

# CALLAS IN CONCERT



## TECHNICAL & HOSPITALITY RIDER

### DOMESTIC & INTERNATIONAL

Current as of January 2020  
29 Pc Orchestra

V1

Please disregard any previous versions

## TABLE OF CONTENTS:

- I GENERAL CONDITIONS AGREEMENT
- II ORCHESTRA /BACKLINE REQUIREMENTS
- III LOGISTICS (ACCOMMODATION, TRANSPORTATION)
- IV VENUE RESTRICTIONS, SEAT HOLDS, TICKETING, PERFORMANCE, MERCHANDISE
- V PRODUCTION AND TECHNICAL REQUIREMENTS
- VI HOSPITALITY – CATERING, DRESSING ROOMS, PRODUCTION OFFICE
- VII PRODUCTION SCHEDULE
- VIII ADVERTISING, APPROVALS, BROADCAST
- IX ARTISTIC APPROVAL
- X INTERNATIONAL ENGAGEMENTS
- XI CONTACT INFORMATION
- XII PAYMENT / COMPENSATION
- XIII PROGRAM
- XIV LIGHTING PLOT
- XV STAGE PLOT
- XVI AUDIO INPUT LIST

RIDER-SUBJECT TO CHANGE:

This Rider represents Optimal Requirements and is only amendable by the counter-signed or initialed by Producer.

SHOW DATE \_\_\_\_\_ CITY \_\_\_\_\_ VENUE \_\_\_\_\_

Base Hologram LLC hereinafter called "The Producer".

Callas In Concert, and its representatives including Base Hologram LLC hereinafter called "The Artist".

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## I GENERAL CONDITIONS

- A. This agreement is for the services of the performance known as "CALLAS IN CONCERT" The agreement shall not be binding upon BH Callas, LLC unless BH Callas, LLC have signed this agreement. However, BH Callas, LLC have the right, at BH Callas, LLC election, to proceed with this agreement despite not having signed it.
- B. The offer to contract represented by this agreement shall at BH Callas, LLC election be deemed withdrawn if not executed and returned by the Promoter within ten (10) business days after the issue date. If the contract is signed and returned (1) without the applicable deposit in the form of a wire transfer in accordance with the procedure set forth in section 12, or (2) altered in any way without the written consent of a BH Callas, LLC representative, or returned unaccompanied by appropriate payment, BH Callas, LLC may elect to consider the contract binding upon Promoter, and BH Callas, LLC shall be entitled to pursue all remedies available hereunder.
- C. In the event of a material breach or default by Promoter of this agreement, BH Callas, LLC shall thereupon be excused from further performance under this agreement and BH Callas, LLC shall have the right (in addition to any other remedies available to BH Callas, LLC) to retain as liquidated damages any amount(s) theretofore paid to BH Callas, LLC by Promoter hereunder.
- D. Whenever the terms "approval" or "consent" are used herein, they refer (Unless specifically provided otherwise) to the approval of the Producer BH Callas, LLC or other representative in advance of the engagement. Unless otherwise expressly provided (a) all approvals or consents must be obtained in writing, in advance and (b) approval or consent may be withheld at the sole discretion of the person(s) whose approval or consent is required. Failure to obtain any required approval or consent shall constitute a material breach of this agreement by Promoter.
- E. The term "venue" includes the entire premises upon which the site of the engagement is located.
- F. Whenever Promoter is stated to be "responsible" for or to have "responsibility" for any aspect of this agreement, or in any instance in which the Promoter is required to provide or pay for any service or facility, Promoter shall indemnify BH Callas, LLC and hold BH Callas, LLC harmless from any and all loss, damage, liability, or expense (Including court costs and attorney's fees) arising from any failure on the part of Promoter to discharge such responsibility, or to provide or pay for such service or facility.
- G. Producer and BH CALLAS, LLC, reserve complete approval and total control over all artistic and creative elements of the performance and production, including approval of all locally hired orchestras and/or musicians.

## H. ALL SHOWS SHALL BE DEEMED: RAIN OR SHINE.

## II ORCHESTRA AND BACKLINE REQUIREMENTS

Promoter shall provide a professional quality orchestra for each and every performance, including all rehearsals. Upon approval of the orchestra, the name, phone, email address of the contact person(s) with that Orchestra (i.e Executive Director, General manager, Operations Manager, etc...) is to be made available to BH Callas, LLC ASAP. In the event that the services of a contractor become necessary, this information shall be provided. If Promoter is engaging the orchestra, or the individual musicians forming a freelance orchestra, and/or is hiring any number of musicians for this engagement, BH Callas, LLC reserves the right of approval over these musicians and the orchestra.

### A. INSTRUMENTATION – ORCHESTRA, RHYTHM SECTION AND VOCALISTS

Twenty Nine (29) Piece orchestra (Subject to adjustment by Base Hologram LLC)

- 6 First Violins
- 4 Second Violins
- 4 Violi
- 4 Celli
- 2 Bass
- 1 Flute (Doubles Pic)
- 1 Clar (Doubles Bass Clar)
- 1 Oboe (Doubles English Horn)
- 1 Bassoon (Doubles Contra)
- 2 French Horn
- Harp
- Tympani
- 1 Percussion

**\*\*PLEASE CONFIRM WITH BASE HOLOGRAM LLC., PRIOR TO CONTRACTING ABOVE MUSICIANS, AS INSTRUMENTATION MAY CHANGE.**

#### ORCHESTRA NOTES, IMPORTANT TO THE SHOW:

- Orchestra may be required to play to click track\*. This show is very complex.
- Please advise orchestra break requirements. Our show is 90 minutes, and at this time, there may or not be an intermission.
- Concert Master has a small role in our show... to interact with Maria. This will be rehearsed. Please ensure he / she is aware.
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**\*IN-EAR SYSTEM – The production travels with a wired in ear system capable of feeding 32 individually controlled wired ear buds. Orchestra members may choose to use their own ear buds or we will provide. Local audio company is required to provide 16 @ 25' XLR cables and 16 @ 50' XLR cables to support the in ear system.**

## **B. BACKLINE: CHAIRS / STOOLS / MUSIC STANDS / EXTRAS / RISERS:**

Local Musicians to provide their own instruments. Due to projection considerations, and to reduce reflection and “bounce back” all instruments must be dark in color, where possible and minimal reflective surfaces. No white or high gloss accepted.

Local Promoter/Orchestra will provide (along with instrumentation listed in section A above):

### **CHAIRS / STOOLS / MUSIC STANDS / EXTRAS:**

27 Single black music stands, Manhasset brand (no wire stands. All stands must have solid backs)

2 double stand (double lit) Manhasset brand.

30 Chairs, flat seat, straight back (no arms) Preference w/ 4 solid chair legs opposed to looped legs. (If only looped chairs available, supply solid legs for Celli x 5)

3 Stools (for percussionist)

### **RISERS:**

Conductor Riser: 4’x 4’x6” (No back rail, dressed with Black Duvetyne)

Note: There are no risers required for the orchestra. The orchestra will be positioned “flat” on the stage deck.

## **C. ORCHESTRA DRESS**

Concert Black clothing is a requirement for this production.

Gentlemen: Black Jacket, Black slacks, Black long sleeve shirt, Black socks and Black shoes.

Ladies: Long sleeve, long black dress or equivalent, (black pants, long sleeve black top acceptable), black shoes. (Full coverage matte lack is key, so there is no reflection to the hologram). Formal tux and bow tie, not required.

Gentlemen: Black Jacket, Black slacks, Black long sleeve shirt, Black socks and Black shoes.

Ladies: Long sleeve, long black dress or equivalent, (black pants, long sleeve black top acceptable), black shoes. (Full coverage matte lack is key, so there is no reflection to the hologram). Formal tux and bow tie, not required.

## **D. REHEARSALS**

2 rehearsals, 3 hours each in length

Rehearsal #1 – This rehearsal to be off stage, preferably in the concert venue where possible, or location mutually approved. (NOTE: A Small speaker system will be necessary to amplify audio, video and click track parts.)

Rehearsal #2 / Soundcheck – Dress (all black) rehearsal with full tech, on stage (times to be advised).

In the event of additional performances with the same Orchestra in a different venue, or on non-successive days, a sound check / rehearsal only will be required, max. 3 hours in length.

Any change in services, including performance days or times, and rehearsal days, times or lengths must be approved by BH Callas LLC.

## **E. CONDUCTOR**

Music Director / Conductor of CALLAS IN CONCERT, who shall also serve as Master of Ceremonies will be provided by BH Callas, LLC. Fully marked conductor scores, media, technical notes will be provided to the Presenter and/or orchestra. Fully marked musician’s parts, with all belongings, are provided electronically approximately one (1) month prior to concert date. (sample materials for consideration may be provided earlier)

### III LOGISTICS (Accommodations, Transportation)

#### A. ACCOMMODATIONS (Where a part of the terms)

BUYER shall provide and pay for Accommodations approved by ARTISTS Tour/Production Manager. Minimum TWO-night stay (on fly dates). All accommodations shall be **NON SMOKING KING or Deluxe Singles x 8** (number of rooms confirmed with advance), preferably close to venue. Four Star (or Three Star could be acceptable). Hotels must pre-block and pre-register ALL rooms prior to arrival. Prepare key packets for each guest and include rooming list. All packets must be ready prior to groups arrival.

#### B. GROUND TRANSPORTATION

BUYER shall provide and pay for the services of a First Class licensed and insured local transportation company to transport party and baggage to and from airport, hotel and venue as designated by ARTISTS Tour/Production Manager per advance.

### IV VENUE RESTRICTIONS; SEAT HOLDS; TICKETING; PERFORMANCE; MERCHANDISE

#### A. VENUE & HOUSE RESTRICTIONS

1. **CAMERA POLICY: NO CAMERAS, (INCLUDING CELL PHONES, IPADS etc...) STILL OR VIDEO, AND NO AUDIO RECORDING DEVICES ARE ALLOWED TO BE USED IN THE VENUE.**

Please post signage at all main entryways and use VOG throughout lobby and venue at 15 minute intervals from doors until show time. No photography of any type allowed on stage or in- house by any staff or local crew. **VERY STRICT POLICY.**

2. All lights including signage must be turned off in the venue for the performance (with the exception of safety lights).

3. There will be no food or beverage concessions or service of any kind inside the venue during the performance.

#### B. SEAT HOLDS, SEATING PLOT, OBSTRUCTED VIEWS

1. **Seat Holds:** Due to the nature of the production, a number of **seat kills WILL be necessary**, to be determined prior to on-sale date. Seat kills may be, but not limited to the first two rows (pending distance of stage lip to seats, (and stage depth), **as well as house left / right seating areas**. Absolutely NO side seating allowed. House seating chart MUST be approved prior to on-sale. Please consult with BH Callas, LLC and or booking agent to discuss seat kills. BH Callas, LLC contact: Nelly Neben – [Nelly@basehologram.com](mailto:Nelly@basehologram.com)

2. **Obstructed View:** ARTIST MAY use video roll in sections of the show. The position of the video screen is upstage. Unless venue supplies house side screens, some seats may have obstructed views of this screen. Arenas – House screens / projectors should be used.

#### C. COMPLIMENTARY TICKETS

BUYER to provide ARTIST with Twenty (20) complimentary tickets (row 10-20 center seats) per performance, for ARTIST'S guests. Please note this is a per show basis i.e. in the event the house is turned, we will be allowed a new comp list this does not include requests for the orchestra or opening acts.

#### D. TICKET REPORTING

Weekly ticket counts to be provided by the Promoter via email to: Nelly Neben – [Nelly@basehologram.com](mailto:Nelly@basehologram.com)  
Promoter will use their best efforts to provide all email addresses associated and or collected during the ticketing process and the performance. These must be provided in the form of a spreadsheet no more than 48 hours after the completion of the performance.

**E. PERFORMANCE / SUPPORT PERFORMERS**

There shall be no Master of Ceremonies, nor announcer and no other performing artist or performance appearing in conjunction with the engagement(s) without the prior written approval of BH Callas, LLC.

**F. INTERMISSION**

There shall be a 15- or 20-minute intermission built into the schedule of the show.

**G. MERCHANDISE SALES**

Promoter I venue shall provide two tables in the lobby with appropriate draping for merchandise sales; sellers and bank. Percentage of 90 (Artist) /10 (Buyer or House) on CD/DVD, and in no case will be more than 15% of gross sales receipts. Only items provided or approved by BH Callas, LLC are to be made for sale in the lobby or entrances & exits to the venue. No free, giveaway, or other promotions shall take place, including programs, posters, t-shirts, buttons without consent of BH Callas, LLC. Setup subject to change and advanced with tour manager

**V. PRODUCTION AND TECHNICAL REQUIREMENTS**

**A. STAGE REQUIREMENTS**

Main stage minimum dimensions: **Sixty (60') feet wide by Forty (40') feet deep.**

**Minimum performance area: Forty (40') feet wide by FORTY (40') feet deep,** plus wing space minimum TEN (10') wide, clear space per side.

Stage height minimum of THREE FEET SIX INCHES (3'6") to a maximum stage height of FOUR FEET (4').

Stage deck must be able to support 2,500 pounds on any EIGHT (8') by EIGHT (8') surface area.

**Stage deck MUST be dark, non reflective surface. Stages light in colour must use marley type covering, matte black. (Grey or light birch decking is not acceptable).**

**B. SOFT GOODS – MAIN CURTAIN, LEGS, TABS, BORDERS, MASKING**

**HOLOGRAM MUST PERFORM IN A BLACK BOX TYPE SETTING, AND REQUIRES A MAIN CURTAIN.**

**(Any approved opening act will perform downstage of the closed main curtain.)**

**Please ensure up to down stage tabs (arenas / theatres) or suitable legs (theatres).**

**No reflective surfaces on stage or wings. Please have duvetyne on hand to cover all reflective surfaces such as amps, risers, trussing, towers, etc....**

### **C. SECURITY – AS PER ADVANCE**

Load in to Load out: Stage Door / Back stage area  
10:00am – 11:00pm: Dressing Rooms  
Doors – 11:00pm: As per House Requirement

Security meeting 30 minutes prior to doors, with ARTISTS production manager, venues head of security, head FOH staff, and lead local production staff.

### **D. PARKING – AS PER ADVANCE**

Buyer agrees to arrange parking as needed per advance at no additional cost to producer.

### **E. POWER**

SHOW POWER – THREE (3) independent services For Audio, Lighting and Video:  
(Please confirm during advance)

ALL POWER MUST BE CLEAN AND SURGE PROTECTED. IT IS ESSENTIAL THAT POWER TO PROJECTION EQUIPMENT AND VIDEO EQUIPMENT NOT BE SUBJECT TO POWER SURGES OR BROWNOUTS

***INTERNATIONAL DATES - Purchaser to provide 4x Step Down 240V to 110V transformers:***

*Video world (stage Right or left – opposite of dimmer world)*

*FOH / Lighting world*

*Production Office (include power strip 240v to 110v Edison)*

*Dressing Room – Conductor (include power strip 240v to 110v Edison)*

### **F. SET UP TIME**

BUYER will ensure local PA sound (and lights where applicable) is set-up and operable upon ARTISTS load-in, a minimum of 6 hours prior to sound check. Due to orchestra rehearsals, sound check may begin as early at 2:00pm. Sound check time is determined solely by the ARTIST.

### **G. BUYER'S PRODUCTION REPRESENTATIVE**

BUYER agrees to furnish, at BUYER'S sole cost, a representative of BUYER capable of making decisions pertaining to the performance upon arrival of PRODUCER'S staff and equipment at the venue and shall remain on site until the PRODUCER'S staff and equipment have been removed satisfactorily from the venue. BUYER'S representative shall have copies of all information pertaining to the engagement(s) including, but not limited to the Agreement and shall remain in the backstage area in constant contact with PRODUCER'S Tour/Production Manager. PRODUCER'S Tour/Production Manager will make all decisions regarding the staging of ARTIST'S performance. BUYER shall provide business and mobile telephone numbers at which BUYER'S representative may be contacted no less than THIRTY (30) days prior to the engagement period. BUYER'S signatory to the contract shall be available to PRODUCER at the venue no less than TWO (2) hours prior to the performance.

### **H. LOCAL LABOR – AS PER ADVANCE**

BUYER will provide at its sole cost and expense, the following labor or necessary labor to insure the safe and proper set-up, operation and tear-down of all necessary production equipment necessary for this engagement, which may include but not be limited to the following:



Stagehands	6	Load in / Load out
Stagehands	2	Rehearsal / Show
Electrician	1	Load in / Show / Load out
Spot Ops	0	
Audio	1	Load in / Show / Load out (audio system tech). IF PA is supplied via vendor, audio labor will increase to 4 or 6, pending PA spec and venue size.
Riggers		In Non Hemp Houses where rigging is required.
Flyman	2	Rehearsal / show (incl. fly and curtain operator)
Video	1	1 Qualified Projectionist
Steward	1	Load in / Show / Load out
Runner	1	Load in / til Show (pending transportation needs)

*ARTIST travels with 6-8 members (Subject to change pending artist equipment carry): Tour, Production Manager / FOH ENGINEER / LD / Video Op / Conductor*

## **I. AUDIO SYSTEM – AS PER ADVANCE**

### **GENERAL:**

Please have the Racks and Stacks installed prior to our Load In Time., Consoles, drive, snakes, stands, and microphones staged and ready for installation and set-up.

It is the utmost importance to realize that any sound system intended for use by BH Callas, LLC be comprised of the highest quality components, minimizing loss of definition and dynamics of the music being played onstage.

### **House Console**

A quality Digital Console capable of 48 input channels. Preferred Consoles are Digico SD5, AVID Venue S6L

### **Monitor Cabinets**

2 L-Acoustics 5XT Coaxial Cabinet or similar

Custom Amp Rack 1

1 L-Acoustics LA12X AES Amplifier or similar

### **Microphones**

A selection of microphones capable of handling the instrumentation as stated in Section II A. inclusive of:

Shure Beta SM7's, Schertler DYN Set – (Harp), Sennheiser MD421, Neumann KM184, DPA 4099(B,C,V)

3 Shure SM58SE Switch mic

### **In Ear Monitors**

2 Shure P9HW Hard Wired IEM Beltpack

### **Radio Microphones**

1 Shure ULXD Quad Wireless Receiver J50

2 Shure ULXD2 Handheld Transmitter J50

1 Shure Antenna RF (Active) UA870WB Wide Band

**Line System/Sub Snakes** – All necessary snakes, subsnakes and cabling to suffice the attached stage plot.

## **SPEAKERS AND AMPLIFICATION:**

Active 4 Way Line Array System- In order of preference: L'Acoustics K1, K2, Vdosc or KARA or D&B Audio Technik J or V Series.

In general, properly deployed line array systems are always preferred. Otherwise, Nexo Alpha System or equivalent horn loaded cabinets preferred for reproduction of frequencies between 60 Hz and 20 kHz. Front loaded subs OK for reproduction of 20 Hz to 100 Hz. System must be properly driven with manufacturer specified DSP crossover settings and ample amplifier power with headroom. System size should be enough cabinets and amplifiers to produce 110 dB SPL of clean, undistorted full range sound throughout the venue. A Front Fill system of small full range speakers (JBL VP 7210 or equivalent boxes) should be placed for near stage coverage that is not covered by main PA system. Enough speakers with proper placement should be provided for this purpose so that in the event of the audience standing in front of the stage, they will not shade coverage. System processors shall be capable of time alignment for all components in the system.

***Proprietary systems are subject to approval of Tour Management and Sound Engineer! Any substitutions MUST be approved by BH Callas, LLC Sound Engineer.***

## **COMMUNICATIONS SYSTEM / INTERCOM (Please verify with advance)**

ONE (1)	Clear-Com Main Station / wireless main station
SIX (6)	Single Muff Lightweight Headset
FOUR (4)	Wireless Packs
TWO (2)	Wired Packs
	Handsets – Motorola DP3400 (FOH / Conductor)
	Batteries / Chargers

Provide enough cable and a non-xfrm snake channel to FOH. Headset positions as follows: Wireless: stage manager, audio tech x 2, PM. Hard wired drops: FOH, LD, Video World, fly rail, curtain op, and stage left conductor.

## HOUSE MIX POSITION

FOH Sound and Lighting Position Footprint should be an area **MINIMUM EIGHT (8') feet deep by SIXTEEN (16') feet wide**, as close to the center of the room (centerline of the stage & PA system) as possible. Located a minimum of SIXTY (60') feet and a maximum of approximately 110' feet from the stage.

IF lighting is separate from audio, footprint can be cut down to **EIGHT (8') feet deep by TWELVE (12') feet Wide**.

LIGHTING Position should be **EIGHT (8') deep x SIX (6') feet wide** and should include two tables, one for console and one for Best Boy spot, hosting ARTIST gobo for main curtain.

## J. PROJECTION EQUIPMENT / VIDEO

Because of the unique nature of this production, there are important factors that must be handled on a “per venue” basis. Projection is one of the highest priorities of the production. Therefore, screen and projector placement, sightlines, reduction of glare/reflection from the musicians, stand lights and stage surfaces, proper AC, and other variables, to be approached and resolved prior to load-in in order to expedite setup.

**Due to the sensitivity of the production, local crew and venue staff will not be allowed to use mobile phones during set up – in the house, on or back of stage.**

**ARTIST** shall provide projection surfaces, video projection and video control as follows:

ONE (1) Holographic Scrim. 60' wide, weight 55lbs / 25 kg (positioned upstage of main curtain. Approx. 7' upstage from DS lip)  
Media Server, monitors, Control rack

### PROJECTORS

2 - Epson 25000U

2 - Epson ELPLR05 Lens

4 - 75M Powered DVI Fiber Cable

OR

3- HDMI to Cat6 Extenders

4- 75M Cat6 Cable

### Conductor Video

1 - 1920x1080 Monitor

1- Articulating Monitor Stand (Monitor needs to be able to tilt so that the screen is flat facing the ceiling)

2 - 75M Powered DVI Fiber Cable

2- HDMI to Cat6 Extenders

2- 50M Cat6 Cable

Video World: stage left, near audio control or opposite lighting dimmer world). A clear line of sight or CC Video Camera setup between video playback location is required.

**BUYER to supply:**

**To Support Artist Provided Projection Scrim**

20m 1/2" to 3/4" Pipe (3 @ 21')

10-20 - 7kg Stage Weights

2- Sandbags

**For Artist Supplied Video Control Rack**

2 UPS Units

**Front of House Camera**

Camera

Connectivity

Monitor at video world

**Special Notes**

1) Projectors need to be a minimum distance of 9.5' from the edge of the scrim to lens. (meaning there needs to be enough stage to fit the remainder of the projector. Thus a minimum of 12'6" is required before the need of building platforms. Please take the curve of the stage into account as one projector will be approximately 4' from center and another 13' from center.

2) Scrim must be 8-12 inches from front main curtain.

3) Air conditioning must be set to low or off or at the very least set to show mode before the blend. The increase in air pressure will cause the scrim to bow and make our edge blend impossible.

4) No-one should be near those projectors once the edge blend is set.

**IMAG is not required or allowed.**

**K. SURTITLES / SUPERTITLES**

ARTIST may utilize Surtitles for performance. House to Provide

1-Supertitle Projector

1 -Supertitles Screen

Connectivity (Rack outputs are HDMI)

**L. LIGHTING SYSTEM**

BUYER will provide and pay for all lighting fixtures, console and dimmer racks. (SUBJECT TO CHANGE)

BUYER will be required to provide rigging, motors and trussing associated with ARTISTS lighting and soft goods plot. (SUBJECT TO CHANGE)

CONTROL-1 x Grand MA 2 Full Size w/ one external monitor screen **Consoles MUST have current software of 3.0.0.5 or higher.**

INVENTORY AS PER ATTACHED PLOT:

**LOCAL LIGHTING CREW PERSONNEL:** (4) – Qualified and experienced Lighting techs to set-up and tear down the complete rig from start to finish.

*All lighting crew hands must be available for Artist LD's use throughout set up, show, and tear down. Also make sure that there is at least one local person capable of climbing (with harness) and focusing the lighting rig to Artist LD's direction.*

## VI. HOSPITALITY – CATERING, DRESSING ROOMS PRODUCTION OFFICE

A. CATERING Touring Entourage 6-8 People (\*\*Always Ensure there are vegetarian options\*\*)

**NOTE: These numbers only reflect the ARTIST'S Touring Staff. Orchestra or locals not included in these numbers.**

### **BREAKFAST 8:00 AM/10:00 AM – 6 PERSONS**

**We request well thought out, well balanced meals including:**

**Breakfast consisting of** Assorted fresh juice, iced tea, (healthy drinks), coffee, bottled waters, assortment of yogurt, whole fruits, cereals, breads muffins and a hot breakfast choice such as fresh eggs, potatoes, protein etc. .

### **LUNCH NOON /2:00 PM - 6 PERSONS**

Menu: Drinks: (as above, please add an assortment of soft drinks)

ALONG WITH THE MAIN LUNCH, all meals should include: a hot soup or chili with crackers, salad or salad bar, deli items, tuna, chicken or egg salad or a local favorite. Assorted breads and condiments, dessert items, chips etc.

### **DINNER 6:00 PM - 8:00 PM - 6 PERSONS**

Supplies: As above and as needed to properly warm and chill food items. **NO STYROFOAM**

Healthy hot entrees must be served (No processed foods or fast foods)

**\*\*Ensure there are vegetarian options\*\***

**Menu:** Drinks: (as above)

Buffet service is acceptable. Suggested items: skinless broiled, baked, barbecued, or braised chicken, beef, fish, pasta, vegetable entrees. All meals should incl the following:

- |         |   |
|---------|---|
| ONE (1) | Potato and/or Rice item   |
| TWO (2) | Vegetables / Healthy Salads (with dressing selection), Bread or Rolls |
| ONE (1) | Dessert items, coffee and toothpicks.                                 |

**AFTER SHOW FOR LOAD-OUT NIGHTS ONLY - AVAILABLE BY END OF PERFORMANCE:** Case of Water, and assorted soft drinks. TM may require runner to pick up After show food, to be delivered to venue as late as possible.

## **B. DRESSING ROOMS: (3)**

Please provide secure, clean, well-lit rooms with space for people and wardrobe. It should have a private restroom with a shower, sink, and hot and cold running water. Please include appropriate sofas, chairs. PLEASE HAVE YOUR STAFF CLEAN ALL SURFACES AND VACUUM PRIOR TO ARRIVAL.

### **CONDUCTORS DRESSING ROOM: (1 Person)**

ONE (1) wardrobe rack with six (6) wooden hangers, ONE (1) big vanity mirror with lights, ONE (1) full-length mirror with proper lighting, TWO (2) White Terry cloth Bath towels, TWO (2) White Terry cloth hand towels, soap, a box of Kleenex, ONE (1) clean ironing board and ONE (1) good quality iron.

**Set up by 10:00am. Food items 2 hours prior to performance**

**Drinks:**

ONE (1)	Four pack of each: Assorted soft drinks,
ONE (1)	<b>Clean</b> kettle for boiling water to make tea / cups
VARIETY	PG Tips Tea, Peppermint Tea and Green Tea with honey, lemons, sugar
SIX (6)	Bottles non-carbonated bottled water. Fiji preferred. Room Temp.

**Snacks:**

ONE (1)	Assortment of snacks, including fresh fruit, nuts, health bars, quality chips, Gluten free snacks and snickers bars.
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**ORCHESTRA MALE CHORUS ROOM:** (29 pc orchestra)

**ORCHESTRA FEMALE CHORUS ROOM:**

Orchestra is 29 pc – male / female. TWO (2) wardrobe racks, in each chorus room.

Please have on hand, water, soft drinks, coffee and assorted teas for the orchestra, with appropriate cups. (No Styrofoam)

**C. PRODUCTION OFFICE:** (2 persons)

The PRODUCER’S Tour Manager and Stage Manager will require a private room with TWO desks and FOUR (4) chairs, **HIGH SPEED WIFI ACCESS**, access to **ONE (1) photocopier, ONE (1) PRINTER (when artist truck is not available)**. It should be located in a semi-quiet private room, non smoking, within screaming distance of the stage. Please provide the following items in the office upon arrival.

**CREW ROOM: 6 people** (If available)

Comfortable room for 6, with couch, chairs, WIFI. Soft drinks, water included.

**VII. Production Schedule (TYPICAL)**

This schedule is predicated on the fact that all staging, wings, risers, platforms and additional production equipment required (such as pa and lighting) are in place and operational prior to PRODUCER'S arrival. The addition of hands and other technical problems may arise if these key elements are not completed prior to load-in.

This schedule is subject to change.

07:00AM	TECH. STAFF PICKUP HOTEL TO VENUE – 6-8 PERSONS (or via tour bus)
07:30AM	BREAKFAST FOR CREW/DRIVERS – 6-8 PERSONS
08:00AM	CREW CALL - OFF LOAD LOCAL LIGHTING TRUCK TBC
09:00AM	ARTIST AUDIO, VIDEO OFF LOADED / LIGHTING FOCUS
10:00AM	*ORCHESTRA ARRIVE FOR OFF STAGE REHEARSAL
10:30AM	OFF STAGE REHEARSAL (3 HOURS)
12:00PM	LINE CHECK BEGINS
1:00PM	LUNCH BREAK CREW – 14 PERSONS (12:30 – audio)
1:30PM	ORCHESTRA BACKLINE SET
1:30PM	LINE CHECK CONTINUES
2:20PM	SOUND CHECK / REHEARSAL (3 HOURS)
5:30PM	RESET STAGE
6:00PM	DINNER
6:30PM	SECURITY MEETING
7:00PM	DOORS
7:30PM	SHOW CALL
8:00PM	CALLAS IN CONCERT
9:45PM	END
9:30PM	CREW CALL BACK
11:30AM	*Note: If same orchestra on tour, orchestra Load in time

## VIII ADVERTISING

1. Promoter shall only use show logos and the official CALLAS IN CONCERT advertising visual images provided by BH Callas, LLC for all print ads (Leaflets, newspapers, posters and all digital/online advertising and placements etc.) No other graphics shall be used by the Promoter, except for those provided by or through BH Callas, LLC.
2. Any and all advertising, public relations, marketing, and /or other materials carrying the licensed images, show title, character names, or other material related to this concert must be submitted to BH Callas, LLC for approval. All submissions must be made to BH Callas, LLC Contact: Nelly Neben – [Nelly@basehologram.com](mailto:Nelly@basehologram.com)
3. No reports shall be given to industry trade papers regarding gross and or attendance figures without BH Callas, LLC permission. Promoter, however, agrees to supply information concerning box office ticket sales, Gross, and attendance figures to BH Callas, LLC, as may be required or requested.

### A. PROMOTION

Promoter shall contact Producer/ BH Callas, LLC to arrange any and all promotional, advertising, and marketing materials. Special media will be offered by Producer/ BH Callas, LLC for advertising on social media outlets including but not limited to Facebook, Twitter, Instagram etc. BH Callas, LLC provides consulting, and content creation at no cost while all media placement costs are the sole responsibility of Promoter.

### B. PRODUCTION SPONSORS AND COMMERCIAL TIE-INS

Promoter or venue may not engage production corporate sponsors or commercial tie-ins for this engagement or the music and related industries as well as any products, games, lobby displays without the prior written approval of BH Callas, LLC. In any case, however, under no circumstances does the existence or utilization of such sponsors or tie-ins imply or grant any license for such persons.

### C. BROADCAST AND RECORDING

Broadcast or recording of CALLAS IN CONCERT is expressly prohibited, with the exception and approval of BH Callas, LLC, authorized news crew video-taping and recording for promotional purposes only, such recording of which must fall within Collective Bargaining Agreement stipulations of orchestra and stagehands; and with the exception of animation and live action excerpts to be drawn from the pre-licensed/ pre-authorized Video Clip Reel, with the provision that no more than three (3) minutes of animation clips and three (3) minutes of live orchestra action may be broadcast in any one segment or report. BH Callas, LLC bears no responsibility for any Orchestra's Musicians fees which may be triggered by Promoter's arrangement of filming and/or coverage by news crews.

IN THE EVENT THE PROMOTER, IT'S AGENTS, SERVANTS, EMPLOYEES, CONTRACTORS ETC. UNAUTHORIZEDLY REPRODUCE, CAUSE TO BE REPRODUCED, OR ALLOW THE REPRODUCTION OF CALLAS IN CONCERT IN THE FORM OF FILMS, TAPES, AND OR ANY OTHER MEANS OF AUDIO/VISUAL REPRODUCTION, UPON DEMAND BY BH CALLAS, LLC, PROMOTER SHALL DELIVER ALL OF THE SAME (TOGETHER WITH ALL MASTERS, NEGATIVES, AND OTHER MEANS OF REPRODUCTION THEREOF TO BH CALLAS, LLC AT PROMOTER'S SOLE COST AND EXPENSE, IN ADDITION TO ALL OTHER LEGAL OR EQUITABLE REMEDIES WHICH BH CALLAS, LLC MAY HAVE AND PROMOTER SHALL BE LIABLE FOR ANY AND ALL COSTS EXPENDED BY BH CALLAS, LLC OR OTHERS ON BEHALF OF BH CALLAS, LLC TO PURSUE SUCH REMEDIES, INCLUDING, BUT NOT LIMITED TO ATTORNEY'S FEES, COSTS, DAMAGES AND PUNITIVE DAMAGES.

## IX ARTISTIC APPROVAL

BH Callas, LLC, and reserve complete approval and total control over all artistic and creative elements of the performance and production, including approval of all locally hired orchestras and/or musicians.

## **X INTERNATIONAL ENGAGEMENTS**

### **A. TAXES, FEES, PERMITS AND/OR LEVIES**

BUYER is responsible for and agrees to pay any and all local, municipal or federal taxes, fees and/or levies on all income earned by PRODUCER, ARTIST'S employees, or any additional musicians while in country. Any Musician' Union dues or Performance Rights Licensing fees that may be due as a result of the performance by ARTIST, or his entourage, are to be considered a part of the Agreement and as such, to be paid for by BUYER. Any permits or licenses required by any local or national agency for the use of ARTIST'S wireless microphones during the performance or use of ARTIST'S Motorola two-way radios during the stay in-country, are the responsibility of the BUYER. (Frequencies and registration numbers available upon request, if needed.)

### **B. VISAS AND WORK PERMITS**

BUYER shall provide and pay for any and all necessary visas, work permits or related documentation that may be required of PRODUCER'S entourage while entering, working or departing the country. Immediate notification of any such documentation required must be made within SEVEN (7) days of receipt of the Agreement to avoid last minute preparation.

### **C. INTERPRETERS**

In all countries where English is not the primary language BUYER agrees to provide and pay for the services of no less than ONE (1) interpreters for use by ARTIST'S Tour Manager where needed, at all times. These persons shall be familiar with theatrical and concert terminology, as well as, the social customs of both the United States and their home country. They must be available at all business or media events during the tour.

### **D. SOUND, LIGHTING, STAGE, BACK LINE & PROJECTION**

Any items not available or not replaceable with substitutions as listed in the Agreement and Rider, will be added to the air freight shipment. Any associated rental costs, Carnet fees or other costs incurred as a result of additional freight, are to be the sole cost of BUYER. NOTE: PRODUCER will ship minimum 6 to 10 cases at no cost to PRODUCER.

### **E. SECURITY**

In addition to the security requirements specified herein, BUYER shall provide and pay for the services of no less than one licensed security person to accompany ARTIST entourage. This person shall be in addition to any driver attached to PRODUCER'S party but may serve as the interpreter required for the duration. PRODUCER prefers the services of a licensed insured, private security company or an off-duty policeman in civilian clothes. This person shall be at the complete disposal at all times of PRODUCER'S party, shall be familiar with all entrances, exits and access points of both the hotel and the venue and shall be fully insured by the BUYER'S Liability Coverage as covered herein. He or she must be familiar with BUYER'S staff, the security staff of both the hotel and the venue and have a general knowledge of the city (s) in which the ARTIST will be performing. PRODUCER to approve which countries require the additional security.



## XI CONTACT INFORMATION

### Management

Nelly Neben - [Nelly@basehologram.com](mailto:Nelly@basehologram.com)

Land Line: 310-295-9495 Cell: 818-207-1966

### Booking Agency- Domestic

Andrea Johnson - [aljohnson@icmpartners.com](mailto:aljohnson@icmpartners.com)

Land Line: (P) 212.556.5766

### Technical

Morgan Hartmann – [morgan@basehologram.com](mailto:morgan@basehologram.com)

Land Line: 310-855-3274 Cell: 310-359-3336

## XII PAYMENT OF COMPENSATION AND TICKET POLICIES

A. Unless otherwise specified on the face of the contract, a deposit of fifty percent (50%) of the total fee agreed upon as shown on the face of the contract shall be due simultaneously with the signing of the contract, and shall be in the form of wire transfer to:

City National Bank  
1140 6<sup>th</sup> Ave. 2<sup>nd</sup> fl.  
New York, NY 10036

BH Callas, LLC  
Account: 665 622 908  
Routing: 122016066  
(Swift Code: CINAUS6L)

*For international transfers please contact [Nelly@basehologram.com](mailto:Nelly@basehologram.com) for wire instructions*

The balance of the payment, whether representing the balance of the guarantee or percentage Participation, shall be paid in cash or certified check to a designated representative of BH Callas, LLC prior to the performance on the date of the engagement.

**Accepted and agreed to by Promoter/Presenter:**

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Date: \_\_\_\_\_

**Accepted and agreed to by BH Callas, LLC:**

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Date: \_\_\_\_\_



In	Ch Description	Locally provided Microphone	Notes	SUBs	Loc						
1	Bass DRUM	Shure Beta 52	Short stand	1	USL			OUTPUT PATCH			
2	SNARE Drum	Shure Beta 57	Short stand	2	USL						
3	Tympani	2 x Sennheiser 421 (with XLR Y-cable)*	2 x straight stands	3	USL						
4	Tymp #2 or Perc O/H	2 x Sennheiser 421 (with XLR Y-cable)*	Tall boom	4	USL		1	Orch Fill L	Mix 7 L	d&b e10	Up stg L
5	Fr. Horns 1	Sennheiser 421	Short stand	1	USR		2	Orch Fill R	Mix 7 R	d&b e10	Up stg R
6	Fr. Horns 2	Sennheiser 421	Short stand	2	USR		3	Maria wedge	Mix 1	d&b Y10P	Dwn Ctr
7	Oboe / Eng-Horn	Neumann KM184 or equivalent	Short stand	3	USR		4	Video Listen	Mix 4	d&b e10	off stg L
8	Bassons	Neumann KM184 or equivalent	Tall boom	4	USR		5	ORCH Mono IEM	Mix 2	For these outputs we may be able to use XLR turns so the stage boxes become outputs for the HW IEM's	
9	Clarinets	Neumann KM184 or equivalent	Short stand	5	USR		6	ORCH Mono IEM	Mix 2		
10	Flute / Piccolo	Neumann KM184 or equivalent	Tall boom	6	USR		7	ORCH Mono IEM	Mix 2		
11	Harp	AKG C411 / Schertler pick-up			DSR		8	ORCH Mono IEM	Mix 2		
12	VIOLIN 1	SCHOEPS CMC6 / MK 4 or equivalent	Tall boom	1	DSR		9	Cond IEM	Mix 3		
13	VIOLIN 2	SCHOEPS CMC6 / MK 4 or equivalent	Tall boom	2	DSR						
14	VIOLIN 3	SCHOEPS CMC6 / MK 4 or equivalent	Tall boom	3	DSR		12				
15	VIOLIN 4	SCHOEPS CMC6 / MK 4 or equivalent	Tall boom	4	DSR		13	System L			
16	VIOLIN 5	SCHOEPS CMC6 / MK 4 or equivalent	Tall boom	5	DSR		14	System R			
17	VIOLA 1	SCHOEPS CMC6 / MK 4 or equivalent	Tall boom	1	DSL		15	Subs			
18	VIOLA 2	SCHOEPS CMC6 / MK 4 or equivalent	Tall boom	2	DSL		16	F-Fills			
19	CELLO 1	Neumann KM184 or equivalent	Short stand	4	DSL						
20	CELLO 2	Neumann KM184 or equivalent	Short stand	5	DSL			* We Require minimum of 2 local XLR Y-cables			
21	Open Input							(two Female XLRs to Single Male XLR)			
22	Percussion Overhead	SCHOEPS CMC6 / MK 4 or equivalent		9	DSL			To pair 2 dynamic mics into the same input			
23	Db1 BASS 1	AKG C414	Short stand	7	DSL						
24	Db1 BASS 2	AKG C414	Short stand	8	DSL						
25	Pri Maria L	from Videoland		1	SL						
26	Pri Maria R	from Videoland		2	SL						
27	FX Maria L	from Videoland		3	SL						
28	FX Maria R	from Videoland		4	SL						
29	Pri Click	from Videoland		5	SL						
30	B-up Maria L	from Videoland		6	SL						
31	B-up Maria R	from Videoland		7	SL						
32	B-up FX Maria L	from Videoland		8	SL						
33	B-up FX Maria R	from Videoland		9	SL						
34	B-Up Click	from Videoland		10	SL						
35	VOG (Video Table SL)	Shure or Sennheiser switch mic		11	SL						
36	CONDUCTOR TALK	RF 1		HR							
37	M/C / Spare RF	RF 2		HR							
38	Talk to Stage (TB FOH)										
39											
40											

## CALLAS IN CONCERT PROGRAM UPDATE 10/7/18

Rossini	<i>Il Signor Bruschino</i> <i>Overture</i>	4'30
Gounod	<i>Roméo et Juliette</i> Juliet "Je veux vivre" <i>Waltz Act 1</i>	3'45
Verdi	<i>Macbeth</i> Lady Macbeth "Nel dì della vittoria...." <i>Letter Scene Act 1</i>	7'45
Bizet	<i>Carmen</i> <i>Prélude</i>	2'15
	Carmen "L'amour et un oiseau rebelle" <i>Habañera Act 1</i>	4'00
	Carmen "En vain pour éviter...." <i>Card Aria Act 3</i>	4'30
Verdi	<i>Macbeth</i> Lady Macbeth "Una macchia è qui tutt'ora" <i>Sleepwalking Scene Act 4</i>	11'00
	<i>Ballo: Walzer, Act 3</i>	2'45
Catalani	<i>La Wally</i> Wally "Ebben, ne andrò lontano" Act 1	5'00
Thomas	<i>Hamlet</i> Ophelia "A vos jeux, mes amis...." <i>Mad Scene Act 4</i>	10'30
Ponchielli	<i>La Gioconda</i> Gioconda "Suicidio!...Ecco il velen di Laura" Act 4	8'45

### ENCORES

Mme. Callas will choose arias from among the following operas—  
Bellini *Norma*, Verdi *Aïda* or *Don Carlo*, Puccini *Tosca*, Cherubini *Medea*

