

Information:

Drawer: Accounts Payable - Invoices
Vendor Number: 1438848
Vendor Name: BICOASTAL PRODUCTIONS, LLC
Invoice Number: TR25-ILUMINATEDEP
Invoice Date: 9/10/2024
PO Number:
Check Number: E0103408
Check Amount: \$ 20,000.00
Check Date: 09/24/2024
Voucher Number: V0850547
Document Type: AP Invoice

Document Below

"Schoettle, Kari" <schoettlek@cod.edu>

BiCoastal iLuminate check request \$20,000

"Schoettle, Kari" <schoettlek@cod.edu>

Tue, Sep 17, 2024 at 01:44 PM UTC

CC:

BCC:

Please process. Thank you.

Kari Schoettle

Project Manager

McAninch Arts Center, College of DuPage

630-942-2914 | schoettlek@cod.edu

1 attachment

BiCoastal iLuminate check request 20000 deposit kscfdm.pdf

Check Request Form

This form may be used to request check payments only for those items for which the issuance of a purchase order would not be appropriate. Attach supporting documentation (e.g., invoice or agreement). Please refer to Administrative Procedure 2.21, Vendor Payment.

Date: _____ Vendor ID: _____ Vendor Name: _____

Payee Address: _____ Payment Due Date: _____

Invoice Number	GL Account number(s) e.g. 01-80-00757-5401001	GL Account Name e.g. Office Supplies	Amount
Total			\$

Check the appropriate box below:

- ☐ We, the undersigned, hereby certify that the goods/services, for which payment is herein requested, have been provided in a satisfactory condition/manner. Consequently, payment is appropriate at this time.
- ☐ We, the undersigned, hereby certify that the goods/services, for which payment is herein requested, have not yet been provided. The first approver indicated below will notify the Accounts Payable Office in writing when the goods/services have been delivered in a satisfactory condition/manner.

Description on Check:

Other Instructions:

All requests will require the following approvals:

Requester: _____ Print Name: _____

Budget Officer: _____ Print Name: _____

Requests \$10,000 and over will require the additional approvals below:

Next Level Supervisor (if applicable): _____ Print Name: _____

Next Level Supervisor (if applicable): _____ Print Name: _____

Next Level Supervisor (if applicable): _____ Print Name: _____

Area Administrator (only required if request is \$10,000 and over): _____ Print Name: _____

Area Cabinet Officer (only required if request is \$25,000 and over): _____ Print Name: _____

Board Approval Date (only required if request is \$25,000 and over): _____

Return approved request and all supporting documentation to Accounts Payable (SRC 2132A), invoicing@cod.edu

Check Request Form (cont.)

Processing a Check Request:

To expedite the processing of a check request, or other non-purchase order disbursement, the requesting department should:

1. Verify that the vendor intake process has been completed by the Procurement Office.
Payment cannot be made to a vendor until this process has been completed.
2. Complete and review this check request form and confirm that all relevant supporting documentation is attached including fully executed contracts, if applicable.
3. Ensure the payee information is complete and includes the vendor's Colleague ID number.
4. Ensure that the general ledger account number is included and correct.
5. Maintain a copy of the approved check request form for department records.
6. Submit the completed check request form to the Accounts Payable Office.

The check request form will be returned to the budget officer if the information is incomplete, not in compliance with College Policy, or if budget is not available.



WELCOME TO OUR VIRTUAL CONTRACT PLATFORM

TO REVIEW & SIGN THIS AGREEMENT ONLINE,
PLEASE PROCEED TO THE FOLLOWING PAGES

(Once fully-executed, you will receive a PDF copy via email for your records)

IF YOU WISH TO DOWNLOAD THIS AGREEMENT AS A
'PRINTABLE PDF'

- 1.) SIMPLY SELECT 'DOWNLOAD' IN THE UPPER RIGHT
- 2.) THE PDF WILL BE SAVED TO YOUR DOWNLOADS FOLDER. YOU ARE WELCOME TO RETURN IT VIA EMAIL TO YOUR AGENT OR VIA REGULAR MAIL

IF YOU REQUIRE FURTHER ASSISTANCE, PLEASE CONTACT YOUR
BICOASTAL AGENT AT ANY TIME



122 Victoria Bay Court – Palm Beach Gardens, FL 33418 - United States of America
(212) 268-6969 / talent@bicoastalproductions.com / www.bicoastalproductions.com

Engagement Agreement

Agreement made **Wednesday, April 24, 2024** by and between the following parties: **College of DuPage** (hereinafter referred to as "Purchaser") and **iLuminate Productions LLC** (hereinafter referred to as the "Producer") furnishing the services of **iLuminate** (hereinafter referred to as the "Artist").

It is mutually agreed between the parties as follows:

The PURCHASER hereby engages the PRODUCER to furnish the services of ARTIST (as described herein) upon all the terms and conditions herein set forth, including, without limitation, Addendum "A" (Additional Terms and Conditions), the Artist Rider, and any other PRESENTER and/or PRODUCER addenda referenced herein (if any), all of which are attached hereto and fully incorporated herein by reference.

DESCRIPTION OF PRIMARY DETAILS AGREED TO BETWEEN THE PARTIES

KEY CONTACTS:

SIGNATORY: Ellen Roberts, VP Administrative Affairs
DAY OF: Diana Martinez - 640-942-3007 - martinezd59@cod.edu
TECH: Joseph Hopper - 630-942-2913 - hopper@cod.edu
MARKETING: Kari Schoettle - schoettlek@cod.edu
BOOKING AGENT: Amber Hansen - (801) 637-1603 / amber@bicoastalproductions.com
ARTIST ADVANCE: Jorge Lucero - jorge@iluminate.com

ENGAGEMENT VENUE:

McAninch Arts Center
425 Fawell Blvd, Glen Ellyn, IL, 60137, United States

DATE & SHOW TIME:

Saturday, May 3, 2025
Doors Open: 7:00 PM
Performance: 7:30 PM

Sunday, May 4, 2025
Doors Open: 2:30 PM
Performance: 3:00 PM

NUMBER & LENGTH OF PERFORMANCES:

Duration: 1 hour 15 minutes
INTERMISSION: Yes - 15 minutes

RADIUS CLAUSE:

Artist shall not perform any publicly advertised performance within 35 miles of venue 60 days prior to or 60 days after the performance date.

CONTRACT FEE:

Flat Guarantee of \$ 40,000.00 plus (\$ 2,000.00 at 800 tickets sold for Sunday 5/4/25 performance) = potential walk of \$42,000.00

PAYMENT SCHEDULE:

ASAP upon fully executed agreement

Deposit	Payable on/before: 02-03-2025	\$ 20,000.00
Balance	Payable on/before: 05-03-2025	\$ 20,000.00 + Backend

Deposits Payable to: BiCoastal Productions LLC

Balance Payable to: iLuminate Productions LLC

Overages/Bonuses (if applicable) Payable to: BiCoastal Productions LLC

Deposits are non-refundable. Cancellation of event by Purchaser from date of signed contract to eighty-nine (89) days of event, payment equal to 50% of the full Guarantee is due. Cancellation of event by Purchaser within sixty (60) days of event, payment equal to 75% of the full Guarantee is due. Cancellation of event within thirty (30) days of performance, payment in full is due.

PAYMENT METHOD:

DEPOSITS: College check or ACH

If deposits are made via ~~ACH or Wire Transfer~~, payments shall be made to the following bank account (Written notice that the transfer has been scheduled must be provided to agent within 1 business day):

Account Name: BiCoastal Productions, LLC
Account Number: 238909939
Routing Number: 021000021
Bank Name: JP Morgan Chase Bank
Bank Address: 1411 Broadway, New York, NY 10018

If deposits are made via company check, payments should be mailed to the following address:

BiCoastal Productions LLC
122 Victoria Bay Court
Palm Beach Gardens, FL 33418
United States of America

BALANCE:

College ~~Company~~ check hand delivered to tour manager prior to performance

OVERAGES/BONUSES (If Applicable):

College check or ACH

Payable within 5 business days to BiCoastal Productions LLC via ~~wire transfer, ACH transfer or company~~ check sent via FedEx to BiCoastal Productions office.

ADDITIONAL PROVISIONS

TRAVEL & ACCOMMODATIONS

- Air: Included in fee
- Ground: Included in fee (artist to provide)
- Hotel: Included in fee (artist to provide)
- Hospitality & Meals: Purchaser to provide hospitality per rider

PRODUCTION:

- Performance Configuration:
- Backline: Purchaser to provide production per rider
- Sound & Lights: Purchaser to provide sound and lights per rider
- Additional Terms: TBD

MERCHANDISE POLICY:

Artist to retain 100% (artist sells). If Venue sells 80/20 split.

ARTIST BILLING:

iLuminate

MEET & GREET:

N/A

ARTIST COMPS: Purchaser to provide Artist with ten (10) complimentary tickets.
(any unused tickets will be released back to venue prior to performance)

ANNOUNCEMENT & ON-SALE INFORMATION:

ANNOUNCE DATE: TBD

ON-SALE DATE: TBD

TICKET LINK: TBD

TICKET SCALING:

Addendum "A" (Additional Terms and Conditions), Artist Rider and any other Producer or Purchaser Addenda referenced herein (if any) are all attached hereto and fully incorporated herein by reference.

This agreement, dated Wednesday, April 24, 2024, must be signed by Purchaser and returned to BiCoastal Productions LLC together with any advance deposit (if required), within a 30 (thirty) day period from the date of this agreement in order to be considered valid. Unless prior arrangements for an extension have been made and agreed to in writing, Producer/Artist will not be able to guarantee availability on the event date specified herein, should a signed agreement not be received within the specified period.

THE PARTIES SIGNING BELOW ARE OF PROPER AUTHORITY TO EXECUTE THIS AGREEMENT

ACCEPTED & AGREED TO (Purchaser):

College of DuPage
425 Fawell Blvd
Glen Ellyn, IL 60137

Signed by:
X Ellen Roberts
49006CF08C3F423...
Ellen Roberts
VP Administrative Affairs

9/9/2024

Date

ACCEPTED & AGREED TO (Producer):

iLuminate Productions LLC
1717 N Bayshore Drive, #2536
Miami, FL 33132

X Jorge Lucero
Jorge Lucero
General Manager

8/25/24

Date

ADDENDUM A (Additional Terms and Conditions)

1.) RIDER

Artist's rider will be attached to this agreement. Such Rider shall form a part of this contract as fully set forth above. Said Rider shall supersede any other Rider that Purchaser may or may not attach to contract.

2.) SOUND/LIGHTING/STAGING

In addition to house sound and lighting, Purchaser shall furnish to Artist any additional staging, sound and lighting equipment that the Artist may require, at Purchaser's sole cost.

3.) ADVERTISING

Artist shall receive billing in such order, form, size and prominence as directed by Producer in all advertising and publicity issued by or under the control of the Purchaser, including, but not limited to displays, newspapers, radio and television ads, posters, house boards and social media. Purchaser may only use Artist's name and pre-approved materials, pictures, photographs, image or other identification of artist (collectively, "Artist's Likeness") in connection with Purchaser's advertising and publicizing of the Engagement. The placement, form, content, appearance and all other aspects of Purchaser's use of Artist's Likeness shall at all times be subject to the prior written approval of Producer or Producer's Agent. Purchaser may not advertise the performance prior to full contract execution and receipt of deposit payment(s) due without express approval of Producer or Producer's Agent. Advertising of performance without such approval may result in applicable penalties.

4.) TICKET COUNTS

Purchaser agrees to provide Producer, Artist or BiCoastal Productions, LLC with updated ticket counts upon request. Should the Purchaser use a ticketing service with the capability of providing automated sales reports to the Agent's email address, the Purchaser must enroll counts@bicoastalproductions.com to receive these reports on a weekly basis.

5.) TICKET SCALING

Purchaser will clearly input the specific capacity, gross potential, and ticket price breakdown of the facility where Artist is to perform under this agreement on the face of the contract that this agreement is attached hereto.

6.) OPENING ACTS

Purchaser will not add any additional, co-headlining, or opening acts to this engagement without prior written consent and approval by Producer, Artist, or BiCoastal Productions, LLC.

7.) ADMISSION POLICY

Purchaser agrees that if NO ADMISSION is charged to any part of the audience for the engagement hereunder, this condition must be so stated on the face of the attached contract. If, at the engagement, there is evidence that admission was or is being subsequently charged for Artist's performance, Purchaser agrees that Producer/Artist must receive one hundred percent (100%) of the admission receipts collected.

8.) GROSS POTENTIAL

In the event Producer/Artist is to receive a percentage of the gross receipts for this engagement pursuant to the terms hereof, the term "gross receipts" or "gross box office receipts" or similar phrases, shall mean all box office receipts computed on the basis of the full retail ticket price for all tickets sold and in no event less than the full retail ticket price for all persons entering the performances with no deductions of any kind, less only federal, state or local admissions taxes and allowable discounts as approved by Producer/Agent in writing. The Purchaser agrees to scale the ticket prices for this engagement to guarantee potential as stated on the face page of this contract.

9.) OUTSIDE USE

Purchaser shall not make or permit others to make any radio or television broadcast, any motion picture, or any sound recordings of Artist's performance hereunder, except with prior written approval from Producer and/or Producer's Agent.

10.) FORCE MAJEURE

If, as the result of a Force Majeure Event (as defined below), Producer or Artist is unable to, or is prevented from, performing the Engagement or any portion thereof or any material obligation under this Agreement, then Producer's and Artist's obligations hereunder will be fully excused, there shall be no claim for damages or expenses by Purchaser, and Purchaser shall bear its own costs and expenses in connection with this Agreement. Notwithstanding the foregoing (i) Purchaser shall be obligated and liable to Producer for such proportionate amount of the payment provided for herein as may be due hereunder for any performance(s) which Producer may have rendered up to the time of the inability to perform by reason of such Force Majeure Event; and (ii) in the event of such non-performance as a result of a Force

Majeure Event, if Artist is ready, willing, and able to perform (but for the occurrence of such Force Majeure Event), then Purchaser shall nevertheless pay Producer an amount equal to the full Guarantee plus all other payments and compensation due hereunder. For clarification, in the event of cancellation due to any Force Majeure Event, and whether or not Artist is ready, willing and able to perform, Purchaser shall remain responsible for all transportation, accommodations, expense reimbursements and any other payments or compensation for Producer/Artist and entourage pursuant to the terms of this Agreement.

A "Force Majeure Event" shall mean any one or more of the following acts which makes any performance(s) by Producer or Artist contemplated by this Agreement impossible, infeasible or unsafe, acts of God; act(s) or regulation(s) of any public authority or bureau, civil tumult, epidemic, pandemic, act(s) of the public enemy, act(s) or threats of terrorism; threats; insurrections; riots or other forms of civil disorder in, or around, the Engagement venue or which Producer and/or Artist reasonably believe jeopardizes the safety of Artist, any of Artist's equipment, musicians or other performers, or any of Producer's key personnel; embargoes; labor disputes (including, without limitation, strikes, lockouts, job actions, or boycotts); fires, explosions, floods, shortages of energy or other essential services; failure of technical facilities, failure or delay of transportation; death, disability, illness, injury or other inability to perform of Artist, any of Artist's musicians, other performers, crew, representatives or advisors, any of Artist's family members, any of Producer's key personnel, or any other person personally known to Artist whose death, disability, illness or injury adversely impacts Artist's ability to perform in connection with the Engagement; or other similar or dissimilar causes beyond the control of Artist or Producer which make any performance(s) contemplated by this Agreement impossible, infeasible or unsafe. Notwithstanding anything to the contrary contained herein, if Artist has a good faith belief that a public health issue poses any risk to Artist and/or the public, Artist may cancel and/or reschedule the Performance at Artist's sole discretion and regardless of federal, state and local orders and/or regulations. Upon such cancellation, Artist and Purchaser will work in good faith to reschedule the Performance, and any deposit paid by the Purchaser will be refunded if the Performance is not able to be rescheduled within 18 months. Low and/or insufficient ticket sales for this engagement shall not be considered grounds for cancellation, rescheduling or adjustment of this agreement.

11.) INCLEMENT WEATHER

Notwithstanding anything contained herein, inclement weather shall not be deemed a Force Majeure event and Purchaser shall remain liable for payment to Producer of the full Guarantee plus all other compensation due hereunder if the performance(s) is rendered impossible, infeasible or unsafe by such weather conditions. For clarification, Purchaser shall remain responsible for all other terms and conditions of this Agreement, including, without limitation, accommodations, transportation, and expense reimbursements for Artist and touring party.

If ARTIST cancels engagement for a reason that does not qualify as a force majeure event, the ARTIST shall refund any and all deposits less purchased plane tickets. The ARTIST will make best efforts to reschedule the engagement at original agreed terms and fees, see MAC Rider #10

12.) SEVERABILITY

If any portion of this agreement is in conflict with any applicable Federal or State law in force or hereafter in-acted, such provision shall become inoperative, but all other provisions of this agreement shall remain in force and intact. If, before the date of any scheduled performance, it is found that Purchaser has not performed fully its obligations under any other agreement with any party for another engagement, or that the financial credit of Purchaser has changed, been misrepresented or been impaired. Producer may cancel the Agreement without payment or penalty of any sort. In the event that Purchaser fails or refuses fully to perform any of its obligations hereunder, including but not limited to timely making any of the payments required by this Agreement:

- 1.) Producer in its sole and exclusive discretion, may immediately terminate this Agreement.
- 2.) Producer will have the right to retain any amounts previously paid by PURCHASER.
- 3.) Purchaser will immediately reimburse Producer for any out-of-pocket costs incurred by Producer and/or Artist as a result of Purchaser's breach.
- 4.) Purchaser will remain liable to Producer for the guarantee and any additional compensation due Producer, as set forth in the Agreement.
- 5.) Producer and/or Artist will be entitled to assert all claims and to exercise all rights and remedies available, whether at law or in equity.

13.) INTERPRETATION & DISPUTES

The agreement shall be interpreted in accordance with the laws of the State of ~~Florida~~ ^{Illinois}. All disputes arising under this Agreement shall be heard in a court of competent jurisdiction located in the County of ~~Palm Beach~~ ^{DuPage} and the State of ~~Florida~~ ^{Illinois} only. The prevailing party in any such action shall be entitled to receive his, hers, or its reasonable attorney's fees and costs.

14.) MODIFICATION OF AGREEMENT

No purported modification or amendment of this Agreement shall be of any force or effect unless and until reduced to writing and signed by both Purchaser and by an authorized representative of Producer or BiCoastal Productions, LLC.

15.) AGENT RESPONSIBILITY

It is expressly agreed that BiCoastal Productions, LLC acts herein as the Agent for Producer/Artist and is not responsible for any act of commission or omission on the part of Producer/Artist or Purchaser.

16.) NON-LIABILITY OF AGENT

Purchaser acknowledges that BiCoastal Productions, LLC and all direct and indirect employees and contracts of this company is/are not a party to this Agreement, has made no warranties or representations to Purchaser, and is not legally responsible for the performance or non-performance of the Agreement by the Producer or Artist.

17.) ENTIRE AGREEMENT

This instrument and addendum and the attached rider constitute the entire agreement of the parties with respect to the subject matter addressed herein. There are no other promises, understandings, agreements, representations, warranties or obligations by and between the parties except for those which are expressly contained in this document or the addendum and rider.

18.) HEALTH & SAFETY

Purchaser will adhere to and implement all recommended and necessary safety measures in connection with conducting the Engagement to safeguard the health, safety, and well-being of all: attendees; Producer/Artist and Producer's and Artist's personnel, representatives, and invitees; Purchaser's employees, affiliates, contractors, vendors, representatives, and any other person engaged by or at the direction of Purchaser, generally, and also specifically in connection with COVID-19 including, without limitation, all then current guidance with respect to best safety practices. In addition to Purchaser's other indemnification obligations, ^{both parties} ~~Purchaser will~~ ^{both parties} indemnify, defend, and hold ~~Company and Artist~~ ^{each other} and Artist's accountants, attorneys, agents, representatives, and their respective contractors, employees, licensees, and designees harmless from and against any and all third party claim, liability, and/or loss arising out of or in connection with the foregoing obligation. If more than one tour date scheduled to take place before and/or after this engagement is canceled, then Purchaser and Producer will make best efforts to reschedule the performance date in good faith. If Purchaser and Company are unable to mutually reschedule the performance, then Purchaser agrees that Company has the right to cancel the performance without liability. Under such circumstances all deposits will be returned and neither party will have any further obligations to the other party.

19.) DEPOSIT RELEASE

Upon executing this agreement, Purchaser hereby authorizes BiCoastal Productions LLC to release any advance monies paid by Purchaser (including deposits) to BiCoastal Productions LLC in connection with the agreement to Artist at any time prior to the engagement. Such release of funds shall remain without prejudice to any rights under the agreement pertaining to the above-mentioned engagement. Purchaser agrees and acknowledges that upon release of these funds by BiCoastal Productions LLC pursuant to the terms hereof, Purchaser shall not hold BiCoastal Productions LLC responsible for such funds under any circumstances. Notwithstanding the foregoing, in the event that Artist cancels the engagement due to circumstances unrelated to a breach of the agreement terms by Purchaser, inclement weather, force majeure occurrences, or any circumstances listed in Article 12 of Addendum A, Artist agrees to return to Purchaser any monies released pursuant to the terms hereof. Furthermore, both Purchaser and Artist agree to hold BiCoastal Productions LLC harmless from any and all liability from loss, damage, injury or otherwise arising out of or incident to the release of the monies per the terms of this agreement.

19.) INDEMNIFICATION

Producer agrees to indemnify, defend and hold harmless Purchaser and its insurers, successors, representatives, attorneys and assigns, from and against any and all expenses, losses, costs, deficiencies, liabilities and damages (including related counsel fees and expenses) arising out of or due to (i) a breach of any of the representations, warranties or covenants of Producer contained in this Agreement (ii) the default in the performance of any of the covenants or agreements made by Producer in this Agreement or (iii) Any third party claim arising out of or in connection with the Performance or this Agreement. Purchaser agrees to indemnify, defend and hold harmless Producer and its insurers, successors, representatives, attorneys and assigns, from and against any and all expenses, losses, costs, deficiencies, liabilities and damages (including related counsel fees and expenses) arising out of or due to (i) a breach of any of the representations, warranties or covenants of Purchaser contained in this Agreement (ii) the default in the performance of any of the covenants or agreements made by Purchaser in this Agreement or (iii) Any third party claim arising out of or in connection with the Performance or this Agreement.

20.) ADDITIONAL TERMS

Additional terms and conditions, if attached, are hereby part of this agreement. Receipt of this agreement does not imply or guarantee performance.

McAninch Arts Center at College of DuPage
CONTRACT / AGREEMENT RIDER

This Rider, dated **Monday August 5, 2024**, is hereby made a part of the attached contract/agreement between **College of DuPage, McAninch Arts Center** (herein known as PURCHASER) and **iLuminate Productions LLC** (herein known as ARTIST).

Relationship / Provisions

1. It is acknowledged that the relationship between the parties is that of independent contractors and in no event will the relationship between the parties hereto be interpreted or construed to be that of employer/employee or of principal/agent.
2. The provisions of the contract and riders that incorporate the Constitution, By-laws, Rules and Regulations of the American Federation of Musicians of the United States and Canada and any local thereof, including but not limited to adjudication of claims, controversy or differences involving services under this contract shall not be binding on the PURCHASER.
3. If someone signs this contract other than the ARTIST, the person signing for the ARTIST expressly warrants that he/she is authorized by the ARTIST to execute this contract for the ARTIST for this engagement at the time and place specified for this contract.
- 4a. This rider when attached to the contract/ agreement and agreed to by both parties becomes a binding addendum to the performance agreement.
- 4b. Contract confidentiality will be honored to fullest extent of the law possible taking into consideration FOIA rights and regulations of government institutions.
- 4c. In the event of a conflict of terms, those stipulations stated in this Rider (Contract Rider of the McAninch Arts Center at the College of DuPage) shall take precedence over and shall prevail over any printed, typed, or handwritten terms located elsewhere in the contract. It is understood that this agreement supersedes any Artist requirement in conflict with College of DuPage Policy.

Payment

5. Payment will be in the form of a College of DuPage check or ACH Payment.
6. Signed contracts and all attached riders must be returned to College of DuPage at least three (3) weeks prior to performance date to insure issuance of check by time of performance.
7. Due to the fact that PURCHASER is part of a Community College, deposits to ARTIST shall not exceed 25% of total fee, unless agreed upon in writing by both parties.

Insurance / Indemnity / Force Majeure / Cancellation

8. It is understood that ARTIST is self-employed and carries at ARTIST's cost and expense any insurance coverage, such as, Workers' Compensation, medical, property, liability and auto relative to the services being performed. ARTIST will provide PURCHASER with **Certificate of Insurance as soon as possible, naming College of DuPage as Certificate Holder, and including an Endorsement Page**. The Certificate of Insurance must provide evidence of liability coverage for CLIENT in amounts not less than \$1,000,000.00 combined single limit for bodily injury and property damage, with a \$2,000,000.00 general aggregate. ARTIST cannot perform without this Certificate of Insurance.
9. Neither party shall be liable for any failure or delay in performance of its obligations under this agreement if Performance becomes impossible or impracticable and is not within a party's control due to Act of God or "act of government" – any act or regulation on public spaces, of any public authority or bureau, civil tumult, strike, epidemic, interruption or travel bans, delay of transportation services, war conditions, emergencies, where an order by a government or a government agency in a country or state has prevented performance or invoked capacity restrictions on gatherings and businesses are imposed. The parties acknowledge and agree that the occurrence of Pandemic, including but not limited to COVID19, the H1N1 virus, or swine flu in an area in close proximity to the performance venue in and of itself is not deemed a Force Majeure Occurrence, unless the state or local government, or US Department of Health and Human Services declares an outbreak of the virus in the area in which the performance is scheduled to take place. Any other similar or dissimilar cause beyond the control of either Artist or Purchaser (each a "Force Majeure Occurrence") it is understood and agreed by the parties that there shall be no claim for damages by either party against the other and each party's obligations hereunder shall be deemed waived. Any deposit monies paid to Artist by Purchaser shall be refunded to Purchaser, or both parties will make every effort to reschedule the date within 18 months of the scheduled date. Presenter will serve notice to the agency of the artists, or agent of the artist will serve notice to the presenter "as soon as possible". The Parties also acknowledge that this Force Majeure clause hereby supersedes and replaces in its entirety the Force Majeure clause(s) in any contract or rider for this engagement heretofore all other terms of the existing contract remain in full force and effect.
10. If for any reason, except due to an Act of God, this contract is cancelled by the ARTIST beyond the cancellation clause contained herein, then the ARTIST agrees to refund any and all deposits less purchased plane tickets. The ARTIST will make every effort to reschedule the engagement at original agreed terms and fees.

Choice of Law and Forum

11. The laws of the State of Illinois shall govern this agreement. The signatory of PURCHASER, in signing this contract and/or rider(s), warrants that he/she signs as a properly authorized representative of the institution and does not assume any personal liability for meeting the terms of the contract and/or rider(s).

Tech / Hospitality Rider

12. The ARTIST or ARTIST's representative will provide in writing to the PURCHASER a technical rider mutually agreed upon and attached to this contract/ agreement. It will include all technical requirements (sound, lighting, power, rigging, etc.) Any changes to this rider after signing must be mutually agreed upon and received by PURCHASER at least four (4) weeks prior to the engagement.
13. The PURCHASER must receive notification regarding changes to hospitality rider and travel itinerary and transportation details one (1) week prior to engagement to ensure PURCHASER can meet the ARTIST's needs.
14. The MAXIMUM sound pressure level (SPL) at the FOH mix position shall be 103 dB, C weighted. THIS IS STRICTLY ENFORCED.

Ticketing

15. The PURCHASER will provide ARTIST with ticket receipts and access to the box office only in the event of a negotiated ARTIST/PURCHASER box office receipt split. In the event of an inclusive fee agreement PURCHASER will not provide any of the aforementioned manifests or access but will provide at their discretion box office reports when requested by ARTIST.

16. Ticket policy, prices, fees, discounts, and the issuance of complimentary tickets shall be at the sole discretion of the PURCHASER.

17. The PURCHASER will provide ARTIST with 10 complimentary tickets for public performance in good locations to be determined by the PURCHASER. ARTIST must confirm or claim complimentary tickets one hour and thirty minutes prior to performance time or forfeit tickets back to PURCHASER for sale.

License / Permits

18. ARTIST agrees that all materials (i.e., music, literature, play scripts, poetry, lecture, comedy, etc.) to be performed at the College of DuPage are his/her/their own original work or works for which he/she/they have received written permission from the author to perform.

19. PURCHASER has a license agreement with BMI, ASCAP, GMR, and SESAC. ARTIST agrees to pay any and all other royalties (above and beyond the BMI, ASCAP, GMR, and SESAC blanket coverage of PURCHASER), if required, to be paid on copyrighted material, performance right fees, and/or music rental, if any, to insure that PURCHASER is held free from all such liabilities connected with the performance(s).

20. PURCHASER confirms that it is the sole responsible authority for the venue.

21. ARTIST further agrees to indemnify, defend and hold harmless PURCHASER, its trustees, employees, faculty, students and agents from and against any and all claims, actions, damages, liabilities and expenses in connection with any law suit or other legal action asserting that ARTIST's use of materials in any performance at or sanctioned by the College of DuPage was improper, illegal or violative of any copyright or trademark. This indemnity and hold harmless shall include indemnity against all costs, expenses, and liabilities, including attorney's fees, incurred by PURCHASER in connection with any claim or action hereunder.

Tobacco / Alcohol / Drug Clause

22. College of DuPage is a tobacco-free campus. Use of tobacco and tobacco-related products is prohibited on all College premises.

23. College of DuPage policy prohibits providing alcohol to any ARTIST(s) or ARTIST's staff, and prohibits the possession and consumption of alcohol, narcotics or drugs by ARTIST(s) or ARTIST's staff on campus.

24. If the ARTIST arrives at the performance site noticeably under the influence of intoxicating beverages, narcotics or drugs, the PURCHASER may cancel this contract with no liability on the part of the PURCHASER.

Sponsorship

25. PURCHASER may secure sponsorship for this event. ARTIST sponsorship and recognition of sponsorship is subject to approval by PURCHASER.

Merchandising / Concessions

26. The ARTIST may have the right to sell recordings, photographs, and other souvenir items prior to the performance, during intermission(s), and after the performance upon approval and arrangement of the PURCHASER. Souvenir sales are to be located at a site, within the performance hall, at the discretion of PURCHASER. Souvenir sales cannot interfere with ticket sales, other concession sales, or with the normal (or emergency) traffic patterns of the audience.

26a. All book sales must be conducted in partnership with the College of DuPage Bookstore. A representative from the Bookstore will be on site to sell books for the duration of event. ARTIST shall receive no commission for any book sales.

Marketing / Public Relations / Programs

27. ARTIST agrees to furnish PURCHASER with requested marketing and public relations materials upon the execution of contract/ agreement, including but not limited to

- a. High resolution (300 dpi or higher) electronic photos
- b. Press kit including bio, reviews, photos
- c. No fewer than two (2) sound files for music samples on the PURCHASER's web-site.

28. Unless otherwise agreed upon, the PURCHASER will provide a program for this event. All materials for program must be received by PURCHASER's Marketing Department five (5) weeks prior to scheduled performance date.

29. If arranged for by PURCHASER, ARTIST agrees to make an appearance at a donor/ sponsor reception immediately following the concert in a reception room located adjacent to backstage area.

Performance Radius

30. Artist will not perform at other venues within 35-mile radius of McAninch Arts Center, 90 days (3 months) prior to and after performance.

COLLEGE OF DuPAGE
McAninch Arts Center

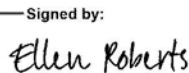
ARTIST / ARTIST'S REPRESENTATIVE

By: 
Diana Martinez
Director, McAninch Arts Center

By: 
Artist
or Artist Representative

Date: _____

Date: 8/25/24

Signed by:
By: 
49066CF0BC3F425
Ellen Roberts, VP Administrative Affairs
College of DuPage

Date: 9/9/2024

McAninch Arts Center
Contact Information

Director - Diana Martinez	630-942-3007, martinezd59@cod.edu
Contracts/ Payment – Ellen McGowan	630-942-3009, mcgowan@cod.edu
Box Office - Julie Elges	630-942-3017, elgesj@cod.edu
Production Advance – Joe Hopper	630-942-2913, hopper@cod.edu
Marketing/Edu Coord – Janey Sarther	630-942-4525, sarther@cod.edu
Fax	630-942-3002
Ticket Office	630-942-4000
Web Site	AtTheMAC.org



iLuminate

Updated Tech Rider (3.0) dated January 18, 2024
NOTE: The requirements herein are **SUBJECT TO CHANGE**

PLEASE RETURN WITH SIGNED CONTRACT TO:

iLuminate % iLuminate Productions LLC

ADDENDUM ATTACHED TO AND MADE PART OF THE CONTRACT BETWEEN: ILUMINATE PRODUCTIONS LLC, (PRODUCER), AND THE LOCAL PRESENTER / PROMOTER.

KEY CONTACTS		
<u>BOOKING</u> Jack Forman BiCoastal Productions jack@bicoastalproductions.com (732) 982-8595	<u>TOUR MANAGEMENT</u> Row Walters iLuminate smtour@iluminate.com (770) 235-4246	<u>LEAD TECHNICIAN</u> (Lighting/Audio/Networking) Devan Kelty Devan.kelty@gmail.com (502) 939-9514

1: PREFACE

In the following pages we will outline the PRELIMINARY technical requirements for **iLuminate**. The show is NOT self-contained. It does NOT include House Sound, Communication, Sets, Lights or SFX. Your cooperation and advance preparation will facilitate an efficient load-in, set up, technical rehearsal, show run, and load-out. We hope to cover all areas of concern in the following pages. If you have any questions please feel free to contact us.

2: SHOW INFORMATION

iLuminate's performance is approximately (60) minutes long in a completely BLACKED OUT stage and house. **iLuminate is performed WITHOUT an intermission.** Late comers may be asked to wait until the performers have returned to stage from any audience interactive scenes before being seated. Production Stage Manager will release the auditorium to the Front of House staff when the stage is set. The production is not self-contained, thus the venue must be equipped with front of house lighting, sound equipment, and communication sets as per mutually agreed at no cost to the Producer.

3: MINIMUM LOCAL LABOR REQUIREMENTS

THIS PRODUCTION IS A **NON-YELLOW CARD ATTRACTION**. All arrangements regarding labor calls and/ or needs are the responsibility of the Presenter. The labor calls shall be based on the premise that able-bodied stagehands, which have an expertise in specific departments, can and will assist in all areas as the need arises. The production will travel with a minimum crew of department heads whose primary function will be to supervise the local crews to assure a smooth and safe engagement. The numbers listed above are the minimum requirements for the Production.

IMPORTANT: The by-laws governing different labor unions across the country vary greatly as do specific personnel needed to efficiently work each venue (e.g. long or unusual distance from the dock to the stage, etc.) These variables are the sole responsibility of the Presenter and should be presented to the Tour Manager when advancing the show. This factor may change the crew call and time for load-ins and load-outs. Labor requirements are as follows:

ALL LABOR NUMBERS LISTED FOR LOAD-IN, LOAD-OUT AND SHOW, REFLECT "WORKING" POSITIONS. IF HOUSE HEADS ARE NOT "WORKING" THEN ADDITIONAL PERSONNEL SHOULD BE ADDED TO THE CALL. THESE ADDITIONAL PERSONS WILL BE CONSIDERED A LOCAL EXPENSE.

4: LOADING AND UNLOADING

The Presenter must supply TWO (2) qualified truck loaders and un-loaders during the times scheduled and may need to provide a metal ramp to street level, if the venue has a dock with no easy ramp access. To be confirmed during advance. Review section 18 of this agreement in regards to loading areas.

The loading area must be cleared of all vehicles, snow, ice, and/or any other man made or natural obstruction that could impede the loading or unloading at the scheduled time of load-in and load-out. Police barricades and parking cones are the sole responsibility of the Presenter, and are to be present and usable at the time of load-in and load-out, as it is an absolute necessity that the trucks and buses have adequate room to maneuver and park. Please contact the Tour Production Manager with any specific venue loading conditions that may limit accessibility and/or effect load-in and load-out times.

The Presenter also agrees to provide security for production materials in or outside the venue.

5: STAGE

STAGE REQUIREMENTS:

Stage Width (Wall to wall):	64 Feet
Stage Depth (Plaster line to back wall):	35 Feet
Acting Area Width (Proscenium opening):	44 Feet
Acting Area Depth:	25 Feet
Grid Height:	20 Feet
Flooring:	Black - Sprung floor preferred, black marley only if in house (or if flooring is not black, T TBD during advance)
Black Legs and Borders:	Black box effect must be achieved with legs running downstage to upstage (not horizontal) See Addendum drafting

The stage area should be kept at temperatures **below** 75 degrees fahrenheit

The acting area of the stage must have **Black** flooring. This surface should be free of any gaps, breaks and/or bumps. If the stage floor is a non-black or carpeted surface, please allow adequate time, labor, and supply of non glossy, black marley to be rolled out prior to load-in. If marley is in use, stage needs to be mopped daily. We suggest using isopropyl alcohol the morning of each rehearsal and performance day at the Presenter's expense. If no marley is in use, please dry mop the stage area daily at least two hours prior to showtime.

The stage left, stage right, and the upstage walls must be completely blacked out with flown black soft goods from the deck to the trim. This can be accomplished with a Pipe and Drape system if the current upstage blacks and legs are not sufficient.

There should be a minimum CLEAR 8 (eight) foot path upstage of the upstage black out curtain to allow cross over and quick change space. The wings must be clear of extra gear and equipment not necessary to the show to allow sufficient space for foot traffic during show without being seen.

There should be breaks or openings in the soft goods on the center of stage left and stage right, and upstage center.

Red or black main curtain on traveler track with a break at center stage for paged entrances and exits. Main curtain should hang on a horizontal track downstage, just behind the proscenium arch. The main curtain is necessary to conceal the show set pieces from public viewing in house lighting. Vertical travel in place of horizontal travel is acceptable as long as the center can still be paged for entrances. In place of horizontal legs, curtains should run from downstage to upstage to create a maximum black box effect for show.

*If building a deck stage for this performance in a non traditional theater, all outside edges of the stage, except Down Stage Edge (DSE) **MUST** have guard rail installed. This includes all wing space and crossover over space upstage of the upstage curtain. All stairs provided to stage from back stage or side stage must have guardrails. If there are stairs from DSE to the audience, they should be rail free to keep from inhibiting sightlines for guests.

6: AUDIENCE INTERACTION

The show is interactive. During various sections of the show, members of the cast will enter the house to dance with patrons. During the show, a member of our cast will go into the house to choose an audience member to come on stage and dance with the cast member. The cast member will guide the volunteer to stage. If the venue does not have stairs built into the stage layout, stairs should be placed leading to the audience. Stairs are ideally placed on Stage Left and Right, and if room allows, stage center. Please advance stair placement if it will impact sellable seats. If the venue has stairs already built into the stage, the path from house to stage must be clear of any speaker backline/monitors/front fills and all cables must be dressed appropriately. Stairs into the house should be without rails to avoid sightline problems for audience members.

7: LIGHTING

A complete blackout is required on the stage and in the house to achieve optimum lighting effects and illusions of the performance. **ALL** lighted elements must be able to be turned off during iLuminate's rehearsals and performances. This includes all lighting leaks from projectors, electrical equipment, ready lights, displays, work lights, windows and entrances as well as covering any white screens and/or non-black backdrops located upstage or near the performance area. A full blackout test will be required during rehearsals to ensure all possible issues are addressed in time for the show. Local LD expected to be available for this test in the early afternoon. Approximately (1) hour prior to the end of load in.

The presenter / promoter is responsible for providing the following items upon arrival:

House Lighting and Cues

- DMX controlled house lighting capable of being dimmed. (No fluorescent lights)

Areas of light / systems required:

- Front Wash (Bows)
- Audience Blinders
- Red / Blue Strobe Effect
- Deep Blue Front Wash (Approximately Center Center)

House Lighting Cues

- All lighting cues would be called to local LD by our Production Stage Manager.
- Cues may include but are not limited to strobe-like flashes, audience wash in red or blue colors, bow wash on front of stage, audience member highlight on stage.

Any issues providing above items should be communicated to the Tour Manager ASAP.

8: POWER REQUIREMENTS

In addition to power drops for every lighting fixture:

- (1) 110v 20amp circuit with NEMA 5-15 upstage center stage.
- (1) 110v 20amp circuit with NEMA 5-15 at FOH.
- (1) 110v 20amp circuit with NEMA 5-15 stage left
- (1) 110v 20amp circuit with NEMA 5-15 stage right
- (1) 110v 20amp circuit with NEMA 5-15 in the dressing room

- **For 220 – 240 supplied power outlets we will need 10 Step-Down Transformers and 10 Edison (US) adaptors**

9: PLAYBACK

iLuminates's playback will be set up in the Stage Right wing. Our playback system will occupy one (1) six foot table. Our playback system will output eight (8) XLR inputs that will need to connect to the House Audio Console. **ILUMINATE DOES NOT TRAVEL WITH AN AUDIO CONSOLE.** Our playback system will be hard wired to six (6) routers that will be set up at or near iLuminates's playback system. We carry all necessary cables for the routers. We will need one (1) ethernet terminated in RJ45 run from the stage right playback system to a suit check area that we will set up in the upstage left corner of the stage or close by. The show travels with one (1) 200' ethernet cable. If this length is not sufficient to travel from DSR to USL, please coordinate with Tour Production Stage Manager to ensure the correct run is in place.

10: WIRELESS ROUTERS

iLuminates's show operates through the use of proprietary wireless routers. These routers must be set up in the Stage Right wing based on space and venue layout. TBD based on advance and technical rider of the venue. These routers are large and have large pipe clamps attached to the back of them. These routers will need to attach to three (3) 10ft tall pipes or six (6) eight foot tall pipes with base like those used for a lighting boom. Please refer to the following photo.

11: AUDIO

(Optimum Requirements) System to be capable of providing an A-weighted, uncompressed 100db to every seat with an approximate subwoofer to main P.A. power ratio of 2:1. System should be a full range 3 way or 4 way system. System should include downstage apron fills for first rows of audience seats. Apron fills cannot prohibit the acting area or block line of sight for the house, or they need to be elevated and mounted in front of the stage.

System should include at least FOUR (4) bi-amp side-fill monitor speakers with subs located stage left and stage right and mixed from the FOH console.

Audio console needs to have FOURTEEN (14) dedicated digital channels available for our audio main and backup feeds. These channels and all associated audio processing will need to be dedicated to our performance.

To receive audio from our playback, house will need to provide all necessary XLR cables, 1/8" cables, DIs and connections. The current playback system will output EIGHT (8) XLR outputs direct to the local console in stereo pairs. There will be one additional stereo pair via iPad for House Walk In Music. These two stereo pairs will require all necessary cables and DIs to go 1/8" to DI to console. The four remaining inputs should be available in case of any issues with the local console inputs.

(2) Wireless microphones accessible from stage right for the dance captain to thank the audience post show during bows. If no wireless microphone is in house, wired mic is acceptable but should be advanced with TM.

Sound check to happen during the early afternoon. Production Stage Manager will work with the local head of audio to ensure audio is acceptable for the show. This is a theatrical show with dialogue. Dialogue should be clear in the house. We expect that the local head of audio

knows what the dB limits for the house are. Local head of audio will be at the console during the show. iLuminate does not travel with an engineer. See Addendum for In / Out

12: WIRELESS

Our systems communicate solely within the 2.4GHz spectrum, therefore, ANY other wireless 2.4GHz networks must be turned off during iLuminate's rehearsal(s) and performance(s). Upon arrival, iLuminate will perform various scans to look at the local wifi network traffic. Please ensure that local IT is available onsite to trouble-shoot any and all concerns regardless of the day of the week. This includes weekends.

13: STAGE PROPERTIES

The presenter will supply the following for the stage

- Push brooms, clean mops, mop buckets, trash cans.
- (9) Chairs
- (4) 4'-6' Folding Tables
- (4) Large Industrial Fans
- (6) free standing pipes with base (such as used for pipe and drape or lighting booms) minimum TEN (10) feet in height (to be used for show routers).
- Additional pipe and drape may be necessary if the venue does not have an adequate stage blackout.

14: TECHNICIANS

The Presenter will supply a local house crew consisting of at least:

- (1) Lighting technician
- (1) Audio technician
- (1) Wardrobe Dresser & Technician
- (2) Loaders/ Unloaders
- (2) Stagehands (Can be the same as loaders/unloaders)
- (1) Fly Rail Operator
- (1) Runner / PA (with access to a vehicle)

15: WARDROBE

The Presenter will supply ONE (1) costume technician to run a backstage dressing track during the run of the show, perform laundry duties, and complete repair notes (hand & home sewing machine experience required) during the day.

The Presenter shall provide ONE (1) washer and ONE (1) dryer to be hooked at the venue and ready to use upon our arrival. If machines are coin operated, the Presenter shall provide coins.

The Presenter must also provide: *(Will be confirmed 72 hours prior to show if needed)*

- | | |
|--|--|
| ● Free and Clear Laundry Detergent | ● 2 Liter refill bottle of Febreze Fabric Heavy Duty |
| ● Scent Booster for Laundry | ● Package of Nitrile Gloves (M/L) |
| ● Dryer Sheets for Laundry | ○ Non Alcoholic Option: Oxivir Disinfectant |
| ● Odor Eaters or other Shoe Odor Spray | ● Large bottle of isopropyl alcohol |
| ● Icy Hot, Tiger Balm, or other type of muscle rub | ● Large Spray Bottle |
| | ● (5-6) Ice Packs |
| | ● First Aid Kit |

16: DRESSING ROOMS

All dressing rooms should be kept at temperatures **below** 75 degrees Fahrenheit. They should also be clean (floors, make-up tables, mirrors, sinks, bathrooms, showers) **prior** to the start of load-in. Dressing rooms should be cleaned regularly during the time of use by **iLuminate**. The dressing rooms should be well lit. It **MUST** have wardrobe hanging racks to hold **minimum 75lbs** of costumes, electrical outlets, hot and cold running water, soap, and paper towels. Each space used by a performer must have a chair, a mirror and suitable lighting around the mirror for preparation of the performance.

The following are the dressing room requirements:

- (2) Talent/ Performer dressing rooms (6 person)
- (1) Technician / Soldering room
- (1) Wardrobe / Costume room
- (1) Tour Managers office **with** hard wired INTERNET connection
- (2) Showers near principal dressing rooms
- (24) Clean full sized towels for and (24) hand sized towels for showers (any color)
- (24) **Black** stage towels (hand sized)
- (4) Z-racks or large wardrobe rolling racks
- (4) Large box fans
- (2) Cases of water or **48** bottles of water **daily**
- Access to electrical power in rooms

17: HOSPITALITY AND CATERING

Please see attached Catering and Hospitality Guidelines

2 cases (48 bottles) of drinking water **must** be available **daily** and should be easily accessible from either side of the stage and in all dressing rooms.

All catering will be considered a local expense and is the responsibility of the Presenter. All catering must be provided for the production's cast and crew: A total of 15 people.

18: COMPLIMENTARY TICKETS

The presenter shall provide the Producer with ^{Ten (10)} ~~Twenty (20)~~ "Contracted" complimentary house seats in the center section, within the first Twenty (20) rows. The Tour Manager will make best efforts to release unnecessary holds for the performance one week prior to opening night.

19: BUS

The show typically travels with a bus and trailer. Total length is approximately 65' in this configuration. Please advance any details necessary (parking permits, permits for bagged meters, instructions for alley parking etc) for arriving at your venue with a bus and trailer. If the show is not part of a touring route, we may arrive in a different configuration TBD during full technical advance.

When traveling with a bus and trailer we plan to use shore power when available. Length of power cables from the bus vary with the bus companies. TBD closer to the show. If no shore power is available, we would plan to run the bus generator on site.

Bus and trailer should remain onsite whenever possible. If unable to keep the bus onsite, the bus must be within walking distance of the venue.

20: SECURITY

The Presenter will provide security personnel at their expense for each performance. Such personnel will be at the theater ONE (1) hour prior to each performance and remain at the theater until the last company member has departed. The personnel will receive their instructions from the tours' Production Stage Manager or Technical Manager. No one is allowed backstage who is not working for the production, unless tour management grants permission. Stage and Dressing Room access needs to be secure. If Tour Bus and Truck are not parked in a secure fenced in area that is not accessible to the public then Presenter shall provide and pay for security to stand by such vehicles at all times.

21: PRESENTER AVAILABILITY

The Presenter or his representative must be available at all times to the tours' Production Manager or Technical Manager from FIFTEEN (15) minutes prior to the load-in until the end of load-out. This person needs to be able to make decisions on behalf of the local promoter/presenter.

The presenter will be solely responsible for arranging for any fire system changes, fire watches, or inspections necessary. Inspections should be scheduled for late in the day of the load-in with the Production Stage Manager.

22: SCHEDULE & LABOR

Please find the potential schedule below. All times TBD and subject to change based on a variety of logistics TBD during advance. Schedule below based on 7:00PM Show Time (subject to change).

Time	What	Who's Called
9:00 AM	Load In Begins	Loaders, Stage Hands, Lighting, Audio, Fly Rail, Runner / PA
11:00 AM	Lunch Break	Cut Loaders
12:00 PM	iLuminate Crew and Wardrobe Notes	Add Wardrobe
2:30 PM	Cast Spacing & Rehearsal Onstage	
4:00 PM	Dinner Break	
5:00 PM	Local and Tour Crew Show Call	Loaders, Stage Hands, Lighting, Audio, Fly Rail, Runner / PA, Wardrobe
6:30 PM	House Doors Open	
7:00 PM	Performance	
8:00 PM	Call Back, Load Out Begins	Loaders, Stage Hands, Lighting, Audio, Fly Rail, Runner / PA, Wardrobe
11:00 PM	Departure	

LOCAL CREW REQUIREMENTS:

Description	Load-In	Show-Call	Load-Out
Loader/Stage Hands	2	2	2
Lighting Technician	1	1	1
Audio Technician	1	1	1
Wardrobe Dresser / Technican*	1	1	1
Fly Rail (Main Curtain)	1	1	1
Runner / PA (with vehicle)	1	1	1

*Wardrobe Dresser should be familiar with stitching as well as backstage dressing tracking. This position works in low levels of light and in a kneeling position for most of the show.

iLuminate takes an *estimated* SIX (6) hours on show day to load-in and set up. Load-out takes an estimated TWO (2) hours to complete. Note that Laundry will be done post show and may delay tour departure depending on laundry machine efficiency. Select local departments may be released earlier.

iLuminate will be performed in a complete blacked-out environment.

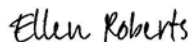
All in-house 2.4GHz WiFi access points that broadcast into the performance area must be turned off during rehearsals and performances due to possible interference.

23: INTERNATIONAL

- ◆ An English speaker or translator should be available to iLuminate on site as necessary.
- ◆ TEN (10) Step-Down Transformers and TEN (10) Edison (US) Adaptors will need to be provided.
- ◆ All Stage areas and dressing room areas **must** have strong AC and be kept at temperatures **below** 75 degrees Fahrenheit throughout the course of iLuminate's use.

iLuminate Productions LLC

Signed by:

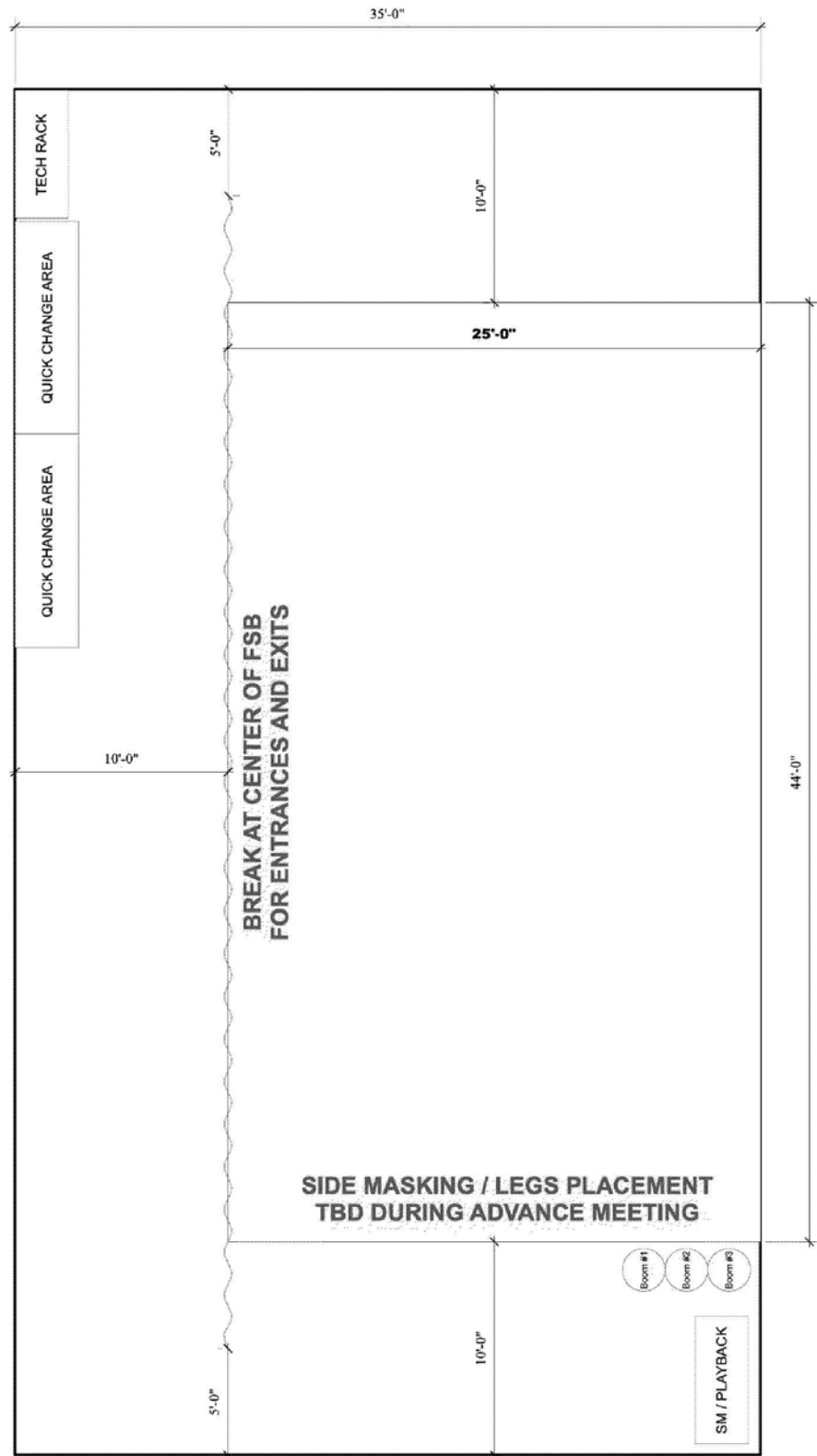


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Presenter / Purchaser

9/9/2024

iLuminate Stage Plot:
Please refer to the below plot for our standard theater setup:



iLuminate Audio Sample I/O:

Ch	Input	Routing
1	Playback Main - Ch 1	FOH System, Sub, Onstage Monitors
2	Playback Main - Ch 2	FOH System, Sub, Onstage Monitors
3	Playback Main - Ch 3	FOH System, Sub, Onstage Monitors
4	Playback Main - Ch 4	FOH System, Sub, Onstage Monitors
5	Playback Backup - Ch 1	FOH System, Sub, Onstage Monitors
6	Playback Backup - Ch 2	FOH System, Sub, Onstage Monitors
7	Playback Backup - Ch 3	FOH System, Sub, Onstage Monitors
8	Playback Backup - Ch 4	FOH System, Sub, Onstage Monitors
9	iPad L	FOH System, Sub, Onstage Monitors
10	iPad R	FOH System, Sub, Onstage Monitors
11		
12	Talkback Mic 1	FOH System
13	Talkback Mic 2	FOH System
14	SM VOG	FOH System, Onstage Monitors