



TECHNICAL RIDER
Ghostbusters with Live Orchestra

**A joint production of
Schirmer Theatrical**

**under exclusive worldwide license from
Sony Pictures**

(SUBJECT TO UPDATES AS REQUIRED)

Schirmer Theatrical, LLC
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Initial: _____

I. Addendum to Contract

- a. This document is an integral part of the contract as stated in the introductory paragraphs of the general agreement. NO PART OF THIS RIDER MAY BE STRUCK OR ALTERED WITHOUT WRITTEN PERMISSION OF ALL PARTIES ASSIGNED TO THIS AGREEMENT.
- b. Definitions: At all times, the definition of the word “PRESENTER” shall refer to the legal entity that is engaging this production, which includes musicians, staff, management, etc. “VENUE” shall refer to the concert hall and location in which the production shall take place. “FILM” shall refer to the original 1984 film *Ghostbusters*, by director Ivan Reitman, and “PRODUCTION” shall refer to the film with live orchestra presentation of the FILM, also known as *Ghostbusters in Concert*. “COMPANY” shall refer to the limited liability company, Schirmer Theatrical, LLC, a legal entity incorporated and operating under the laws and jurisdiction of the State of New York.

II. Concert Overview

Ghostbusters in Concert is a full-evening film with live orchestra production. All equipment, materials, personnel and/or labor specified in this rider will be provided by the PRESENTER, at the Presenter’s own expense (except where rider specifically notes that the “COMPANY Provides” or “PRODUCTION Provides”). Upon completion of the agreement or sixty (60) days prior to performance, the PRESENTER shall provide to the COMPANY plans and information about the VENUE including a plan and section view of the stage in CAD format, lists of sound, lighting and projection inventories, and any additional information such as working hours and labor stipulations that may be vital to the planning of this engagement.

PRODUCTION includes playback and presentation of the full-length FILM onto a large, front or rear projection screen while accompanied by live orchestra. In addition to the audience version of the FILM, a separate preview/streamer feed with click will be sent simultaneously to the conductor and solo vocalist (for performances where a soloist is engaged to sing Ray Parker Jr.’s “Ghostbusters” at the mutual agreement of PRESENTER and PRODUCTION). For performances when a live solo vocalist is not engaged, additional audio tracks with Ray Parker Jr.’s voice will be used. All systems are synced. All audio files with the dialogue (DX), sound effects (FX) and source music (MX) are also provided.

DURATION - The typical concert is approximately **133 minutes (2 hr 13 min)** as follows:

Act 1

Conductor Speech (optional) - 2:00
Dan Aykroyd Pre-Concert Video – 2:15
Ghostbusters Act 1 – 55:34
Run time – approx. 60 min

Intermission (*A silent, 18-minute intermission reel of behind the scenes photos is available. This can also be stopped early for shorter intermissions*)

Act 2

Conductor Entrance – 0:30
Ivan Reitman Audience Greeting Video - 1:20
Ghostbusters Act 2 – 49:46
Bows – 1:00
Run time – approx. 52.5 min

End Credits note – There are still 2:30 of end credits left when the music concludes and the orchestra rises for bows. Often, the orchestra and audience have mostly exited before the end credits fully conclude.

III. Travelling Personnel

See long form contract for the list of personnel who will be provided by the Company for this specific booking.

IV. Stage and Floor Area

- a. As the PRODUCTION is intended for performance in an orchestra hall or similar venue, we understand the basic stage layout will be largely predetermined, but COMPANY requests that the Stage Plot attached, or otherwise agreed to during advance, be adhered to as much as is possible, including the use of risers so that all instrument sections are visible to the audience. It is important to note that some modifications of the orchestra footprint will be required to accommodate equipment specific to the PRODUCTION, such as the keyboard for the synth player.
- b. If the PRESENTER is providing a venue other than an orchestra hall, the PRESENTER agrees to furnish the use of a venue that is well-heated or air-conditioned, well lit, cleaned, appropriately staffed (including box office and janitorial personnel), and with the equipment and personnel indicated in this rider. The PRESENTER agrees that these facilities will be clear and in good order at the time of load-in and maintained throughout the engagement. The venue, including all onstage and backstage areas must be secure throughout the engagement.
- c. Stage dimensions shall be large enough to comfortably seat a full orchestra, at least 40 feet wide by 30 feet deep. Additionally, for PRODUCTIONS where a solo vocalist has been engaged (see II), there should be adequate space front of stage to accommodate one solo vocalist with their own microphone, in addition to the conductor with their own music stand and video monitor. Unobstructed and adequate passageway to and from stage left and stage right to front of stage is required. Stage, wings, crossover and all hallways must be clear and clean of debris.
- d. PRESENTER shall provide detailed and up-to-date technical information about PRESENTER's VENUE. This information shall include all relevant measurements, and dimensions for the stage area as well as at least one set of ½ inch or ¼ inch scale floor plans and sections. This information shall be delivered no later than sixty (60) days prior to the PRODUCTION's arrival at the hall. An up-to-date and complete house light plot, additional available lighting inventory, monitor, screen and projector specifications shall also be provided.
- e. PRESENTER shall control all access points to the areas occupied by the PRODUCTION and limit the presence of PRESENTER's employees and any other people in these areas to those strictly needed for running rehearsals and/or performances in good order. At no time will patrons, guests and any other people not related to the PRODUCTION be allowed on stage or in any other area occupied by the PRODUCTION unless accompanied by or upon agreement with the PRODUCTION's management.

V. Music Rental & Shipping

The cost of music rental for the PRODUCTION is included in the fee for the engagement, but it is the responsibility of PRESENTER to place an order online through www.Zinfonia.com, the official music publisher portal, for all scores and parts to be shipped to PRESENTER. To use Zinfonia, PRESENTER must:

- 1) Create a free account.
- 2) Once registered, go to the "Search" tab and enter the following data:

Composer: Bernstein
Title: Ghostbusters in Concert
Publisher: G. Schirmer

Note – G. Schirmer, Inc. is a sister division of Schirmer Theatrical, LLC at the Music Sales Group. G. Schirmer will process rental of all scores and parts on behalf of the PRODUCERS

- 3) Once you find the listing, click “Request Materials” on the right-hand menu, then complete questionnaires as prompted. If this is your first time ordering through Zinfonia, you will be required to enter the ASCAP and BMI Performer License numbers for your organization.
- 4) When prompted, check both boxes: “A quote is NOT required” and “I agree for Zinfonia to provide a copy of all information . . .” then continue with the questionnaire, ending with shipping address and ship by dates.
- 5) Place your order and save a record of your order number. Though there is a messaging function within the Zinfonia portal, please contact the G. Schirmer librarians directly at rental@schirmer.com, citing your order number, should you need to make any changes.

Notes to librarians – COMPANY recommends that Synth player is given their part as early as possible to allow adequate time for looking over the materials, which will include a program chart. The synthesizer must be set-up and tested in time for the initial rehearsal for only the synth player and conductor, so as to maximize the time allotted for this rehearsal. A MacBook Air laptop programmed with a Mainstage file, specific to Ghostbusters in Concert, will often be shipped with the scores and parts. If you receive one, please keep save it for when COMPANY’S Technical Director arrives. Should your Synth player desire to practice with it, please request that they don’t change any settings in the Mainstage patches.

The PRESENTER will be billed by G. Schirmer, Inc. for the cost of shipping the scores and parts to the VENUE/PRESENTER. The PRESENTER is also responsible for the cost of shipping to return the scores and parts to the PRODUCTION’s music rental facility in Chester, NY. Shipping must be made by FedEx Ground, UPS Ground, Airborne or DHL, and all tracking numbers must be given to a representative of the PRODUCTION upon request. Unless other arrangements are mutually agreed to by both parties, the Synth Backline Equipment supplied by COMPANY (as listed in X.a) shall also be shipped with the sheet music and billed to PRESENTER.

VI. Dressing Rooms

- a. One (1) dressing room must be provided to COMPANY for use as a Production Office, and the key shall be provided to COMPANY for the length of the engagement. COMPANY will also require free access to internet for company laptops, as well as access to printer, copier and fax machine for the duration of the engagement.
- b. Please be aware that these dressing room requirements are specific to the COMPANY and are not inclusive of orchestra, solo vocalist (when included upon agreement of PRESENTER and PRODUCTION, see II) and conductor needs.

VII. Lighting

- a. SET-UP: All lighting components must be set-up, tested, and fully operational before first technical rehearsal of the PRODUCTION.
- b. The principal goal with the lighting is to ensure that the film is visible at the desired brightness, and that the lighting cues called by the Technical Director accent the mood of each scene without deterring from the film’s baseline brightness. The PRESENTER or VENUE will provide all paperwork for the Repertory Plot to COMPANY. Additional equipment may need to be hung in order to allow for proper lighting of the conductor and isolation of the film screen from general house lighting. **IT IS ESSENTIAL THAT THE VIDEO ENGINEER CAN FOCUS ALL LIGHTING EQUIPMENT OFF THE PROJECTION SURFACE.**
- c. Each musician, guest solo vocalist (when included) and conductor must have their own music stand light.
- d. The additional lighting equipment listed below must be provided by the PRESENTER or VENUE. Use of both up-lighting and orchestral wash lighting is preferred. PRODUCTION shall have approval of final colors and will be responsible for calling lighting cues over the comm system during each concert, unless PRESENTER has elected to hire an all-local technical staff, in which case PRESENTER will be supplied with a timecoded list of lighting cues.
 - i. RGBW LED lights that provide the following color washes and effects:

- i. Medium Blue (neither a royal nor light blue)
- ii. Green (Ghostbusters slime color)
- iii. Light pink
- iv. Light amber or white (calm after storm color)
- v. Red
- vi. Chase 1 – Red and Gold (for Proton Pack blasts)
- vii. Chase 2 – Green and Blue (for Slimer)
- viii. Wave – Pink and Cyan (for Gozer)
- ii. A dimmer to control stand lights for all instrumentalists from the lighting console
- iii. One (1) power drop onstage near the conductor
- iv. One (1) power drop offstage for the preview computer system
- v. Any restore necessary for PRESENTER's house light plot shall be the financial responsibility of the PRESENTER.
- e. Focus and Cueing:
 - i. PRESENTER or VENUE shall provide lifts, ladders, or scaffold tall enough to focus lights hung on electric pipes and side booms.
 - ii. Unless PRESENTER elects to hire an all-local technical staff, PRESENTER or VENUE shall provide a table or equivalent for the PRODUCTION's Technical Director. This table must be equipped with a dimmable desk lamp, headset communications, and channel monitors.

VIII. Projection/Video

- a. SET-UP: All video and projection components must be set-up, tested, and fully operational before first technical rehearsal of the PRODUCTION. PRODUCTION shall provide a travelling Technical Director who shall act as the video engineer, unless otherwise negotiated with PRODUCTION.
- b. The concert includes playback and presentation of the entire FILM onto a large, projection screen. In addition to the FILM there is a separate preview/streamer feed being sent simultaneously to the conductor. All projection and preview feeds are synced.
- c. EQUIPMENT - PRESENTER shall provide the following:
 - i. One (1) high-quality, projection screen in good condition (no creases or tears). This screen should be at least 2/3rds the width of the stage, and have an aspect ratio of 2.39:1 to accommodate the original aspect ratio of the film. The screen can either be suspended directly above the conductor or hung upstage as long as the screen does not obscure view of orchestra musicians from upper-level back row seats.
 - ii. If the screen is transparent, a black masking curtain (no fullness preferred) shall be suspended behind the projection screen to avoid any light spill from the orchestra and to maximize the brightness of the projectors. Additional masking may be required to dress the structure, contingent on the type of screen frame and rigging available at the venue.
 - iii. Two (2) HD DLP 3 chip projectors (stacked and converged) with a 20K Lumen minimum and appropriate lenses (Christie HD-20K or equivalent preferred). The light level of the FILM on the projection screen shall be at least 14.5 Foot Lambert.
 - iv. One (1) SDI run for signal to onstage preview monitors
 - v. One (1) SDI run from the FOH video position to the projector
 - vi. Minimum three (3) 17-inch panel monitor with an aspect ratio of 16:9 with SDI input. One will be placed onstage for the conductor and two will be used FOH by the Sound Engineer and Video Engineer. If a fourth monitor is available, it should be set-up for the FOH Lighting Engineer.
 - vii. One (1) SDI 1x2 distribution amplifier
 - viii. Five (5) 5 foot SDI cable
 - ix. Two (2) 25 foot SDI cable
 - x. Two (2) 50 foot SDI cable

- xi. One (1) monitor stands with universal mounts to support all preview monitors. IT IS ESSENTIAL THAT THESE ARE APPROPRIATE STANDS. NO HOMEMADE SOLUTIONS PLEASE. Please see the image below for an example:



- xii. If PRESENTER cannot provide any of the above, the PRODUCTION shall provide such equipment and staff to the PRESENTER for an additional fee.
- d. Unless otherwise agreed to by both parties, COMPANY shall provide the following additional equipment (PRESENTER shall provide sufficient electrical outlets to power these devices, as well as the necessary cabling to connect them to the PRESENTER-provided projection system. PRESENTER shall also provide FOH space for this equipment, located within proximity of FOH house sound mixing console, and within full-sight lines to the stage and projection screen. Set-up control requires one (1) six foot table or equivalent):
- i. For video playback, two (2) show computers -one main and one back-up (MacBooks), pre-programmed with the performance files and QLab playback software
 - ii. Two (2) audio interfaces – one main and one back-up (MOTU Ultralite MK3 Hybrid, or equivalent)
 - iii. One (1) Radial SW8 Audio Switcher for sending signal to sound engineer
 - iv. One (1) ATEM Studio HD switcher (or equivalent) for sending the video output
 - v. One (1) SDI Multiview monitor for Technical Director’s use
 - vi. Two (2) HDMI/SDI cross converters (Decimator MD-HX or equivalent), one for program output and one for preview (conductor) output
- e. Should COMPANY and PRESENTER agree that the video playback system must be located off-stage and not FOH, PRESENTER shall supply two (2) @ 18”-25” video monitors located in view of the Technical Director or video engineer, connected to PTZ camera focused on the conductor. A television with a video source showing the conductor, orchestra and soloists is acceptable.
- f. The projection screen, projector and all playback equipment shall be in place and operational before the first full rehearsal with video. The house video technician shall be available and present at this rehearsal.
- g. **Rear projection** may be used; subject to approval by the COMPANY.
- h. **An LED WALL** may alternatively be used; subject to approval by the COMPANY. As a point of reference, PRODUCTION suggests an LED wall with a pitch of 4mm or lower to be of adequate resolution.

IX. Audio

- a. SET-UP: All audio components must be set-up, tested, and fully operational before first rehearsal of the PRODUCTION, which will most likely be the rehearsal for only the conductor and synth player unless otherwise negotiated with COMPANY. This rehearsal is especially integral for audio, as it not only gives the synth player extra time to become familiar with the patches, but it gives the Sound Engineer time to balance the synth output against the dialogue and sound effects in the house, saving time during the subsequent rehearsal with full orchestra. PRESENTER shall provide the following equipment and staff necessary for sound reinforcement and monitoring. PRESENTER shall also staff all rehearsals and concerts with their house Sound Engineer, unless otherwise negotiated with PRODUCTION.

- b. **SPEAKER SYSTEM:** A professional, high-quality sound reinforcement system capable of reproducing distortion-free amplified sound. Said system shall include:
 - i. A professional full-range sound reinforcement speaker system that is appropriate for the VENUE. This system must be capable of delivering 100dB(A) to every seat in venue from 20-20000Hz without distortion with sub bass units (preferably driven from an auxiliary send). System must be free from hum and buzz. (Preferred brands include Meyer, L-Acoustics and D&B.) In all cases, the sound reinforcement system should be such that the audience localizes the sound reinforcement to stage level, not from above or to either side of the stage. (Flown or partially flown systems are preferable.)
 - ii. Playback of the FILM soundtrack will be in LR.
- c. **FOH CONSOLE:**
 - i. PRESENTER shall provide a FOH Console, preferably digital, with a minimum of 84 inputs (preferred brands include DiGiCo SD9 and SD5).
 - ii. A minimum of twelve (12) auxiliary sends shall be available for the FOH console and all channels shall be capable of EQ and compression.
 - iii. FOH mixing console and effects must be located in house, on main (orchestra) level, free from sightline obstructions to stage and must NOT be positioned under balconies whenever possible. Placing FOH in control booth is NOT acceptable.
- d. **MONITORS:**
 - i. Click Track System (output from the conductor's preview/streamer video):
 - a. With Peter Bernstein as guest conductor: Bernstein shall supply his own in-ear monitor and only requires a DI to one (1) small four (4) channel mixing board with a quarter-inch input, to control the relative levels of the audio tracks received. The mixing board shall be placed at the conductor's podium, on a stand or table, within comfortable reach from where Bernstein is standing. These monitor channels will be sent via a stage box from the FOH Console, connected via a 15.25' TRS M to F extension cables (non-coiled type preferred).
 - b. With another guest conductor:
 - i. The only onstage monitor required for playback of the click track system (output from the preview/streamer video to the conductor) is one (1) set of open back headphones (Sennheiser HD600 or equivalent preferred). Any equivalent headphones should be open, over-ear models that still permit ambient sounds to pass through. The headphones shall require one (1) small four (4) channel mixing board with a quarter-inch input, to control the relative levels of the audio tracks received. The mixing board shall be placed at the conductor's podium, on a stand or table, within comfortable reach from where conductor is standing. These monitor channels will be sent via a stage box from the FOH Console, connected via a 15.25' TRS M to F extension cables (non-coiled type preferred).
 - ii. Optional at prerogative of conductor: To provide local playback of synth to conductor, a hot spot speaker can be positioned at conductor's podium with the DI to the synth. Wedge monitors can be used, placed on either side of the podium, or the conductor may simply elect to have the sound engineer mix the synth into his headset with the click track.
 - ii. Synthesizer Playback:
 - a. For the synthesizer player, one (1) set of closed back headphones or one (1) stereo amp to be placed behind synth player, shall be provided by PRESENTER. PRODUCTION is open to and has had success with both options. PRESENTER is encouraged to consult with their synth player to ask their preference between the headphones and amp. If PRESENTER elects to use the headphones, it's also advised that a headphone mixer amp be provided (Behringer or equivalent recommended) to allow musician to adjust volume to their liking. The headphones can also be run through the audio interface supplied by PRODUCTION (see X.b below), but this interface controls the volume to the house and cannot be adjusted by the musician during the performance.

e. MICROPHONES:

- i. The Audio Input List attached at the end of this document should be used as a reference for planning miking, and as the basis for discussion during advance calls. COMPANY respects and acknowledges that every performing arts space has a unique acoustic environment, but COMPANY recommends that as many individual instruments be miked as possible, as opposed to only placing area mics in each section. The instruments with prominent solos include:
 - i. Flute
 - ii. Clarinet
 - iii. Bassoon
 - iv. Vibraphone
 - v. Harp
 - vi. Piano
 - vii. Cello
 - viii. Synthesizer (included on list for benefit of Sound Engineer, but additional miking not necessary)
- ii. One (1) wireless mic on a stand near conductor's podium for pre-concert and post-intermission speeches.
- iii. A talkback microphone must also be set up for conductor for communication with Sound Engineer and Technical Director during rehearsals.
- iv. The solo vocalist (when engaged for performance) shall be miked separately, mic to be determined.
- v. All mics should receive 48v of phantom power from preamplifiers.
- vi. All microphone stands must be black and in good working order.
- vii. One (1) wireless God mic should be available for the Technical Director and Sound Engineer to share during tech rehearsals.
- viii. An audio feed to dressing rooms, Video Engineer location, Lighting Booth location, and Sound Board location.

X. Synth Backline Equipment

- a) Unless otherwise agreed upon by both parties, the following equipment will be provided by COMPANY for use by synth player:
 - a. One (1) MacBook Air laptop loaded with Mainstage software (*the laptop will often be delivered to Presenter's librarian with the music rental order*)
- b) The following equipment will be supplied by PRESENTER for use by synth player:
 - a. One (1) M-1 Audio Oxygen Controller keyboard, or equivalent (must have a minimum 61 keys and USB connectivity for interfacing with the laptop)
 - b. One (1) Alesis Sustain Pedal
 - c. One (1) Resident Audio T4 interface
 - d. Multiple 5' ¼" cables
 - e. Four (4) one-channel DI boxes
 - f. One (1) keyboard stand
 - g. One (1) small table to be placed near keyboard that will hold the laptop and Resident Audio interface

Note – Company recommends that Synth player is given their part as early as possible to allow adequate time for looking over the materials, which will include a program chart. The synthesizer must be set-up and tested in time for the initial rehearsal for only the synth player and conductor, so as to maximize the time allotted for this rehearsal.

XI. Additional Rehearsal Equipment

If and only if there are off-site rehearsals that involve the film/audio playback, the following equipment is essential to allow for monitoring of the film and audio. The PRESENTER or off-site rehearsal venue shall provide the following in such cases:

- a. **Audio:**
 - i. One (1) speaker set-up for LR audio playback. These can be speakers on stands.
 - ii. One (1) sixteen (16) channel mixing console
 - iii. One (1) vocal mic (only required if solo vocalist performing)
 - iv. One (1) set of open back headphones for the conductor (see AUDIO section for specifications) for click track system.
 - v. One (1) preamp with volume for open back headphones
 - vi. Cables as needed (including 1/4" cable running from console to conductor's headphones)
 - vii. All synth backline equipment as outlined in (X.b)
- b. **Video:**
 - i. Two-three (2-3) preview monitors (one each for the conductor and control table) with monitor mounts (see VIDEO section for specifics).
 - ii. One (1) 42-inch flat screen monitor or equivalent for film playback on a rolling stand
 - iii. Cables for distribution to monitor as needed

XII. Communications

- a. PRESENTER shall provide a two-way headset intercom communication system (wired or wireless) in working order at the positions listed below:
 - i. Lighting Board Operator
 - ii. Sound Engineer
 - iii. Monitor board operator (if needed)
 - iv. Video Engineer/Technical Director
 - v. Stage Manager

XIII. Crew Requirements/Personnel & Labor

- a. **Running Crew:**

Unless local regulations require higher numbers, the running crew minimum is:

 - i. One (1) lighting board operator
 - ii. One (1) sound engineer
 - iii. One (1) video projectionist
 - iv. One (1) deck electrician
 - v. The same crew shall work rehearsal(s) and performance(s).
- b. **General:**
 - i. An agent of the PRESENTER (Manager or Assistant) to assist the PRODUCTION's Producer and Staff must be present at all times. The agent must have sufficient authority to make decisions and/or act on behalf of PRESENTER.
 - ii. The PRESENTER agrees to provide a qualified Director of Operations or equivalent that is knowledgeable of the VENUE, and has the authority to make decisions. They must be available to work with the PRODUCTION's staff and the local technical crew during advance, load-in and through the entire engagement. The PRODUCTION's staff is prepared to provide a supervisory role only. The direct, hands on work will be done by the local personnel.
 - iii. The PRESENTER agrees to provide a crew of qualified technicians, familiar with the VENUE, for all positions. The labor calls must be based on the premise that able-bodied stagehands with expertise in specific departments can and will assist in all areas as the need arises. Any variation in crew numbers required by local laws, practice or labor agreements are solely the responsibility of the PRESENTER. Final crew totals will be agreed on in advance by both parties. It is essential that the same crew be called for all rehearsals and performances. Do not use these numbers for budget purposes unless they equal or exceed the numbers required by local union regulations or unless union regulations are not applicable.

- iv. See the Typical Production Schedule in the appendices below for a sample breakdown of the set-up and production timeline.

XIV. Orchestra Rehearsals

- a. If Peter Bernstein will be the guest conductor, the orchestra's keyboard/synth player and the house crew will be needed for one (1) 2.5-hour technical rehearsal with the conductor, prior to having one (1) 2.5-hour rehearsal with the full orchestra and full tech. Each rehearsal shall include a 20-minute break. See "Typical Production Schedule" page toward end of this rider.
- b. If another conductor has been engaged, the orchestra's keyboard/synth player and the house crew will be needed for one (1) 2.5-hour technical rehearsal with the conductor, prior to having two (2) 2.5-hour rehearsals with the full orchestra and full tech. Each rehearsal shall include a 20-minute break. See "Typical Production Schedule" page toward end of this rider.

XV. Hospitality

The PRODUCTION company requires a table in the green room supplied with hot water, coffee (caffeinated and decaffeinated), assorted tea including decaffeinated green tea, bottled water, bananas, other assorted fruit, assorted granola bars, and cookies from load-in through load-out including during all rehearsals and performances.

XVI. Insurance

- a. PRESENTER shall maintain the following at its own expense:
 - i. Commercial general liability insurance, including contractual liability, products and completed operations, for limits of \$3,000,000 USD per occurrence and \$3,000,000 USD in the aggregate.
 - ii. Errors and Omissions insurance, including intellectual property infringements, violations of rights of privacy, personal and advertising injury, for limits of \$1,000,000 USD per claim and \$3,000,000 USD in the aggregate.
- b. Both insurance policies shall:
 - i. Have worldwide coverage.
 - ii. Endorse both PRODUCTION and Sony Pictures Releasing Corporation et al, their parent(s), subsidiaries, licensees, successors, related and affiliated companies, and their representatives and assigns, as additional insureds.
 - iii. Contain a severability of interest clause and be endorsed to state that the PRESENTER's policies are primary and any insurance maintained by PRODUCTION or Sony Pictures Releasing Corporation is non-contributory.
- c. Any deductibles and/or self-insured retentions under PRESENTER's insurance policies are the responsibility of the PRESENTER.
- d. PRESENTER's insurance companies shall be licensed to do business in the states and/or countries where services are performed and shall have an AM Best Guide Rating of A- :VII or country equivalent.
- e. PRESENTER must deliver a certificate of insurance and the above specified endorsements sixty (60) days prior to the date of the first rehearsal.
- f. If any of PRESENTER's insurance policies are cancelled before their expiration date(s), a notice of cancellation shall be delivered.

XVII. Temperature

PRESENTER agrees in good faith to control the temperature of the space between 68 degrees and 78 degrees.

XVIII. Parking

PRESENTER to supply secure, VIP parking for up to three (3) vehicles, if required by COMPANY.

XIX. Safety & Security

- a. All deck instruments must be cabled in the safest possible way. Loose cables must be taped to deck and covered with carpet or cable covers.

- b. PRESENTER shall sufficiently light all wing and crossover space to enable safe passage without interference to show lighting.
- c. PRESENTER will make sure that venue and its surrounding area support spaces will be secure during COMPANY's stay. Extra care shall be taken to be certain that the guest artists' privacy and security is ensured.

XX. Seat Kills

There may be the need for seat kills in the house, due to the placement of sound, lighting, and projection equipment. Some venues will need more seat kills than others. COMPANY retains the right to request seat kills upon arrival at VENUE.

XXI. Archive Audio or Video

If PRESENTER or VENUE wishes to make an archival or video copy of rehearsal/concert(s), the PRODUCTION must give written approval for such requests a minimum of one (1) month in advance of taping. Upon such approval, PRESENTER agrees to provide the PRODUCTION with a copy of such audio or video, with the explicit understanding that the PRODUCTION shall use such reproduction solely for archival purposes. It is understood that PRESENTER or VENUE shall not reproduce, distribute or otherwise release said archival audio or video without written approval of PRODUCTION.

XXII. Promotional Video & Photography

The PRODUCTION may choose, upon written agreement with PRESENTER, to supply its own photographer to photograph rehearsals and/or performances for publicity and promotional purposes. PRESENTER may also request written permission to film up to two (2) minutes of rehearsals and/or performances. In the case that written permission is granted, PRESENTER agrees to supply copies of all media to PRODUCTION for review by PRODUCTION's third party licensor, Sony Pictures, before said media can be used solely for the purposes of promotion, marketing and news coverage. PRESENTER agrees to grant the PRODUCTION such rights.

XXIII. Press & Publicity

All advertising, marketing or promotional materials designed by PRESENTER/VENUE or by third parties on behalf of PRESENTER/VENUE (including but not limited to print brochures/mailers, electronic press kits, webpages, and press releases) are subject to written approval by COMPANY. Any such materials supplied PRESENTER/VENUE for promotional purposes may not be edited or otherwise altered without written approval by COMPANY. PRESENTER shall endeavor to supply the PRODUCTION with five (5) copies of all mailings, publicity, newspaper ads, programs, radio or television advertisements related to the Concert(s). PRESENTER further agrees to work with the PRODUCTION's Public Relations Company to further national exposure of the concert.

XXIV. Complimentary Tickets

For Venues with 3,000 seats or less, PRESENTER agrees to furnish COMPANY with up to ten (10) complimentary tickets per performance in the best available seating area. For Venues with more than 3,000 seats, PRESENTER agrees to furnish PRODUCTION with up to twenty (20) complimentary tickets per performance in the best available seating area.

XXV. Merchandise

If requested by COMPANY, PRESENTER agrees to provide two (2) skirted tables and sales staff to sell the PRODUCTION merchandise. Profits from merchandise sales shall be split 80-20 in COMPANY'S favor.

XXVI. Local Information

PRESENTER agrees to supply the PRODUCTION with PRESENTER's mailing address, FedEx address, website info, along with telephone numbers and email addresses for each individual with whom the PRODUCTION will be working (from Artistic Director through to local crew). PRESENTER further

agrees to supply the PRODUCTION with the following local information:

- a. Emergency Room (hospitals)
- b. On Call Physicians
- c. Dentists
- d. 24 hour drug stores
- e. 24 hour super markets
- f. Hardware stores (Home Depot, etc.)
- g. Video supply stores
- h. Dry cleaners (with same day service)
- i. Electronic supply store
- j. Apple Computer Retailers / Specialists / Service Providers
- k. Maps of local area would be greatly appreciated.
- l. List of top-rated restaurants and hotels
- m. PRESENTER shall offer the PRODUCTION, where possible, PRESENTER's reduced rate at area hotels.

XXVII. Transportation

See Contract

XXVIII. Hotel

See Contract

XXIX. Program Information

- a. The audience program book must include the following billing block, logos and other credit information that incorporates credits for Sony's 1984 film, the COMPANY and COMPANY's co-producers. Take note of the capitalization, differing font sizes, and placement of the logos. It is the responsibility of the PRESENTER to request written approval of a full color proof. The logo can be downloaded from the Ghostbusters marketing folder provided by the COMPANY:

GHOSTBUSTERS (1984)
FILM WITH LIVE ORCHESTRA

AN IVAN REITMAN FILM
MUSIC BY ELMER BERNSTEIN

(INSERT ORCHESTRA/PERFORMING ORGANIZATION)
(INSERT SOLOIST, IF APPLICABLE)
(INSERT CONDUCTOR)

A SCHIRMER THEATRICAL PRODUCTION

COLUMBIA PICTURES Presents
An IVAN REITMAN Film
A BLACK RHINO/BERNIE BRILLSTEIN Production
Starring BILL MURRAY · DAN AYKROYD
and SIGOURNEY WEAVER
Also Starring HAROLD RAMIS · RICK MORANIS
Music by ELMER BERNSTEIN
Executive Producer BERNIE BRILLSTEIN
Written by DAN AYKROYD and HAROLD RAMIS
Produced and Directed by IVAN REITMAN

GHOSTBUSTERS © 1984 Columbia Pictures Industries, Inc. All rights reserved.

**Schirmer Theatrical
Creative Team**

Robert Thompson, President & Creative Producer

Alyssa Foster, Producer

Peter M. Bernstein, Score Arranger & Consultant

TBD, Technical Director

Marc Mann/Music Production Services, Inc., Synth Designer & Score Consultant

Jeff Sugg/Handmade Media, LLC, Production Designer

Ronen Shai, Production Editor & Senior Multimedia Editor

schirmertheatrical
part of the Music Sales Group

(Billing block provided as an example only. Final billing block credits to be confirmed by COMPANY ninety (90) days prior to first performance. It is the responsibility of PRESENTER to request the final billing credits.)

- b. COMPANY and Sony Picture's sister division Sony Music Entertainment also request that the following advertisement be included in the program book. The ad layout below is only a suggestion, but the text and imagery must be used. The graphic can be downloaded from the Ghostbusters marketing folder provided by the COMPANY:

**After 35 years of darkness, earthquakes and volcanoes...
the **Original Ghostbusters Motion Picture Score** has finally arrived!**



Available digitally, on CD and for the first-time on vinyl, the newly remixed and remastered score features 4 previously unreleased tracks. The 2-LP set has clear vinyl with **slime-green centers**.

Available at all major streaming services and music stores.

- c. On screen following the PRODUCTION, the following attribution must also appear, accompanied by the same Schirmer Theatrical logo shown in (XXVII.a) centered above the attribution:

XXX. Community Engagement

COMPANY encourages costume contests and other forms of community engagement. To find your local Ghostbusters Fan Club, many of which have their own cache of costumes, props, Stay Puft inflatables and Ecto-1 replicas, visit: <http://schirmertheatrical.com/show/directory-gb-fan-clubs-home/>. For information about renting an Ecto-1 or Stay Puft inflatable from Sony Pictures, please contact Alyssa Foster (alyssa.foster@musicsales.com). It is the PRESENTER's responsibility to cover all costs associated with the rental, shipping and additional insurance required, if PRESENTER elects to rent props from Sony.

Agreed and accepted,

Schirmer Theatrical, LLC

Presenting Organization

Name:

Name:

Date: _____

Date: _____

**Ghostbusters - Typical Production Schedule
(for reference only)**

Day prior to Company arrival:

Seating set up, screen pre-hung, projection and sound system tested (Time TBD by PRESENTER/VENUE)

Day 1:

8:00am-13:00pm Load-in

13:00pm-14:00pm Break

14:00pm-18:00pm Load-in continues Video and Audio set-up

18:00pm-19:00pm Break

19:00pm-21:30pm Rehearsal for Synth player and conductor (conductor will require full video and audio playback)

Day 2:

10:00am-15:30pm Additional tech time

15:30pm-18:00pm Dress Rehearsal with full orchestra

18:00pm-19:00pm Break/Dinner

19:00pm House Open

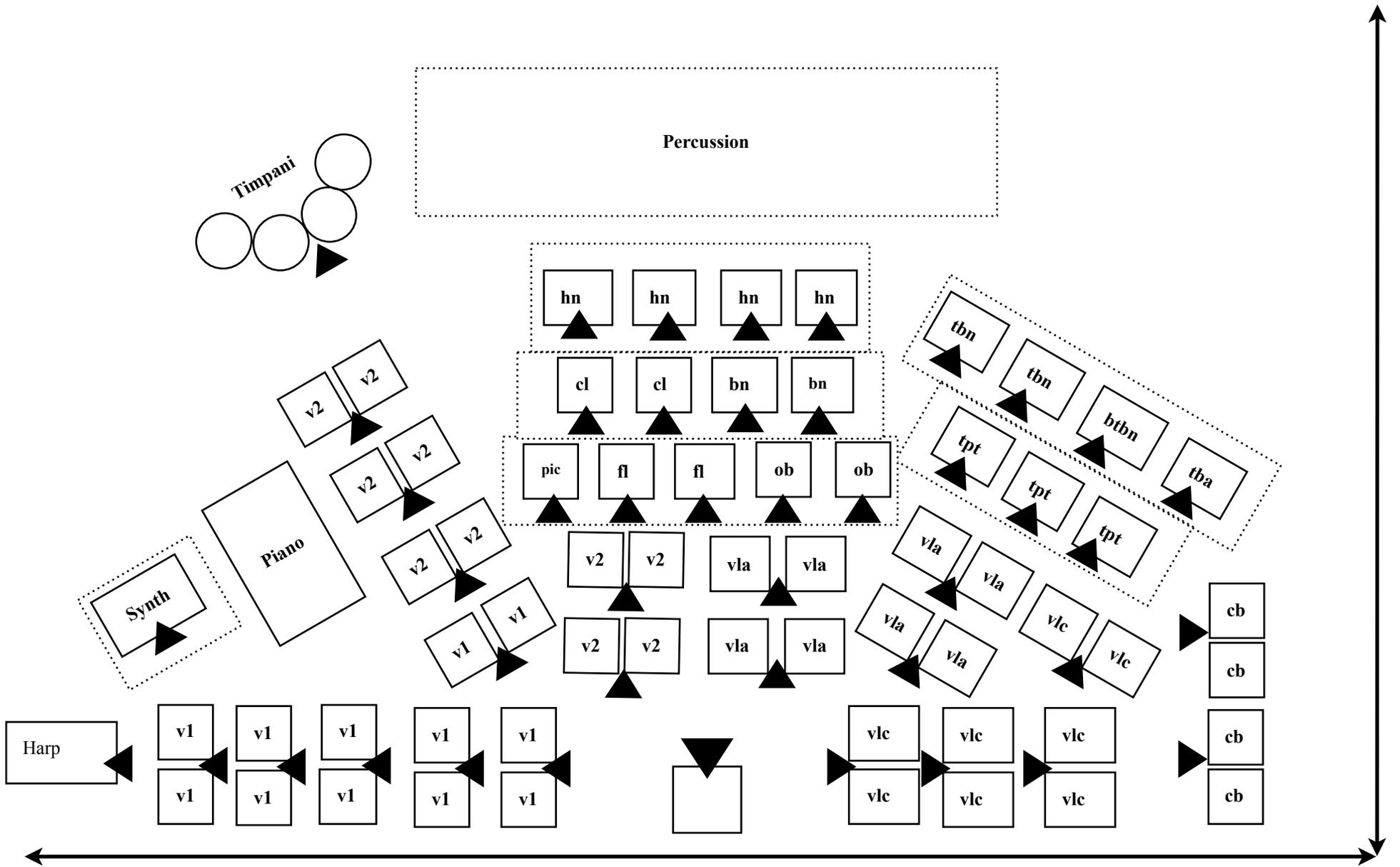
20:00pm Performance

Contacts for Ghostbusters with Live Orchestra

President: Robert Thompson
Schirmer Theatrical, LLC
Robert.thompson@musicsales.com
212-254-2100 (office)

Producer: Alyssa Foster
Schirmer Theatrical, LLC
Alyssa.Foster@musicsales.com
646-560-1978 (office)

Technical Director: TBD



INSTRUMENTATION

Winds

1 Piccolo
2 Flutes (2nd doubling Bass Flute – optional)
2 Oboes (2nd doubling English Horn)
2 Clarinets
2 Bassoon (2nd doubling Contrabassoon)

Brass

4 Horns
3 Trumpets
2 Trombones + Bass Trombone
1 Tuba

Timpani

Percussion (3 Players)

Perc. 1: Vib., Xyl., Cym. (Piatti), Sus. Cym., S.D., Tam-tam (alternating w/ Perc. 2)
Perc. 2: 2nd S.D., Anvil, Glock, Small Triangle, Triangle, Tam-tam (alternating w/ Perc. 1)
Perc. 3: Mark Tree, Bell Tree, B.D.

Harp

Piano

Synth Player (musician experienced with program changes required)

Strings (minimum players = 12/10/8/8/4)



AUDIO INPUT LIST - GHOSTBUSTERS WITH LIVE ORCHESTRA (DEFAULT)



Source	Source Name	Preferred Mic	Notes	Stand
Input 1	1st Violin 1/2	KM184		Tall Boom
Input 2	1st Violin 3/4	KM184		Tall Boom
Input 3	1st Violin 5/6	KM184		Tall Boom
Input 4	1st Violin 7/8	KM184		Tall Boom
Input 5	1st Violin 9/10	KM184		Tall Boom
Input 6	1st Violin 11/12	KM184		Tall Boom
Input 7	1st Violin 13/14	KM184		Tall Boom
Input 8	2nd Violin 1/2	KM184		Tall Boom
Input 9	2nd Violin 3/4	KM184		Tall Boom
Input 10	2nd Violin 5/6	KM184		Tall Boom
Input 11	2nd Violin 7/8	KM184		Tall Boom
Input 12	2nd Violin 9/10	KM184		Tall Boom
Input 13	2nd Violin 11/12	KM184		Tall Boom
Input 14	Viola 1/2	KM184		Tall Boom
Input 15	Viola 3/4	KM184		Tall Boom
Input 16	Viola 5/6	KM184		Tall Boom
Input 17	Viola 7/8	KM184		Tall Boom
Input 18	Viola 9/10	KM184		Tall Boom
Input 19	Cello 1/2	KM184		Short Boom
Input 20	Cello 3/4	KM184		Short Boom
Input 21	Cello 5/6	KM184		Short Boom
Input 22	Cello 7/8	KM184		Short Boom
Input 23	Bass 1	AKG C414		Short Boom
Input 24	Bass 2	AKG C414		Short Boom
Input 25	Bass 3	AKG C414		Short Boom
Input 26	Bass 4	AKG C414		Short Boom
Input 27	Bass 5	AKG C414		Short Boom
Input 28	Bass 6	AKG C414		Short Boom
Input 29	Harp	AKG C414		Tall Boom
Input 30	Piano Lo	DPA4099		Magnet Mount
Input 31	Piano Hi	DPA4099		Magnet Mount
Input 32	Celesta Hi	SM57		Tall Boom
Input 33	Celesta Lo	SM57		Short Boom
Input 34	Synth L	DI	Radial or equivalent	
Input 35	Synth R	DI	Radial or equivalent	
Input 36	Piccolo	KM184		Tall Boom
Input 37	Flute 1	KM184		Tall Boom
Input 38	Flute 2	KM184		Tall Boom
Input 39	Oboe 1	KM184		Tall Boom
Input 40	Oboe 2	KM184		Tall Boom
Input 41	Clarinet 1	KM184		Tall Boom

Source	Source Name	Preferred Mic	Notes	Stand
Input 42	Clarinet 2	KM184		Tall Boom
Input 43	Basson	KM184		Tall Boom
Input 44	Contrabasson	KM184		Tall Boom
Input 45	Horn I	Sennheiser MD421		Tall Boom
Input 46	Horn II	Sennheiser MD421		Tall Boom
Input 47	Horn III	Sennheiser MD421		Tall Boom
Input 48	Horn IV	Sennheiser MD421		Tall Boom
Input 49	Trumpet I	Sennheiser MD421		Tall Boom
Input 50	Trumpet II	Sennheiser MD421		Tall Boom
Input 51	Trumpet III	Sennheiser MD421		Tall Boom
Input 52	Trombone I	Sennheiser MD421		Tall Boom
Input 53	Trombone II	Sennheiser MD421		Tall Boom
Input 54	Bass Trombone	Sennheiser MD421		Tall Boom
Input 55	Tuba	Sennheiser MD421		Tall Boom
Input 56	Timpani L	KM184		Tall Boom
Input 57	Timpani R	KM184		Tall Boom
Input 58	Percussion 1 L	KM184		Tall Boom
Input 59	Percussion 1 R	KM184		Tall Boom
Input 60	Percussion 2 L	KM184		Tall Boom
Input 61	Percussion 2 R	KM184		Tall Boom
Input 62	Percussion 3 L	KM184		Tall Boom
Input 63	Percussion 3 R	KM184		Tall Boom
Input 64	Conductor Talkback	Wireless HH		Tall Boom
Input 65	Announce Mic	Wireless HH	Optional	
Input 66	Video Playback 1	8 CH XLR Fan > Fan	Dialogue L	
Input 67	Video Playback 2	8 CH XLR Fan > Fan	Dialogue R	
Input 68	Video Playback 3	8 CH XLR Fan > Fan	SFX L	
Input 69	Video Playback 4	8 CH XLR Fan > Fan	SFX R	
Input 70	Video Playback 5	8 CH XLR Fan > Fan	Source Music L	
Input 71	Video Playback 6	8 CH XLR Fan > Fan	Source Music R	
Input 72	Video Playback 8	8 CH XLR Fan > Fan	Click (MONO)	

MONITOR MIX

Mix	Performer	Output	Notes	PB - Click	PB - MX L/R	Piano	Celesta	Synth	Harp
1	Conductor	Hotspot	Anchor AN-1000	NEVER!	35	35	35	50	35
2	Conductor	Wired IEM		100					