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Date 12/15/2015	Revision	Page 1
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Line-Sch	Item/Description	Quantity UOM	PO Price	Extended Amt	Due Date
1- 1	GREEK DRAMA: FROM RITUAL TO THEATER ITEM#BVL11790 CLOSED-CAPTION	1.00 EA	169.95	169.95	01/04/2016
2- 1	THE DESIGN OF MODERN THEATRE; ADOLPHE APPIA'S ITEM#BVL3366 CLOSED-CAPTION	1.00 EA	169.95	169.95	01/04/2016
3- 1	SHIPPING	1.00 EA	23.79	23.79	01/04/2016

Sub Total Amount	363.69
Sales Tax Amount	29.10
Total PO Amount	392.79

<u>BU</u>	<u>Acct</u>	<u>Fd</u>	<u>Org</u>	<u>Prog</u>	<u>Sub</u>	<u>Proj</u>	<u>Amount</u>	<u>Year</u>
GENFD	4300	12	FL.VI.AR07	10070	00000	700P	392.79	2016

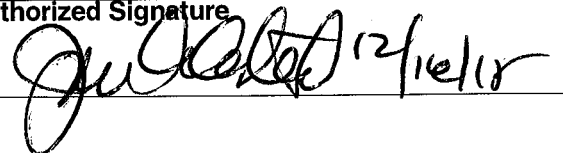
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Verification of this purchase order can be made using the Los Rios Community College District web site listed below. If you have any questions, please contact the Purchasing Office at (916)568-3071.

<http://www.losrios.edu/purchasing/povalidation>

All shipments, invoices, and correspondence must be identified with our Purchase Order Number. Overshipments will not be accepted unless authorized by Buyer prior to shipment.

Authorized Signature



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LOS RIOS COMMUNITY COLLEGE DISTRICT

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1. **APPLICABLE LAW:** The contract resulting from this order shall be governed by the laws of the State of California
2. **COMPLETION OF ORDERS:** LRCCD reserves the right to withhold payment until order is completed.
3. **DISCOUNTS:** Please show cash payment discount offered on your invoice in connection with any discount offered, time will be computed from date of delivery of the supplies or equipment, or from date correct invoices are received in the office specified by LRCCD if the latter date is later than the date of delivery. Payment is deemed to be made for the purpose of earning discount, on the date payment is mailed or on behalf of LRCCD.
4. **INVOICES:** Invoices shall be prepared and submitted in duplicate unless otherwise specified. Invoices shall contain Purchase order number, date, description of items, sizes and quantities, unit prices, extended totals, place and date of delivery. Invoices or vouchers not on printed bill heads shall be signed by the CONTRACTOR or person furnishing the supplies or services. Every invoice shall be properly itemized. If LRCCD has not received billing for product or services within a one year period LRCCD will not be held responsible for satisfying the debt.
5. **CHANGES:** No change or modification in terms, quantities, or specifications may be made without express authorization in writing from the LRCCD Purchasing Office and signed by the parties hereto, and no oral understanding or agreement not incorporated herein shall be binding on any of the parties hereto. If unit cost of any item exceeds the amount shown by 10% or \$250.00 whichever is less do not ship. Contact LRCCD Purchasing at the phone number provided.
6. **BILL OF LADING:** If Bill of Lading is applicable to this order, send originals to "Ship to" address and duplicate Bill of Lading with invoices to "Bill to" address. All correspondence, invoices, bills of lading, shipping memos, packages, etc., must show purchase order number. If factory shipment, advise factory to comply.
7. **TRANSPORTATION CHARGES:** Invoices for prepaid transportation charges must be supported by original receipted expense bills.
8. **FOB POINT AND FREIGHT CHARGES:** Unless otherwise specified on this order, all items shall be delivered FOB Destination. No charge for delivery, drayage, express, parcel post, packing, cartage, insurance, license fees, permits, or for any other purpose will be paid by LRCCD unless expressly included and itemized in the order. Unless otherwise shown, on "FOB Shipping Point" transactions, CONTRACTOR shall arrange for lowest cost transportation, prepay and add freight to invoice and furnish supporting freight bills if the amount exceeds \$50.00. On "FOB Shipping Point" transactions, should any shipments under this purchase order be received by LRCCD in a damaged condition and any related freight loss and damage claims filed against the carrier or carriers be wholly or partially declined with the inference that damage was the result of the act of the shipper such as inadequate packaging or loading or some inherent defect in the equipment and/or material, CONTRACTOR on request of LRCCD shall at CONTRACTOR's own expense assist LRCCD in establishing carrier liability by supplying evidence that the equipment and/or materials was properly constructed, manufactured, packaged, and secured to withstand normal transportation conditions. Shipments that are California intrastate in nature and where freight is to be borne by LRCCD shall be tendered to carriers with written instructions that rate and charges may not exceed the lowest lawful rates on file with the California Public Utilities Commission.
9. **PATENT INDEMNITY:** The CONTRACTOR shall hold LRCCD, its officers, agents and employees harmless from alleged liability of any nature or kind, including costs and attorney fees and expenses, for infringement or use of any copyrighted or uncopyrighted composition, secret process, patented or unpatented invention, article or appliance furnished or used in connection with the contract or purchase order.
10. **TAXES:** Certain articles sold to LRCCD are exempt from certain Federal excise taxes. LRCCD will reimburse the CONTRACTOR for, or pay directly, all California State and local sales and use taxes applicable to this purchase.
11. **EQUAL OPPORTUNITY EMPLOYER:** The acceptance of this purchase order by a supplier of goods and services is a certification that such supplier complies with all provisions of executive order 11246 and is an equal opportunity employer.
12. **GENERAL SAFETY ORDERS:** All materials, supplies and services sold to LRCCD shall conform to the general safety orders of the State of California. All materials, except as otherwise specified, must be new and of the best quality of their respective kinds.
13. **INDEMNIFICATION:** CONTRACTOR shall indemnify, defend and hold harmless LRCCD, its trustees, officers, agents, employees and volunteers, from any and all claims, demands, suits, causes of action, damages, penalties, breaches of this agreement, infringement of patent rights, costs, expenses, violations of employee occupational health and safety laws, attorney fees, losses or liability, property damage, personal injuries to or death of persons, arising out of, alleged to have arisen out of, or relating in any way to CONTRACTOR's work to be performed under this agreement, except if caused solely by the negligence of LRCCD.
14. **TERMINATION:** LRCCD may terminate this agreement and be relieved of the payment of any consideration to CONTRACTOR should CONTRACTOR fail to perform the covenants herein contained at the time and in the manner herein provided. In the event of such termination LRCCD may proceed with the work in any manner deemed proper by LRCCD. The cost to LRCCD shall be deducted from any sum due the CONTRACTOR under this agreement and the balance if any, shall be paid the CONTRACTOR upon demand.
15. **ASSIGNMENT:** Without the written consent of LRCCD, this agreement is not assignable by CONTRACTOR either in whole or in part.
16. **PUBLIC WORKS PROJECTS:** CONTRACTOR must comply with Public Contract Code.
17. **CA LABOR CODE:** Pursuant to Section 1700, and following, the CONTRACTOR shall pay not less than the prevailing rate of per diem wages as determined by the Director of the California Department of Industrial Relations. Copies of such prevailing rate of per diem wages are on file at the Business Office of the Los Rios Community College District, 1919 Spanos Court, Sacramento, CA 95825. Those copies shall be made available to any interested party upon request. The CONTRACTOR shall forfeit, as penalty to the LRCCD, Fifty Dollars (\$50.00) for each calendar day or portion thereof, for each workman paid less than the stipulated prevailing rates for any work done under the contract by him/her or by any subcontractor under him, in violation of the provisions of such Labor Code.
18. **NOTICE:** Your employees may be exposed to hazardous substances during the course of their work while on LRCCD property. For additional information on the hazardous substances that your employees may be exposed to contact the LRCCD General Services Department at (916) 568-3048.
19. **INSURANCE:** CONTRACTOR shall, at all times, maintain in full force and effect the following insurance: Workers' Compensation, Commercial General Liability, Auto Liability, and Professional Liability if licensed professional. Policy limits for each shall be at least \$1,000,000 AND \$3,000,000 AGGREGATE for bodily injury, personal injury and property damage. Any combination of General Liability and Excess Coverage can be combined to meet the Aggregate. LRCCD shall be named as an additional insured on CONTRACTOR's policies. The CONTRACTOR shall provide a certificate of insurance and required endorsements to comply with this section at least 15 days prior to commencement of work under this contract. The certificate shall state that LRCCD will be given 30 days notice of any material change or cancellation in coverage.
20. **DISQUALIFIED EMPLOYEES:** CONTRACTOR shall ensure that persons who perform services on LRCCD property have not been convicted of any felony, or any controlled substance offense or any sex offense as those terms are defined by Education Code section 87008-87010. If LRCCD determines that any person employed by CONTRACTOR to work on LRCCD property is incompetent, unfaithful, intemperate, disorderly, abusive or is otherwise unsatisfactory, CONTRACTOR shall cause that employee to be removed from working on LRCCD property immediately, and that person shall not be employed again on LRCCD property.
21. **WORK AUTHORIZATION:** Prior to LRCCD's acceptance of this Agreement, CONTRACTORS who are not U.S. citizens must provide verification of (a) work authorization status from the appropriate U.S. Department of State; (b) a copy of their U.S. visa; (c) the number of days present in the U.S.; and (d) tax treaty status. LRCCD shall not make any payments to CONTRACTOR unless CONTRACTOR holds the appropriate U.S. visa. CONTRACTOR is responsible for ensuring they are in possession of the appropriate visa.
22. **WARRANTY:** CONTRACTOR expressly warrants that all materials, goods, equipment, services, and/or labor shall conform to the requirements set forth or incorporated into this order and any applicable industry standards or requirements, shall be merchantable and free from defects in workmanship, materials and/or design (including latent defects), and shall perform as specified. CONTRACTOR further warrants that all materials, goods, equipment, services, and/or labor will be fit and sufficient for the particular purposes intended by LRCCD. Unless agreed upon otherwise between LRCCD and CONTRACTOR, the warranty period shall be the longer of: (a) any express warranty included in this service agreement; (b) one year after the materials, goods, equipment, services, and/or labor are accepted by LRCCD; or (c) any warranty period provided under any applicable California law.

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Business Unit: GENFD OPEN	
Req ID: 0001007562	Date: 12/02/2015
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Requisition Name: FILMS MEDIA GROUP	
Requester Ruth Nielsen	
Requester Signature	
Buyer: Suzanne Rouiller	
Approved:	

Line-Schd	Description	Quantity	UOM	Price	Extended Amt	Due Date
1-1	GREEK DRAMA: FROM RITUAL TO THEATER ITEM#BVL11790 CLOSED-CAPTION	1	EA	169.95	169.95	
2-1	THE DESIGN OF MODERN THEATRE; ADOLPHE APPIA'S ITEM#BVL3366 CLOSED-CAPTION	1	EA	169.95	169.95	
3-1	SHIPPING	1	EA	23.79	23.79	

Total Requisition Amount: 363.69

CLOSED CAPTIONING DVD CONFIRMATION ATTACHED

SUB-TOTAL: \$363.69
 8% TAX: \$ 29.10
 TOTAL: \$392.79

<u>BU</u>	<u>Acct</u>	<u>Fd</u>	<u>Org</u>	<u>Prog</u>	<u>Sub</u>	<u>Proj</u>	<u>Amount</u>
GENFD	4300	12	FL.VI.AR07	10070	00000	700P	363.69

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Items (2)	\$339.90
Shipping	\$23.79
Tax	\$28.18
Total Order	\$391.87

Items in Your Cart



Greek Drama: From Ritual to Theater
ITEM #: BVL11790
FORMAT: DVD (CHAPTERED)

Price **Quantity**
\$169.95 1



The Design of Modern Theatre: Adolphe Appia's Innovations
ITEM #: BVL3366
FORMAT: DVD

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The Design of Modern Theatre: Adolphe Appia's Innovations



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Segments in this Video

Influence of Classicism (01:15)

FREE PREVIEW

Artists and scholars return to their classical roots during the Renaissance. Theatrical architecture and scenic conventions used then and now come from the ancient Greek theaters.

Italian Opera (03:21)

Italian operas, with their poetry and music, are the first to recreate Greek tragedy. Christophe Gluck, with "Orpheus and Eurydice," revolts against the over elaborate settings and stagings.

Richard Wagner's Influence (03:33)

Richard Wagner starts the second revolt, returning to the ancient tragedies. His theatrical methods include composing both drama and music. He designs, builds, and manages the Bayreuth theater.

Scenery in Wagner's Operas (02:27)

Wagner uses the most advanced technology of the period. His illusionist settings were not liked by either Shaw or himself; he thought they distracted from the audience's imagination and the music.

Third Revolt in Traditional Theater (03:32)

Adolphe Appia initiates the third revolt. He publishes his new theory or "new art" of visualizing the bare essentials of setting based on text and music in "Music and Art of the Theater" in 1899.

Revolutionary Ideas of Appia (03:32)

Appia also develops new types of creative lighting by incorporating the spotlight and "lighting plot" which flows with the story to express mood and atmosphere. Steps and slopes replace flat settings.

Emile Jaques-Dalcroze's Influence (03:13)

Appia meets Emile Jaques-Dalcroze who developed a system of rhythmic exercises, or Eurhythmics. Appia designs "rhythmic spaces" to bring settings to life by

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Description

This program explores Appia's innovations: replacing the flat painted scenery and declamatory style of the 19th century with plastic environments for three-dimensional actors and actresses, using mobile lighting, and counterpointing visuals with music. His designs for Ibsen and Shaw productions link 20th-century theater to the freedoms of ancient Greek drama and mark Appia as the father of modern theatrical design. (50 minutes)

Length: 51 minutes

Item#: BVL3366

ISBN: 978-1-4213-9197-7

Copyright date: ©1991

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Educational Standards

Look up educational standards to which this title has been correlated

Performance Rights

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contrasting them with sharp lines.

Success of Eurhythmics (03:32)

Appia and Jaques-Dalcroze collaborate, building a theater in Hellerau, Germany, to experiment in movement, stage setting, and lighting. Their "Orpheus and Eurydice" proves successful.

Recreating Setting and Movement (08:08)

In 1991 theater artists recreate Appia's "Orpheus and Eurydice." Designer Peter McKintosh and choreographer Selma Odom share the choices made and preparation for this production.

Recreating Music and Eurhythmics (07:26)

Conductor Colin Touchin and Eurhythmics Consultant

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Greek Drama: From Ritual to Theater

PLAY PREVIEW

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Segments in this Video

Dionysus and Theater (02:57)

FREE PREVIEW

The ancient rituals of worship of Dionysus become the building blocks for theater. The theater grows so by the 5th Century B.C. all activities in Athens stop twice a year for productions of the plays.

Theater of Dionysus (02:40)

The Greek theater consists of the theatron, altar, orchestra, skene, and paraskene. It can hold 15,000 to 20,000 people. The theater in Epidaurus is famous for its superb acoustics.

Greek Theater and Politics (02:14)

Men perform all the roles in the plays. Dionysus rituals break down barriers. Comedy and tragedy in theater play a role in the political development of Greece, especially in democracy.

Sophocles' "Antigone" (02:52)

Greek tragedies examine the destructive nature of political power. Creon comes to power but underestimates the people's religious convictions as depicted in a scene.

Antigone's Challenge to Creon (02:17)

Antigone, a woman, challenges Creon's decree. Thebes is changing, marking Creon a relic. His downfall comes with his lack of ability to change with the times as depicted in these scenes.

Greek Chorus (01:18)

The chorus is an important device in Greek plays. It comes to represent the greater community. In "Antigone" the chorus sympathizes with both Antigone and Creon.

Translating Greek Tragedies (02:49)

Robert Fagles honors the ancient play with its mythology and history and makes it speak in contemporary language. The challenge is placing Antigone in her dramatic context.

Creon and Ethical Decisions (01:37)

Creon lacks emotional maturity and is stagnant.

Share

Description

Why do plays well over two millennia old still speak to audiences today? This program traces Greek theater from ancient harvest rites to the golden age of Aeschylus, Sophocles, Euripides, and Aristophanes. Key scenes from *Antigone*, *Oedipus Tyrannus*, *Medea*, and *Lysistrata* show how these works remain relevant by exploring the timeless themes of honor, class, gender, sexuality, and politics. Essential concepts such as catharsis, hamartia, and the use of masks and a chorus are discussed. Scholarly commentary by Helene Foley of Barnard College, Jeffrey Henderson of Boston University, Princeton University's Robert Fagles, and Peter Meineck of NYU's Aquila Theatre Company emphasizes the vitality of classical drama and the essential role it played in the everyday lives of the ancient Greeks. A Films for the Humanities & Sciences Production. (57 minutes)

Length: 63 minutes

Item#: BVL11790

ISBN: 978-1-4213-1426-6

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Reviews & Awards

Finalist, New York Festivals, 2003

"The high quality of the actors and the academics make [this program] a nice addition to a unit on ancient theater in the classics or drama classroom.... The debate between Antigone and Creon has an intensity which would be hard to imagine from just reading the text."—*The Classical Outlook*

"Deftly sketching the evolution of ancient Greek drama from the early choral songs ... to the great Athenian plays of the classical period, this nearly-hour-long documentary—the equivalent of an illustrated lecture—explains basic themes and defines associated literary and philosophical terms.... A solid addition to courses on ancient civilization and drama, this is recommended."—*Video Librarian*

"An essential purchase for public and academic libraries."—*Educational Media Reviews Online*

"Antigone" considers the Western idea that one cannot always make ethical decisions across the board.

Catharsis and Hamartia (03:05)

In his "Poetics" Aristotle examines "catharsis" or the purifying of the audience's emotions and "hamartia," tragic flaw or mistake that brings the central figure to his or her downfall.

Facial Expressions vs. Masks (03:32)

Peter Meineck's production of "Oedipus Tyrannus" has the actors wearing masks. Masks force actors to use voice and body to convey emotions. When a mask is turned away from audience it loses power.

Content of Greek Dramas (78:48)

Oedipus begins to suspect he is responsible for his father's

Educational Standards

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