



## ARTIST/ATTRACTION ENGAGEMENT CONTRACT

Contract Number 78224/1  
5 June 2014

**AGREEMENT** made this 5 day of June 2014 by and between **Hugh Masekela** (hereinafter "Artist/Attraction") contracting through **Opus 3 Artists LLC**, 470 Park Avenue South, 9<sup>th</sup> Floor North, New York, NY 10016 EIN: [REDACTED] (hereinafter "Manager"), and **Humboldt State University**, CenterArts, 1 Harpst Street Arcata CA 95521 USA (hereinafter "Presenter").

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

### I. NUMBER OF PERFORMANCES: 1

### II. ENGAGEMENT SCHEDULE:

Date	Time	Type of Event	Venue	City
Monday, March 9, 2015	8:00 P.M. - 11:00 P.M.	Performance	Van Duzer Theatre	Arcata, CA

### III. REPERTOIRE:

- A. Program:** Hugh Masekela and Vusi Mahlasela: 20 Years of Freedom
- B. Additional Artist:** A fee of \$6,000 USD is to be paid to Vusi Mahlasela and will be contracted separately by International Music Network.

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

**A. FEE:** Compensation to be paid by Presenter shall be \$9,000 USD (NINE THOUSAND U.S. DOLLARS). Presenter shall provide two (2) suites and seven (7) single hotel rooms for the duration of the engagement. Fee is special and confidential. *one night at the Red Lion Hotel in Eureka, CA - Mon*

### B. PAYMENT SCHEDULE (fee due prior to performance):

Description	ALL PAYMENTS BY UNIVERSITY CHECK _____	Date Due	Amount
Fee		03/09/2015	\$9,000.00
<b>Total:</b>			<b>\$9,000.00</b>

### C. PAYMENT METHOD: Check payable to Opus 3 Artists, LLC

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

**VI. ARTIST/ATTRACTION COMP TICKETS:** Presenter must provide 6 tickets configured in pairs in prime locations for Artist/Attraction's use for each performance.

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

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

CATERING MUST STAY WITHIN THE BUDGETED AMOUNT


*Artist*


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

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

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

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

  
\_\_\_\_\_  
Roy Farshpan  
Director  
Humboldt State University

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

\_\_\_\_\_  
Date

7/23/14  
\_\_\_\_\_  
Date

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



## ADDITIONAL TERMS AND CONDITIONS

### 1. REQUIREMENTS:

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

### 2. ADVERTISING, PUBLICITY AND PROGRAM:

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

### 3. CONCESSIONS:

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

### 4. TICKET SALES:

- Presenter agrees that revenue received by Presenter related to the Engagement, including, but not limited to, box office revenue (100%), event sponsorship revenue [insofar as it is related to performance(s) of the Engagement, as opposed to institutional sponsorship], advertising revenue, etc., shall be applied first toward Artist/Attraction's fee payment, before all other expenses. In the event Artist/Attraction's compensation and payment is based in whole or in part on receipts of the performance(s) hereunder:
- (a) The scale of ticket prices, discount programs and house must be submitted to and approved by Artist/Attraction in writing before tickets are ordered or placed on sale.
  - (b) Free admissions, if any, (except to local press) shall be subject to Artist/Attraction's prior written approval.
  - (c) Presenter agrees to deliver to Artist/Attraction a certified box office statement showing the gross receipts and deductions of each such performance within two hours following such performance; and
  - (d) Artist/Attraction shall have the right to have a representative present in the box office at all times.

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

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

### 6. RESTRICTIONS:

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

**7. FAILURE BY PRESENTER:**

If before the date of any scheduled performance,

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

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

Presenter hereby represents and warrants the following:

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

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

**9. ARBITRATION:**

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

**10. NOTICES:**

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

**11. MISCELLANEOUS:**

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

Please fill in all information below:

**PRESENTER CONTACT:**

Name: Roy Furshpan

Email: carfs@humboldt.edu

Fax: 707-826-5980

Phone Numbers:

Office: 707-826-3928

Mobile: 707-826-4411

Recommended Hotel: Red Lion Hotel, Eureka, CA

Presenter Website: www.humboldt.edu/centerARTS

**FOR EACH VENUE:**

Venue Name: Van Duzer Theatre, Humboldt state university

Venue Physical Address: (mailing only) centerARTS / HSU

1 Harpst St.

Arcata, CA 95521

Venue Contacts & Contact Numbers:

Office: 707-826-3928

Mobile: 707-826-4411

Backstage: N/A

Venue Emergency phone: 707-826-5685

Venue Capacity: 800

**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. M

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~~ <sup>6</sup> complimentary tickets shall be given to Artist. All complimentary tickets shall be appropriately distinguished and shall not be counted in determining gross receipts. 6 - MM

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. → 10% on CD'S - MM

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.

*backline  
& tech rider  
attached  
MS*

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

#### FLYRAIL NOTES

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

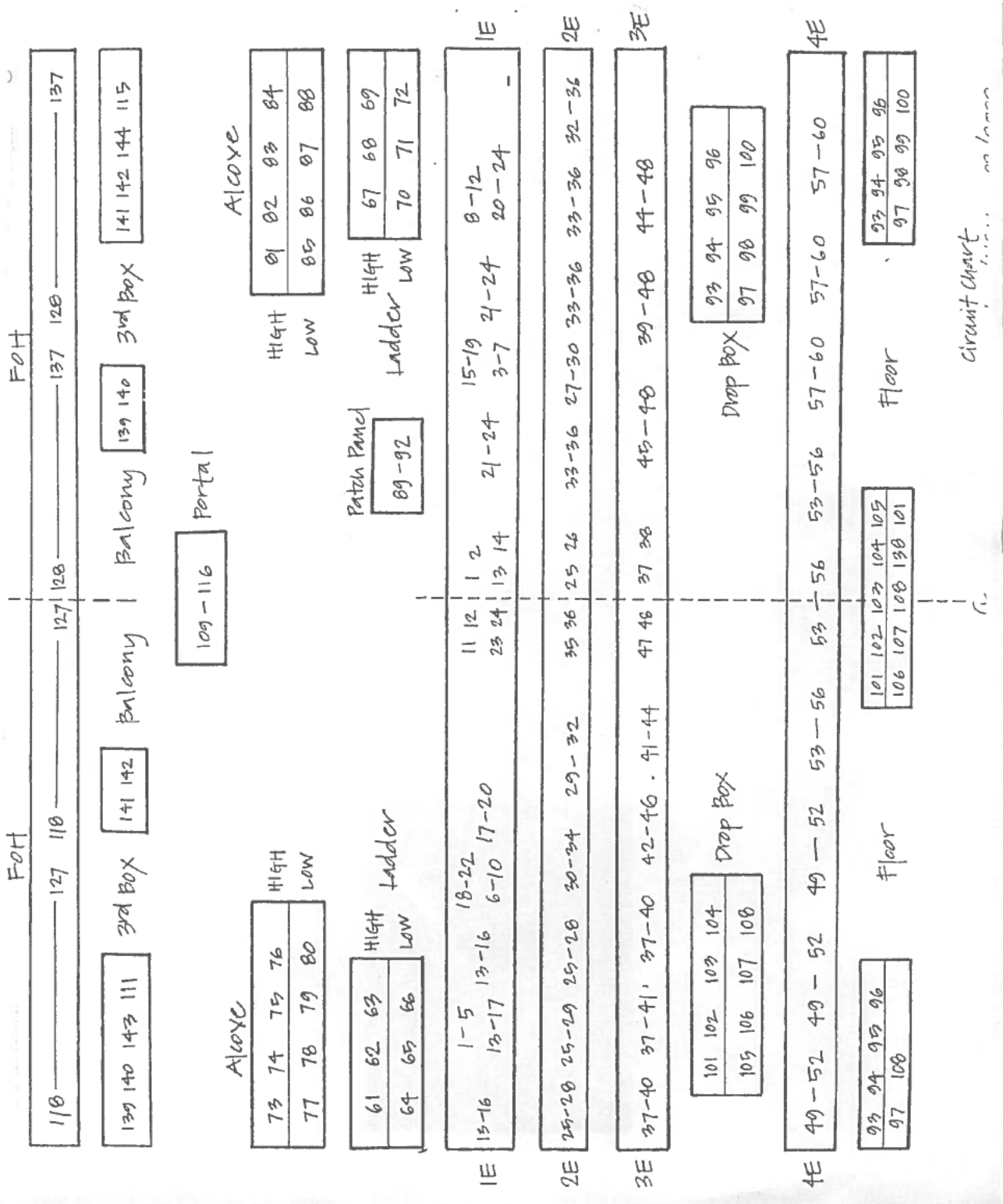
#### SOFT GOODS

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

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

JVD HOUSE LIGHTING CIRCUIT MAP 7/1/14

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



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

**MAINS:**

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

**FRONT FILLS:**

2 - Meyer UPM

**SUBS:**

4 – JBL MRX518 (single 18" per box)

**MONITORS:**

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

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

**CONSOLES:**

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

**PROCESSING:**

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

DBX Drive Rack PA+

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

**MICROPHONES:**

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

**NOTES:**

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

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

## SOUND LEVEL LIMITS

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

### OSHA 1910.95

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

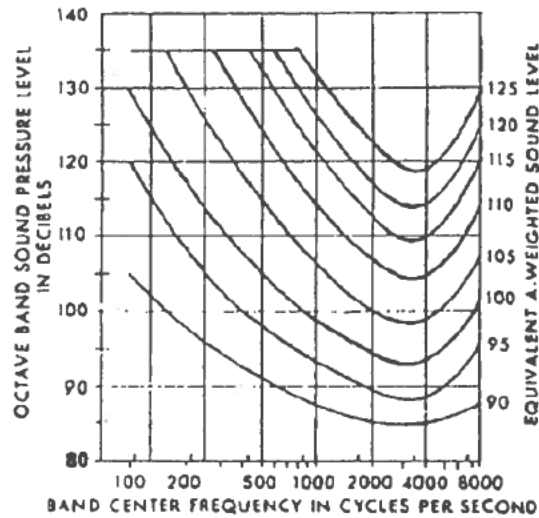


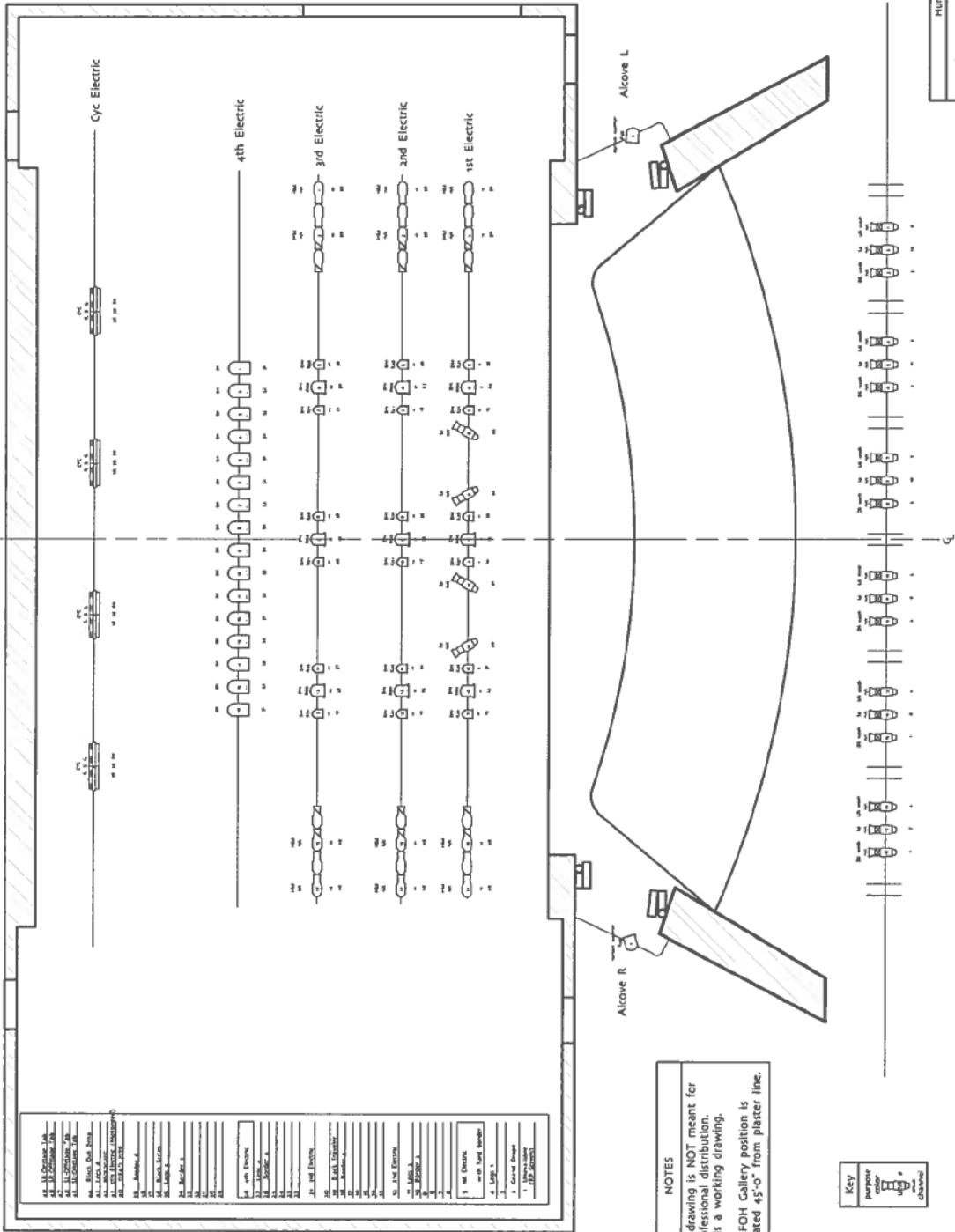
FIGURE G-9

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

TABLE G-16 - PERMISSIBLE NOISE EXPOSURES (1)

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





**INSTRUMENTS**

	1/4"
	1/2"
	3/4"
	40 Amp
	60 Amp
	100 Amp
	20' Tray
	40' Tray
	100' Tray
	200' Tray

Continued on Other Side

1. 1st Electric	1. 1st Electric
2. 2nd Electric	2. 2nd Electric
3. 3rd Electric	3. 3rd Electric
4. 4th Electric	4. 4th Electric
5. 5th Electric	5. 5th Electric
6. 6th Electric	6. 6th Electric
7. 7th Electric	7. 7th Electric
8. 8th Electric	8. 8th Electric
9. 9th Electric	9. 9th Electric
10. 10th Electric	10. 10th Electric
11. 11th Electric	11. 11th Electric
12. 12th Electric	12. 12th Electric
13. 13th Electric	13. 13th Electric
14. 14th Electric	14. 14th Electric
15. 15th Electric	15. 15th Electric
16. 16th Electric	16. 16th Electric
17. 17th Electric	17. 17th Electric
18. 18th Electric	18. 18th Electric
19. 19th Electric	19. 19th Electric
20. 20th Electric	20. 20th Electric
21. 21st Electric	21. 21st Electric
22. 22nd Electric	22. 22nd Electric
23. 23rd Electric	23. 23rd Electric
24. 24th Electric	24. 24th Electric
25. 25th Electric	25. 25th Electric
26. 26th Electric	26. 26th Electric
27. 27th Electric	27. 27th Electric
28. 28th Electric	28. 28th Electric
29. 29th Electric	29. 29th Electric
30. 30th Electric	30. 30th Electric
31. 31st Electric	31. 31st Electric
32. 32nd Electric	32. 32nd Electric
33. 33rd Electric	33. 33rd Electric
34. 34th Electric	34. 34th Electric
35. 35th Electric	35. 35th Electric
36. 36th Electric	36. 36th Electric
37. 37th Electric	37. 37th Electric
38. 38th Electric	38. 38th Electric
39. 39th Electric	39. 39th Electric
40. 40th Electric	40. 40th Electric
41. 41st Electric	41. 41st Electric
42. 42nd Electric	42. 42nd Electric
43. 43rd Electric	43. 43rd Electric
44. 44th Electric	44. 44th Electric
45. 45th Electric	45. 45th Electric
46. 46th Electric	46. 46th Electric
47. 47th Electric	47. 47th Electric
48. 48th Electric	48. 48th Electric
49. 49th Electric	49. 49th Electric
50. 50th Electric	50. 50th Electric
51. 51st Electric	51. 51st Electric
52. 52nd Electric	52. 52nd Electric
53. 53rd Electric	53. 53rd Electric
54. 54th Electric	54. 54th Electric
55. 55th Electric	55. 55th Electric
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59. 59th Electric	59. 59th Electric
60. 60th Electric	60. 60th Electric
61. 61st Electric	61. 61st Electric
62. 62nd Electric	62. 62nd Electric
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71. 71st Electric	71. 71st Electric
72. 72nd Electric	72. 72nd Electric
73. 73rd Electric	73. 73rd Electric
74. 74th Electric	74. 74th Electric
75. 75th Electric	75. 75th Electric
76. 76th Electric	76. 76th Electric
77. 77th Electric	77. 77th Electric
78. 78th Electric	78. 78th Electric
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86. 86th Electric	86. 86th Electric
87. 87th Electric	87. 87th Electric
88. 88th Electric	88. 88th Electric
89. 89th Electric	89. 89th Electric
90. 90th Electric	90. 90th Electric
91. 91st Electric	91. 91st Electric
92. 92nd Electric	92. 92nd Electric
93. 93rd Electric	93. 93rd Electric
94. 94th Electric	94. 94th Electric
95. 95th Electric	95. 95th Electric
96. 96th Electric	96. 96th Electric
97. 97th Electric	97. 97th Electric
98. 98th Electric	98. 98th Electric
99. 99th Electric	99. 99th Electric
100. 100th Electric	100. 100th Electric

**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
	TYPE
	LOCATION

Mumbai State University, Center/ARTS

**John Van Duzer Theater: PLAN**

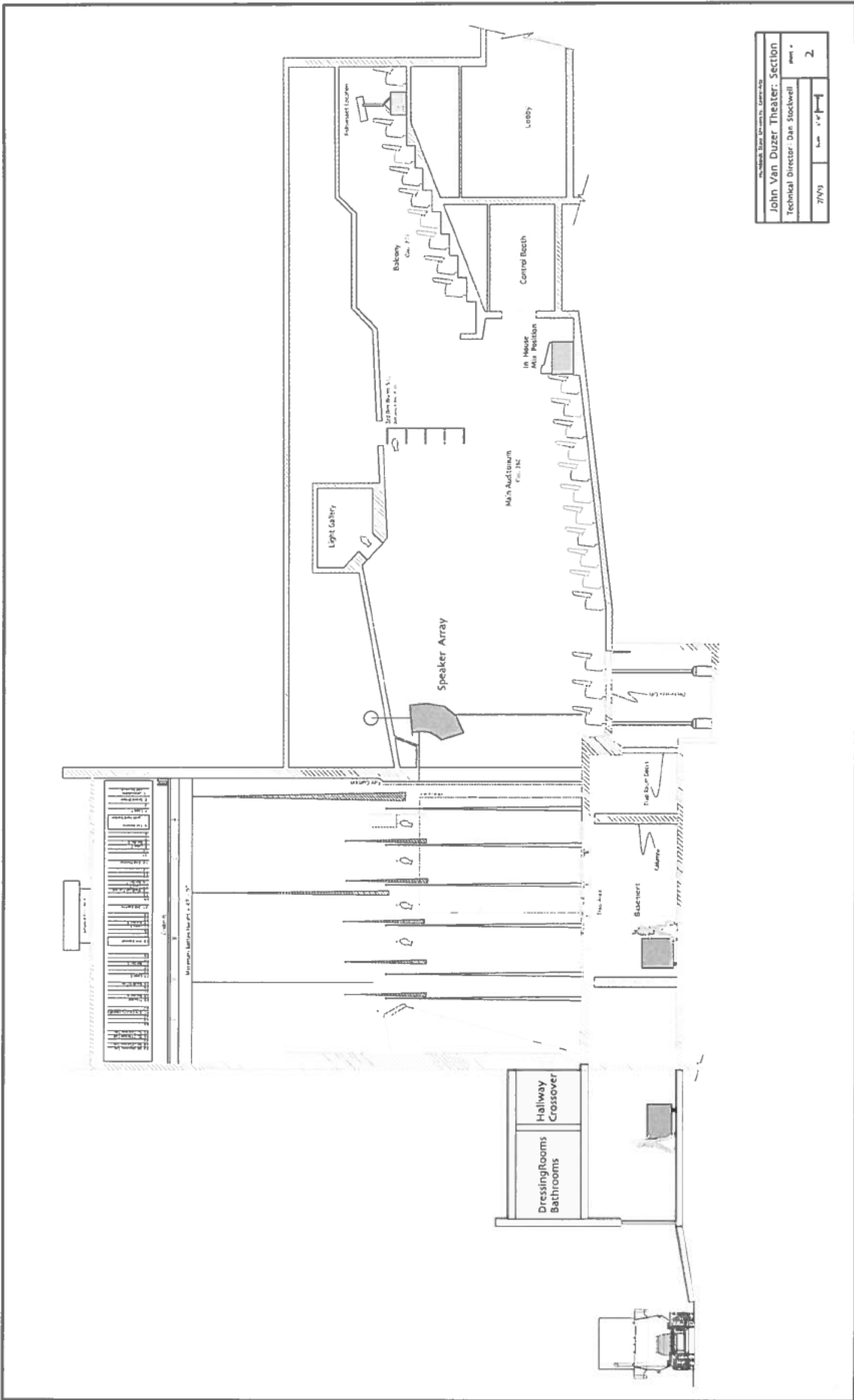
Technical Director: Dan Stockwell

Drawn By: Greta Stockwell

7/7/13

Scale: 3/4"=1'-0"

Sheet # 1



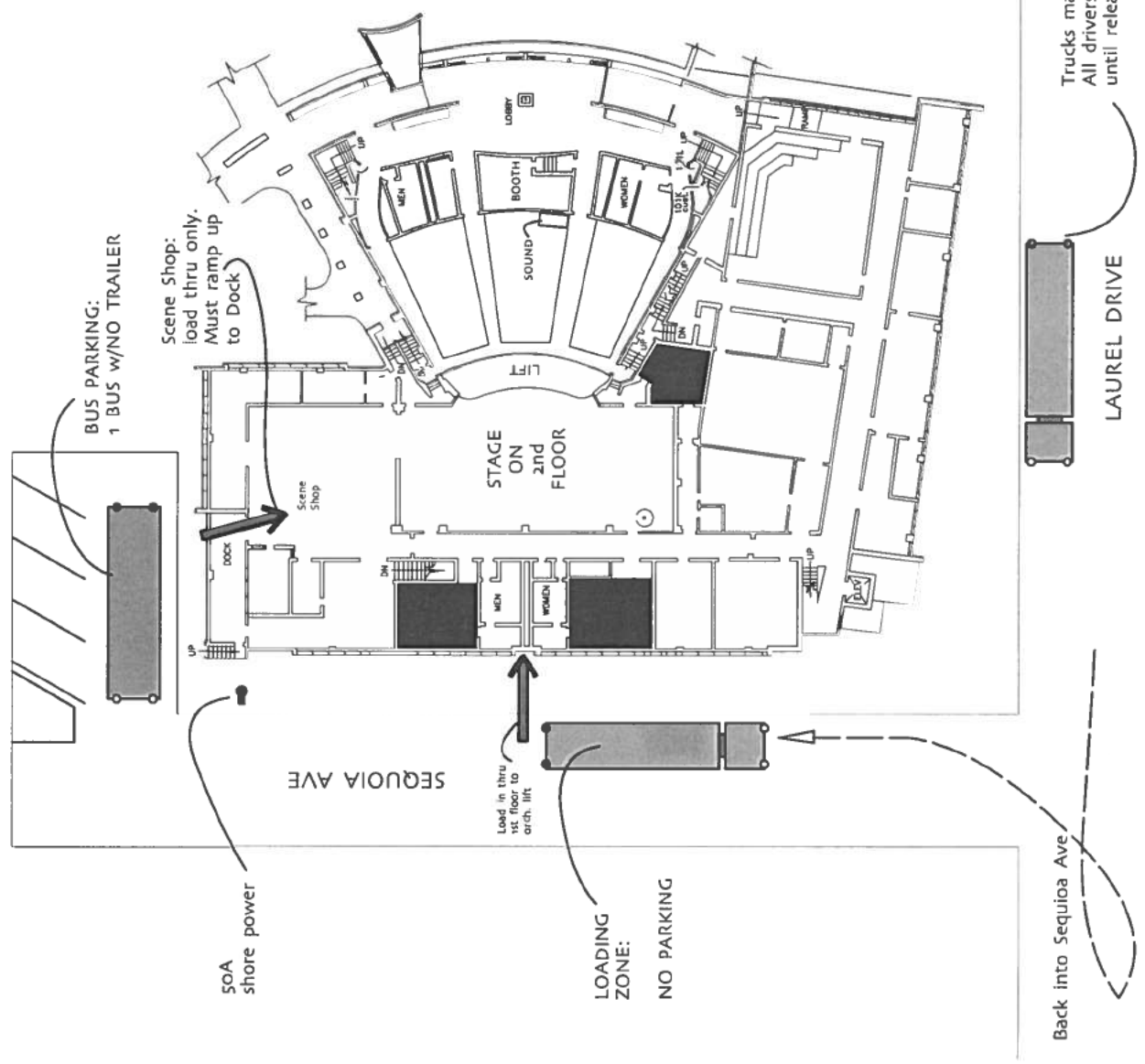
<small>Architect: John Van Duzer, Dan Stockwell</small> <b>John Van Duzer Theater Section</b> Technical Director: Dan Stockwell	
7/7/79	2



# CENTERARTS JOHN VAN DUZER THEATER

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

VAN DUZER THEATRE	
SEATING	376
BALCONY	176
FIXED FLOOR 306	
REMOVABLE	32
<b>TOTAL</b>	<b>614</b>



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

Back into Sequoia Ave

**HUGH MASEKELA & VUSI MAHLASELA**  
**20 YEARS OF FREEDOM**

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

**CONTRACT RIDER**  
Current as of 7-17-14  
(subject to change)

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

Please read this rider carefully. It is part of the attached contract for ARTIST. By signing it, you are agreeing to supply ARTIST with production and proper working conditions essential to performance. Any breach of the terms and conditions of this rider is a breach of the contract and may cause ARTIST to refuse to perform without releasing PURCHASER from his obligation to pay ARTIST. If ARTIST elects to perform notwithstanding a breach of this agreement by PURCHASER, the performance by ARTIST shall not constitute a waiver of any claim ARTIST may have for damages or otherwise.

**A. ADVERTISING AND PROMOTION**

A1. Billing on all advertising and publicity must appear as follows:

**Hugh Masekela and Vusi Mahlasela (100%)**  
**20 Years of Freedom (75%)**

- A2. ARTIST is to receive 100% star billing on ALL publicity releases and paid advertisements, including without limitation: programs, flyers, signs, newspaper ads, marquees, tickets, radio spots, TV spots, etc. unless otherwise authorized in writing by ARTIST OR HIS REPRESENTATIVE.
- A3. PURCHASER agrees to use only artwork, ad mats, photos and/or promotional materials provided or approved by ARTIST in all advertisements. No product, service, or publication utilizing the name or likeness of ARTIST may be produced, sold, or distributed without the prior written consent of ARTIST.
- A4. PURCHASER agrees not to commit ARTIST to any personal appearances, interviews or other promotion or appearance without prior written consent from ARTIST OR HIS REPRESENTATIVE.
- A5. PURCHASER agrees that there shall be no signs, placards or other advertising materials on or near the stage during the entire performance; nor shall any such advertising appear on tickets, flyers, handbills, or posters without the prior consent of ARTIST; nor shall the ARTIST'S appearance be sponsored by, or in any other way tie-in with, any political candidate, commercial product or business.
- A6. ARTIST retains rights and control over corporate concert sponsorship and/or tour sponsorship. In the event a tour sponsorship is added at any time before or after contracting is completed, it is understood that the PURCHASER will make the best efforts to incorporate the tour sponsor's name, logo, and other requirements to any and all advertising henceforth.
- A7. ARTIST shall have sole and exclusive merchandising rights.
- A8. PURCHASER will make available ~~twenty five (25)~~ <sup>6 per contract - 17</sup> complimentary tickets per show to ARTIST for their sole use. Seats must be in preferred locations. ARTIST will contact the box office no later than one hour prior to the concert in the case of unused tickets. Complimentary passes will be provided when the venue utilizes open seating or is a festival.
- A9. Purchaser shall have the right to distribute 30 tickets or 1% of the sellable house (whichever is greater) for use for media, sponsor, and other promotional needs. These tickets do not include tickets set aside for artist requirements. No other complimentary tickets are to be distributed without express written permission of artist.

B. MISCELLANEOUS

- B1. PURCHASER shall not allow audience to enter place of performance until technical set-up has been completed. ARTIST shall complete said setup one hour prior to time of performance. ARTIST REQUIRES A MINIMUM ONE HOUR SOUND CHECK AFTER COMPLETION OF LOAD-IN AND SETUP. FESTIVAL PRODUCERS ARE REQUIRED TO COMPLY WITH THIS POLICY UNLESS OTHERWISE AGREED IN WRITING WITH THE ARTIST'S REPRESENTATIVE.
- B2. PURCHASER shall not permit and will prevent:
- A. The recording, filming, taping, videotaping or any broadcast of the ARTIST'S performance or any portion thereof without the ARTIST'S written approval.
  - B. The manufacture, distribution, and/or sale of any and all souvenir items associated with the ARTIST or performance without the ARTIST'S written approval.
- B3. No discrimination for reasons of race, religion, sex, age or country of national origin shall be permitted or authorized by PURCHASER in connection with the sale of tickets, admission, seating, or accommodation at the engagement.

C. HOSPITALITY, ACCOMMODATIONS, AND TRAVEL: SEE ATTACHMENT A

D. TECHNICAL REQUIREMENTS: SEE ATTACHMENT B

Sound Specifications and Lighting plot

E. PAYMENT AND LEGAL CONTRACTUAL CLAUSES

- E1. All payments shall be made as provided herein. In the event PURCHASER fails to make any payment at the time stipulated herein or breaches any provision of this agreement, ARTIST shall have the right to withhold performance without prejudice to his rights thereunder.
- E2. A representative of the ARTIST shall have the right to be present in the box office prior to and during the performance and intermission periods, and such representative shall be given full access to all box office sales and shall otherwise be permitted to reasonably satisfy himself as to the gross gate receipts, (and expenditures if required) at each performance thereunder.
- E3. Insurance:
- (a) Purchaser hereby warrants and represents that it has and will maintain in force a comprehensive general liability insurance policy with \_\_\_\_\_ licensed to do business in the State of \_\_\_\_\_, Policy No. \_\_\_\_\_ which policy provides coverage of not less than \$1,000,000 per occurrence/\$2,000,000 aggregate containing all broad form CGL extensions and Non-Owned/Hired Automobile Liability and \$5,000,000 Umbrella Liability insurance.
  - (b) Purchaser further warrants and represents that said insurance policy shall name Producer, its employees, agents, servants and contractors as additional insured parties for the full period of the Engagement, including any rehearsal period and post production periods, and that same is cancelable only upon six (6) day prior written notice to Producer.
  - (c) All premiums for such insurance shall be paid timely by Purchaser and Purchaser hereby indemnifies and agrees to defend and hold harmless Producer and its employees, contractors and/or agents from and against any claims, costs (including attorney's fees and court costs), expenses, damages, liabilities, losses or judgments arising out of, or in connection with, any claim, demand or action made by any third party, if such are sustained as a direct or indirect result of the Engagement. Purchaser shall also hold harmless Producer and its employees, contractors, and/or agents from and against any and all loss, damage and/or destruction occurring to its and/or its employees', contractors', or agents' instruments and equipment at the place of the Engagement, including but not limited to, damages, loss or destruction caused by Act of God. The employees of the Purchaser are not the employees of the Producer. The insurance liability of the

Producer shall be limited only to claims from its employees and does not apply to the Purchaser's employees.

(d) The Purchaser further warrants and represents that it has had and maintains at all times during the terms of this Agreement Workers Compensation Insurance, including Employers Liability Coverage for its employees and others who are involved in the installation, operation and/or maintenance of the equipment provided by Producer, the lighting supplies and sound suppliers.

- E4. Nothing contained in this agreement shall be construed to constitute a partnership or joint venture, and ARTIST shall not be liable, in whole or in part, for any obligation that may be incurred by PURCHASER in carrying out any of the provisions hereof, or otherwise. Further, PURCHASER warrants and represents that he/she has the legal capacity to enter into this contract.
- E5. This agreement may not be changed, modified or altered except by an instrument in writing by both parties. This agreement shall be construed in accordance with the laws of The Commonwealth of Massachusetts. Any claim or dispute arising out of or relating to this agreement or the breach thereof shall be settled by arbitration in The Commonwealth of Massachusetts.
- E6. Any proposed additional terms and conditions which may be affixed to this contract by PURCHASER does not become part of this contract until signed by ARTIST. By sole act of signing, PURCHASER readily accepts all provisions of this contract, regardless of any additions or deletions PURCHASER may try to make.
- E7. PURCHASER at his/her sole expense shall obtain licenses, permits, or other approval required from any union, public authority, performing rights society or other entity having jurisdiction with respect to the engagement, and shall comply with and fulfill all terms and conditions set forth therein.
- E8. If State, Local or Amusement tax is to be withheld for this engagement, Purchaser shall furnish ARTIST with a copy of the tax law dictating this policy. This copy must be returned with the signed contracts for this engagement. PURCHASER must also furnish ARTIST with an official State or City tax deduction receipt claiming the amount to be withheld on the night of the performance.
- E9. ARTIST'S obligation to perform thereunder shall be excused if ARTIST, or any of his group or essential crew, is unable to perform as a result: illness or injury; detention resulting from inability to obtain reasonable modes of transportation; riots or other civil strife; strikes or other forms of labor disputes; epidemics; an act or order of any public authority or court; any act of God; or any other cause beyond ARTIST'S reasonable control. In such event, ARTIST will not be required to perform and shall return to PURCHASER any deposits paid, less costs incurred by ARTIST and neither party shall be under any other obligation to each other.
- E10. Any material breach of this Agreement by PURCHASER may cause the ARTIST, at the ARTIST'S sole option, to terminate the Agreement. If such a breach occurs, PURCHASER shall be obligated to the ARTIST for the full guaranteed amount of this Agreement and shall forfeit all deposit moneys paid to the ARTIST or his agent as immediate and liquidated damages without prejudices to further legal action by the ARTIST.

This Agreement shall be effective only when signed by PURCHASER and returned to ARTIST'S booking agency. All attachments and addendums are considered a part of this contract rider and are binding.

AGREED AND ACCEPTED

  
PURCHASER

DATE

  
ARTIST

DATE

9/22/14

### C O N T A C T S

Manager for Vusi:

Red Light Management  
Ann Kingston  
PH: 434.245.4940  
FX: 434.245.4933  
Ann@RedLightManagement.com

Manager for Hugh

Opus 3 Artists  
Neil Benson, Senior VP  
PH: 212-584-7512  
FX: 646-300-8212  
nbenson@opus3artists.com

Contractual issues &  
media requests for Hugh  
Masekela

Siobhan Falanga, Associate  
PH: 212-584-7577  
FX: 646-300-8277  
sfalanga@opus3artists.com

Contractual issues for  
Vusi Mahlasela

Brian Reid  
b.reid@imnworld.com  
International Music Network  
278 Main Street  
Gloucester, MA 01930  
www.imnworld.com

PH 978-910.1509  
FX 978-283-2330

Publicity:

Red Light Management  
Ann Kingston  
PH: 434.245.4940  
FX: 434.245.4933  
Ann@RedLightManagement.com

Tour Marketing:

Red Light Management  
Ann Kingston  
PH: 434.245.4940  
FX: 434.245.4933  
Ann@RedLightManagement.com

Road Manager:

Rapelang Leeuw (tour advance)  


2 0 Y e a r s o f F r e e d o m  
Travel, Hotel, and Hospitality Requirements  
Attachment A  
Current as of 3/26/14

G R O U N D T R A N S P O R T A T I O N

Per advance, PURCHASER agrees to provide ARTIST'S REPRESENTATIVE with detailed directions to the place of performance. PURCHASER shall, at his sole cost and expense, provide GROUND TRANSPORTATION for ARTIST and entourage of up to eight (8) people plus luggage and equipment, etc. between airport, hotel, concert venue, hotel and return to airport upon departure.

H O T E L A C C O M M O D A T I O N S

If PURCHASER is providing HOTEL ACCOMMODATIONS, a minimum of two (2) suites & up to ~~8~~ <sup>7 - contract Face-b</sup> ~~(eight)~~ single hotel rooms are required. The rooms shall be available until the day after the performance with the ARTIST to comply with checkout times and hotel rules. The PURCHASER shall not be responsible for any extra charges during the stay of the ARTIST. Please list the name, address and phone of the hotel being provided by the PURCHASER or two (2) recommendations of clean, modest hotels if PURCHASER is not providing hotel accommodations.

→ one night only at  
The Red Lion in Eureka  
or the Hotel Arcata - 207



## H O S P I T A L I T Y   A N D   D R E S S I N G   R O O M S

### **DRESSING ROOMS**

PURCHASER shall provide at least two (2) comfortable star dressing rooms and two (2) cast dressing rooms. These should be lockable and private. These rooms shall be clean, dry, well-lit, heated or air-conditioned, shall contain the following:

- Electronic iron and board in each dressing room
- Ten (10) towels
- Two (2) sofas
- Two (2) full-length mirrors
- Tables

PURCHASER shall guarantee adequate SECURITY at all times to insure the safety of the ARTIST'S personal instruments, personal property, and tour vehicles (if applicable) from the beginning of load-in to completion of load-out.

### **HOSPITALITY:**

In dressing room, PURCHASER shall provide refreshments in quantities sufficient for five (5) persons:

### **AT LOAD-IN:**

- Constant supply of tea and coffee with honey and lemon and a selection of pastries to be AVAILABLE ALL DAY
- One (1) case of room temperature water
- One (1) case of Heineken
- One (1) case of Harpoon IPA
- Two bottles of red wine
- Small assortment of fruit: bananas, apples, oranges and pears
- Small assortment of vegetables: (including avocado)
- Small assortment of cold cuts, cheese and bread
- Salt and Pepper
- One (1) box of Earl Grey Tea
- One (1) box of "Throat Coat" Tea (available at health food stores)
- Hot Water for tea
- Raw Honey and Lemon

### **ON-STAGE:**

- One (1) case of room temperature water
- Ten (10) good size towels (NO BAR RAGS!)

### **HOT MEAL AFTER SOUNDCHECK (or at time to be arranged):**

Hot meal for eight (8)

#### 3 Course meal to include:

1. Appetizers, salad or soup
2. Main course: Good quality meal (chicken/beef/ lamb) rice/pasta, please include vegetarian options (NO FAST FOOD)
3. Dessert options

**IF NO HOT MEAL IS AVAILABLE, THE PURCHASER AGREES TO PROVIDE ARTISTS THE SUM OF \$25.00 PER PERSON UPON ARRIVAL TO THE VENUE AS CATERING BUYOUT.**

V U S I M A H L A S E L A  
TECHNICAL REQUIREMENTS  
ATTACHMENT B  
CURRENT AS OF 3/26/2014

1. **PURCHASER** shall not allow audience to enter place of performance until technical set-up has been completed. **ARTIST** shall complete said setup three hours prior to time of performance. Artist requires a minimum two-hour sound check after completion of load-in and setup. The place of performance must be made available to the artist from 12 pm on the day of the engagement before theater is opened to the public. The doors cannot be opened without the tour manager's approval. Festival producers are required to comply with this policy unless otherwise agreed in writing with the artist's representative.
2. **PURCHASER** shall provide a minimum of two (2) stage- hands to help **ARTIST'S** crew for load-in, stage set-up and load-out. In cases where **ARTIST** is staying overnight in the town of performance, **PURCHASER** will store **ARTIST'S** equipment overnight in a secured area and make it available to **ARTIST** the following day upon departure. If **ARTIST** is arriving and departing by air, **PURCHASER** will arrange for the equipment to be loaded and transported to and from the airport and the venue in a cargo van. When possible, this van will accompany the other vehicles transporting the **ARTIST** to the airport.
3. **STAGE:** The stage should be a minimum of 25' x 15' x2' high with a minimum stage ceiling clearance of 10', and PA wings. The stage must be accessible in a manner other than through the audience.
4. **AT NO TIME DURING THE PERFORMANCE SHALL THE MAINS SUPPLY BE SWITCHED OFF**
5. **BACKLINE: TECHNICAL REQUIREMENTS ARE MINIMAL**
  - SEE ATTACHED
6. **SOUND REQUIREMENTS: DETAILS TO FOLLOW**
7. **MERCHANDISE:** House will not take more than 10% (ten percent) of CD sales. All other merchandise is subject to negotiation.

**HUGH MASEKELA & VUSI MAHLASELA: 20 Years of Freedom**  
Backline Requirements

**Hugh Masekela**

*Flugelhorn & vocals*

2 X boom stands for cordless vocal and trumpet microphone. Set up trumpet microphone on musicians right side and vocal microphone on musician's left.

**Vusi Mahlasela**

*Guitar & vocals*

DI box for acoustic guitar

Vocal microphone

Tall boom microphone stand

Stool

**BASS**

*Bakithi Kumalo*

~~Aguilar DB-750 Bass Amp~~ *MS*

~~4x10 speaker cabinet~~ *MS*

**GUITAR**

*Mongezi Ntaka*

~~Roland JC120~~ *MS*

**DRUMS**

*Ian Herman*

in order of preference: *Yamaha Maple Custom*, *Sonor*, *DW*, *Pearl*  
(depth shown first)

- 5"x14" Steel snare drum
- 8"x10" mounted tom
- 8"x12" mounted tom
- 14"x14" floor tom
- 14"x16" floor tom,
- 18"x22" kick drum.

If these specific sizes cannot be supplied please avoid Power tom sizes. The shallower the better.

**HARDWARE**

- 4 Boom cymbal stand
- Hi-Hat stand
- Tama snare stand
- DW Throne
- DW 5000 kick pedal

*Reintake  
backline*

*Reintake  
MS.*

**CYMBALS**

K Custom, Zildjian, Paiste 3003, Paiste Traditionals, A Zildjian

- 20" Ride
- 17" Crash
- 16" Fast Crash
- 10" Splash
- 14" pair Hi-Hats

*no instale*

**Drum Head preference:**

**Playing side:** Remo Pinstripes or Coated Emperor. Bottom *NB*

**Resonant side:** Remo clear Ambassadors

Kick drum w/clear Powerstroke 3 head on batter, and any with a hole for mic, or if no hole a Coated Ambassador on the front. **Snare drum w/ Coated Emperor on top** and Ambassador on snare side.

**PERCUSSION, Francis Fuster**

**NO EXCEPTIONS!**

*no instale NB*

~~3 x LP Giovanni Galaxy Series Congas. Different Sizes ie Tumba, Conga and Quinto Please supply a tuning wrench. Please ensure the conga hoops are curved and NOT flat at the top.~~

~~PLEASE SUPPLY L.P. HIGH STANDS (FOR STANDING WHILST PLAYING) WITH ADJUSTING WRENCH~~

~~Please set the congas height to be 4 - 1.07 meters / 3.5 feet~~

- 4 x Cowbells, different sizes and different tones with rack mount on timbale stand.
- 2 x LP Tito Puente Timbales 12" and 14" with stand. The timbales must be able to be set to a height less than 1 meter.
- 1 x 10" splash Cymbal
- 1 x 16" crash Cymbal
- 1 x set of full range chimes with stand
- 2 x cymbal stands ( in addition to the ones for the drummer!!)
- 2 x boom microphone stands
- 1x Heavy Duty Boom Stand for vocal Mic. Setup on musicians right – Please supply a sand bag or weight

*no instale NB*

**KEYBOARDS, Randal Skippers**

- 1 x Yamaha Motif (XS8, ES8, XF8) - **Bottom Keyboard**
- 1 x Yamaha ES 7/6 or XS 7/6 - **Top Keyboard**
- 1 x Yamaha XS 6 / XF 6 - **Side Keyboard**

1 x 2-Tier Keyboard Stand - **Top Keyboard must be able to sit directly on top of bottom keyboard (small gap)**  
1 x Single Keyboard Stand  
2 x Sustain pedals - For TOP and BOTTOM Keyboards  
1 x Drum Throne

**1 x Boom Stand for Vocal Mic Setup On Musicians Right Side**

*Handwritten:*  
Kernate  
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- IN House Mics only  
DJB

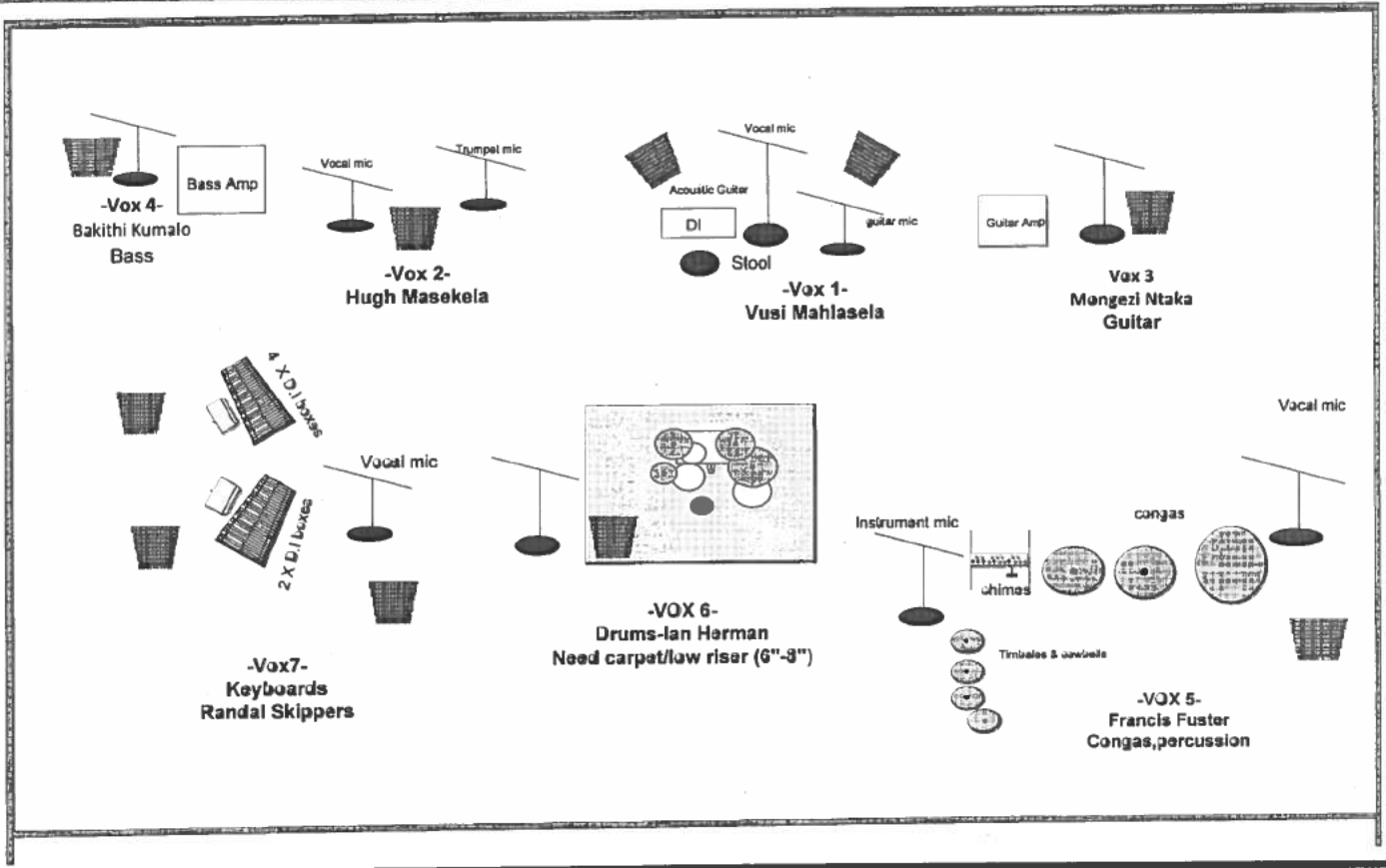
INPUT LIST HUGH MASEKELA & VUSI MAHLASELA: 20 YEARS OF FREEDOM TOUR


FOH	INPUT		STAND	PH	Notes
1	KICK	B52	Sm boom		comp
2	SNARE TOP	SM 37	Sm boom		comp
3	SNARE BOTTOM	Have	Sm boom	*	
4	Hat	Cond	Sm boom	*	
5	Rack Tom	Senn 604	Clip/Stand		
6	Floor Tom 1	Senn 604	Clip/Stand		
7	Floor Tom 2	Senn 604	Clip		
8	Bongos	SM 57	Tall boom		
9	OH Ride	Cond	Tall boom	*	
10	OH Hat	Cond	Tall boom	*	
11	Bass DI	Active		*	
12	Guitar Amp	SM 57	Sm boom		
13	Acoustic Mic	Cond	Sm boom		
14	Acoustic DI	Active		*	
15	Flugelhorn	Cordless SM 57			
16	Vocal 1 (Vusi)	Artist will bring	Tall boom	*	
17	Vocal 2 (Hugh)	Cordless SM 57			
18	Vocal 3 (guitar)	SM 58	Tall boom		
19	Vocal 4 (bass)	SM58	Tall boom		
20	Vocal 5 (perc.)	SM 58	Tall boom		
21	Vocal 6 (drums)	SM 58	Tall boom		
22	Vocal 7 (keyboard)	SM 58			
23	Conga 1 (left-Tumba)	Shure 98 D / BeyerM201/ Shure Beta 57	Tall boom		
24	Conga 2 (ctr-conga)	Shure 98 D / Beyer M201/ Shure Beta 57	Tall boom		
25	Conga 3 (right-quinto)	Shure 98 D / BeyerM201/ Shure Beta 57	Tall boom		
26	Timbales	Sennheiser MD 421 OR Shure 58/57	Tall boom		
27	Cowbells, etc	AKG C 414 B-ULS / AKG 214 / Neumann KM184	Tall boom		
28	Key 1 Bottom left	Radial/Klark Teknik/BSS D.I boxes	Tall boom		
29	Key 2-Bottom right	Radial/Klark Teknik/BSS D.I boxes	Tall boom		
30	Key 3-Top left	Radial/Klark Teknik/BSS D.I boxes	Tall boom		
31	Key 4-Top right	Radial/Klark Teknik/BSS D.I boxes	Tall boom		
32	Key 5-Side left	Radial/Klark Teknik/BSS D.I boxes	Tall boom		
33	Key 6 Side right	Radial/Klark Teknik/BSS D.I boxes	Tall boom		

**NOTES:** All congas to a stereo group with a stereo compressor  
All keyboards on a stereo group with stereo compressor  
Microphones are listed in order of preference

Hugh Masekela and Vusi Mahlasela  
 20 YEARS OF FREEDOM  
 Stage Plot

AUDIENCE



 = Monitor

Band Members  
 Ian Herman- Drums  
 Bakithi Kumalo- Bass  
 Mongezi Ntaka- Guitar  
 Francis Fuster-Percussion  
 Randal Skippers- Keyboards

4 monitor mixes, each with 1/3 octave graphic eq.  
 10 monitor speakers, 1 drum box or wedge

opus3  
 ARTISTS

7/17/14