

DAVE RAWLINGS MACHINE | Van Duzer Theatre | Arcata, CA | CONTRACT DUE BY 07/29/14

Agent: Bobby Cudd | bcudd@paradigmagency.com

THIS PERFORMANCE CONTRACT is dated Monday, July 14, 2014 by and between PARAMOUNT TOURING, INC. DBA DAVE RAWLINGS MACHINE ("ARTIST COMPANY"), which shall furnish the services of DAVE RAWLINGS MACHINE ("ARTIST"), and CENTERARTS/HUMBOLDT STATE UNIVERSITY ("PURCHASER") for the engagement listed below on the terms and conditions set forth in this Agreement.

This Performance Contract between ARTIST COMPANY and PURCHASER consists of this principal agreement together with the Additional Terms and Conditions, ARTIST'S RIDER (if any) and any other exhibits and addenda which are attached hereto and incorporated herein by this reference (collectively, this "Agreement").

For good and valuable consideration, the receipt and sufficiency of which is hereby acknowledged, PURCHASER and ARTIST COMPANY hereby agree as follows:

1. ENGAGEMENT / VENUE:

VENUE: Van Duzer Theatre
 ADDRESS: Humboldt State University 1 Harpst Street
 Arcata, CA 95521
 United States
 DATE OF SHOW(S): Sun, Sep 28, 2014 8:00PM SET LENGTH: Two (2) sets with Intermission
 NO. OF SHOWS: 1
 DOORS: 7:00PM - 7:30PM
 ARTIST TIME: 8:00PM
 CURFEW: 12:00AM
 ANNOUNCE: 07.14.2014 Mon
 PRE-SALE: 07.17.2014 Thu
 ON SALE: 08.04.2014 Mon
 AGES: All Ages

UNIVERSITY RIDER IS MADE AN INTEGRAL PART OF THIS AGREEMENT

2. COMPENSATION:

\$ 15,000.00 guaranteed to ARTIST (the "Guarantee").
 VERSUS 85.00% of the Net Box Office Receipts after all approved and documented expenses and taxes.

ANY PERCENTAGE PAYMENTS MADE BY UNIVERSITY CHECK MAILED FOLLOWING BUSINESS DAY

3. PAYMENT TERMS:

The balance of the Guarantee shall be paid to and in the name of ARTIST COMPANY by cash or cashier's check not later than the evening of the Engagement. If the percentage of gross ticket receipts exceed the Guarantee, the overage amount due shall be paid in full to ARTIST COMPANY in cash or by cashier's check or bank wire (as designated by ARTIST COMPANY) immediately following the Engagement.

ALL PAYMENTS BY UNIVERSITY CHECK

4. PRODUCTION:

PURCHASER to provide and pay for Sound and Lights, approved by ARTIST.

IN-HOUSE SOUND, LIGHTS & PRODUCTION

5. OTHER PROVISION(S):

SUPPORT: PURCHASER to remit payment for Support directly to SUPPORT ARTIST.

6. BILLING:

100% Headline

7. TICKET SCALING AND PRICES:

DESCRIPTION	QUANTITY	COMP	PRICE	TOTAL
General Admission	812	-	35.00	28,420.00
Students	0	-	20.00	0.00
TOTALS:	812	0		\$ 28,420.00 GROSS POTENTIAL

SCALING NOTES Subject to 7% franchise fee for the state of California.
 ARTIST to receive thirty (30) ticket comps.

20 (SMALL HAIR)
 N

DAVE RAWLINGS MACHINE | Van Duzer Theatre | CONTRACT DUE BY 07/25/14

Agent: Bobby Cudd | bcudd@paradigmagency.com

8. EXPENSES:

EXPENSE	DESCRIPTION	TOTAL
Lights	-	750.00
Sound	-	1,200.00
Security/Ushers	-	500.00
Advertising	-	650.00
Hospitality	-	450.00
Credit Card Fee	3%	600.00
Van Rental	-	95.00
Runner	-	125.00
Stage Hands	-	500.00
Front of House	-	350.00
Rent	-	725.00
Box Office Admin	-	500.00
		\$ 6,445.00 EXPENSES

9. MERCHANDISE:

ARTIST to receive 100% of all merchandise; ARTIST sells.

10. CONTACT DETAILS:

ARTIST: **DAVE RAWLINGS MACHINE**
Paramount Touring, Inc. DBA Dave Rawlings Machine
c/o Paradigm
124 12th Avenue South, Suite 410
Nashville, TN 37203
615-251-4400

PURCHASER: **CenterArts/Humboldt State University**
1 Harpst Street
Arcata, CA 95521
707-826-4411
cartrts@humboldt.edu
Roy Furshpan
707-826-3628
roy.furshpan@humboldt.edu

11. ATTACHMENTS:

PURCHASER shall fully comply with and abide by all of the terms and conditions set forth in ARTIST'S RIDER, attached hereto and incorporated herein by this reference, at PURCHASER'S sole cost.

The ADDITIONAL TERMS attached hereto form a part of this Agreement and are incorporated herein by this reference.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement as of the date first above written.

PURCHASER

Roy Furshpan
CenterArts/Humboldt State University
1 Harpst Street
Arcata, CA 95521
E-Mail Contract To: cartrts@humboldt.edu

By _____

Its _____

ARTIST

Tony DiCiccio, on behalf of
Paramount Touring, Inc. DBA Dave Rawlings Machine
c/o Paradigm
124 12th Avenue South, Suite 410
Nashville, TN 37203

By _____

Its _____

ADDITIONAL TERMS AND CONDITIONS

1. No performance on the engagement shall be recorded, reproduced or transmitted from the place of performance, in any manner or by any means whatsoever in the absence of a specific written agreement with Artist relating to and permitting such recording, reproduction or transmission.
2. It is expressly understood by the Purchaser and the Artist who are parties to this contract that neither the Federation nor the Local Union nor Paradigm are parties to this contract in any capacity and, therefore, that neither the Federation nor the Union Local nor Paradigm shall be liable for the performance or breach of any provision hereof.
3. A representative of the Local Union, or the Federation, shall have access to the place of engagement covered by this contract for purposes of communicating with the Artist performing the engagement and the Purchaser.
4. The agreement of the Artist to perform is subject to proven detention by sickness, accidents, riots, strikes, epidemics, acts of God, or any other legitimate conditions beyond Artist's control.
5. Provided Artist is ready, willing, and able to perform, Purchaser agrees to compensate Artist in accordance with the terms hereof, in full, regardless of acts of God, fire, accident, riot, strike, or any event(s) of any kind of character whatsoever.
6. Purchaser's violation or failure to perform or fulfill any of the terms, covenants or conditions set forth in this agreement shall constitute a material breach, which shall entitle Artist not to appear or perform for any performance(s) of this engagement without any liability to Purchaser; and in such event, Purchaser shall be obligated to Artist for the full amount of compensation guaranteed to Artist, in addition to any and all other remedies for such breach which remedies shall be cumulative. In addition, if, on or before the date of any scheduled performance, Purchaser has failed, neglected or refused to perform any contract with any other performer for any earlier engagement, or if the financial standing or credit of Purchaser has been impaired or is in Artist's opinion unsatisfactory, Artist shall have the right to demand the payment of all compensation forthwith. If Purchaser fails or refuses to make such payment forthwith, Artist shall have the right to cancel Artist's engagement by notice to Purchaser to that effect, and in which event Artist shall retain any amounts theretofore paid by Purchaser. Each term covenant and condition hereof is an essential condition precedent to Artist's obligation to perform and any breach by Purchaser shall entitle Artist to recover, without limitation, damages for any loss of good will and injury to Artist's reputation, all costs and disbursements of Artist in reliance upon this engagement and Artist's actual attorney's fees and costs in connection with any suit, arbitration or other proceeding whether or not reduced to final judgment or award, arising out of this contract or engagement or to enforce the terms hereof.
7. Purchaser shall first apply any and all receipts derived from the entertainment presentation to the payments required hereunder. All payments shall be made in full without any deduction whatsoever.
8. In the event the payment to Artist shall be based in whole or in part on receipts of the performance(s) hereunder, Purchaser agrees to deliver to Artist a certified statement of the gross receipts of each performance within two (2) hours following such performance. Artist 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 this engagement only.
9. Purchaser agrees to furnish at its own expense on the date and at the time of the performance(s) above-mentioned, all that is necessary for the proper presentation of the entertainment presentation, including a suitable theater, hall or auditorium, well heated, lighted, clean and in good order, stage curtains, properly tuned grand piano or pianos and public address system in perfect working condition including microphones in number and quality required by Artist, dressing rooms, all necessary electricians and stage hands, all lights, tickets, house programs, all licenses including musical performing rights licenses, special police, ushers, ticket sellers, ticket takers, appropriate and sufficient advertising and publicity including but not limited to bill-posting, mailing and distribution of circulars, display newspaper advertising in the principal newspapers and Purchaser shall pay all other necessary expenses in connection therewith. Purchaser will pay all music royalties in connection with Artist's use of music, and in addition, the costs of any musicians (including Contractor) other than those furnished by Artist as part of Artist's regular company. Purchaser agrees to pay all amusement taxes. Purchaser shall comply with all regulations and requirements of any union or unions that may have jurisdiction over any of the said materials, facilities and personnel to be furnished by Purchaser and Artist. Purchaser agrees to comply promptly with Artist's directions as to stage settings for the performance hereunder. If Artist so requires, Purchaser will furnish at its own expense all necessary facilities, electricians, stagehands 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 required for the proper presentation of the entertainment presentation hereunder, and any rehearsals therefore, except for those items and personnel which ARTIST herein specifically agrees to furnish.
10. Artist shall have the sole exclusive control over the production, presentation and performance of the engagement hereunder, including but not limited to the details, means and methods of the performances of the performing Artists hereunder, and Artist shall have the sole right as Artist may see fit to designate and change at any time the performance personnel other than the Artist hereinafter specifically named.
11. Nothing in this agreement shall require the commission of any act contrary to 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 Artist to Purchaser hereunder and wherever there is any conflict between any provision of this Agreement and any 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.
12. This constitutes the sole, complete and binding agreement between the parties hereto. This Agreement may not be changed, modified or altered except by an instrument in writing signed by both parties. This Agreement shall be construed in accordance with the laws of the State of New York. Purchaser shall not have the right to assign this Agreement, or any provision thereof, but Artist shall have the right from time to time, and at any time, to assign its rights and/or delegate its obligations hereunder, in whole or in part to any person, firm or Corporation.
13. Nothing herein contained shall ever be construed as to constitute the parties hereto as a partnership, or joint venture, nor to make 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 authority to do so, and such person hereby personally assumes liability for the payment of said price in full.
14. If Purchaser is providing air transportation, Artist management is to receive hard tickets (or the financial equivalent) NO E-TICKETS, no less than 1 (one) month prior to engagement, or date may be cancelled and deposit (whether received or due) will be forfeited.
15. PARADIGM ACTS ONLY AS AGENT FOR ARTIST AND ASSUMES NO LIABILITY.

Dave Rawlings Machine 2013
Tour Rider including Hospitality and Technical Rider

NB. THIS RIDER SUPERSEDES ALL EARLIER VERSIONS (Oct 24, 2013)

Please Advance With:

Pete Orwin
Tour Manager / FOH

1. Sound check and Load In: Load in should be Five (5) hours before show time and last approximately Three (3) hours including setup and soundcheck.
2. Merchandise: Please provide Artist with a well-lit space and a table to sell merchandise. This space should be near the venue's entrance / exit.
3. Recording (taping) Audio recording (taping) is NOT allowed, Video recording by independent parties or the venue is NOT allowed. Photograph cameras are NOT allowed, please have security enforce this, post signage, and inform attendees as they enter the venue. Professional or Press Photographers must have had obtained credentials from Artist's Tour Manager. Please confirm your understanding of the photo policy with the Tour Manager as photographers may disrupt the show.
4. Smoking: Artist requests that the show be No Smoking and that the Artist backstage area be in a non-smoking area. Please enforce this and post signage with the request.
5. Touring Party: Consists of 7 people total including TM / FOH engineer as well as a merchandise seller.
6. Dressing Room: Furnish one clean dressing room with well-lit mirrors and private bathroom facilities. PURCHASER agrees to be solely responsible for the security of items in the dressing room and shall keep all unauthorized persons from entering said area. Dressing room should have comfortable seating for 8 people and a standard electrical outlet. Bathroom should be adequately supplied with soap, kleenex, hot and cold water, toilet paper, paper towels, etc. Dressing room area must be appropriately heated or cooled, please supply many space heaters if necessary.
- ~~7. Accommodations: If PURCHASER is providing hotel rooms, please book Seven king NON-SMOKING rooms at a clean, quality hotel or motel such as a Holiday Inn or Ramada Inn. If hotel rooms are very small, a suite is preferred. A hotel located within 15 minutes or less of the venue is preferred. Please guarantee the rooms for the late arrival. Private home accommodations are not acceptable.~~ -MJA

Hospitality Rider

Advance: Pete Orwin

Dinner

- \$15 a head buy-out for seven (7) totaling \$105
 - Please supply seven (7) \$10s and seven (7) \$5s before sound check to Tour Manager
 - Please make several local take-out menus available to select from. Please include restaurants with excellent fresh fish choices. A runner must be available to place the order, purchase and pick up and deliver the meal. Check with tour manager to verify time of and number of meals. The artist's schedule is often tight and this may be the only opportunity they have to eat.

or

- Hot Meals (fish, chicken or steak, salad, vegetables) for eight (8)

Dressing Room (to be stocked in dressing room at band load-in)

Beverages:

- Two (2) Cases of Non-Carbonated Mineral Water (24 half liter bottles) at room temperature
NO: Purified Water i.e.: Aquafina or Dasani, YES: Fiji, Poland Springs, Calistoga
- Two (2) six-packs of small Dole or Delmonte pineapple juice cans, no substitutions please
- Six (6) assorted Naked or Odwalla Juices, please include three "Mango Tango"
- Four (4) GT's Kombucha (Green, Trilogy, Original, Mango), found at *Whole Foods*
- Two (2) small Zico or One coconut waters (no flavors please)
- Fresh Dark Roast Organic Coffee with half and half, sugar, and mugs or hot cups and hot water carafe with bags of tea (green, ginger, peppermint, herbal, etc.)

Food:

- Organic Tortilla Chips with Mild Salsa (fresh preferred)
- Small amount of Organic Ripe Whole Fruits (i.e.: bananas, strawberries, plums, tangerines, canteloupe, sliced pineapple, sliced watermelon)

Misc:

- Four (4) Clean stage towels
- Two (2) Clean pint glasses for stage water

Technical Rider

Production Advance: Pete Orwin

Front of House Requirements

- In house Production - n -
- a) The sound system shall be of a professional quality, in good working order, able to generate an SPL of 110 db 'A' weighted at a 100' FOH mix position. It shall be clean, clear, undistorted with enough coverage for the entire audience area. It shall be a minimum of a four-way system in stereo. Please supply 1 Sub Box per Top Box. Please confirm final PA specs with DRM tour manager.
(Example: Line Array: *Vertec, Vdosc, X-Line, etc*; Or: *D&B, Martin, Meyer, EAW, etc.*)
- Provide Low profile stage front fills for wide stages on separate sends from mains.
 - b) Supply all system processing (signal distribution, stereo equalizer, delay, etc.) to be accessible at FOH and at the full control of the band's engineer.
 - c) 32 channel minimum or larger mixing desk (analog console preferred)
- Preferred: Gamble, Midas, Soundcraft, Yamaha, Ramsa, Amek, Harrison, or Crest Audio
 - d) 6 ch. x Compressors
- Preferred: DBX 160, BSS, Tube Compressors
 - e) Effect Processors
- 1 x TC 2290 or D-Two Delay
- 1 x Lexicon PCM 70 Reverb
- 2 x Yamaha SPX 990/1000 Multi FX Unit
 - f) Talkback return line to stage w/microphone
 - g) Stereo 31 band EQ for house speakers (Preferred: Klark Technik, Ashely, or BSS. No Yamaha please)
 - h) CD playback and iPod input jack

Monitor requirements

Note: Please inform tour manager if monitors are to be run from FOH console.

- a) 32 channel minimum or larger mixing desk.
- b) 6 total monitor mixes and EQs, including cue wedge
- c) 6 Matched Wedges: 2" horn x 12" drivers bi-amped capable of 600W each
(Example: *Audio Analysis, Clair Brothers, L'Acoustics, D&B, EAW*)
- 5 (5) single wedge mix
- 1 (one) single wedge cue mix
- d) 2 Full Range Stereo Side-Fills (where available)

Lighting

- a) House will supply Lighting Operator.
- b) Sufficient stage lighting capable of 5 color washes
- c) Sufficient focusable lights capable of 5 specials for performers

sample: 48 parcans over stage, 10-20 Lccos, 20 parcans FOH

Misc.

- a) Please supply the three following tables for stage. All tables should be waist height and properly dressed and skirted.
- USR: 2ft x 2ft, USC: 2ft x 2ft, USL: 2ft x 2ft
- b) Please supply a clean rug to cover the downstage musicians playing area, approx. 12 feet x 6 feet or larger.
- c) No banners may be hung on or behind the stage.
- d) All superfluous items (mic stands, cables, speakers, monitors, etc.) should be removed from the stage if not being used for the show.

Crew

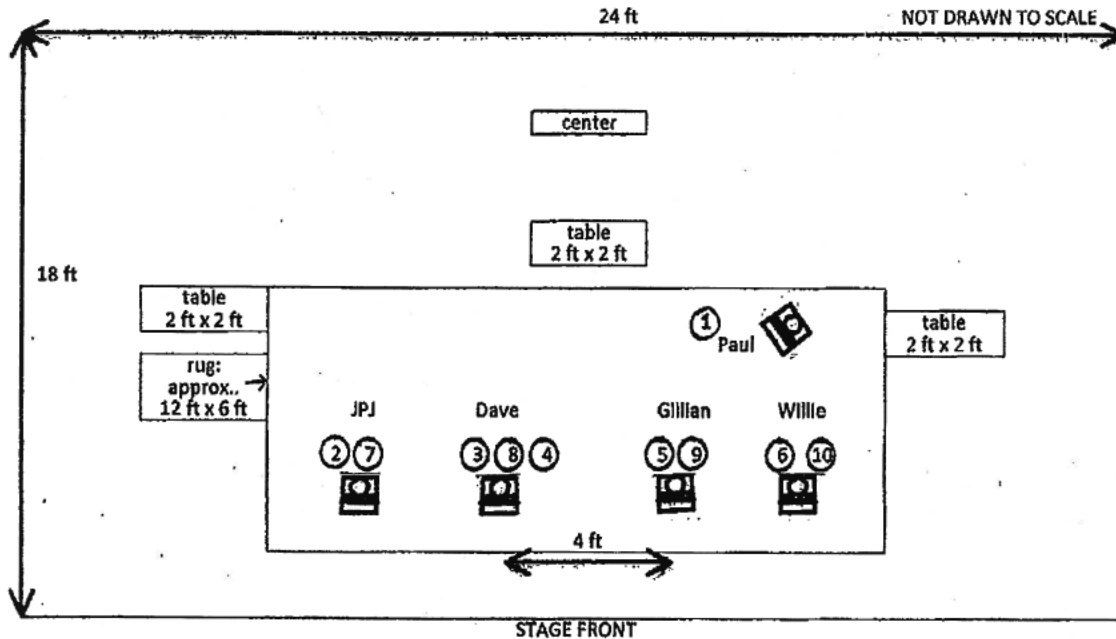
- a) Tasteful Lighting Operator requested.

Dave Rawlings Machine

FOH: Pete Orwin, [REDACTED]

Important Note: Please have the stage wired, mic stands, monitors, rug, and tables placed before the band's load in time.

Patch	Instrument	POS	Microphone	Stand	Inserts
1	Bass DI	USL	XLR	None needed	
2	Mandolin Mic - JPJ	DSR	SM 57 (supplied)	Medium Boom w/ clip	
3	Guitar Mic - Dave	DSRC	SM 57 (supplied)	Clamp (supplied)	
4	Banjo Mic	DSC	SM 57 (supplied)	Short Boom w/clip	
5	Guitar Mic - Gillian	DSL	SM 57 (supplied)	Clamp (supplied)	
6	Guitar Mic - Wille	DSL	SM 57 (supplied)	Medium Boom w/clip	
7	Vocal - JPJ	DSR	SM 58 (supplied)	Tall Boom w/clip	
8	Vocal - Dave	DSRC	SM 58 (supplied)	Tall Tripod Boom w/clip	
9	Vocal - Gillian	DSL	SM 58 (supplied)	Tall Tripod Boom w/clip	
10	Vocal - Wille	DSL	SM 58 (supplied)	Tall Tripod Boom w/clip	



**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

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

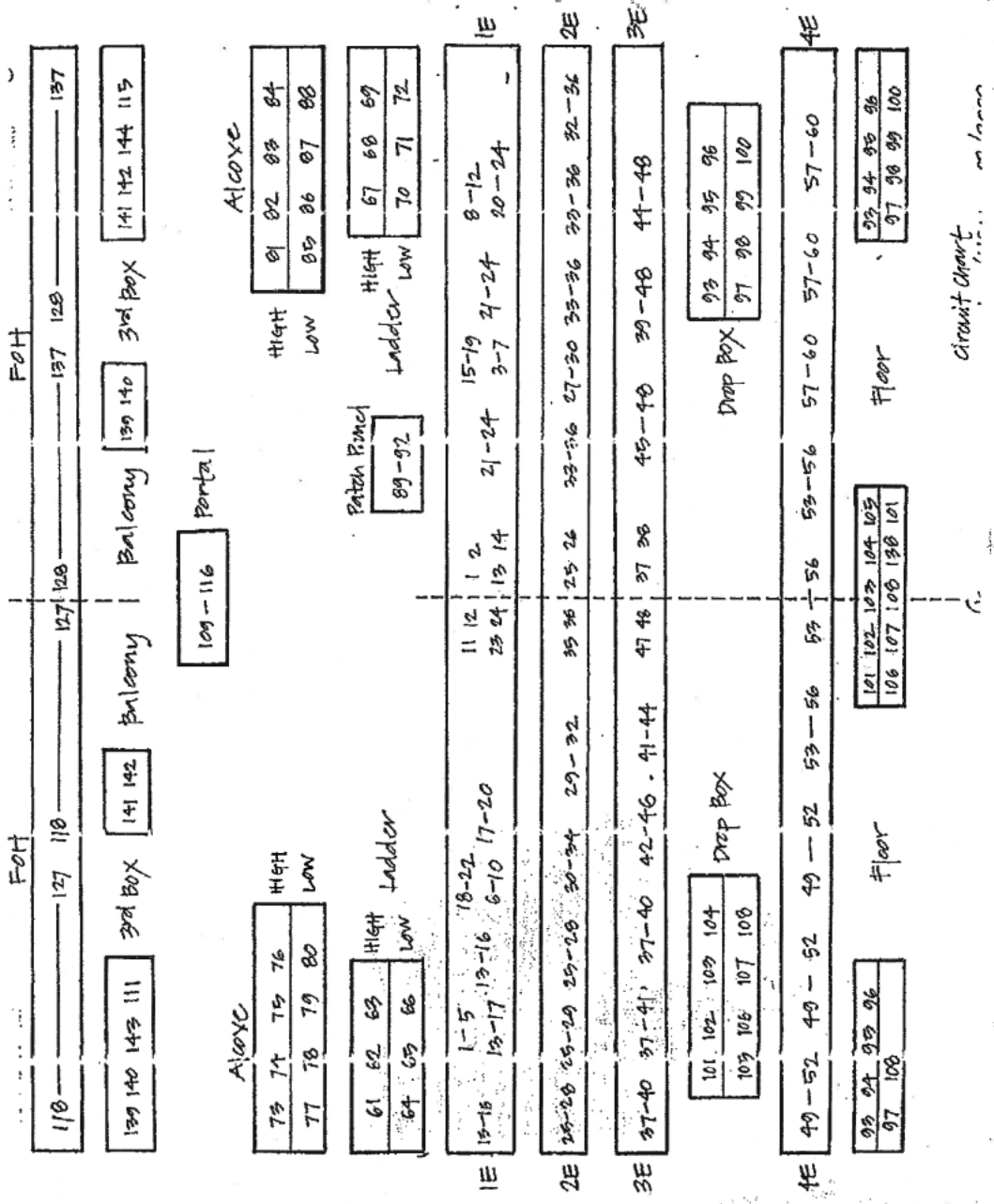
SOFT GOODS

- 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 (109-117) 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" oer 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
TCeElectronic D2	TCeElectronic 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:

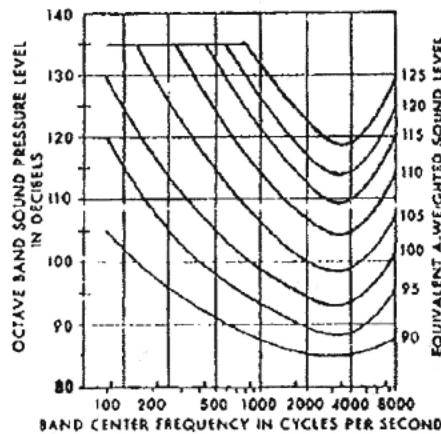
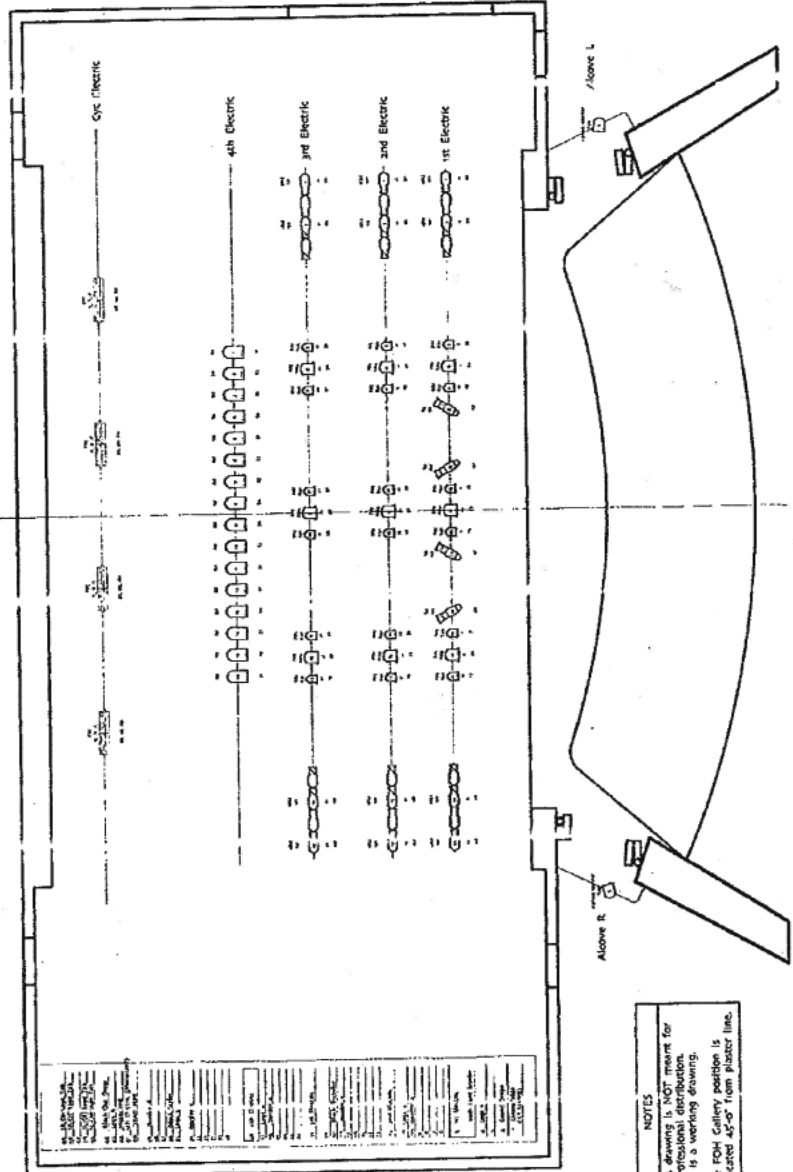


FIGURE G-9

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



SYMBOLS

(Symbol)	120V 15A
(Symbol)	120V 20A
(Symbol)	120V 30A
(Symbol)	120V 40A
(Symbol)	120V 50A
(Symbol)	120V 60A
(Symbol)	120V 75A
(Symbol)	120V 100A
(Symbol)	120V 150A
(Symbol)	120V 200A
(Symbol)	120V 250A
(Symbol)	120V 300A
(Symbol)	120V 400A
(Symbol)	120V 500A
(Symbol)	120V 600A
(Symbol)	120V 800A
(Symbol)	120V 1000A
(Symbol)	120V 1500A
(Symbol)	120V 2000A
(Symbol)	120V 2500A
(Symbol)	120V 3000A
(Symbol)	120V 4000A
(Symbol)	120V 5000A
(Symbol)	120V 6000A
(Symbol)	120V 8000A
(Symbol)	120V 10000A

John Van Duzer Theater: PLAN	
Humboldt State University, Crocker-Anderson	
Technical Director: Dan Stockwell	Sheet #
Drawn By: Greta Stockwell	1
7/1/73	Scale: 1/8" = 1'-0"

NOTES

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

KEY

(Symbol)	120V 15A
(Symbol)	120V 20A
(Symbol)	120V 30A
(Symbol)	120V 40A
(Symbol)	120V 50A
(Symbol)	120V 60A
(Symbol)	120V 75A
(Symbol)	120V 100A
(Symbol)	120V 150A
(Symbol)	120V 200A
(Symbol)	120V 250A
(Symbol)	120V 300A
(Symbol)	120V 400A
(Symbol)	120V 500A
(Symbol)	120V 600A
(Symbol)	120V 800A
(Symbol)	120V 1000A
(Symbol)	120V 1500A
(Symbol)	120V 2000A
(Symbol)	120V 2500A
(Symbol)	120V 3000A
(Symbol)	120V 4000A
(Symbol)	120V 5000A
(Symbol)	120V 6000A
(Symbol)	120V 8000A
(Symbol)	120V 10000A

