND DOUBLE-BRACED TWO TIER X-TYPE KEYBOARD STANDS	NO ULTIMATE STANDS
	1 GIBRALTER 2X2 PERCUSSION TABLE	NO LP PERCUSSION TABLES
	2 STEREO VOLUME PEDALS	
	6 ROLAND EV-5 EXPRESSION PEDALS	
	6 YAMAHA FC4 SUSTAIN PEDALS	
	10 15' 1/4 CABLES	***LISTED IN 1/4 CABLING SECTION AS WELL FOR OVER ALL COUNT
ELECTRIC GUITAR		
	1 FENDER BAND MASTER (SUB, SUPPR SONIC OR BASSMAN) OR BAD CAT 30 HEAD	
	1 MATCHLESS DC30, OR ORANGE AD30, OR THUNDERVERB HEAD	
	1 MARSHALL 4X12 1960 VINTAGE SPEAKER CAB STRAIGHT OR SLANT	
	1 ANY 2X12 OR 4X12 CAB EQUIPPED W/CELESTION GOLD, BLUE OR VINTAGE 30'S SPEAKERS PREFERRED (MUST BE ABLE TO HANDLE 60 WATTS MINIMUM)	
	1 FIEDNER STRAT OR GIBSON 335	
	1 MARTIN DCEA3, GIBSON J45, GIBSON SONG WRITER, TAKAMINE TF360S BG	
MISC.		
	2 ULTRACASE 8 SPACE GUITAR BCAT	
	10 HERCULES GUITAR STANDS	
	2 COUNTER HEIGHT BAR CHAIRS	
	6 BOSS TU-2 OR TU-3 TUNER PEDALS	
	1 ROLL BLACK GAFF TAPE	
	1 ROLL SMALL WIDTH GREY OR PINK SPIKEGAFF TAPE	
	1 ROLL 30' ONE SIDED VELCRO - FEMALE SIDE	

COLBIE CAILLAT - SUMMER TOUR 2014 (60K down version)

30' Upstage Video Truss
(Tour Provides)



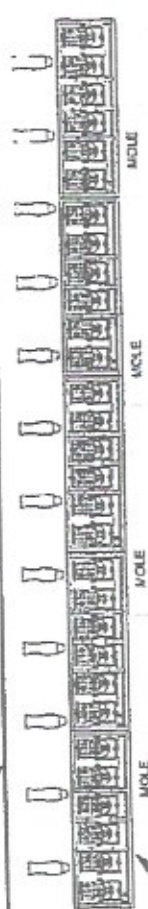
in house lighting only

50' Midstage Curtain / Lighting Truss
Can be cut to 45' or 40' if required
(Tour Provides)


DOWNSTAGE EDGE

60K Downstage Truss
Colors: Lee 119, 126, 26, 22
(Venue Provides)

Shares Power w/ house Dimmers DTs



2 followspots loaded with 1/4 CTO in Frame 1 and COM
Lekos and moles mounted to top chord of DS truss
Venue to provide upstage black curtain
Venue to provide rope cable picks for tour trusses
Venue to provide 400A 3-phase service for tour package



PULSE
LIGHTING

Project: Colbie Caillat	
Summer Tour 2014	Scale: 1/8" = 1'
Drawn by: Paul Hoffman	Sheet No 1
Checked by: Paul Hoffman	of 1
Date: August 2014	1 Total Sheet
CAD File Name	

Per Advance
with Colbie Caillat
Tour Manager

COLBIE CAILLAT

CATERING & HOSPITALITY RIDER
VERSION CREATED - 8/5/14

CC RIDER - CATERING & HOSPITALITY

CATERING PLEASE ADVANCE MEAL/BUYOUT COUNTS WITH TOUR MANAGER - NUMBERS ARE SUBJECT TO CHANGE

MEAL TIMES	Times for all meals should be advanced with tour manager prior to day of performance. A proper dining area should be provided. This area should include all necessary tables, chairs, serving utensils, plates, bowls, cups, silverware, glasses, etc. (porcelain and real silverware required) and should be kept clean and tidy and have a sufficient number of trash cans.
MEAL COUNTS	The meal counts will be given in advance by the tour manager. Meal counts are for touring personnel only and will not include any local hands, the purchaser, runner, or any other individuals.
ORDERING INN OR MEAL BUYOUTS	Ordering In or Cash buyout for meals is acceptable in lieu of catered meals when approved in advance by the tour manager. Menus are subject to tour manager approval for Ordering In option. (A proper dining facility should be provided even when either option is taken in lieu of catered meals)
BUYOUT AMMOUNTS	BUYOUT OPTION AMOUNT PER PERSON - BREAKFAST 15\$, LUNCH 20\$, DINNER 40\$, AFTERSHOW MEAL 15\$
MENU RESTRICTIONS	The menu options should be 1/2 Vegan and 1/2 omnivore - menu suggestions are listed below for all meals
VEGAN BREAKFAST GUIDELINES	Breakfast sandwiches (egg, avocado, tomatoes, on toasted wheat bread), Burritos (egg, grilled veggies, avocado, salsa), Doughnuts, Organic Oatmeal, Veggie omelette w/Salsa
REGULAR BREAKFAST GUIDELINES	Bacon/Sausage Eggs Doughnuts Omelette
VEGAN LUNCH GUIDELINES	Quinoa Salads, Fresh salads w/fixins (arugula, tomatoes, avocado, bean sprouts, etc...) NO iceberg lettuce please, Grilled Veggie Burritos, Veggie Burgers, Veggie chicken strips w/BBQ & buffalo sauce options, Veggie chicken wraps, Soups (no dairy), Black beans, Guacamole, blue chips, salsa, Sweet Potato Fries
REGULAR LUNCH GUIDELINES	Salad Bar, Salad Fixins, Grilled Burgers, Sandwich Platter (assorted meats & cheese, bread/rolls) Chicken Sandwiches, Soup, Taco Bar, Fish Tacos, Burritos
VEGAN DINNER GUIDELINES	Pasta w/Olive Oil, Tomatoes, grilled veggies, Salad bar (spinach, veggies, tomatoes etc...) NO iceberg lettuce please Soups & Whole healthy breads, Indian Food (veggie korma mild with coconut milk, samosas, etc.), Thai Food (pad Thai veggie, panang curry veggie, etc...), French Fries w/sea salt or garlic
REGULAR DINNER GUIDELINES	2 Protein Options 2 Sides, Salad Bar, Indian Food, Thai Food, Soup & Bread, 1 Desert
AFTERSHOW MEAL	Ordered from Menus. The after-show food order will be given to the runner by the tour manager directly following the start of the performance ("AT COST OF PURCHASER") and should be delivered to the Artists' tour bus 15 minutes before the scheduled end time of the performance

3 rooms total backstage

ARTIST DRESSING ROOM

Three rooms total backstage

DRESSING ROOM DESCRIPTION, FURNITURE & ACCESSORIES	
1	PRIVATE DRESSING ROOM WITH ATTACHED BATHROOM - INCLUDING ALL NECESSARY GLASSES, PLATES, BOWLS SILVERWARE, CUTTING BOARD W/KNIFE, TABLES FOR HOSPITALITY ITEMS, PROPER TABLE COVERINGS, TRASH CANS, AND WINDOW COVERINGS (WHERE APPLICABLE)
1	PROFESSIONAL MAKEUP MIRROR W/LIGHTS
1	DIRECTORS CHAIR (SUITABLE TO MAKEUP MIRROR HEIGHT)
1	MULTIPLE OUTLET POWER STRIP - LOCATED NEAR THE MAKEUP MIRROR
1	FULL LENGTH MIRROR
1	CLOTHING RACK
1	CLOTHING STEAMER
2	SUITCASE STANDS
1	PROPER/COMFORTABLE SEATING/COUCHES FOR 6
MISC ITEMS - THESE ITEMS ARE NOT ALWAYS NECESSARY (TBA DURING ADVANCE WITH TOUR MANAGER)	
1	BLUETOOTH/POD SOUND SYSTEM DOCK - EITHER SOUNDLINK II (BY BOSE) OR JAMBOX (BY MARBONE)
1	GRIPPER POWER DOCK 5 MULTIPLE iPhone/iPad CHARGING STATION - CHARGES 5 DEVICES
1	SCENTED CANDLE FROM ANTHOPOLOGIE STORE
HOT TEA SETUP	
1	HOT WATER POT
1	ORGANIC HONEY & LEMON
1	8 TEA BAGS OF EACH TYPE - CHAMOMILE, THROAT COAT & YERBA MATTE MINT FLAVOR
BEVERAGES	
12	500ML SIZE BOTTLED FLU WATERS
4	SMALL BOTTLES SAN PELLGRINO SPARKLING WATER
3	BOTTLES ORIN SWIFT RED WINE OR SEGHESID ZIN
1	GREY GOOSE VODKA - 1/2 SIZE BOTTLE
1	LIAMERAN - 1/2 SIZE BOTTLE
12	BOTTLES STELLA ARTOIS BEER
1	1 LITER SIZE CRAN-GRAPE JUICE
1	CLEAN ICE STATION
4	SMALL ORGANIC ORGANGE JUICES
ARUGULA SALAD	
1	CONTAINER OF ORGANIC PREWASHED ARUGULA
1	SMALL CONTAINER OF CHERRY TOMATOES
1	SMALL CONTAINER OLIVE OIL & BALSAMIC VINEGAR (FOR ARUGULA SALAD)
1	SMALL PACKAGE ORGANIC SEA SALT
1	VERY SMALL PACKAGE OF FRESHLY GRATED PARMESEAN CHEESE
3	ORGANIC RIPE AVOCADOS
SNACKS	
1	CHEESE PLATE WITH 3 INTERESTING GOURMET CHEESES (1 OF WHICH TO INCLUDE BRIE)
1	ASSORTMENT OF CRACKERS/BREADS TO ACCOMPANY CHEESE PLATE
2	BUNCH GRAPES (ONE GREEN & ONE RED)
2	LINDT DARK CHOCOLATE SEA SALT CHOCOLATE BARS

MSM

CC RIDER - CATERING & HOSPITALITY

1	BAG DARK CHOCOLATE COVERED ALMONDS
1	BAG RED VINE'S BRAND CANDY
6	HARD BOILED ORGANIC EGGS (PLEASE KEEP EGG CRATE FOR CARRYING)
1	SMALL CONTAINER OF HUMMUS W/STACY'S PITA CHIPS
1	MEDIUM MIXED FRUIT BOWL - TO INCLUDE BERRIES, MANGO, MELON
1	SMALL CONTAINER RAW ALMONDS
6	ORGANIC BANANAS
1	SMALL CONTAINER QUINOA SALAD
4	ASSORTED PROBARS (2 SUPERFRUIT SLAM & 2 WHOLEBERRY DLAST)
FRESH JUICE SETUP - ALL ORGANIC INGREDIENTS WHEN POSSIBLE PLEASE***	
1 BREWELL OR OTHER PROFESSIONAL BRAND JUICING MACHINE - GET UP WALL PARTS WORKING AND CLEAN	
1	11 ORGANIC WHOLE BEETS
1	2LB ORGANIC CARROTS
1	LARGE ORGANIC GINGER ROOT
1	BUNCH ORGANIC CELERY
6	FUGI APPLES

BAND DRESSING ROOM THE QUANTITY OF BAND DRESSING ROOM ITEMS IS SUBJECT TO CHANGE IN THE CASE OF AN "ACOUSTIC" SHOW - PLEASE ADVANCE WITH TOUR MANAGER

DRESSING ROOM DESCRIPTION, FURNITURE & ACCESSORIES	
PRIVATE DRESSING ROOM WITH ATTACHED BATHROOM - INCLUDING ALL NECESSARY GLASSES, PLATES, BOWLS, SILVERWARE, TABLES FOR HOSPITALITY ITEMS, PROPER TABLE COVERINGS, TRASH CANS AND WINDOW COVERINGS	
2	(WHERE APPLICABLE)
1	MULTIPLE OUTLET POWER STRIP
1	FULL LENGTH MIRROR
1	CLOTHING RACK
1	CLOTHING STEAMER
2	SUITCASE STANDS
1	PROPER/COMFORTABLE SEATING/COUCHES FOR 8-10
DRINKS	
1	HOT TEA SETUP WITH LEMON, CHAMOMILE TEA, AND THROAT COAT TEA
1	COFFEE SETUP WITH SWEETENERS AND 1/2&1/2
24	500ML SIZE BOTTLED FIJI WATERS
4	SMALL BOTTLES SAN PELLEGRINO SPARKLING WATER
ICE STATION	
1	1/2 PINEAPPLE
1	SAM ADAMS
24	STELLA ARTOIS BEERS
2	BOTTLES SEGHEGIO ZIN OR OR IN SWIFT RED WINE
3	COKE
3	STEAZ BRAND ICED TEAS
3	SIERRA MIST
4	Naked Juice mixed assortment - Please include "Berry Blast" & "Orange Carrot" Nothing with "Veggie" in the name!
4	REEDS GINGER BEERS
6	ZICO COCONUT WATERS
1	CLEAN ICE STATION
6	SAN PELLEGRINO LIMONATA CANNED DRINKS
FOOD ITEMS	
2	LINDT DARK CHOCOLATE SEA SALT CHOCOLATE BARS
2	STACY'S PITA CHIPS
1	SMALL CONTAINER HUMMUS
1	SMALL SELECTION OF INTERESTING CHEESES W/CRACKERS
1	1 BAG BLUE DIAMOND BRAND, PECAN OR ALMOND GLUTEN FREE CRACKERS
1	SMALL CONTAINER GUACOMOLE
1	BAG BLUE TORTILLA CHIPS
1	MIXED FRUIT BOWL - TO INCLUDE BERRIES, MANGO, MELON
6	ORGANIC BANANAS
1	SMALL CONTAINER RAW ALMONDS
1	LOAF ORGANIC WHEAT BREAD
1	JAR ORGANIC PEANUT BUTTER
1	BLACKBERRY SPREAD
1	SMALL SELECTION OF DELI MEATS

STAGE PLEASE PLACE ALL STAGE ITEMS STAGE RIGHT IN GUITAR WORLD

7BA	BLACK HAND TOWELS - QTY. 24 FOR FULL BAND SHOW - QTY. 12 FOR ACOUSTIC SHOW
7BA	500ML SIZE BOTTLED FIJI WATERS - QTY. 36 FOR FULL BAND SHOW - QTY. 24 FOR ACOUSTIC SHOW

PRODUCTION OFFICE

1	PRIVATE OFFICE W/SECURE INTERNET CONNECTION
1	8FT TABLE & 3 CHAIRS
12	500ML SIZE BOTTLED FIJI WATERS
7BA	BATH TOWELS - PLEASE ADVANCE QTY. WITH TOUR MANAGER ON A CASE BY CASE BASIS

NOTE ALL HOSPITALITY ITEMS ARE SUBJECT TO CHANGE AND SHOULD BE CONFIRMED WITH TOUR MANAGER DURING ADVANCE - TIMES FOR PLACEMENT OF HOSPITALITY ITEMS SHOULD BE ADVANCED WITH TOUR MANAGER

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

39	27'-0"	Border #6
40	N/A	Dead pipe
41	29'-9"	5 th 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 1st electric to the 4th electric
- The offstage tabs (line sets 46 & 49) are 10'-2" offstage from proscenium edge perpendicular to the other battens and run from the 1st electric to the 4th electric
- The back wall is used as a cyc and is slightly light blue in color

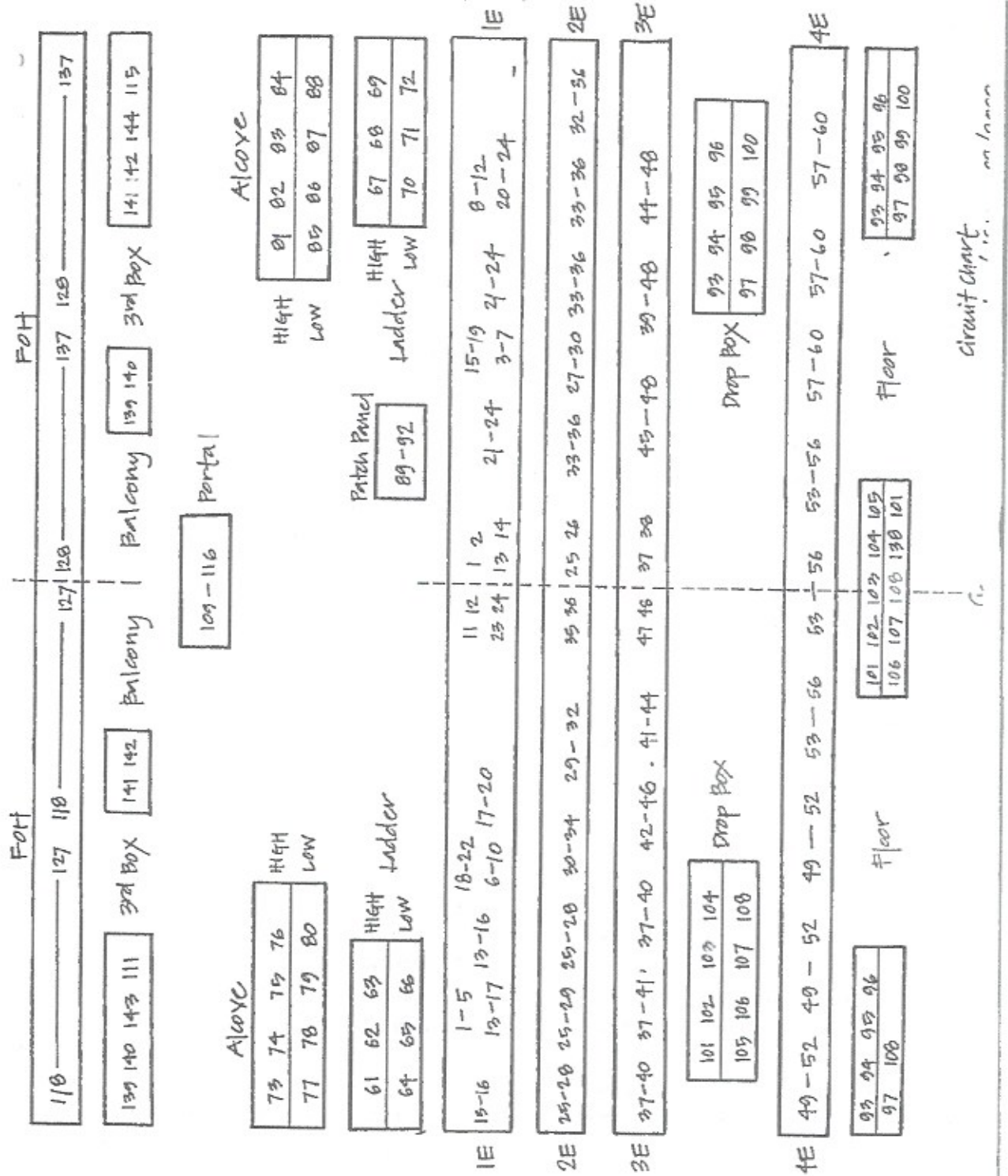
SOFT GOODS

- 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 (109-116) 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:

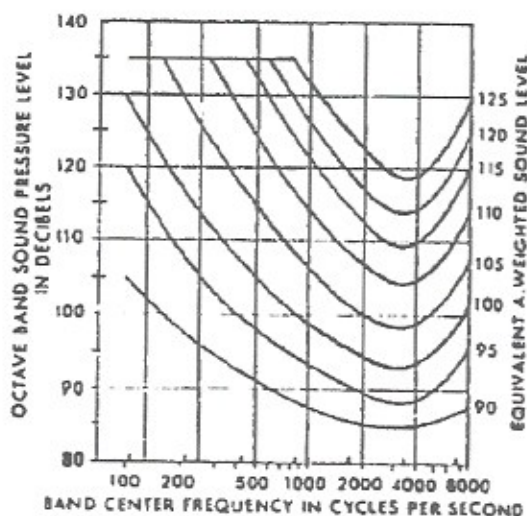
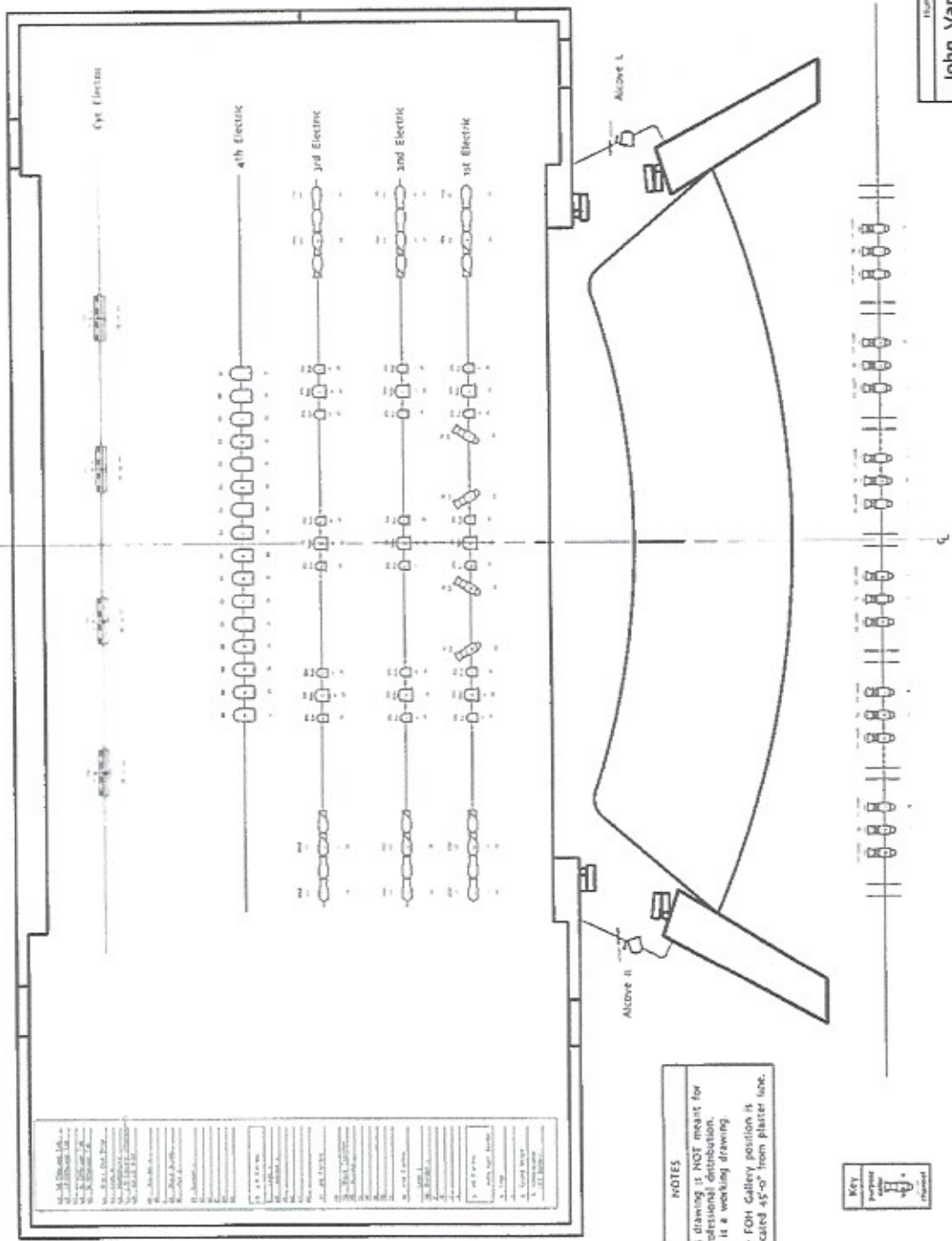


FIGURE G-9

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



1. 1/4" Dia. 1/4" - 20
2. 1/4" Dia. 1/4" - 20
3. 1/4" Dia. 1/4" - 20
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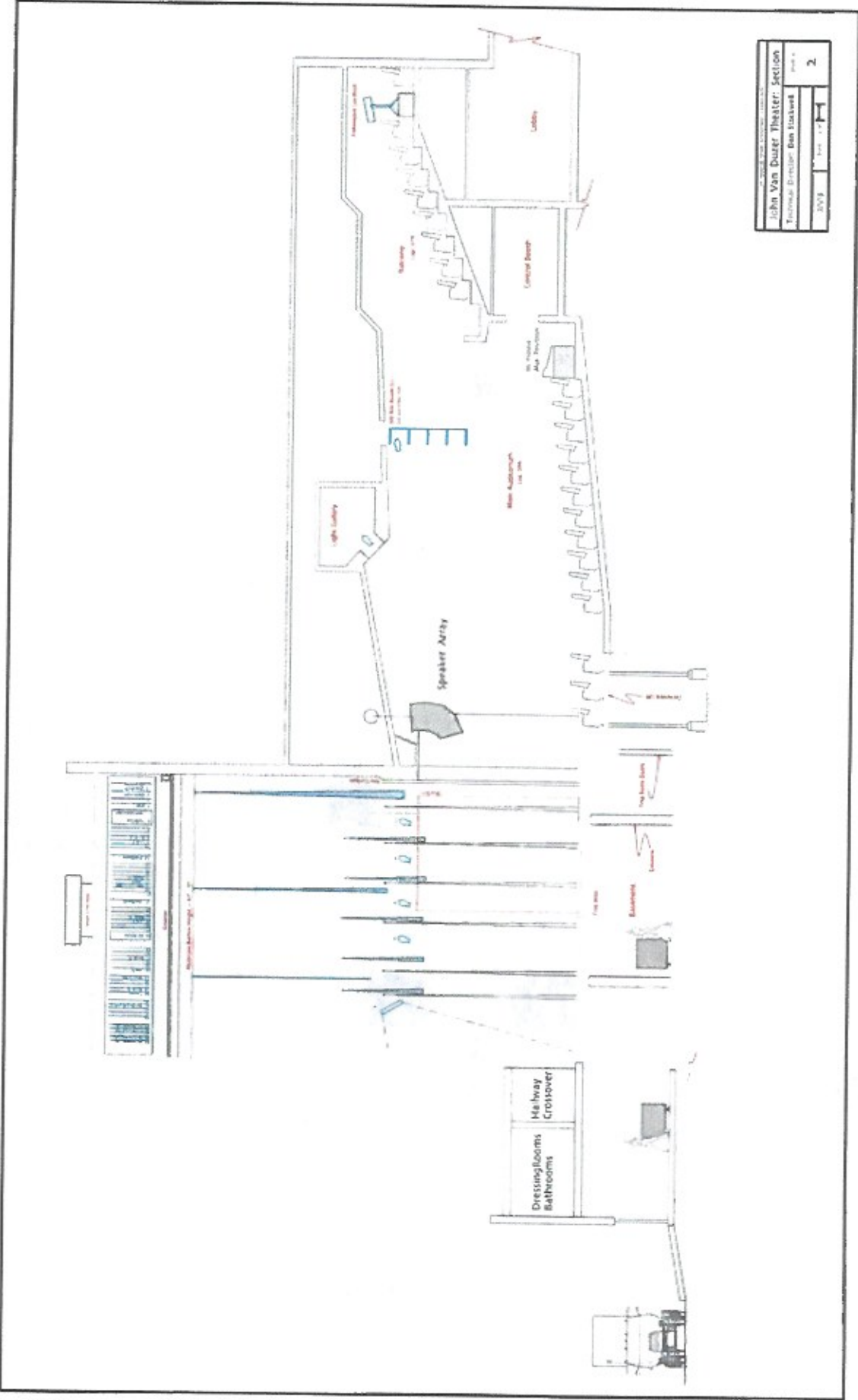
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NOTES

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
Instrument

Hartford State University, Connecticut	
John Van Duzer Theater: PLAN	
Technical Director: Dan Stockwell	Sheet #
Drawn By: Greta Stockwell	1
7/9/73	Scale: 1/4" = 1'-0"



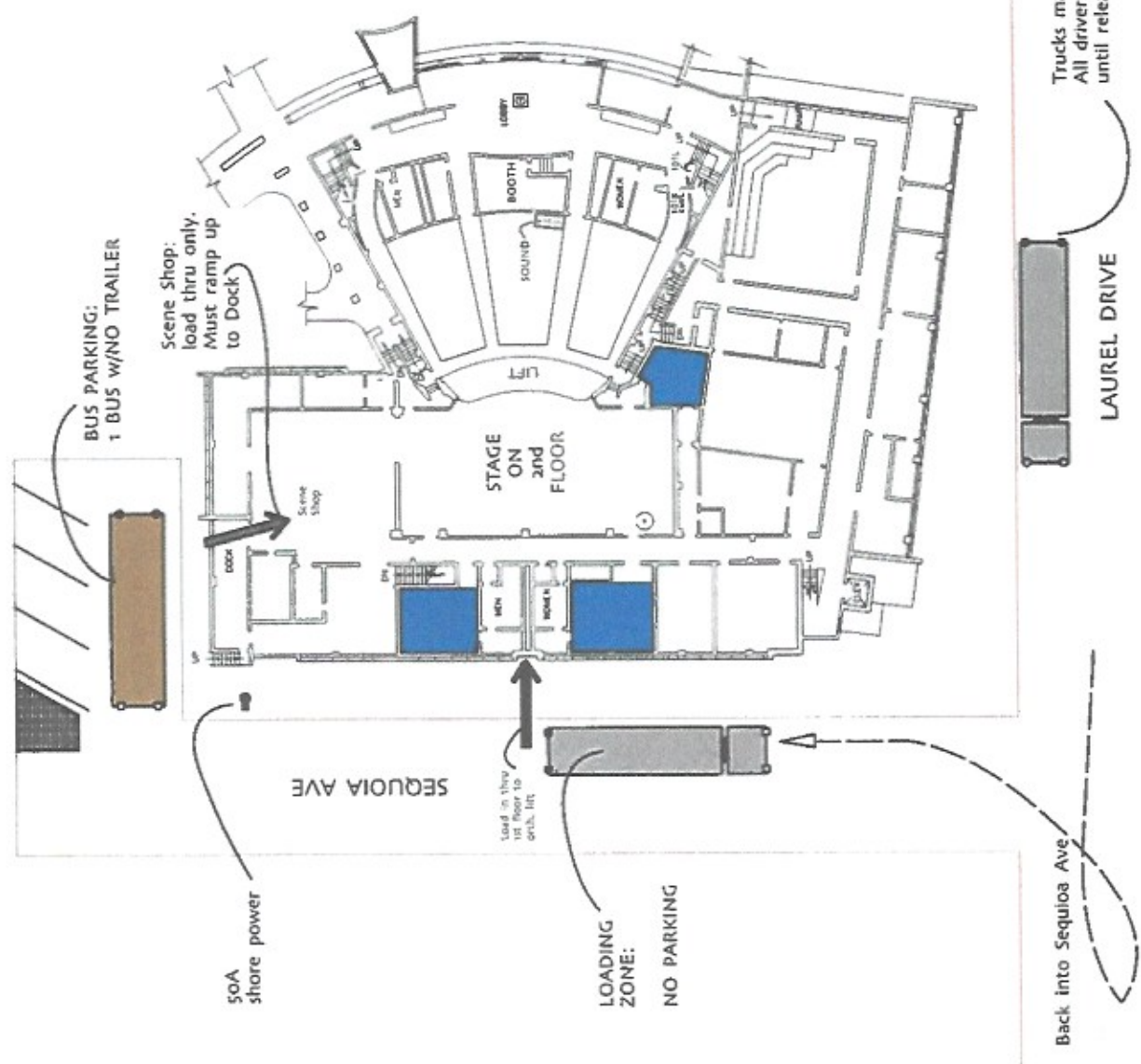
JOHN VAN DUZER THEATER, SAN FRANCISCO, CALIF.	
John Van Duzer Theater: Section	
Technical Drawing: San Francisco	
2004	2



CENTERARTS JOHN VAN DUZER THEATER

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

MAN DUZER THEATRE	
STAGING	316
MEZZONY	
FIRST FLOOR	308
REHEARSAL	32
TOTAL	614



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