

## **Addendum to Contract**

### **ORQUESTRA DE SÃO PAULO**

All of the provisions set forth in this rider are hereby incorporated in the Artist/Attraction Fixed Compensation Agreement with the same force and effect as though set forth in the main body of said Agreement.

PRESENTER AGREES TO FURNISH THE FOLLOWING AT ITS SOLE EXPENSE:

#### **1. STAGE REQUIREMENTS**

- a. 2400 square feet of stage space (52 feet wide by 45 feet deep) cleared, cleaned, ready to receive instruments and equipment, and with acoustical shell in place at least 7 hours prior to concert (or prior to daytime rehearsal if requested by the Orchestra) unless otherwise specified by the orchestra representative. No curtains at sides or back of stage.
- b. Regular symphony set on stage consisting of 100 straight backed, padded, sturdy chairs (non-folding and without arms), 85 sturdy music stands (non-folding) and one conductor's podium with rail and music stand. The number of chairs and stands may vary depending on repertoire to be performed. Numbers to be advised as far in advance as possible prior to performance. Platform requirements will be advised as far in advance as possible prior to performance.
- c. Sufficient backstage space (approximately 2000 square feet) adjacent to concert stage for Orchestra's equipment. A stage plot will be provided six weeks prior to the concert. Please make certain that this plot and the accompanying information is made available to the suitable staff member who will be supervising the orchestra's technical requirements.
- d. Diagrams (ground plans) of stage, backstage, loading dock and dressing room facilities, map of city and directions to backstage doors to be attached and returned with this addendum.

#### **2. BACKSTAGE PERSONNEL**

- a. Backstage security from time of load-in until completion of load-out (minimum one).
- b. Stagehands as requested by Orchestra and required by local conditions and in accordance with local union regulations (1 electrician and 3 property men for load-in and load-out and 1 electrician and 1 property man for performance) under the direction of Orchestra's stage manager.
- c. Adequate house personnel (with keys) to provide access and orientation at the time of load-in and upon Orchestra's arrival at the hall prior to its first service.

- d. Loaders for the truck as required by applicable union standards (minimum 4). If loaders are engaged by Orchestra's representatives, Presenter agrees to pay the charges.

### **3. LIGHTING / TEMPERATURE**

- a. Good overhead white lighting at reading level (approximately 80-foot candle), acceptable to Orchestra's representative, evenly distributed over entire stage area. No footlights, front spots or colored gels.
- b. Hall and stage properly heated or cooled. On-stage temperature should be approximately 70 degrees Fahrenheit (not less than 68 degrees and not more than 74 degrees Fahrenheit).
- c. Equipment or machines such as air conditioners or ventilating fans which can be heard on stage or in hall to be turned off during performance and rehearsal, if any.

### **4. DRESSING ROOMS**

1 large, clean, private dressing room near the stage with lavatory facilities, clean towels and mineral water with clean glasses, for conductor.

1 large, clean, private dressing room near the stage with lavatory facilities, clean towels and mineral water with clean glasses, for soloist.

1 dressing room for concert master.

1 dressing room for manager/staff of Orchestra. This room should have a desk, chairs, and direct dial phone and Internet access if possible.

1 large dressing room for female musicians and wardrobe trunks.

2 large dressing rooms for male musicians and wardrobe trunks.

All dressing rooms must be in the same building as the auditorium and have adequate toilet facilities. In the dressing rooms, chairs for each musician, coat racks, hangers and mirrors are required. ALL DRESSING ROOMS MUST BE ADEQUATELY HEATED OR AIR CONDITIONED ACCORDING TO LOCAL CONDITIONS. Dressing rooms and spaces designed as smoking areas must be clearly identified, and the Local Manager shall provide adequate house personnel to direct orchestra members to these rooms upon arrival at the hall prior to the first service.

**5. REHEARSAL REQUIREMENTS**

The orchestra will require a minimum of one (1) two-hour rehearsal. Consequently, the hall is required to be at Orchestra's disposal from 12:00 noon. (In the event a morning rehearsal is required, you will be notified well in advance of the tour.) You will be contacted by Company Manager to set up each time.

**6. STARTING TIME**

Concert will start no later than 5 minutes past publicity announced starting time except by mutual agreement. In the event the Presenter unilaterally effects a delayed starting time, which results in overtime payment to musicians and/or local crew, Presenter is responsible for overtime payment.

**7. INSTRUMENT REQUIREMENTS**

A piano and/or celeste may be required depending upon program to be presented. If required, it should be a Steinway concert grand piano in good condition, tuned to A=442.

**8. PARKING SPACE**

- a. At loading dock for Orchestra's 53-foot tractor trailer available not less than 30 minutes before pre-arranged load-in time and 30 minutes before end of concert.
- b. At backstage entrance for conductor's car, Orchestra's staff car and Orchestra's three (3) buses before, during and after concert and rehearsal, if any. Orchestra will advise arrival times of these vehicles 24 hours in advance.
- c. Any necessary parking permits.

**9. PROGRAMS**

- a. The program for the concert will be selected by Orchestra whose decisions shall be final.
- b. Presenter agrees, at its own expense, to print and distribute a sufficient quantity of house programs for the concert(s), including the program copy furnished by the Orchestra, even if the quantity of program copy requires more program pages be printed than customary for Presenter's other concerts.

The program copy to be furnished by Orchestra for house program includes: billing of Orchestra, conductor and soloist, list of compositions to be performed and the movements of each, program credits and restrictions (see below), program notes, biographies of Orchestra, conductor and soloist, and listing of Orchestra personnel (musicians) and Orchestra's executive staff.

- c. All brochures, advertising and programs shall state: "Programs and artists subject to change without notice." Any program change shall be without penalty or fee reduction to Orchestra.
- d. Presenter agrees to furnish advance proof of house programs not less than two weeks before concert for Orchestra's approval as to page format and credits.
- e. Presenter agrees to furnish a sufficient number of house programs for Orchestra's musicians prior to concert and 50 copies of printed house program for Orchestra's archives to be delivered to Orchestra's librarian backstage before start of concert. Presenter will also furnish 5 copies of all posters and other materials used in the promotion of the concert, including advertising and reviews.

**10. PROGRAM CREDITS**

Presenter agrees to provide appropriate credit to any tour sponsor(s) or underwriter(s), whether a commercial or non-commercial organization(s), such credit to appear in all advertising display materials and house program in form and substance as requested by Orchestra.

Presenter agrees to print credit lines, as submitted by Orchestra, on program page including, but not limited to tour sponsor(s), piano, recording companies and tour management.

**11. RESTRICTIONS**

- a. Presenter agrees that no concert is to be recorded, broadcast, televised or photographed or otherwise extended beyond the auditorium without the prior written consent of Orchestra and will take all reasonable measures to assure that there will be no violation of this provision.
- b. Presenter agrees to include in printed program and on program page the statement: "The photographing or sound recording of this concert or possession of any device for such photographing or sound recording is prohibited."
- c. In the event that Orchestra wishes to have concert recorded, broadcast, televised or otherwise extended beyond the auditorium, Presenter agrees to make the auditorium available for the installation, operation and removal of all necessary facilities. All costs relative to such installation, operation and removal shall be borne by Orchestra and Presenter shall not receive any fee, remuneration or compensation for any such extension of concert.
- d. Presenter agrees that no concert will be utilized as a benefit, fundraising event, or other such function without prior written consent of the Orchestra.
- e. Presenter agrees not to arrange any open rehearsal without Orchestra's written agreement.

**12. RIGHTS, ROYALTIES AND MUSIC HIRE:**

If any of the Orchestra's repertory comes under the jurisdiction of licensing agencies such as ASCAP or BMI you will be responsible for these fees and invoiced by the Orchestra or Columbia Artists Management.

**13. TICKETS**

15 complimentary tickets (excellent locations) to be delivered to management representative of the Orchestra (not to any musician) upon arrival at backstage.

**14. HOSPITALITY**

Please provide the following hospitality for roughly 120 people:

- Water
- Deli tray with assorted meats, cheeses, breads and rolls
- Vegetable tray
- All necessary condiments (mayonnaise, mustard, Dijon mustard, salt, pepper, etc.)
- Assorted chips
- Cookies
- Hot coffee (regular and decaf with milk, cream, sugar and sugarless sweetener)
- Tea assortment with hot water (with honey and lemon)
- Assorted diet and regular soft drinks
- Assorted fresh juices
- Plenty of cups, plenty of ice

Hospitality should be available beginning when the orchestra arrives to the hall. In cases where the orchestra has a morning rehearsal and evening performance, a revised hospitality list will be provided.

**15. PRESS:**

We would appreciate your forwarding BY MAIL a clear copy of any review or preview article about the artist that appears in your area newspaper to the attention of Alison Ahart at Columbia Artists Management LLC

AGREED:

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LOCAL PRESENTER

# ORQUESTRA DE SÃO PAULO CAMI CONTACT SHEET

## **PRODUCER:**

TIM FOX  
*PRESIDENT*  
COLUMBIA ARTISTS MANAGEMENT LLC  
1790 BROADWAY  
NEW YORK, NY 10019

TELEPHONE: 212-841-9571  
FAX: 212-841-9774  
E-MAIL: [tfox@cami.com](mailto:tfox@cami.com)

## **TOUR LOGISTICS:**

ALISON WILLIAMS  
*PRODUCTION ASSOCIATE/ASSOCIATE MANAGER*  
COLUMBIA ARTISTS MANAGEMENT LLC  
1790 BROADWAY  
NEW YORK, NY 10019

TELEPHONE: 212-841-9735  
FAX: 212-841-9774  
E-MAIL: [aaw@cami.com](mailto:aaw@cami.com)

**ORQUESTRA DE SÃO PAULO**  
**Presenter/Venue Information Sheet**

Please complete in full, even if you have done so in the past.

Presenter: \_\_\_\_\_

Presenter address: \_\_\_\_\_

Venue name: \_\_\_\_\_

Venue Physical address: \_\_\_\_\_

Backstage/Loading Dock Address \_\_\_\_\_

Backstage Phone Number: \_\_\_\_\_

Recommended Nearby Hotels, please indicate distance from hall as well as group sales contact, if any:

1) \_\_\_\_\_

2) \_\_\_\_\_

3) \_\_\_\_\_

**Contacts:**

**Executive Director/President:** \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_ E-mail \_\_\_\_\_

**Tech Director:** \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_ E-mail \_\_\_\_\_

**Event/Production Coordinator:** \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_ E-mail \_\_\_\_\_

**Marketing/Publicity:** \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_ E-mail \_\_\_\_\_

**Concessions:** \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_ E-mail \_\_\_\_\_

**Program Booklet:** \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_ E-mail \_\_\_\_\_

**Box Office:** \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_ E-mail \_\_\_\_\_

**Local Amenities, please give address and phone number:**

**Local Hospital:** \_\_\_\_\_

**Local Doctor:** \_\_\_\_\_

**Local Dentist:** \_\_\_\_\_

**Local Taxi Service:** \_\_\_\_\_

**Late Night Eateries:** \_\_\_\_\_

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