



SchirmerTheatrical

The Red Violin
Film with Live Orchestra
Technical Rider

Schirmer Theatrical, LLC
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Wasserman Music
Emily Threlfall Yoon, Booking Agent
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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. “PRODUCTION” shall refer to the screening of the film, “The Red Violin with Live Orchestra,” and “FILM” shall refer to the original 1998 film *The Red Violin* by director François Girard. “COMPANY” shall refer singularly and collectively to the limited liability companies, Judson Management Group, Inc. and Schirmer Theatrical, LLC, both legal entities incorporated and operating under the laws and jurisdiction of the State of New York.

II. Overview

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 video inventories, and any additional information such as working hours and labor stipulations that may be vital to the planning of this engagement.

The concert is approximately 2 hours and 30 minutes long

PRODUCTION includes playback and presentation of the entire film onto a large, screen while accompanied by live orchestra. In addition to the program film there is a separate, preview feed being sent simultaneously to the conductor and solo violinist. Both conductor and solo violinist will also be supplied with a click track. All systems are synced.

III. 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. It is important to note that some modifications of the orchestra footprint will be required to accommodate additional speakers placed within the orchestra and other equipment specific to the PRODUCTION.
- b. If the PRESENTER is providing a venue other than an orchestra hall, the PRESENTER agrees to furnish the use of a theatre 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 theatre, including all onstage and backstage areas must be secure and kept for the exclusive use of the COMPANY throughout the engagement.
- c. Stage dimensions shall be large enough to comfortably seat a full string orchestra, at least 40 feet wide by 30 feet deep. Additionally, there should be adequate space front of stage to accommodate one solo violinist with their own microphone, music stand, and video monitor, and 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.

IV. 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: Corigliano
Title: Red Violin, for live film and orchestra, The
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 COMPANY

- 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.

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.

V. Dressing Rooms

- a. One (1) room to use as a Production Office. COMPANY will require free access to internet for company laptops, and access to printer, copier and fax machine for the duration of the COMPANY's stay.
- b. One (1) Suitable and lockable dressing room for violin soloist furnished with bottled still water.
- c. All dressing rooms shall have audio monitors with the ability to hear the show, as well as the ability to page each dressing room from the Production Designer's location.
- d. Please provide keys to each dressing room during the length of the engagement for COMPANY use. Please be aware that these dressing room requirements are specific to the COMPANY and are not inclusive of orchestra, solo violinist and conductor needs.

VI. 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. The PRESENTER or VENUE will provide a full plot of the existing lighting equipment. Additional equipment may need to be hung in order to allow for proper lighting of soloists and isolation of the film screen from general house lighting.

- c. IT IS ESSENTIAL THAT THE PRODUCTION'S PRODUCTION DESIGNER CAN TRIM ALL LIGHTING EQUIPMENT OFF THE PROJECTION SURFACE. With that in mind, each musician, guest solo violinist and conductor must have their own music stand light.
- d. The additional lighting equipment listed below must be provided by the PRESENTER or VENUE:
 - i. All gel and color mediums
 - 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.
 - vi. All lighting equipment and/or changes to the house light plot, including color changes, are to be pre-hung prior to the arrival of the PRODUCTION's technical staff.
- e. Focus and Cueing:
 - i. PRESENTER or VENUE shall provide a ladder, lift or tower tall enough to focus lights hung on electric pipes and side booms.
 - ii. PRESENTER or VENUE shall provide a table or equivalent for the PRODUCTION's Production Designer. This table must be equipped with a dimmable desk lamp, headset communications, and channel monitors.

VII. 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.
- b. The concert includes playback and presentation of the entire FILM onto a large screen. In addition to the FILM there is a separate preview feed being sent simultaneously to the conductor and the solo violinist. 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 26.5 feet wide (8 meters) by 15 feet tall (4.5 meters). Ideally, screen should be suspended directly above the conductor. If this is not possible, care should be taken that the screen does not obscure view of orchestra musicians from upper-level back row seats.
 - ii. A black curtain (no fullness preferred) shall be suspended behind the projection screen (and behind the center loudspeakers, if required (see VIII.b.ii) to avoid any light spill from the orchestra. 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.
 - 1. For outdoor venues, the official start time of the concert shall not be scheduled before the screen reaches this minimum luminance. This may require scheduling a later start time until the sun has set. PRODUCERS alternatively recommend that PRESENTER use an LED display wall, as described in VII.j.
 - iv. One (1) network cable shall connect projector, mounted FOH on an adequate surface or mounting system in a sound proof enclosure to ensure acoustic isolation from the hall. Rear projection may be used, subject to approval by the producers of the PRODUCTION. Minimum and maximum throw distance will be determined based on VENUE Specifications and dimensions of the projection screen. Projected image should fill the screen.
 - v. One (1) DVI cable package for run from the FOH video position to the projector
 - vi. One (1) Barco Screen Pro2 or equivalent HD resolution scaler/switch
 - vii. One (1) DVI over fiber extender for signal to onstage preview monitors
 - viii. Two (2) 17 inch panel monitors with an aspect ration of 16:9 with DVI input

- ix. One (1) DVI 1x2 distribution amplifier
- x. Two (2) 25 foot DVI-D cables
- xi. Two (2) 50 foot DVI-D cables
- xii. TWO (2) 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:



Monitor Stand with Universal Mount

- d. The projection screen, projector and all playback equipment shall be in place and operational for the technical rehearsal before the COMPANY arrives as outlined in the rehearsal schedule for each concert. The video operator technician shall be available and present at this technical rehearsal.
- e. The PRODUCTION tours with its own Show Control System (computers, midi controllers, etc.), hereinafter referred to as SCS, PRESENTER shall provide sufficient electrical outlets to power these devices, as well as the necessary cabling to connect the SCS to the PRESENTER-provided projection system (exact cabling specifications shall be provided by the PRODUCTION to the PRESENTER upon receipt of VENUE Specifications).
- f. PRESENTER shall provide FOH space for SCS, located within proximity of FOH house sound mixing console, and within full-sight lines to the stage and projection screen. Set-up control requires two (2) six =foot tables or equivalent for computers, midi controllers, cabling, etc. and two (2) operators.
- g. PRESENTER shall provide adequate crew for setup of projector, screen, SCS and perform all necessary cabling to connect SCS to Projection system.
- h. If PRESENTER cannot provide any of the above in a. through e., the PRODUCTION shall provide such equipment and staff to the PRESENTER for an additional fee.
- i. **Rear projection** may be used; subject to approval by the COMPANY.
- j. **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.

VIII. Audio

- a. SET-UP: All audio components must be set-up, tested, and fully operational before first technical rehearsal of the PRODUCTION. A click track is supplied and highly recommended for use by conductor and solo violinist. PRESENTER shall provide the following equipment and staff necessary for sound reinforcement and monitoring:
- 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 LCR:
 - For outdoor amphitheaters, a center cluster is required and shall be suspended at 140 degrees behind the projection screen to cover the span of the seat rows. These center speakers must match the existing L & R loudspeakers. Center channel speakers are also required for any lawn areas, if at an outdoor venue.
 - For indoor venues with a proscenium stage, the C tracks can be incorporated into the respective DX and SFX tracks being sent to the L& R arrays.
 - iii. An additional pair of LR speakers shall be placed within the footprint of the orchestra onstage during for the “Gypsy Music” scene. Final placement can be adjusted onsite at the VENUE to help minimize issues arising from placement of the musicians.
- c. FOH CONSOLE:
- i. PRESENTER shall provide a FOH Console, preferably digital (preferred brands include Avid Profile, Yamaha CL5, PM5D, Soundcraft Vi6/3 and DiGiCo SD9).
 - 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. Placing FOH in control booth is NOT acceptable.
- d. MONITORS:
- i. Primarily for hearing the click track, the only onstage audio monitors required are two (2) sets of open back headphones for the conductor and solo violinist (Sennheiser HD600 of equivalent preferred). The headphones shall require two (2) small four (4) channel mixing boards to control the relative levels of the audio tracks they receive. These monitor channels will be sent via a stage box from the FOH Console, connected via two (2) 15.25’ TRS M to F extension cables (non-coiled type preferred).
- e. MICROPHONES:
- i. The solo violinist shall be miked separately, using either a clip mic such as the DPA 4060, DPA 4099 (or equivalent), or a cardioid mic. (Preferred cardioid mics include the Royer R122 Live, Royer R122 MKI, Royer R122 MKII, Schoeps CMC 5 or DPA 4011). An XLR cable is required.
 - ii. The double bass players shall be miked using one (1) MKH 8020 omni mic (or equivalent) for each pair of double basses, positioned over their music stands. The first double bass shall also be miked using one (1) MKH 8040 cardioid mic (or equivalent), positioned 2 to 3 feet from the f hole. This mic for the first double bass is additional to, not a replacement for, the shared omni mic over the music stand for the first pair of double basses.
 - iii. Additional instrument microphones should be on hand in case additional amplification is needed as per design of the FOH engineer.
 - iv. All mics should receive 48v of phantom power from preamplifiers.
 - v. All microphone stands must be black and in good working order.
 - vi. A talkback microphone must be set up at the mixing console and assignable to monitors.
 - vii. One (1) wireless God mic should be available for the COMPANY during tech rehearsals.
 - viii. An audio feed to dressing rooms, Show Control System location, Lighting Booth location, and Sound Board location.
- f. A capable, qualified sound technician with experience in live symphony orchestra concert sound reproduction and amplification shall be available for all tech rehearsals, regular rehearsals and concerts.

IX. Additional Rehearsal Equipment

- a. 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.
- b. The PRESENTER or off-site rehearsal venue shall provide the following in such cases:

- i. One (1) two (2) speaker set-up for LR audio playback. These can be speakers on stands.
- ii. One (1) sixteen (16) channel mixing console.
- iii. One (1) 60 inch flat screen monitor or equivalent for film playback.
- iv. Two (2) 17 inch panel monitors for preview with an aspect ration of 16:9.
- v. DVI cables for distribution to monitors. TBD as needed.

X. 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 Mixing Position
 - iii. Production Designer
 - iv. Deck Electricians/Stagehand

XI. 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. The PRODUCTION travels with:
 - i. One (1) Video Designer/Operator
 - ii. One (1) Sound Designer/Operator
- c. General:
 - i. The PRESENTER agrees to provide a qualified Technical Director that is knowledgeable of the VENUE and has the authority to make decisions. The Technical Director must be available to work with the PRODUCTION's production staff and the local technical crew during preparation and through the entire engagement. The PRODUCTION's production staff is prepared to provide a supervisory role only. The direct, hands on work will be done by the local personnel.
 - ii. 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.
 - iii. The PRESENTER agrees to provide a crew of qualified technicians, familiar with the VENUE, for all positions (see schedule and crew needs below). 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. Estimated crew numbers:

Load-in/Set-up Crew (Projected)

1. Three (3) Electricians
2. Two (2) Video Technicians
3. Four (4) Carpenters/Props (Running Crew)
4. Two (2) Audio Technicians
5. One (1) Rigger/Fly Rail Operator (if necessary)

Rehearsal and Performance Crew (Projected)

1. One (1) Video Technician

2. Two (2) Audio Engineers
3. Two (2) Carpenters/Props (Running Crew)
4. One (1) Fly Rail Operator (if necessary)

Load-Out Crew (Projected)

1. Two (2) Carpenters
 2. Two (2) Video Technicians
 3. Two (2) Audio Technicians
 4. One (1) Rigger/Fly Rail Operator (if necessary)
- iv. See the Typical Production Schedule in the appendices below for a sample breakdown of the set-up and production timeline.

XII. Miscellaneous

- a. 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's 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.
- b. FOH Position: Due to the nature of the show we will need to have a FOH position for audio, video, and lighting. Audio and video shall have separate grounding from lighting.
- c. If for any reason the PRODUCTION and PRESENTER agree that Show Control System (SCS) shall be located off-stage and not FOH, PRESENTER shall supply two (2) @ 18"-25" video monitors located in SCS space. Television with video source is acceptable. The television and video source is the stage (including conductor, orchestra, soloists, and projection screen).

XIII. Orchestra Rehearsals

During performance week two (2) 2 1/2 hour rehearsals with 20 minute break shall be scheduled at a convenient time for the orchestra, the PRODUCTION's Conductor, and COMPANY'S tech crew. In addition, a 2 1/2 hour tech rehearsal must be scheduled for COMPANY's crew and local tech staff on-site prior to the dress rehearsal (see "Typical Production Schedule" page toward end of this rider).

XIV. Recommended Rehearsal Plan

During the first full orchestral rehearsal with the violin soloist, PRODUCTION recommends that the conductor rehearses the cues that include the soloist first, and that the conductor warms up the orchestra on a rhythmically-driven cue, such as Cues 9 and 13. It is not advisable to start rehearsals with Cue 1, where the triangle measures require precise intonation and close intra-sectional listening.

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, sparkling water, cold sodas, bananas, other assorted fruit, assorted granola bars, and cookies load-in through load-out including rehearsals and performances. Beginning with rehearsals and continuing through performances, dressing rooms should be supplied with 2 large bottles of spring water (not carbonated) for each performer for each day.

XVI. Temperature

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

XVII. Parking

PRESENTER to supply secure VIP parking for up to five (5) vehicles, including one limo for Solo Violinist.

XVIII. 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 Solo Violinist's privacy and security is ensured.

XIX. 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. Please contact the Producers to discuss needs specific to your venue.

XX. 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 48 hours 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.

XXI. Photography

The PRODUCTION may choose, upon written agreement with PRESENTER, to supply its own photographer to photograph rehearsals and/or performances for publicity and promotion purposes. PRESENTER agrees to grant the PRODUCTION such rights, and the PRODUCTION agrees to supply copies of photographs to PRESENTER at no charge.

XXII. Press & Publicity

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.

XXIII. Complimentary Tickets

PRESENTER agrees to furnish PRODUCTION's producers with up to ten (10) complimentary tickets.

XXIV. Merchandise

- a. PRESENTER agrees to provide two (2) skirted tables and sales staff to sell the PRODUCTION-related CDs, DVDs, program books and other merchandise, per the General Agreement.
- b. The PRODUCTION shall retain the right to provide its own custom-made concession stand along with banners, signage, and table signage that is recommended for use, if possible.

XXV. 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.

XXVI. Transportation

See Contract

XXVII. Hotel

See Contract

XXVIII. Program Information

The following credit information must be printed verbatim in all audience program books:

THE RED VIOLIN (1998)
FILM WITH LIVE ORCHESTRA

A FRANÇOIS GIRARD FILM
 MUSIC BY JOHN CORIGLIANO

[ADD ORCHESTRA]
 _____, SOLO VIOLIN
 _____, CONDUCTOR

FILM WITH LIVE ORCHESTRA PRODUCED BY SCHIRMER THEATRICAL

“THE RED VIOLIN”
 A RHOMBUS MEDIA/MIKADO Production
 CARLO CECCHI - IRENE GRAZIOLI
 JEAN-LUC BIDEAU – GRETA SCACCHI – JASON FLEMYNG – SYLVIA CHANG
 COLM FEORE – DON McKELLAR and SAMUEL L. JACKSON
 Produced By NIV FICHMAN
 Written By DON McKELLAR With FRANÇOIS GIRARD
 Directed By FRANÇOIS GIRARD
 Produced in associated with New Line International Releasing, Channel Four Films, Telefilm
 Canada, Citytv/Bravo, Vienna Film Financing Fund and Sony Classical.

The Red Violin film, © by Rhombus Media Inc. used by permission of Rhombus Media Inc.
The Red Violin film score by John Corigliano, © by G. Schirmer, Inc., used by permission of G. Schirmer, Inc.
 and Sony ATV Tunes, LLC

(Section 2 – these can be on the same continuous page, or on a separate page)

Schirmer Theatrical Creative Team
Robert Thompson, President & Producer
Alex Kosick, Associate Producer
Black Ink Presents, Technical Director
Jeff Sugg, Production Designer
David Flachs, Score Preparation
Glen Cortese, Music Advisor
Ronen Shai, Click Track Production
Tom Hooper, Score Editing
Lara St. John, Consultant

Dina Gilbert, Music and Film Synchronization & Score Consultant



Agreed and accepted,

Wasserman Music, LLC

Presenting Organization

Emily Yoon, Booking Agent

Name:

Date: _____

Date: _____

Schirmer Theatrical, LLC

Robert Thompson, President

Date: _____

The Red Violin with Live Orchestra - Typical Production Schedule

Day prior to Company arrival:

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

Day 1:

8:00am-13:00pm	Load-in
13:00pm-14:00 pm	Break
14:00pm-18:00pm	Load-in continues Video and Audio set-up
18:00pm-19:00pm	Break
19:00pm-21:30pm	Rehearsal

Day 2:

9:00am-14:00pm	Finish Light and Video Focus, Cueing as needed
14:00pm-15:00pm	Break
15:00pm-17:30pm	Rehearsal

Day 3:

10:00am-15:30pm	Tech Notes TBD
15:30pm-18:00pm	Dress Rehearsal
18:00pm-19:00pm	Break
19:00pm	House Open
20:00pm	Performance

Contacts for *The Red Violin In Concert*

Executive Producer: Robert Thompson, Schirmer Theatrical LLC

Email: Robert/Thompson@WiseMusic.com

Phone: +1 (212) 254-2100

Associate Producer: Alex Kosick, Schirmer Theatrical LLC

Email: Alex.Kosick@WiseMusic.com

Phone: +1 (212) 532-1439

Booking Agent: Emily Threlfall Yoon, Wasserman Music

Email: Emily@TeamWass.com

Technical Director: Mike Kasper, Black Ink Presents

Email: Mike@BlackInkPresents.com

Phone: +1 (303) 720-1223

INSTRUMENTATION

CONDUCTOR/SOLOISTS

Conductor
Guest Solo Violinist

PERCUSSION

Timpani (One timpanist on 4 drums)
2 Percussionists [2 Bass Drums (high and low), Marimba, Vibraphone, Castanets (optional), Tabla (optional), Tambourine (optional)]

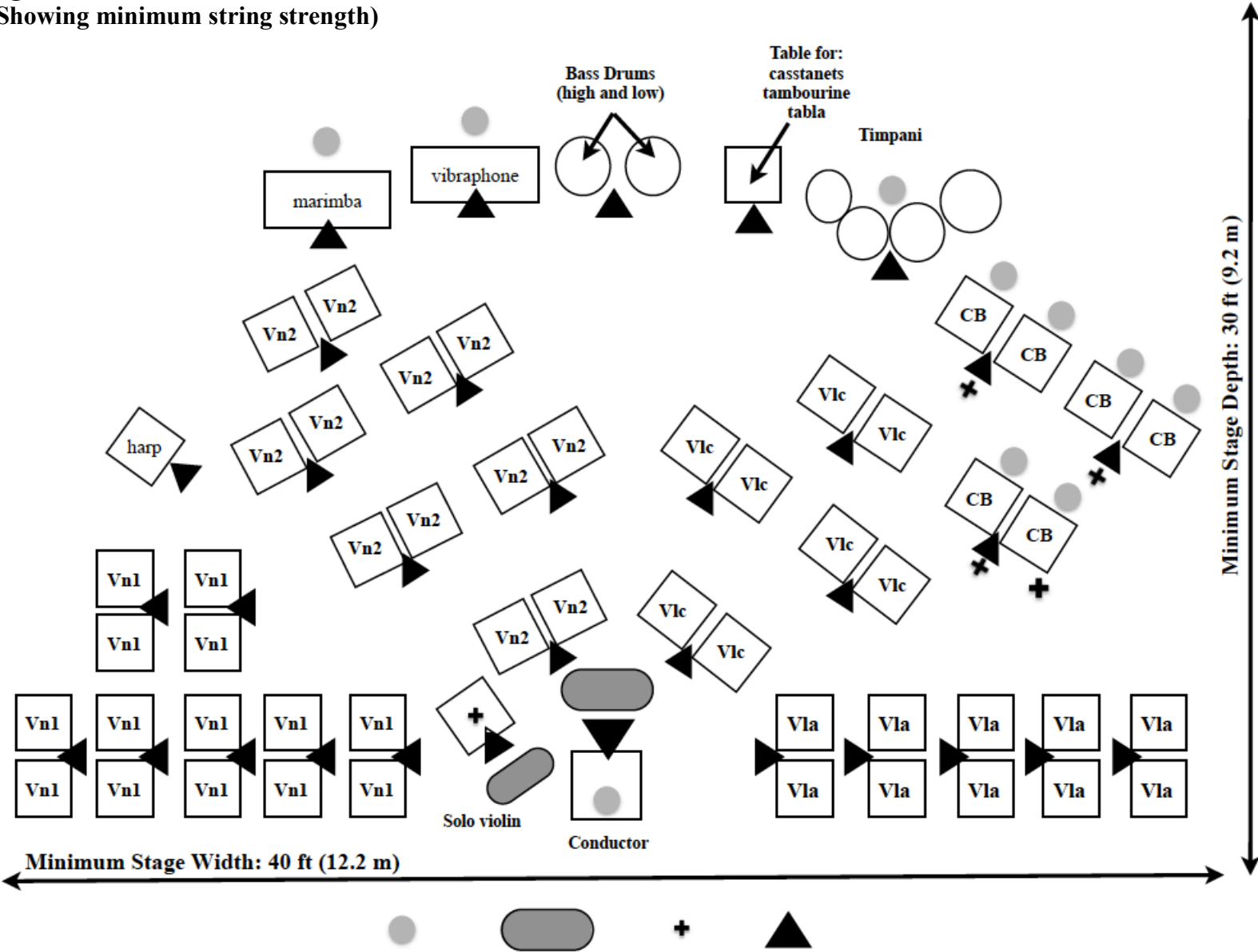
HARP

STRINGS (Minimum strength for each string section is included in parenthesis)

Violin I (14)
Violin II (12)
Viola (10)
Cello (8)
Bass (6)*

** Hiring six basses is required for Cue 21, in which the basses are featured playing six separate bass lines.*

Stage Plot for The Red Violin Concert
(Showing minimum string strength)



THE RED VIOLIN

Signal Path



VIDEO SPECS:

- Film aspect ratio -- 1.85:1
- 1080i @ 59.94hz

PLAYBACK AUDIO SPECS:

- 7 total channels of mic level audio
- 1) Dialogue L
- 2) Dialogue R
- 3) SFX L
- 4) SFX R
- 5) MX L
- 6) MX R
- 7) <empty>
- 8) Click (mono)

Primary Projector
20,000 LUMENS
Full HD



Secondary Projector
20,000 LUMENS
Full HD



19" - 21" Conductor Monitor on
Height & Tilt Adjustable Stand
(MANDATORY)



19" - 21" Solo Violinist Monitor
(MANDATORY)



Lighting Operator
(MANDATORY)



FOH Engineer



EVERYTHING ABOVE DASHED LINE PROVIDED BY VENUE/PROMOTEOER
EVERYTHING BELOW DASHED LINE PROVIDED BY BLACK INK

SDI Multiview Monitor



Decimator MD-HX



Decimator MD-HX



Audio Interface
Primary

Primary Macbook



Audio Interface
Backup

Backup Macbook



Radial SW8 Audio Switcher

INPUT LIST - TRV @ RAVINIA - V2.0 - 7/31/18

INPUT LIST - THE RED VIOLIN @ RAVINIA - AUGUST 2018 V3				
SOURCE	SOURCE NAME	PREFERRED	NOTES	STAND
STAGE RACK 1	1ST VIOLIN 1/2	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 2	1ST VIOLIN 3/4	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 3	1ST VIOLIN 5/6	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 4	1ST VIOLIN 7/8	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 5	1ST VIOLIN 9/10	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 6	1ST VIOLIN 11/12	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 7	1ST VIOLIN 13/14	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 8	2ND VIOLIN 1/2	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 9	2ND VIOLIN 3/4	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 10	2ND VIOLIN 5/6	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 11	2ND VIOLIN 7/8	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 12	2ND VIOLIN 9/10	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 13	2ND VIOLIN 11/12	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 14	VIOLA 1/2	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 15	VIOLA 3/4	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 16	VIOLA 5/6	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 17	VIOLA 7/8	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 18	VIOLA 9/10	SCHOEPS MK4	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 19	CELLO 1/2	SCHOEPS MK4	WINDSCREEN PREFERRED	SHORT BOOM
STAGE RACK 20	CELLO 3/4	SCHOEPS MK4	WINDSCREEN PREFERRED	SHORT BOOM
STAGE RACK 21	CELLO 5/6	SCHOEPS MK4	WINDSCREEN PREFERRED	SHORT BOOM
STAGE RACK 22	CELLO 7/8	SCHOEPS MK4	WINDSCREEN PREFERRED	SHORT BOOM
STAGE RACK 23	BASS 1	AKG C414	WINDSCREEN PREFERRED	SHORT BOOM
STAGE RACK 24	BASS 2	AKG C414	WINDSCREEN PREFERRED	SHORT BOOM
STAGE RACK 25	BASS 3	AKG C414	WINDSCREEN PREFERRED	SHORT BOOM
STAGE RACK 26	BASS 4	AKG C414	WINDSCREEN PREFERRED	SHORT BOOM
STAGE RACK 27	BASS 5	AKG C414	WINDSCREEN PREFERRED	SHORT BOOM
STAGE RACK 28	BASS 6	AKG C414	WINDSCREEN PREFERRED	SHORT BOOM
STAGE RACK 29	1ST VIOLIN 1	DPA 4099	XLR ADAPTER	DPA VIOLIN MOUNT
STAGE RACK 30	2ND VIOLIN 1	DPA 4099	XLR ADAPTER	DPA VIOLIN MOUNT
STAGE RACK 31	VIOLA 1	DPA 4099	XLR ADAPTER	DPA VIOLIN MOUNT
STAGE RACK 32	CELLO 1	DPA 4099	XLR ADAPTER	DPA CELLO MOUNT
STAGE RACK 33	BASS 1	DPA 4099	XLR ADAPTER	DPA BASS MOUNT
STAGE RACK 34	BASS 2	DPA 4099	XLR ADAPTER	DPA BASS MOUNT
STAGE RACK 35	HARP	SENN MKH-8040	WINDSCREEN PREFERRED	SHORT BOOM
STAGE RACK 36	HARP BODY	DPA 4061 OR SIMILAR (XLR)	OMNI MICRO LAVALIER WITH WINDSCREEN TAPED INSIDE HARP	ADHESIVE MOUNT
STAGE RACK 37	MARIMBA SR	SENN MKH-8040	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 38	MARIMBA SL	SENN MKH-8040	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 39	VIBES SR	SENN MKH-8040	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 40	VIBES SL	SENN MKH-8040	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 41	DRUM SR	AKG C414	WINDSCREEN REQUIRED	TALL BOOM
STAGE RACK 42	DRUM SL	AKG C414	WINDSCREEN REQUIRED	TALL BOOM
STAGE RACK 43	TIMPANI SR	SENN MKH-8040	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 44	TIMPANI SL	SENN MKH-8040	WINDSCREEN PREFERRED	TALL BOOM
STAGE RACK 45	SOLO VIOLIN L	SCHOEPS MK4	WINDSCREEN REQUIRED	TALL BOOM

INPUT LIST - TRV @ RAVINIA - V2.0 - 7/31/18

SOURCE	SOURCE NAME	PREFERRED	NOTES	STAND
STAGE RACK 46	SOLO VIOLIN R	SCHOEPS MK4	WINDSCREEN REQUIRED	TALL BOOM
STAGE RACK 47	RF TB / ANNOUNCE	WIRELESS HANDHELD MICROPHONE		STRAIGHT
STAGE RACK 48	CONDUCTOR TB	SWITCH MIC		STRAIGHT
STAGE RACK 49	TABLES 1	SENN MKH-8040	WILL PROBABLY NOT BE USED	TALL BOOM
STAGE RACK 50	TABLES 2	SENN MKH-8040	WILL PROBABLY NOT BE USED	TALL BOOM
STAGE RACK 51				
STAGE RACK 52				
STAGE RACK 53				
STAGE RACK 54				
STAGE RACK 55				
STAGE RACK 56				
FOH MIC PREAMP 1	LOG L	8CH XLR FAN > FAN	***FOH INPUT - REQUIRES MIC PREAMP***	
FOH MIC PREAMP 2	LOG R	8CH XLR FAN > FAN	***FOH INPUT - REQUIRES MIC PREAMP***	
FOH MIC PREAMP 3	SFX L	8CH XLR FAN > FAN	***FOH INPUT - REQUIRES MIC PREAMP***	
FOH MIC PREAMP 4	SFX R	8CH XLR FAN > FAN	***FOH INPUT - REQUIRES MIC PREAMP***	
FOH MIC PREAMP 5	MX L	8CH XLR FAN > FAN	***FOH INPUT - REQUIRES MIC PREAMP***	
FOH MIC PREAMP 6	MX R	8CH XLR FAN > FAN	***FOH INPUT - REQUIRES MIC PREAMP***	
FOH MIC PREAMP 7				
FOH MIC PREAMP 8	CLICK	8CH XLR FAN > FAN	***FOH INPUT - REQUIRES MIC PREAMP***	
FOH 9	FOH MUSIC L		LINE LEVEL INPUT	
FOH 10	FOH MUSIC R		LINE LEVEL INPUT	
FOH 11	TEST SIGNAL		LINE LEVEL INPUT	
FOH TB	FOH TB	SWITCH MIC		

OUTPUT LIST - THE RED VIOLIN @ RAVINIA - AUGUST 2018 V3

SOURCE	SOURCE NAME	PREFERRED	NOTES
STAGE RACK 1	JOSHUA RF IEM	SHURE PSM1000 / SENN G3 with a Helical or Paddle Antenna	WITH EARPHONES TO BE DISCUSSED WITH MIKE KASPER
STAGE RACK 2	CONDUCTOR IEM	SHURE P6HW	WITH EARPHONES TO BE DISCUSSED WITH MIKE KASPER
STAGE RACK 3	JOSH HOTSPOT	SMALL SPEAKER (5" - 8" COAX)	MUST BE ON STURDY STAND - APPROX 4' HEIGHT ANGLED UP TOWARDS LISTENER
STAGE RACK 4	CONDUCTOR HOTSPOT	SMALL SPEAKER (5" - 8" COAX)	MUST BE ON STURDY STAND - APPROX 4' HEIGHT ANGLED UP TOWARDS LISTENER
STAGE RACK 5	UPSTAGE SPKR SR	L'ACOUSTICS 115 HIQ OR SIMILAR	TRIPOD MOUNT - UPSTAGE
STAGE RACK 6	UPSTAGE SPKR SL	L'ACOUSTICS 115 HIQ OR SIMILAR	TRIPOD MOUNT - UPSTAGE
STAGE RACK 7			
STAGE RACK 8			
PA OUT 1	MAIN L		STEREO MIX WITH PA EQ
PA OUT 2	MAIN R		STEREO MIX WITH PA EQ
PA OUT 3	SUBS L		SEPARATE SUB SENDS ARE VERY IMPORTANT IF DOING A SUB ARRAY ON EITHER SIDE OF THE STAGE
PA OUT 4	SUBS R		SEPARATE SUB SENDS ARE VERY IMPORTANT IF DOING A SUB ARRAY ON EITHER SIDE OF THE STAGE
PA OUT 5	FF - (MIX MINUS)		MIX MINUS ORCHESTRA
PA OUT 6	MONO MIX		FOR MONO FEEDS
PA OUT 7	ST MIX		FOR STEREO FEEDS
PA OUT 8	ST MIX		FOR STEREO FEEDS

TRV Act 1 - Film Runtime 68 mins

<u>CUE</u>	<u>Name</u>	<u>Duration</u>
1A	Opening Credits	1:37
1B	Busoti's Workshop	1:20
1C	The Red Violin	1:08
2	Audio Track (Anna's Song)	:40
3	Tarot Sequence	:42
4	Busoti Consoles Anna	1:02
5	Audio Track (Anna's Song)	:51
6	Busoti Runs to Anna's Bedside	:34
7	Anna's Death	1:06
8	Anna's Theme	1:27
9	Arrival at the Orphanage	:48
10	Kaspar Performs with String Choir	1:03
11	Audio Track (Male Singing)	:10
12	Kaspar's Audition for Poussin	1:20
13	Carriage to Vienna	1:19
14A	Kaspar Practices (with Poussin)	:14
14B	Kaspar Practices (underscore)	:33
15	Doctor Visits Kaspar	:31
16A-D	Kaspar Practices with Metronome	1:19
17	Kaspar Sleeps with Violin	:20
18	Audio Track (Kaspar and Poussin Singing)	:39
19	On the Way to Kaspar's Audition	:42
20	Audio Track (Waiting for the Audition)	:20
21	Kaspar's Death	1:06
22A-B	Funeral in Chapel & Kaspar's Burial	1:25
23	Poussin Mourns	:43
24A-C	View of Kaspar's Robbed Grave, Gypsy Intro & Gypsy Band	2:18
25	Pope Meets the Gypsies	:47
26	Orchestra Tuning 1	1:14
27	Pope in Dressing Room	:34
28	First Coitus Musicalis	1:20
29	Second Coitus Musicalis	3:01
30	Victoria's Departure	2:08
31	Orchestra Tuning 2	:07
32	Third Coitus Musicalis	2:13
33	Audio Track (Gun Shot)	:08
34	Pope's Bequest	:36
	TOTAL MUSIC DURATION	37m 25s
	TOTAL PLAYING DURATION	34m 37s

TRV Act 2 - Film Runtime 63 mins

<u>CUE</u>	<u>Name</u>	<u>Duration</u>
35A-B	Ocean Voyage & Shanghai, 1893	4:06
35C	Reprise	:30
36	Audio Track (Chinese Children's Performance)	1:09
37	Audio Track (Chinese Parade Music)	6:11
38	Xiang Uncovers The Red Violin	:15
39	Xiang's Solo	:36
40	Audio Track (Raiding Xiang's Apt)	:12
41	Audio Track (Music Outside Chou Yuan's Home)	:35
42	Xiang Leaves Chou Yuan	1:13
43	Chou Yuan's Death	1:33
44	Morritz Sees Red Violin	1:35
45A	Violin Testing (1)	:54
45B	Violin Testing (2)	:49
46	Morritz Researches Red Violin	:36
47	Ruselski's Violin Testing	:25
48	Ruselski Plays The Red Violin	:49
49	Audio Track (Violin Testing 1)	:11
50	Morritz's Soliloquy	1:02
51	Audio Track (Violin Testing 2)	:20
52	Busoti Varnishes The Red Violin	3:43
53	Ruselski's Phone Call	:37
54	Morritz Contemplates Theft	:33
55	Morritz Makes His Decision	:52
56	The Chase	3:55
57	Story Comes Full Circle/End Credits	7:01
58	Post-Film Encore Music	N/A
	TOTAL MUSIC DURATION	39m 42s
	TOTAL PLAYING DURATION	31m 4s