

WONDER WOMAN IN CONCERT TECHNICAL RIDER

**A Schirmer Theatrical Production
under worldwide license from
Warner Bros. Distributing**

(SUBJECT TO UPDATES AS REQUIRED)

Schirmer Theatrical, LLC
Part of Wise Music Group
180 Madison Avenue, 24th Floor
New York, NY 10016
Tel. 212-254-2100
www.schirmertheatrical.com

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 2017 film *Wonder Woman*, by director Patty Jenkins, and “PRODUCTION” shall refer to the film with live orchestra presentation of the FILM, also known as *Wonder Woman 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

Wonder Woman 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. All systems are synced. All audio files with the dialogue (DX), sound effects (FX) and source music (MX) are also provided.

DURATION - Approximately 161 minutes (2h 41m) - inclusive of 20-min intermission

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 contact Alyssa Foster (alyssa.foster@wisemusic.com) to request delivery of the sheet music a minimum three (3) months in advance of performance(s).

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 *Wonder Woman 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. If a representative of COMPANY is in attendance, 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 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 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
 - ii. Dark blue
 - iii. Green
 - iv. Light pink
 - v. Light amber or white
 - vi. Red
 - 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. 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 Danley.) 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): 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).
 - a. 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. A suggested Audio Input List will be available following the premiere performance and is subject to 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.
- 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. All mics should receive 48v of phantom power from preamplifiers.
- v. All microphone stands must be black and in good working order.
- vi. One (1) wireless God mic should be available for the Technical Director and Sound

- Engineer to share during tech rehearsals.
- vii. 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 usually 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) 88-key keyboard controller (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) set of headphones OR one (1) amp for keyboard, contingent on preference of synth player – this is for on-stage, personal playback (see IX.d.ii above for more specifics)
 - h. One (1) small table to be placed near keyboard that will hold the laptop and Resident Audio interface

Note – The synthesizer **must** be set-up and tested in time for the initial 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 for talkback (optional)
 - 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 ¼" 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. Video Engineer/Technical Director
 - ii. Lighting Board Operator
 - iii. Sound Engineer
 - iv. Monitor board operator (if required)
 - 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 Technical crew 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

During the week of the performance(s), a minimum of two (2) 2.5-hour rehearsals shall be scheduled at a time convenient for both the orchestra and conductor. It is understood that partial tech, including, without limitation, the conductor's video monitor and any audio being sent to conductor's podium must be set-up and fully tested before the first rehearsal, and at least one (1) of the rehearsals must include 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 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 request must be submitted to COMPANY a minimum of one (1) month in advance, and is subject to the approval of COMPANY's third-party licensor, Warner Bros. 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.

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 3,500 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 3,500 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 Warner Bros' 2017 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 *Wonder Woman* marketing folder provided by the COMPANY:

WONDER WOMAN (2017)
FILM WITH LIVE ORCHESTRA

A PATTY JENKINS
MUSIC BY RUPERT GREGSON-WILLIAMS

A SCHIRMER THEATRICAL PRODUCTION
In association with FORTRESS TALENT MANAGEMENT

WARNER BROS PICTURES Presents
In association with TENCENT PICTURES and WANDA PICTURES
An ATLAS ENTERTAINMENT/CRUEL and UNUSUAL Production
Starring GAL GADOT · CHRIS PINE · ROBIN WRIGHT
Also Starring DANNY HUSTON · DAVID THEWLIS · CONNIE NIELSON and ELENA ANAYA
Music by RUPERT GREGSON-WILLIAMS
Executive Producers STEPHEN JONES · GEOFF JOHNS · JON BERG · WESLEY COLLER
and REBECCA STEEL ROVEN
Based on Characters from DC
Story by ZACH SNYDER · ALLAN HEINBERG and JASON FUCHS
Screenplay by ALLAN HEINBERG
Produced by CHARLES ROVEN p.g.a · DEBORAH SNYDER p.g.a · ZACK SNYDER p.g.a
and RICHARD SUCKLE p.g.a
Directed by PATTY JENKINS

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(The following COMPANY billing block can be included on a separate page, if needed)

Schirmer Theatrical Creative Team
Alyssa Foster, Executive Producer
Rupert Gregson-Williams, Creative Consultant
TBD, Technical Director

schirmertheatrical

Agreed and accepted:

Schirmer Theatrical, LLC

Presenting Organization

Name:

Name:

Date: _____

Date: _____

Typical Production Schedule
(for reference only)

Day 1:

8:00am-13:00pm - Load-in for screen, lighting, miking, projector, etc.

13:00pm-14:00pm - Break

14:00pm-16:00pm - Load-in continues

16:00pm-18:30pm - Full rehearsal 1

Day 2:

15:30pm -18:00pm - Full Rehearsal 2 (dress)

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

19:30pm - House Opens

20:00pm - Concert 1

Day 3:

14:00pm - House Opens

14:30pm - Concert 2

19:30pm - House Opens

20:00pm - Concert 3

Contacts for Wonder Woman in Concert

Executive Producer: Alyssa Foster
Schirmer Theatrical, LLC
Alyssa.Foster@wisemusic.com

Booking Agent: Jami Greenberg
Greenberg Artists
jami@greenbergartists.com

Technical Director: TBD

WORKING INSTRUMENTATION

Winds

1 Flute, doubling Piccolo
1 Oboe, doubling English Horn
1 Clarinet, doubling Bass Clarinet
1 Bassoon, doubling Contrabassoon

Brass

4 Horns
2 Trumpets
3 Trombones + Bass Trombone
1 Tuba

Timpani

Percussion (3 Players)

Piano

Synth

Strings (minimum players = 9/8/7/6/5; preferred players = 14/12/10/10/6)

Optional SATB Choir (minimum singers = 6/6/6/6)

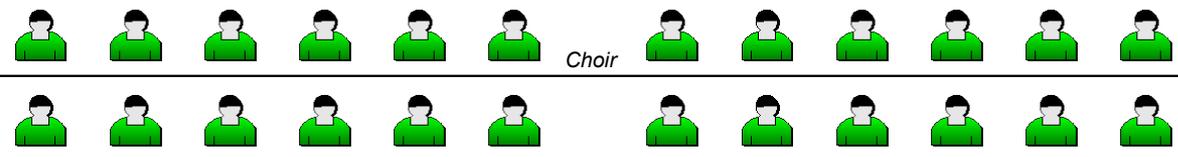
Wonder Woman Film with Live Orchestra

April 26, 2022

NOT TO SCALE

Updated 4/26/22
By E. Ochsner

1*1*1+1* - 424*1 piano, synth timp +3
14-12-10-10-6 (reduced: 9-8-7-6-5) Opt choir



Percussion 1:
tam tam, taiko,
sus cymbal,
crash cymbal, snare,
triangle, shaker,
tubular bells

Percussion 2:
floor tom, crash
cymbal, field drum,
tam tam, sus cymbal,
cabasa, finger
cymbals, tubular
bells, triangle

Percussion 3:
bass drum, low taiko,
brake drum,
wind chimes,
marimba, claves,
finger cymbals,
sus cymbal, snare

