

RUMI SYMPHONY PROJECT
Travel, Hotel, and Hospitality Requirements
Current as of 10.23.08

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

PURCHASER agrees to provide ARTIST'S REPRESENTATIVE with detailed directions to the place of performance. PURCHASER shall, at his sole cost and expense, provide GROUND TRANSPORTATION for ARTIST and entourage of ten (10) people plus luggage and equipment, etc. between airport, hotel, concert venue, hotel and return to airport upon departure.

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

If PURCHASER is providing HOTEL ACCOMMODATIONS, a minimum of ten (10) single rooms are required. The rooms shall be available until the day after the performance with the ARTIST to comply with checkout times and hotel rules. The PURCHASER shall not be responsible for any extra charges during the stay of the ARTIST. Please list the name, address and phone of the hotel being provided by the PURCHASER or two (2) recommendations of clean, 4-star hotels if PURCHASER is not providing hotel accommodations.

Hotel recommendation #1

Name:
Address:
Phone/Fax:
Rate per room

Hotel recommendation # 2

Name:
Address:
Phone/Fax:
Rate per room

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

DRESSING ROOMS

PURCHASER shall provide at least three (3) comfortable and private DRESSING ROOMS, adequate for use by ten (10) people. These rooms shall be clean, dry, well-lit, heated or air-conditioned, and shall contain the following:

- Steamer and/or Electronic iron and board in each dressing room
- Fifteen (15) clean towels
- Three (3) sofas or at least eight (8) chairs
- Three (3) full-length mirrors
- Tables

TOILET FACILITIES:

PURCHASER shall provide a private toilet (not available to the public) BACKSTAGE. Wash area with hot and cold running water, clean towels and soap.

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

HOSPITALITY:

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

AT LOAD-IN:

- Fresh brewed hot coffee and dark and herbal teas with honey, sugar,
- Sugar substitute (Equal), lemon and real milk or light cream.
- Refrigerator
- Plenty of ice
- One (1) case of iced soft drinks (mix of diet and regular)
- Six (6) cans of Ginger Ale
- Freshly brewed iced tea
- 10 (10) liters mineral water (carbonated)
- Twenty (20) liters of mineral water (non-carbonated)
- Assorted fruit juices (to include Cranberry juice.)
- Soup (Vegetable, Chicken or Tomato) No dairy product soups.
- Raw Vegetable sticks (carrots, celery & other vegetables. etc.)
- Fresh fruit (apples, oranges, grapes strawberries, bananas etc)
- A selection of mixed nuts
- Whole grain crackers and breads
- Appropriate cutlery, glass, napkins and dinnerware. NO PLASTIC PLEASE
- One dozen (12) hand towels

AT COMPLETION OF ARTIST'S PERFORMANCE:

HOT meal for TEN (10):

4 Course meal:

1. Salad (with Italian or vinaigrette dressing on the side)
2. Main course: Chicken or fish with rice (No sauces that include dairy prod)
3. Pastas are always appreciated.
4. Vegetables (grilled vegetables, mixed vegetables, spinach etc.)
5. Dessert: to include vanilla and chocolate ice cream and fresh fruit

NOTE: IT WOULD BE GREATLY APPRECIATED IF DISPOSABLE UTENSILS, PLATES CUPS ETC COULD BE AVOIDED.

Dinner buyouts of \$25 (USD) per person in touring party are acceptable if suitable access to restaurants exists after show.

All details and arrangements are to be discussed and confirmed with tour manager at least 2 weeks prior to show date.

RUMI SYMPHONY PROJECT
Technical Requirements
Current as of 10.23.08

1. **PURCHASER** shall not allow audience to enter place of performance until technical set-up has been completed. **ARTIST** shall complete said setup three hours prior to time of performance. Artist requires a minimum one hour sound check after completion of load-in and setup. The place of performance must be made available to the artist three hours before theater is opened to the public. Festival producers are required to comply with this policy unless otherwise agreed in writing with the artist's representative.
2. **PURCHASER** shall provide a minimum of two (2) stage hands to help **ARTIST**'s crew for load-in, stage set-up and load-out. A qualified electrician must be available at load-in until such time as **ARTIST**'s stage manager releases him. In cases where **ARTIST** is staying overnight in the town of performance, **PURCHASER** will store **ARTIST**'S equipment overnight in a secured area and make it available to **ARTIST** the following day upon departure. If **ARTIST** is arriving and departing by air, **PURCHASER** will arrange for the equipment to be loaded and transported to and from the airport and the venue in a cargo van. When possible, this van will accompany the other vehicles transporting the **ARTIST** to airport.

SEE ATTACHED TECH RIDER

Nazeri

Audio Rider

Mr Nazeri travels with an FOH sound engineer. provided.

Speakers:

A 3 or 4 way system adequate to provide full range sound at a constant level of 110 db to all seats in the venue. This may require the use of front fills, and or delays. This show is not a particularly loud one but is mixed with 105 db peaks from time to time. Meyer MSL 3/4, EAW, Martin W8, and Turbosound speakers powered by Crown Macro-Tech, QSC PL series, and Crest are acceptable, given they're the right size and quantity for the venue. Please provide an adequate number of JF80 or equivalent front fills so the high price ticket folks will get their money's worth.

FOH Console:

A 32 mic/line input mixer with insert points, minimum of 4 bands EQ w/ 2 sweepable points and 2 shelving per channel. Soundcraft series 5, Yamaha PM 4000, or Midas XL-3.

EFX/Outboard: (Should be in short racks for minimal visual obstruction).

1) Stereo EQ for the FOH system, additional channels for each drive of a distributed system must be patched in line, KT DN-360, BSS FCS-960 or 930, or equivalent. A remote EQ is required for large venues, ie. 2000 seats or more.

2) 4 channels of Drawmer DL 241, Aphex, Brooks Siren (BSS) or similar compression with input channel inserts for console.

4) One Yamaha SPX 900, 990, 1000, 2000, or similar reverb unit.

5) One Laxicon PCM 80, 81, 90, or 91 reverb units.

6) One TC 2290, D2, or similar delay unit. (must have the tab function).

7) Two x 90 min. **DAT tapes** or CDs to record the entire show.

8) One DAT recorder, or CD recorder.

Mix Position: very important!!!

On the floor, with the audience, mid-house fore and after, slightly off center. **Under the balcony, in the booth, off to the side positions are not acceptable period.**

Monitors:

1) 6-Bi-amped SM 200. Clair 12 AM, Clair Active, or equivalent (minimum 12" w/2") wedges. Adequate power and crossovers.

2) 6- mixes of power.

3) 6-mixes of KT DN-360 EQ, BSS FCS-960 or 930.

A/C for Backline:

1) Two A/C quad boxes upstage for Perc left and right.

Music Stands:

6 **lit** music stands.

Questions: Ramin Zamani

661. 253. 4526 Home

818. 326. 6665Cel.

240. 248. 4526 Fax

sonicdezine@earthlink.net

WEB RIDER VERSION
NOT FOR CONTRACTUAL USE

Nazeri Mic/ line input list

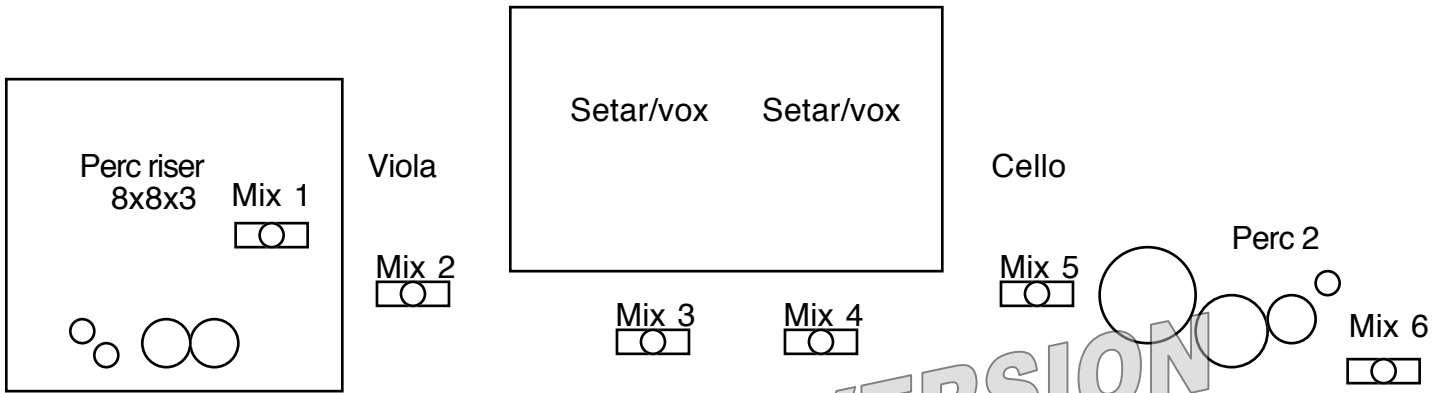
Mic snake	Mics		Stand	comp	gate	VCA	
	A	B	C	D	E	F	H
1	Tabla		SM 57	Short Boom			1
2	Tabla		SM 57	Short Boom			1
3	Toys		SM 57	Short Boom			1
4	Viola		KM 184/ C 451EB	Tall Boom			2
5	Cello		KM 184/ C 451EB	Short Boom			3
6	Setar		KM 184/ SM 81	Short Boom			4
7	Vox 1		C 12 VR/ C 414BULS	Tall Boom	X		5
8	Setar		KM 184/ SM 81	Short Boom			4
9	Vox 2		C 12 VR/ C 414BULS	Tall Boom	X		5
10	Cello		KM 184/ C 451EB	Short Boom			3
11	Viola		KM 184/ C 451EB	Tall Boom			2
12	Hand drum		SM 57	Tall Boom			6
13	Hand drum		SM 57	Short boom			6
14	Toys		SM 57	Tall Boom			6
15	D. Bass		KM 184/ C 451EB	Tall Boom			7
16	Talkback		SM 58				
17	Audience		KM 184/ C 451EB/ SM 81				
18	Audience		KM 184/ C 451EB/ SM 81				
19	efx 1						8
20	efx 1						8
21	efx 2						8
22	efx 2						8
23	efx 3						8
24	efx 3						8
25							
26							
27							
28							
29							
30							
31							
32							
33							
34							
35							
36							
37							
38							
39							
40							
41							
42							

Nazeri Mic/ line input list

	Mic snake	VCA	Mics	Stand	comp	gate
	A	B	C	D	E	F
1	TABLA		1 SM 57/ SM 81	Short Boom	x	
2	TOYS		1 SM 81	Short Boom		
3	VIOLA		2 KM 184/ C 451	Tall Boom		
4	SETAR		3 SM 81	Short Boom		
5	VOX		4 C 414/ TLM 103	Tall Boom		
6	SETAR 2		3 SM 81	Short Boom		
7	VOX		4 C 414/ TLM 103	Tall Boom		
8	CELLO		5 KM 184/ TLM 103	Short Boom		
9	PERC 2		6 SM 57	Tall Boom	x	
10	PERC 2		6 SM 57	Tall Boom		
11	PERC 2		6 SM 57	Short Boom	x	
12	Talkback		SM 58			
13	Audiance mic L		KM 184/ C 451EB	Tall Boom		
14	Audiance mic R		KM 184/ C 451EB	Tall Boom		
15	Efx return 1L		8			
16	Efx return 1R		8			
17	Efx return 2L		8			
18	Efx return 2R		8			
19	Efx return 3L		8			
20	Efx return 3R		8			
21	CD L					
22	CD R					
23						
24						
25						
26						
27						
28						
29						
30						
31						
32						
33						
34						
35						
36						

WEB RIDER VERSION
 NOT FOR CONTRACTUAL USE

Nazeri Stage Plot



Questions: Ramin Zamani

661.253.4526 H.
818.326.6665 Cel.

Nazeri Stage Plot

