

CAMI Music LLC 7

ARTIST / ATTRACTION FIXED COMPENSATION AGREEMENT

Agreement made this **06** day of **February 2014** by and between **Mummenschanz** (hereinafter called the "Artist/Attraction"), c/o Manager at 5 Columbus Circle @ 1790 Broadway, New York, NY 10019 for the services of **Mummenschanz** (the "Artist"), and **Humboldt State University** with its principal place of business at **Humboldt State University Center Arts 1 Harpst Street Arcata CA 95521-8299**

(hereinafter called "Presenter").

1. **Details of Performance(s)** (a) Presenter hereby engages from Artist/Attraction the services of Artist for the Performance(s), on the date(s), time(s), and place(s), and for the compensation all as set forth herein, and Artist/Attraction hereby agrees that Artist shall render such services, subject to the terms and conditions set forth herein.

(b) Manager shall mean: **CAMI Music LLC**

(c) Number of Performances: **1**

(d) Type of Performance(s), Day(s), Date(s), Time(s) and Place(s):

One (1) performance on Thursday, October 30, 2014

7PM

IN-HOUSE SOUND, LIGHTS & PRODUCTION _____

Artist rider is attached and is an integral part of this agreement.

UNIVERSITY RIDER IS MADE AN INTEGRAL PART OF THIS AGREEMENT _____

(e) Rehearsal(s), Date(s), Time(s), and Place(s):

UNIVERSITY CANNOT PAY DEPOSITS

(f) Theatre Name, Address, Seating Capacity, Stage Entrance:

**John Van Duzer Theatre
John Van Duzer Theatre Humboldt State University 1 Harpst Street Arcata CA 95521 (Capacity: 862)**

CATERING MUST STAY WITHIN THE BUDGETED AMOUNT

(g) Piano(s), Make and Size Required:

(h) Person to Notify On Arrival:

(i) Presenter's Representative Phone & Fax Numbers: **Mr. Roy Furshpan, Director Business: 1-707-826-4411 Fax: 1-707-826-5980 Private: 1-707-826-5684 Email: rmf7001@humboldt.edu**

(j) Recommended Hotel and Address:

2. **Compensation** The compensation to be paid by the Presenter to the Artist/Attraction shall be the sum of (\$) **13,500.00** (the "compensation")

Thirteen thousand five hundred dollars (\$13,500) plus hotels. Fee is special and confidential.

ALL PAYMENTS BY UNIVERSITY CHECK _____

Red Lion in Eureka or Hotel Arcata - MSA

3. **Payment of Compensation** The compensation hereunder shall be paid by the Presenter to the Artist/Attraction **no later than the intermission of the first performance.** Payment shall be made only by bank or certified check made payable to Manager on behalf of Artist/Attraction.

4. **Letter of Credit** Presenter shall furnish Manager upon the execution of this Agreement with a clean unconditional irrevocable Letter of Credit payable by sight draft drawn on a United States commercial bank in the amount of the compensation. Such Letter of Credit shall be in form and substance acceptable to the Manager on behalf of Artist/Attraction. Sums evidenced by such Letter of Credit shall be immediately payable to Manager on behalf of Artist/Attraction by presentation to such bank of Manager's draft at sight of any time commencing fourteen (14) days prior to the date of the first scheduled Performance and continuing until thirty (30) days after the date of the last scheduled Performance.

5. **House Seats** Number of house seats reserved at the regular price/complimentary for Artist/Attraction per Performance until (1) hour prior to each such Performance.

6. **Binding Effect:** THIS AGREEMENT SHALL NOT BE BINDING UPON THE ARTIST/ATTRACTION UNTIL EXECUTED BY THE ARTIST/ATTRACTION. IF THIS AGREEMENT IS EXECUTED BY THE MANAGER ON BEHALF OF ARTIST/ATTRACTION, THE MANAGER IS EXECUTING THIS AGREEMENT ONLY AS A MANAGER FOR THE ARTIST/ATTRACTION, IS NOT OBLIGATED TO PRESENTOR HEREUNDER, AND SHALL NOT BE RESPONSIBLE FOR ANY ACTS OR DEFAULTS OF THE ARTIST/ATTRACTION, THE ARTIST, OR FOR THE NON-PERFORMANCE BY THE ARTIST/ATTRACTION OF ITS OBLIGATIONS HEREUNDER. THE NON-ARRIVAL OF THE ARTIST CAUSED BY ANY INCOMPLETE OR INACCURATE INFORMATION FURNISHED BY PRESENTER AS SET FORTH ABOVE SHALL NOT RELIEVE PRESENTER FROM FULFILLMENT OF ITS OBLIGATIONS HEREUNDER.

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

IN WITNESS WHEREOF, the parties hereto have executed this Agreement the day and year first above set forth.

By: _____
Presenter (Organization Name)

By: *MSA*
Artist/Attraction

By: *X* _____
Presenter (Name)

By: *MD - Marcus Simmen*
Manager

By: _____
Title

By: _____

**MUMMENSCHANZ STIFTUNG
Trogenerstrasse 80
9450 Altstätten**

ADDITIONAL PROVISIONS

7. **Requirements:** Presenter agrees to furnish and fulfill the following Requirements as well as those Requirements set forth in any Addendum annexed hereto at its sole cost and expense for each Rehearsal and Performance.

- a) A PIANO(S), PROPERLY TUNED, if required.
- b) a microphone on the stage of the Theatre and a sound system in good working order, if required.
- c) (1) the Theatre, properly lighted, heated, equipped and cleaned; (2) ushers, ticket sellers, ticket takers, all necessary attaches and special police; (3) suitable dressing rooms for the personnel of the Artist/Attraction and space for equipment.
- d) (1) any necessary personnel which may be required by Artist/Attraction to unload the vehicles carrying the Artist/Attraction's equipment and property, to bring such equipment and property to such place within the Theatre as the Artist/Attraction's representative shall determine, and after the last Performance to remove such equipment and properties from the Theatre and to return such equipment and properties and load such equipment and properties on the vehicles; and (2) all other personnel which may be necessary in connection with the Performance(s) and Rehearsal(s) including without limitation, stage hands, spot light operators, stage carpenters, electricians, sound technicians, dressers, property men, wardrobe personnel, additional and/or standby musicians, and any other local labor which shall be necessary and required by Artist/Attraction, and/or required by any union having local jurisdiction.

8. **Unions:** The Presenter agrees to adhere to and abide by the applicable rules and regulations of all unions having jurisdiction over the Performance(s).

9. **Presenter's Warranties and Representations:** Presenter hereby warrants and represents to Artist/Attraction as follows: (a) that it has or will have a lease for the Theatre covering the date or dates of the Performance(s) and Rehearsals, that during the Performance(s) the lease will be in full force and effect, and neither Presenter or Theatre will be in default thereof, and that the lease will be exhibited to Artist/Attraction or Manager upon request. (b) that admission to the Performance(s) and seating in the Theatre shall be without regard to race, color, religion, or national origin. (c) that the Presenter will be solely responsible for payment of all charges, assessments, royalties or license fees required to be paid for the right to perform all music performed at the Performance(s).

10. **Advertising Material:** Presenter agrees to use only photographs furnished by the Artist/Attraction. Upon Presenter's request Artist/Attraction may, but is not obligated to, furnish such quantities of press materials, heralds, window cards and three-sheet posters as the Artist/Attraction in its sole discretion deems necessary or desirable. Presenter agrees to imprint, distribute and display properly all materials so received without charge or alteration. Presenter hereby agrees that Manager on behalf of Artist/Attraction shall have the right to approve the contents of all advertising and publicity materials Presenter wishes to utilize both as to form and substance and such approval shall not be binding upon Manager unless in writing executed by Manager.

11. **Concessions:** Subject to whatever standard house concession is in effect on the date of this Agreement, the Artist/Attraction shall have the right, to have such persons as it may desire sell souvenir program books in the lobby of the Theatre immediately prior to and after each Performance and during each intermission. Presenter shall not directly or indirectly receive any fee, remuneration or other compensation in connection with such sales, agrees to turn over to the Artist/Attraction any such fee, remuneration or other compensation as and when received by it, and agrees to use its best efforts to enable the Artist/Attraction to sell such souvenir program books without cost to it.

12. **Program:** The Artist/Attraction will select and provide the works to be performed for the Performance(s). If the Artist/Attraction has a choice of works, or a variety of programs, the Presenter, on reasonable prior written notice to Manager, shall have the right to select the program or works from such choices. The Artist/Attraction shall furnish Presenter with copy for each program to be performed and Presenter agrees at its own expense to print and distribute for each Performance a sufficient quantity of house programs conforming to the program copy furnished by the Artist/Attraction.

13. **Credit to Manager:** All programs shall carry a credit to Manager, Artist's piano company, and Artist's record company(s), in position and prominence as Manager may specify, either in any Addendum annexed hereto or by prior written notice to Presenter, and shall include such other credit lines as Manager may reasonably request.

14. **Restrictions:** Presenter agrees to prevent the broadcasting, recording, transmission, photographing, or any other transmission or reproduction of the Performance(s) or any part thereof by any means or media now or hereafter known including but not limited to audio, visual, or audio-visual means. Presenter further agrees that unless specifically set forth in this Agreement, the Performance(s) by the Artist/Attraction shall not be in conjunction with the performance of any other performer and that no assisting artist not part of the Artist/Attraction shall perform at a performance without the prior written consent of the Artist/Attraction.

15. **Indemnity:** Presenter hereby agrees to indemnify Artist/Attraction, Artist and Manager from and against any claim of breach of any of Presenter's representations, warranties and agreements hereunder and from any claims of third parties of any kind, nature, or description for personal injuries or property damage in connection with the Performance(s), except with respect to any claim proven to be due solely to the willful act of Artist or Artist/Attraction, from which claim Artist/Attraction similarly agrees to indemnify Presenter.

16. **Impossibility of Performance:** In the event that the performance of any of the covenants of this Agreement on the part of the Artist/Attraction Artist or Presenter shall be prevented by act of God, physical disability, the acts or regulations of public authorities or labor unions, labor difficulties, strike, war, epidemic, interruption or delay of transportation service, or any other causes beyond the reasonable control of such party, such party shall be relieved of its obligations hereunder with respect to the Performance(s) so prevented on account of such cause. If the Performance(s) shall be prevented for any of the foregoing causes, neither the Presenter nor Artist/Attraction shall be under any obligation to present the Performance at a different time, except that if the Performance(s) shall be prevented for any of the foregoing causes, the Presenter shall use its best efforts to re-engage the Artist/Attraction within a twenty-four (24) month period on the same terms and conditions set forth herein, subject however to the Artist's availability. In the event the Artist consists of persons other than the featured performer and one or more of such persons cannot perform for any reason, Artist/Attraction shall have the option either to use its reasonable efforts to furnish a substitute for each such person, which substitute Presenter agrees to accept, or to perform without such person, in which event the Artist/Attraction shall not be liable for such failure of any such person to perform, or to treat such person's unavailability as an Act of God on the part of Artist and Artist/Attraction.

17. **Notices:** All notices to Presenter and Artist/Attraction shall be in writing addressed, in the case of Presenter, to its address set forth above, and in the case of Artist/Attraction, to Manager at its address set forth above.

18. **Modification, Etc.:** This Agreement contains the entire understanding of the parties, shall be amended or modified only by a writing executed by Presenter and Artist/Attraction, or Manager on its behalf, and shall be construed, governed and interpreted pursuant to the laws of the State of New York applicable to agreements wholly to be performed therein. Presenter shall not have the right to assign this Agreement or any of Presenter's obligations hereunder.

19. **Remedies:** In the event Presenter breaches or defaults in the due performance of this Agreement or any of its warranties, representations, or agreements hereunder, or in the event prior to the date of the first Performance the Presenter has failed, neglected or refused for any reason whatever to perform any obligation under any agreement with any other artist or attraction, or if in the sole opinion of the Manager, the financial standing or credit of Presenter has been impaired or is unsatisfactory (and any of such events shall hereinafter be deemed an "Event of Default"), then and upon the occurrence of an Event of Default, Artist/Attraction shall have the right to terminate this Agreement and its obligations hereunder. Presenter acknowledges that Artist/Attraction has refused offers for other performances in order to enter into this Agreement and that Artist/Attraction has incurred substantial out of pocket expenses in connection herewith; and therefore agrees, in an Event of Default, that any and all sums payable to Artist/Attraction as compensation be immediately due and payable, that any and all sums paid to Artist/Attraction or Manager, in its behalf shall be retained by Artist/Attraction as liquidated damages, and that Artist/Attraction shall have the right to present any letter of credit furnished it for payment. Artist/Attraction shall have, in addition and not in lieu of those remedies set forth above, the right, if there is an Event of Default, to exercise all of its rights and remedies against Presenter at law or in equity. All such rights and remedies may be exercised cumulatively, or in the alternative at the sole discretion of Artist/Attraction.

20. **Service of Process:** Presenter hereby irrevocably submits itself to the jurisdiction of the Courts of the State of New York, New York County, and the jurisdiction of the United States District Court for the Southern District of New York for the purpose of any suit, action or other proceeding which may be brought by Artist/Attraction against Presenter arising out of or based upon this Agreement or the subject matter thereof. Presenter hereby waives, and agrees not to assert, in any such suit, action, or proceeding, any claim that it is not subject to the jurisdiction of the above named Courts, that its property is exempt from attachment or execution, that such suit, action or proceeding is brought in an inconvenient form, or that the venue of such suit, action or proceeding is improper. Presenter hereby consents to service of process by registered mail at the address to which notices are to be given and agrees that such service shall be deemed effective upon Presenter as if personal service had been made upon Presenter within New York State, New York County.

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**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 ^{10%}20% of gross merchandising receipts for this engagement. MSI

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.

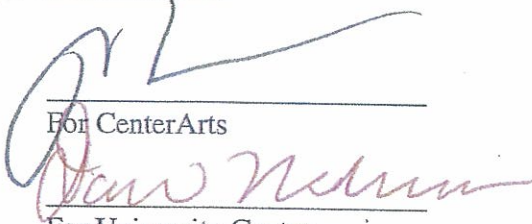
MUMMENBOMMEZ STIFTUNG
Trogenerstrasse 80
9450 Albstätten

For Artist



Tax ID/Social Security #

For CenterArts



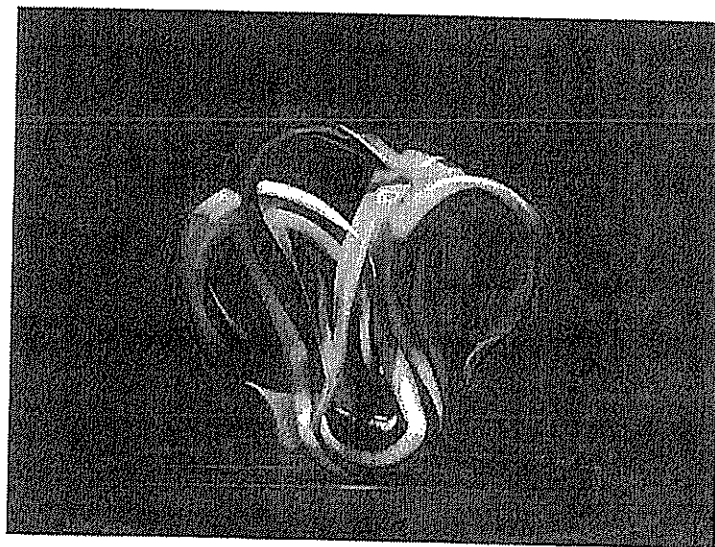
For University Center

Updated: April, 2009

MUMMENSCHANZ

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Technical Rider 7 Arcata



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1. General

- Mummenschanz offers a full evening performance (lasting about 100 minutes including 20 minutes intermission) without any sound or music.
- The ensemble has 4 actors (ensemble), 1 Technical Director (MTD) and 1 tour manager (TM).
- The lighting setup is essential (see below).
- The troupe is traveling with a small truck and a minibus. The material includes about 21 trunks/Flight-Cases (ca. 1 To/9m³) or (2200lbs/320 ft³).
- Please have smoking areas available.
- Please provide repertory union work schedules in advance.
- Venue must be able to setup our individual light- and stage-plot.
- No fire, fog, haze or water used in our show.

← room for 2 vehicles to park
@ venue Depending on size.
DTB

2. Stage

- a) Minimum dimensions/fly-bar area: W = 63 ft/16m (wall-wall), D = 40 ft/11m (plasterline-wall), H = ca 3ft/1m
- b) An absolute blackout is needed. Glass doors, windows and lighting levels should be dimmed, also emergency lighting, especially on stage, but also in the auditorium. There should no scattered light (f.e. from opening doors, etc.) spill onto the stage.
- c) As soft goods (legs, borders, backdrop) please use black flat mounted velvet only. Please avoid any sight into the wings. Don't use too wide legs or backdrop – ensemble is crossing many times from each side during the show. If you must fold a leg on a pipe, do it offstage. We require at least 5 sets of legs and borders (tbc).
- d) We require a main curtain (Traveler preferred or Guillotine) with a center split. There are no fly bar movements during the show - except 6-7 curtain calls.
- e) Please set up a clean black dance floor (Rosco, Marley or similar) before arrival of the company.
- f) The dance floor must cover the entire stage, including apron, wings, 3ft off the legs, and behind the backdrop; total area: approx. 63 x 45ft, w/ the strips running from right to left. The venue provides the matt black tape needed to set it up. This whole area must be cleared at H=11ft/3,5m.
- g) The best proscenium opening is 39ft/12m.
- h) Please remove booms, sets, props, flown panoramas and/or electrical material from the stage.
- i) Please provide 3 tables (6 x 3ft/2 x 1m each), 2 chairs, 1 waste bin - on each side of the stage.
- j) Please provide a stair or ramp built from the audience onto the stage (stage left preferred).
- k) We need an intercom between the light-booth, curtain, house lighting control and stage.
- l) The setup as drawn (plot 1 +2) refers to a stage w/o proscenium or orchestra pit not deeper than 5ft/1,5m from the main curtain, and the 1st LX behind the curtain must have max. 5ft/1,5m distance.
- m) Our trunks are stored at the back stage wall, lined up behind the backdrop according to their numbering (see plot 1 – no.1 stage right, to no. 13 stage left – tbc).

35' DTB

60x 35' DTB

3. Orchestra pit and proscenium

If possible please lower down the pit to house-level and put extra seating there! The gap should be no wider than 5ft/1,5m from the edge of the apron and the 1st row, otherwise bring it to stage level and cover it with dance-floor (additional dance floor and LX-position needed!).

4. Load-In / arrival:

- a) The company will arrive at the theater not later than on the morning of the 1st show, with a 16 ft bobtail truck and a van (9 seater). Please keep free access to the loading dock / platform. Please reserve dressing rooms and parking, at least until 1 hour after the last show ends. If possible, the MTD will arrive the day before the first show, to do the pre-hang with the venue.
- b) Please share your GPS coordinates with our MTD.
- c) The ensemble requires 5 dressing rooms (heated, well-lit, furnished, close to the stage), 2 showers with running hot water, near the dressing rooms. WiFi Internet.

5. Setup

- a) Order of setup:
 - pre-hang of lighting and softgoods (according to specific plot), setup of dance floor and tables, line-check, patch-plot

This all has to be completed prior to the company's arrival!
- b) On the day of our arrival it follows:
 - Unloading the company's truck
 - setup our additional lights, line-check
 - Focus, soft patch
 - Queing / Spacing / Technical rehearsal with the artists

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6. Staff

- The staff must be professional. Stage language: English, German, or an expert interpreter is needed for setup and show.
- Unloading: 2 stagehands (0.5 h).
- Setup and construction: 3 electricians/lighting technicians, 1 flyman, 2 stage hands/technicians - (2 x 5 hours).
- 1 h before, until the end of the show: 1 lighting tech., 2 stagehands for the main curtain and some small conversions on the stage during the show. There are 6-7 calls of the main curtain. Otherwise, no flybar calls.
- Ca. 15 minutes after the last performance we need the following staff for removal:
1 electrician, 1 flyman to dismantle our own light (10 min) and 2 stagehands to load the company's truck (1 h).
- Staff on stage wears black, ~~long-sleeved~~ clothing and shoes. All persons not working, have to leave the stage.
- The same staff crew for all performances is required!

← staff uniforms are short sleeve

7. The show

- Doors open 30 minutes before start of the show or after agreement with the MTD.
- Latecomers: about 1 minute (2 hands) or after 7 min (yellow tube with a balloon) latecomers can take their seats. If guests arrive later, they have to be seated in the back rows / balcony until intermission.
- Some costumes are inflated with air and will not work while air conditioning is running. Please turn off all air conditionings once the performance starts.
- Duration of show: 1st part: about 55 minutes. • Intermission: 20 min. • 2nd part: about 25 minutes.
- For quality control, we may record some shows with our mini-DV camera.
- Immediately after the show (especially the last one): clearing away the delicate costumes requires about 15 minutes. Please do not plan activities on and off stage during this time.

8. Specials

- Stage, side and back stages, dressing rooms and rest rooms have to be accessible for the ensemble no later than four hours prior to the presentations.
- Wet cleaning (damp mop) of the dance floor: 1 hr before each performance or according to the company's request.
- If there are 2 performances a day, the preparation has to be done twice.

9. Lighting

- On stage we need a wheeled-ladder/telescope or genie-lift, with a working height of 23ft/7m.
- Please prepare 3 copies of our sent specific light- and stage-plot, upon arrival of the MTD.
- 6 weeks prior to the show, a stage- and lighting-plot (ground, section, rigging points, dimensions, lineset schedule and positions of the catwalks, 1st row of seats visible, as DWG, DXF, PDF), as well as a comprehensive list of all material, has to be e-mailed to the foundation (info@mummenschanz.com).
- All units specified in our rider and specific plots are definitely needed. All flown fixtures require a safety chain!
- The company brings their own lighting console ETC Ion (5-pin DMX). We need a VGA monitor and DMX-capable dimmers (DIM LAW Lin). MTD will run the show himself.
- An experienced Lighting technician has to focus the lights according to the MTDs instruction. MTD reserves the right to both focus the lights and operate the man-lift himself.

10. Units, colors and accessories:

- House lighting inventory only DFF — tbd with company TP
- We bring 4 lekos (Robert Juliat 613SX, CH 1+2, require 4 C-clamps) and a ropelight (CH 46).
 - Please provide clean, maintained and prepared material! All no-leko units/PC's require a barn door.
 - Mainly tungsten 2kW (750W HPL) and 1kW (HPL 650W or higher) are used, 1kW PC (PC=Plano Convex!) headlights (please do not mix different brands / models per channel). **There must be enough multi-cables etc., available, to setup any fly-bar as a temporary LX!** The distance between our LXs, mustn't exceed 8 ft.
 - FoH: If lights hung further than 40ft/13m from the stage-edge, units must be 2kW (HPL 750) lekos, or additional units have to be added. For FoH lekos, top- and half-hats should be available.
 - All above-stage lekos must have an opening angle of at least 36°(6x9) - (or see below figs. fff).
 - CHs 3 +101: 2 lekos each, at least 50°(4.5x6.5), (CH 3 on floor-stand; CH 101 on LX 1 or 2).
 - We require steep straight frontlight (CHs 12, 13-18). The required numbers of units (esp. CHs 8, 9, 12, 94) depend on the proportions of the proscenium, the distance between the main curtain and the 1st LX and the distance from the stage edge to the 1st FoH-bridge. Eventually extra units, or a temporary LX must be added.
 - CHs 24-27 and 31, 32: Backlight.
 - CHs 4, 28 - 30, 33, 38, 101: high sides.
 - CH 43, 44: Center mark on 1st LX and FoH-bridge (center).
 - CH 45: Working light (halogen Floods 1k), can be dimmed on stage.
 - CH 47, 48: offstage work lights (lekos) for props.
 - All lights/fixtures must be able to be focussed vertically down!
 - We need 4 Stage-Pin- and 4 Edison-plug Adapters for our equipment (profiles, fans, ropelight, console).

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replaced. HT = high temperature. All gels must be provided by the theatre. L257 filters might be needed for some lekos.

Colours	Channels	Lights
116HT	7, 23, 32	2x PC; 2x profiles/lekos
119HT	30, 31, 38	4x PC; 2x profiles/lekos
201	4, 12-18, 25	22x profiles/lekos ; 1 PC
202	2, 3, 5, 8, 10, 11, 19	14x profiles/lekos
203	11, 19, 20, 21, 22, 33	7x PC
200	24, 26, 27	12x PC
106	43, 44, 93	1x PC, 1x profile/leko, 2x TBC
OW/NC	1, 28, 29, 34, 47, 48, 94, 95, 128	6x PC, 12x profiles/lekos

- p) 2 sockets with extension cable (50ft/15m) on both sides of the stage, to plug our fans (2 Amps).
- q) LX Fly-bars/pipes to be set on a height of: approx. 23.5 ft/7.15 m.
- r) During focusing and light check/rehearsal/technical run-through, we require 2 walkie-talkies.

11. Sound / acoustics

There is only a pre-show announcement: turn-off cell phones, no photos, no videos, no recording! We need a small PA sound system, small mixer, CD player, mini-jack connection – to run our prior-show announcement. If possible, we'd like to run the show from the sound control (FoH center), for a better view.

12. Green Room / Hospitality and Catering

- a) We prefer plenty of bottled, non-refrigerated mineral water (w/o gas), biscuits and fruits.
- b) If there is no veg. restaurant near the theater please provide on the setup day, 1 vegetarian food for the MTD.
- c) Should it not be possible to have a meal in a restaurant after the show, a dinner (after the performance) for the MTD (Vegan) must be organized – tbc.
- d) We prefer organic, local source food - but require non-genetically modified/engineered food!

13. First Aid

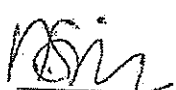
Venue must have ice-packs, ace-bandages, bandaids, etc. on hand in case of a medical situation.

14. Contact

- a) Technical Director, Mummenschanz: Jan Maria Lukas, +41 (0) 79 348 47 06, lukas@mummenschanz.com
- b) Please also share the contact details of your Technical Director / Production Manager.

Please let us know, if you have any questions or concerns as soon as possible! Please read this rider carefully, sign it below in acknowledgement and return it to info@mummenschanz.com

For the Venue
DATE: _____

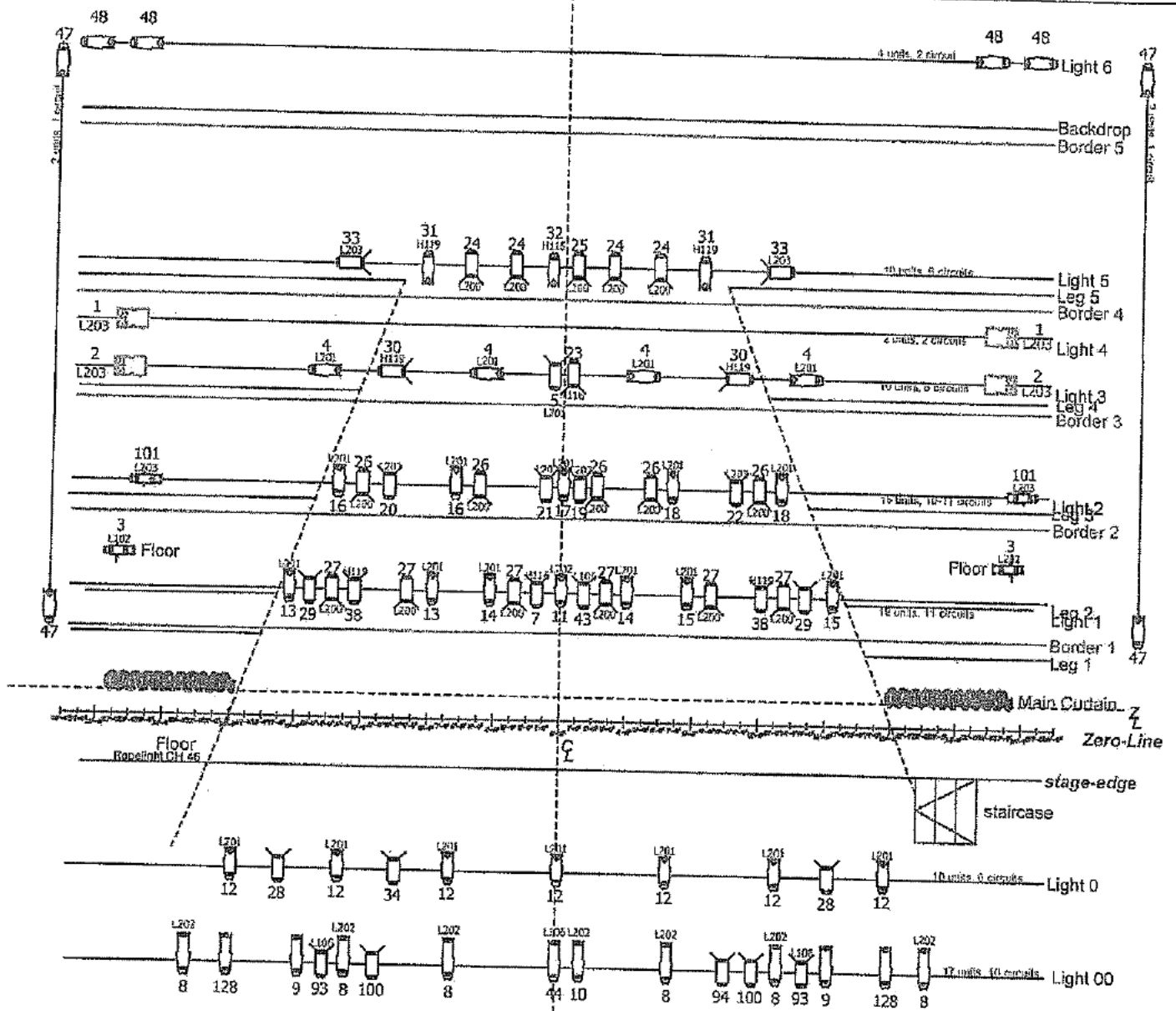


Mummenschanz
DATE: _____

06/18/2014

MUMMENSCHANZ STIFTUNG
Trogenstrasse 80
9450 Altstätten

THE MUSICIANS OF SILENCE



TLD Jan Maria Lukas. [REDACTED]

Final count, type and position of units to be confirmed!
Channel

Colour (L=Lee, H=HT=High Temperature -> H116 + H119)

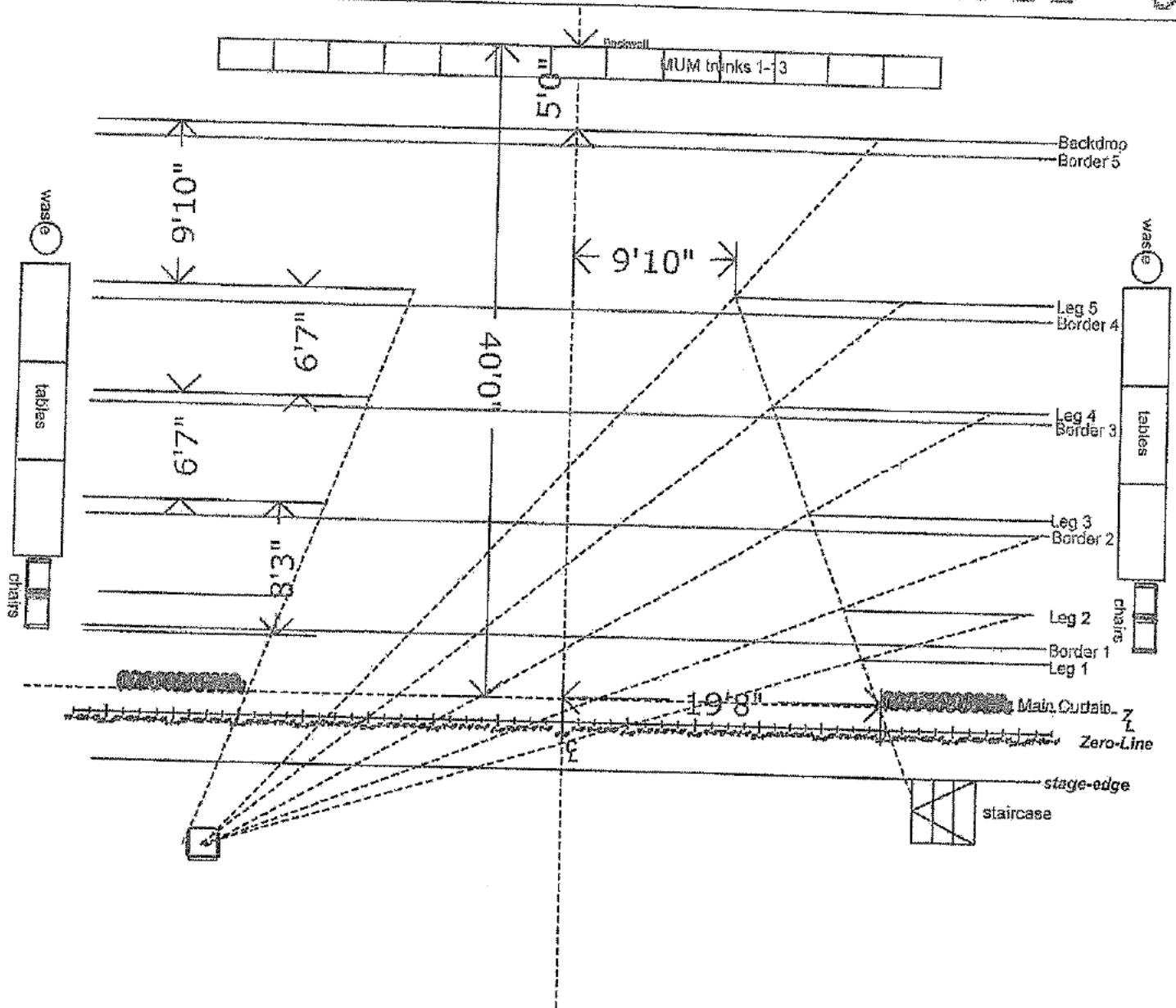
All fixtures flown - flybar height approx.
6,8m

Floor-Channels: 46 (MUM-Ropelicht) and 3 (need Floorplate)

KEY

Symbol	Name	Count
	Mummenschanz RJ 613	4
	profiles zoom 25/50° 750HPL/1K	34
	profiles zoom 15/30° 750HPL/2K	12
	1kW PC w/ barndoors	40

THE MUSICIANS OF SILENCE



MUM "40 years", General Stageplot 20131111_JML

TLD Jan Maria Lukas. [REDACTED]

Final count, type and position of units to be confirmed!
Channel

Colour (L=Lee, H=HT=High Temperature -> H116 + H119)

All fixtures flown - flybar height approx.
6,8m

Floor-Channels: 46 (MUM-Robelicht) and 3 (need Floorplate)

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

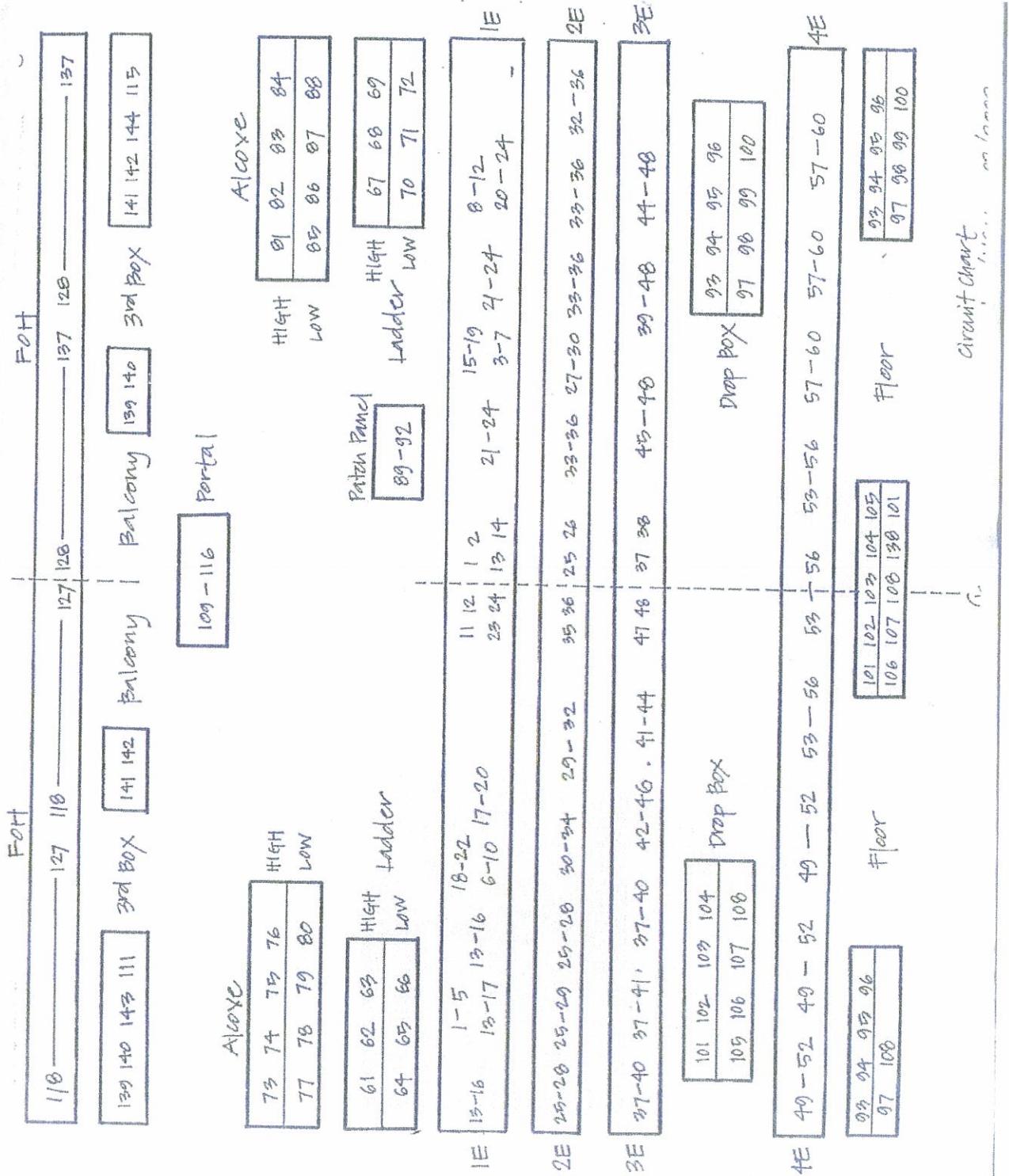
SOFT GOODS

- 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



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:

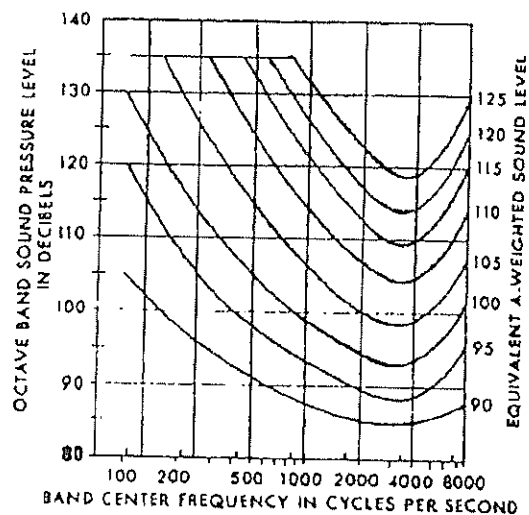
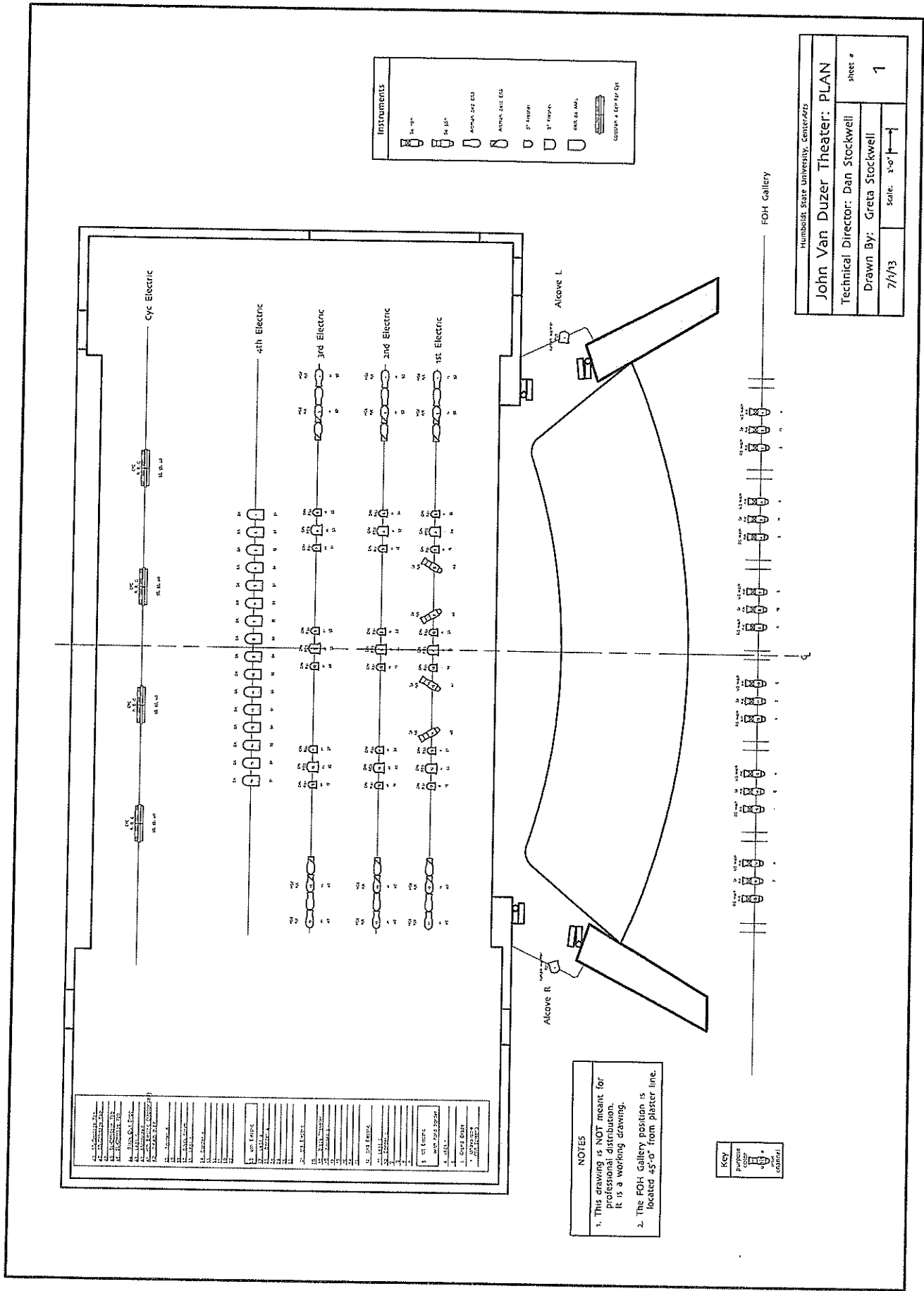


FIGURE G-9

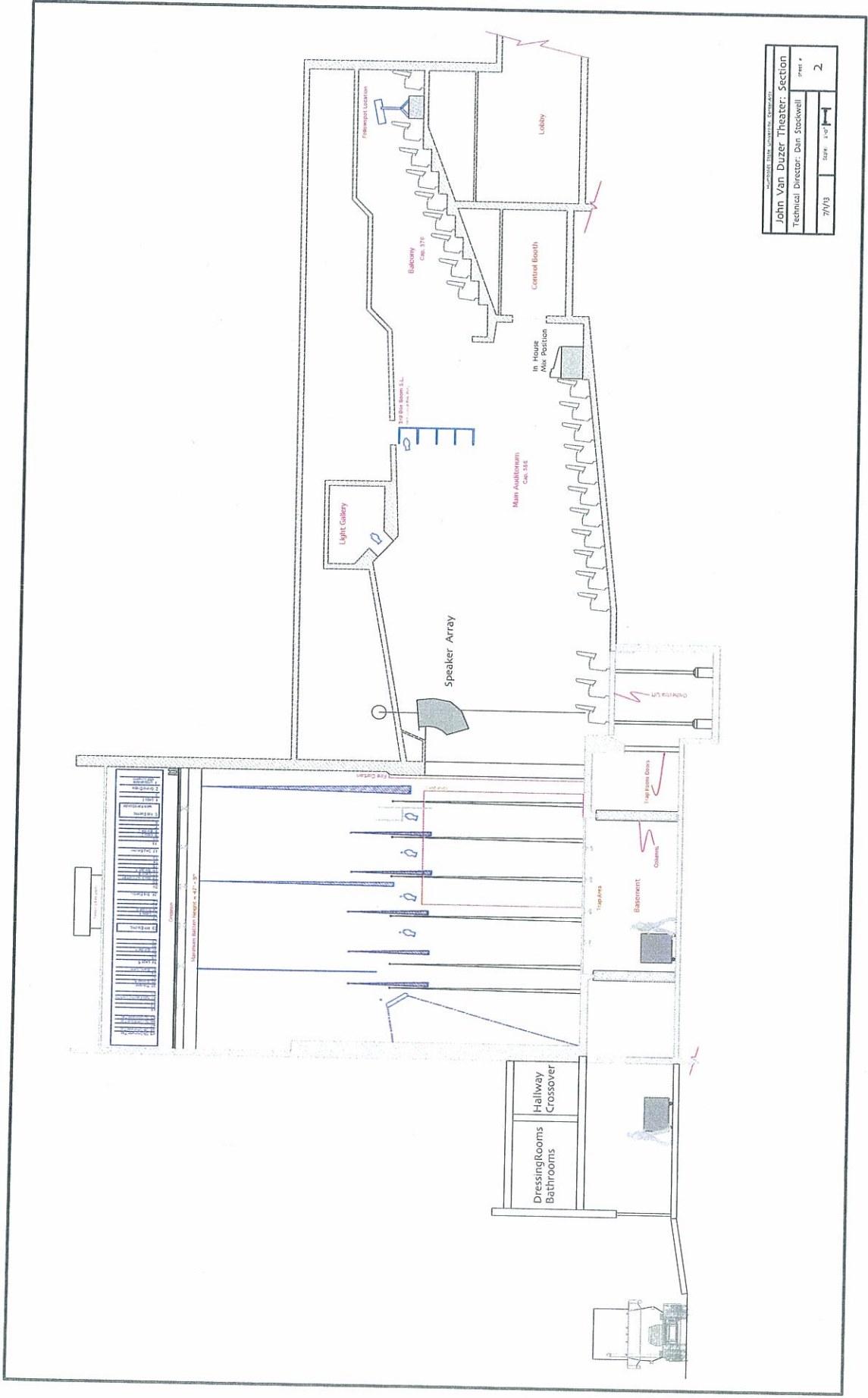
Equivalent sound level contours. Octave band sound pressure levels may be converted to the equivalent A-weighted sound level by plotting them on this graph and noting the A-weighted sound level corresponding to the point of highest penetration into the sound level contours. This equivalent A-weighted 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



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JOHN VAN DUZER THEATER COMPANY John Van Duzer Theater: Section Technical Director: Dan Stockwell	
Sheet #	2
Date	1/11/11

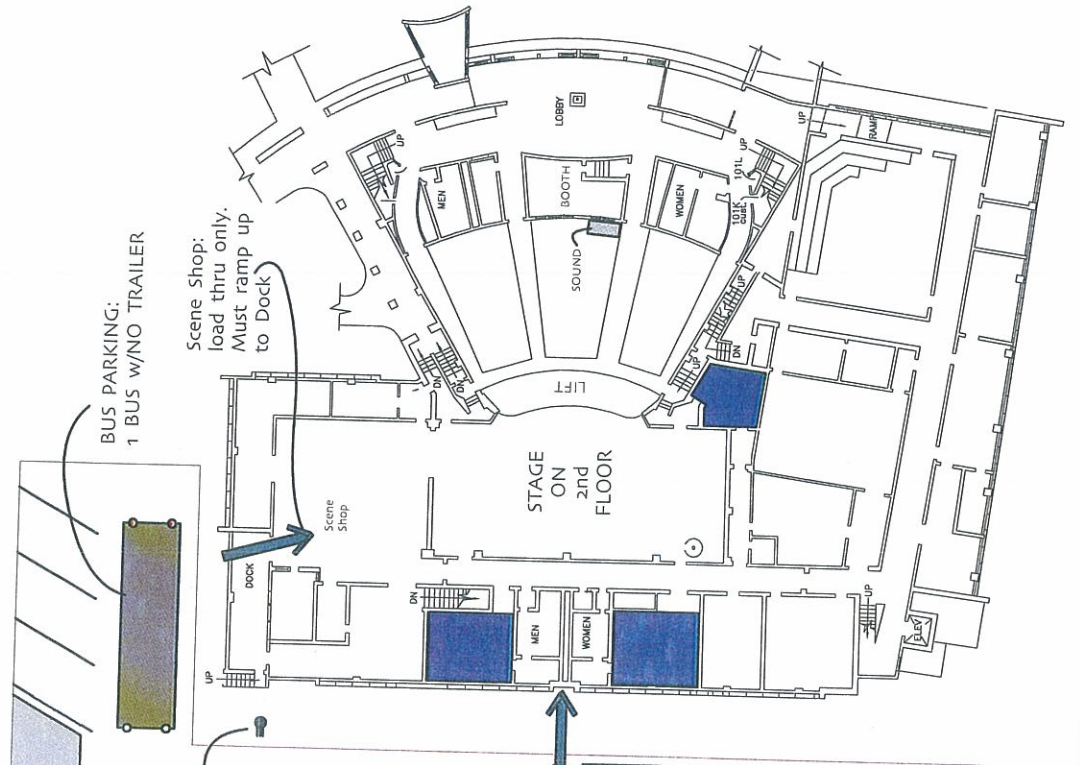


0 5 10 15 20 30
SCALE

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:	
FIXED FLOOR 386	
REMOVABLE	32
TOTAL	814



BUS PARKING:
1 BUS W/NO TRAILER

Scene Shop:
load thru only.
Must ramp up
to Dock

SEQUOIA AVE

50A
shore power

Load in thru
1st floor to
orch. lift

LOADING
ZONE:
NO PARKING

Back into Sequoia Ave



LAUREL DRIVE

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