

EXHIBIT A: WORK AND PERFORMANCE SCHEDULE
for Philip on Film Repertory Presentation

Rev: Feb 15, 2002

GENERAL GUIDELINES

Lighting, projection system, screen, power feed runs, and any added staging necessary must be in place prior to Company load-in. When possible, please have rented PA equipment delivered prior to load-in.

Crew calls listed below are for minimum company needs and may need to be adjusted for local union or crewing policies. Following are the minimum compositions of the "Load-In Crew", "Show Crew", "Change-over Crew", and "Strike Crew" that will be referred to in the daily work schedule to follow.

Load-In Crew : Four (4) audio crew, three (3) electrician/lighting crew, one (1) projectionist, two (2) deck/flypersons, one (1) utility crew, one (1) wardrobe (afternoon).
If major rental is utilized, one (1) vendor crew present. Loaders as required.

Show Crew: One (1) audio crew, one (1) vendor crew, one (1) deck/flyperson , one (1) projectionist, one (1) elec/lighting operator.

Change-Over: "Show Crew" plus two (2) utility crew for pit change-over, minimal re-focus, backline changes, and possible masking adjustments. One (1) wardrobe for laundering and steaming as necessary, afternoons only.

Strike crew: Four (4) audio crew, one (1) electrician, one (1) projectionist, two (2) deck/flypersons, two (2) utility. Loaders as required.

Work and Performance Schedule – Philip on Film Repertory

Day #1 - Load-in/Performance

8am - 1pm	Load-in band gear, PA, set-up, focus lx and proj	Load-in Crew
1pm - 2pm	Lunch *	
2pm - 4pm	Finish set-up, line check, check proj, fin focus	(Wardrobe 2p-6p)
4pm - 6pm	Sound Check	
6pm - 7pm	Dinner ** (see refreshments)	
7:00pm	Show Call (cont. checks as nec.)	Show Crew
7:30pm	Half-hour - House Open	
8:00pm	Performance #1	
	End performance; secure	

Day #2 - Subsequent Performance Days

1pm - 5pm	change over set-up, screen masking, checks	Changeover Crew
5pm - 6pm	Dinner Break	(Ward 2p-6p)
6pm - 7pm	Sound Check / Show Call	Show Crew
7:30pm	Half-hour - House Open	
8:00pm	Performance	
	End performance; STRIKE (on last show day)	STRIKE CREW

NOTES: 1) Crew calls are for minimum company needs - additions may be necessary for local house or union policies. Some crew may be released after lunch on load-in days, to

be determined on site.

- 2) Next day's final schedule to be set after previous evening's performance.
- 3) "Utility" crew should be able to assist in different departments as needed.

WORK PERFORMANCE SCHEDULE SUBJECT TO CHANGE BY MUTUAL CONSENT.

REFRESHMENTS/HOSPITALITY

Fruit juices (unsweetened), hot herbal tea and coffee (milk & sugar), bottled non-carbonated mineral water (room temperature), fresh and dried fruit, unsalted nuts, crackers and cheese should be available to Company at all times.

Bottled water (non-carbonated and room temperature) must be available for on-stage use by musicians during all sound checks, rehearsals, and performances.

* During load-ins, the presenter shall provide the crew with lunch sandwiches and green salad (for five people), bagels & cream cheese, potato and/or corn chips and fresh fruit. Please have both vegetarian and a no-dairy/no-wheat option available (such as a roasted whole or half chicken, warm or cold).

** The Company requests that the presenter supply dinner directly following the first sound check for approximately 15 people (confirm total with Company Manager prior to arrival). Please have vegan options (Philip Glass eats no dairy or meat products in any form) and non-vegetarian options available. Company prefers natural, unprocessed foods without additives. Please have appropriate utensils available. Dinner choices could include the following: roasted turkey or chicken, tuna fish, hummus, vegetarian hot or cold pasta (cheese on the side), whole wheat bread and rolls, pita bread, mustard, crackers, pretzels, chips, fresh fruit, and various cheeses.

Optional dinner supplements include smoked salmon, green salad, potato salad, fresh raw vegetables, instant soups, olives, cookies and/or brownies. Local or ethnic specialty foods are also very welcome. Please discuss options with Company Manager prior to Company's arrival.

Please note that meals for company and/or crew may need to be provided on subsequent performance days depending on program, schedule conflicts, and work rules specific to venue.

EXHIBIT B : TECHNICAL REQUIREMENTS **for Philip on Film Repertory Presentation**

Rev: Feb 15, 2002

Following are the technical requirements for presentation of the films Shorts, Powaqqatsi, Dracula , La Belle et La Bete , & Koyaanisqatsi in repertory.

SECURITY

Presenter shall provide for security of Company equipment from load-in to load-out, and during any transport arranged by Presenter, and Company members whenever resident in theatre.

PERFORMANCE AREA

Where possible the musicians will be placed on stage with screen flown above and behind the musicians. A minimum stage area of 20 feet (d) x 36 feet (w) will be required between stage edge and screen. In some theatres it may be necessary to utilize an orchestra pit or house-floor area for musicians when the proscenium arch is not tall enough to accommodate both musicians and screen, or if sight lines prevent an upstage screen placement. Specific plans and dimensions of such a pit or floor area will need to be reviewed prior to confirming engagement. Under no circumstances will the group be placed below house level or in a recessed (under apron) pit. Group and screen placement will be determined as possible prior to load-in.

Performance area and dressing facilities must be exclusively dedicated to Company while resident, unless arrangements are made with Company prior to arrival.

An area 8 feet (w) x 4 feet (d) must be available downstage on each side of group to accommodate main PA speaker stacks. It is recommended that no audience be seated within a 15 foot radius of main speaker stacks.

LIGHTING

The following lighting elements are to be provided by Presenter:

- Three (3) full stage/pit washes from Front of House position(s). Colors: N/C, Rx80, & Rx02.
- Two (2) downlight washes over musicians (Rx 80, N/C) if units don't interfere with projection. These washes can be side "box boom" washes if necessary.
- Two (2) high side units, one each SR and SL, just upstage of Conductor tbd on site.
- Dimmers, control console with submaster ability, power and control distribution as necessary.

SCREEN & MASKING

Presenter will provide a front projection screen approximately 20 feet(h) x 36 feet(w), with rigging as necessary. Presenter will provide black borders, legs, and skirt (all flat) hung on center upstage of the musicians to mask screen. Screen should be hung as far downstage as possible while leaving room for group, entrances, and bows downstage and keeping sight lines open for balconies and boxes. Masking must be able to be adjusted after Company's arrival to fit image. Stage area should have standard black masking, including a full stage black upstage of screen. Masking should all be of a consistent material.

PROJECTION

Presenter will provide and fully install two 35mm projectors, recently serviced, which will each run at 24 frames per second. A variety of lenses and aperture plates must be available to ensure filling a 20' x 36' screen based on the distance from projector to screen. Presenter *must* provide a projection booth, *acoustically separated* from the audience, on center line of house, capable of fitting two projectors side by side with adequate maneuvering space, and must have highly effective ventilation and/or air conditioning, as well as appropriate power connections.

FILM SPECIFICATIONS

Koyaanisqatsi (88min- 4 reels) , Powaqatsi (104min- 6 reels) , Shorts (85min- 7 reels)

Aperture ratio is **1 : 1.85** .

A variety of lenses and aperture plates must be available to help achieve maximum image. Aperture plates may be adjusted by filing, so spares should be on hand. Film to be run at 24 frames per second (90 feet per minute). No audio from projector is necessary and any connection to house and/or performance PA will be disconnected. Please note that Shorts is comprised of 6 individual films, one of which (Anima Mundi) is on two (2) reels.

La Belle et La Bete (94min-5 reels)

Aperture ratio of **1 : 1.33** (or 1: 1.375). Film is run at 24 frames per second (90 feet per minute). No audio from projector is necessary and any connection to house and/or performance PA will be disconnected.

Dracula (78min- 5 reels)

Aperture ratio is **1 : 1.33** (or 1: 1.375). Film is run at 24 frames per second (90 feet per minute). The optical dialogue and effects track will be taken directly from projector and sent to the audio console. A high quality pre-amp such as a Dolby CP65 or equivalent is required at the projector to provide a signal that is transformer balanced to “plus 4 db” for insertion into audio console.

ORCHESTRA EQUIPMENT REQUIREMENTS

Company will provide its own chairs, benches, music stands and stand lights. Please see note under "Power Requirements" concerning power to be supplied for Company's stand lighting. Venue orchestra chairs, especially “cello” chairs, may be utilized if available. See “Backline” section for additional instrumentation required to be provided locally by Presenter.

POWER REQUIREMENTS

In addition to providing whatever power and distribution is necessary for house elements, the Presenter shall provide the following power with appropriate neutral, ground, and connectors:

100 amps 3-phase 115 VAC per phase (5-wire) on stage for the PA system Presenter provides

60 amps 115 VAC on stage for Company equipment on same source as PA system power

Power as necessary at booth for projection (tbd by vendor or in-house system)

20 amp circuit 115 VAC on stage or in pit as necessary for Company stand light system

Black extension cable with quad box receptacles should be provided for on-stage power needs.

SOUND REQUIREMENTS

PRESENTER will provide a complete PA system as per attached specifications. A mixing position 12 feet by 12 feet in area is required in the center of the auditorium and cannot be under a balcony or in an enclosed booth. Please see note under Film Specifications for additional audio specifications for the film Dracula.

It is advised that the audience not be seated within a fifteen (15) foot radius of the PA stacks.

AUDIO SYSTEM SPECIFICATIONS - SYSTEM TO BE PROVIDED BY PRESENTER

PA System, Intercom and General Requirements are the same for all Shows

Front-of-house and Monitor Systems differ depending on the Show

**** All substitutions must be approved by the Company sound engineer ****

PA SPEAKER SYSTEM FOR ALL SHOWS

- 4 Meyer MSL 4 speakers with 2 channels crossover/processor and amps- 2 units per side-
- 4 Meyer UPA speakers with 2 channels crossover/processor and amps- 2 units per side-
- 4 Meyer CQ2 speakers with 2 channels crossover/processor and amps- 2 units per side-
with flying hardware yokes (do not include chain motors and chains)
- 4 Meyer UPM-2 speakers with 1 channel crossover/processor and amps- 2 units per side
- 4 Meyer 650 sub-bass speakers with processors and amps- 2 units per side -
signal source is an auxiliary send from the front of house console
- 8 channels of 1/3 octave equalization- prefer Klark-Teknik – insert to Matrix outputs
- 6 channels high quality digital delays in EQ rack –
patch in series with EQ on matrix outputs 3, 4, 5, 6, 7 & 8

Please have spare amps and processors available on site.

INTERCOM SYSTEM

- 1 Master station
- 2 Telephone type hand-set- BLACK (Conductor and Monitor Mix)
- 2 Telephone type hand-set- BLACK or WHITE (FOH Mix and spare)
- 6 head sets- single ear piece preferred (SL, SR, Light Op, House Light Op, Projection, spare)
- 10 belt packs
- 2 biscuits
- 2 1x6 splitter boxes

GENERAL

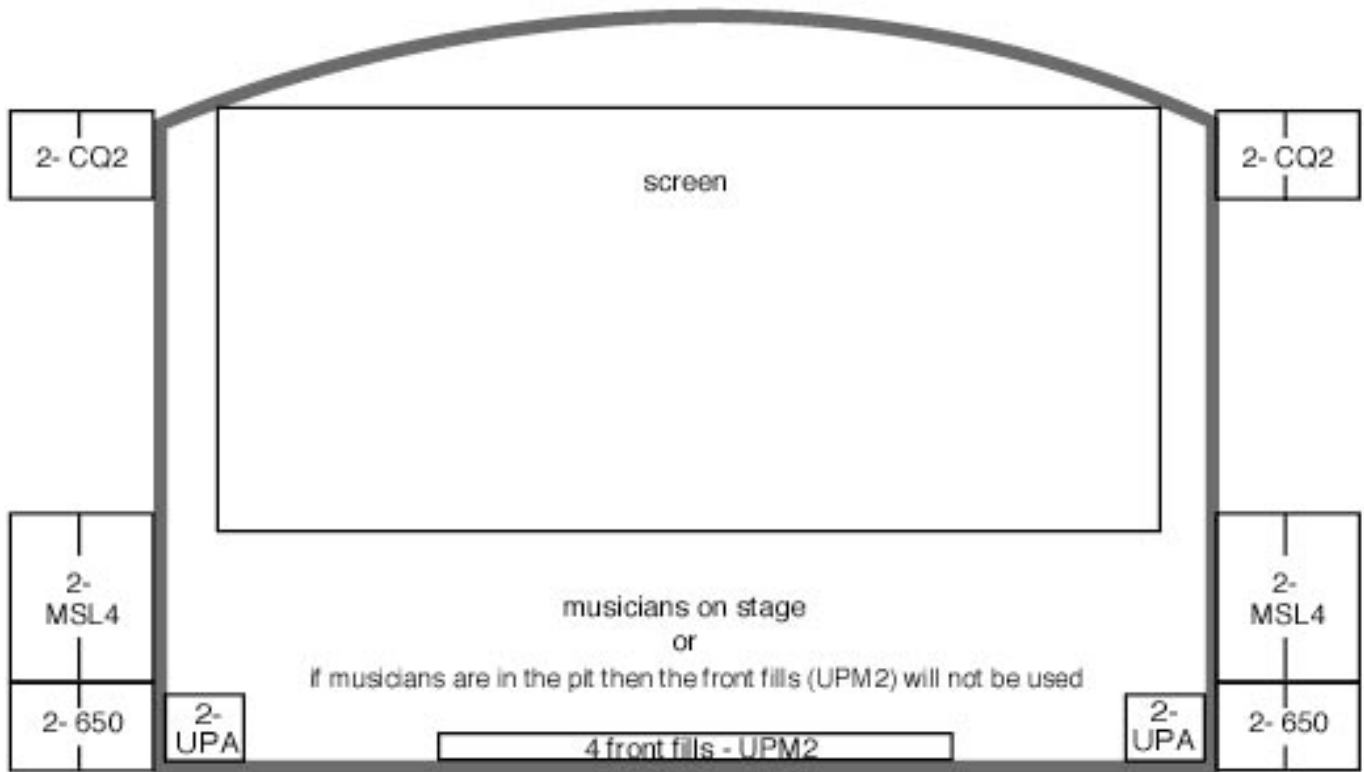
Include power hook up and distribution for the entire system. In addition to the power for the sound system an additional 60 amps of 115v from the same source will be needed to power the synthesizers, computers, keyboards, etc. of the Company.

The Company will bring all our own synthesizer gear, DI boxes and midi cables, music stands and stand light system.

A sound system technician from the rental company should be on site at all times the system is being used.

PA SPEAKER SYSTEM DIAGRAM FOR ALL SHOWS
For theatre seating 1500 to 5000 with balcony.

The four (4) CQ2s fly only when rigging pre-exists, otherwise they stack on mains.



FRONT OF HOUSE CONSOLE AND EFFECTS

- 1 Midas Heriatge 1000 console- 52 inputs minimum- including 44 mono inputs and 4 stereo inputs – the 4 stereo inputs must have access to all aux sends and full EQ.
 may substitute Midas XL200 or Heritage 3000.
All other substitutions must be approved by Company sound engineer.
 VCA grouping capability required. No PM3000 or PM4000 please.
- 1 Midas rocking type console stand.
- 2 channels of inserted effects chain:
 - channel insert out - into - 1/3 octave EQ- prefer Klark-Teknik
 - EQ out - into - high quality limiter/compressor
 - compressor out - into - channel insert return
- 4 Lexicon digital reverb systems- One must be LXP15 Other 3 may include Lexicon LXP15, PCM 70 , PCM80, PCM81, PCM90, PCM91, LXP300, 224 or 480.
 Substitutions only with approval of Company sound engineer.
- 5 channels high quality compressors with insert cables inserted on channels 31-35
- 20 channels Gates with variable release time inserted on input channels 1-20

- 8 channels DBX 1066 or DBX 166 equivalent compressor / limiters with variable release time gates inserted on channels 21-28
- 6 channels digital delay XTA DP100 or equivalent
- 1 CD player in FOH rack
- 1 DAT recorder/player in FOH rack

Front of House sound console outputs for PA use- insert one EQ on each matrix

- Matrix 1 - MSL4 left
- Matrix 2 - MSL4 right
- Matrix 3 - CQ2 left - patch delay in series with EQ
- Matrix 4 - CQ2 right - patch delay in series with EQ
- Matrix 5 - UPA left – near fills - patch delay in series with EQ
- Matrix 6 - UPA right – near fills - patch delay in series with EQ
- Matrix 7 – UPM2 - front fills mono - patch delay in series with EQ
- Matrix 8 – not described - patch delay in series with EQ – could be used for house infrared, dressing rooms, etc

- Aux Send 1 - sub bass
- Aux Send 2 - talkback microphone return to monitor board
- Aux Send 3 - reverb 1 send
- Aux Send 4 - reverb 2 send
- Aux Send 5 - reverb 3 send
- Aux Send 6 - reverb 4 send

- Group 1 - house mix return to monitor board
- Group 2 - house mix to projection

Front of House Console Patch

Input Channel		Output	
1	from stage - insert gate	Matrix 1	insert EQ →MSL4 left
2	from stage - insert gate	Matrix 2	insert EQ →MSL4 right
3	from stage - insert gate	Matrix 3	insert EQ/delay → CQ2 left
4	from stage - insert gate	Matrix 4	insert EQ/delay → CQ2 right
5	from stage - insert gate	Matrix 5	insert EQ/delay → UPA left
6	from stage - insert gate	Matrix 6	insert EQ/delay → UPA
7	from stage - insert gate	Matrix 7	insert EQ/delay → UPM
8	from stage - insert gate	Matrix 8	house cluster / infrared...
9	from stage - insert gate		
10	from stage - insert gate		
11	from stage - insert gate	Aux 1	Sub Bass
12	from stage - insert gate	Aux 2	Talkback to monitor console
13	from stage - insert gate	Aux 3	Reverb send 1
14	from stage - insert gate	Aux 4	Reverb send 2
15	from stage - insert gate	Aux 5	Reverb send 3
16	from stage - insert gate	Aux 6	Reverb send 4
17	from stage - insert gate		
18	from stage - insert gate		
19	from stage - insert gate		
20	from stage - insert gate		
21	from stage - insert comp/lim	Group 1	Mix to monitor console

22	from stage - insert comp/lim	Group 2	Mix to projection
23	from stage - insert comp/lim		
24	from stage - insert comp/lim		
25	from stage - insert comp/lim		
26	from stage - insert comp/lim		
27	from stage - insert comp/lim		
28	from stage - insert comp/lim		
29	from projection - insert EQ/comp		
30	from projection - insert EQ/comp		
31	from stage - insert compressor		
32	from stage - insert compressor		
33	from stage - insert compressor		
34	from stage - insert compressor		
35	from stage - insert compressor		
36	from stage		
37	from stage		
38	from stage		
39	from stage		
40	from stage		
41	TB mic at FOH console		
42			
43	CD L at FOH console		
44	CD R at FOH console		
45	LXP15 L & R stereo return		
46	PCM 80 L & R stereo return		
47	PCM 80 L & R stereo return		
48	PCM 80 L & R stereo return		

STAGE & MONITOR SYSTEM

- 1 Midas XL3 console- 48 inputs minimum- with 14 monitor mix busses- on/off switch on each send on each channel and pre/post switch on each send on each channel. Substitutions must be approved by Company sound engineer.
No Ramsa or PM4000 consoles please.
- 1 Midas rocking type console stand.
- 14 Meyer UM1 monitor speakers or EAW SM200i, Apogee A3M or equivalent **small**, high quality monitor wedges with 14 channels of amps & cabling. Monitor speakers should be bi-amplified speakers with no more than one 10 or 12 inch bass speaker.
- 1 Lexicon PCM70 digital reverb system- may substitute
- 6 channels 1/3 octave equalization for monitors with insert cabling
- 6 channels compressor / limiter for monitors with insert cabling
- 6 Sennheiser MD421 mics (with foam wind screens) with stand adapters - may substitute other high quality dynamic mics with approval (possible substitution Beyer M88).
- 6 Sennheiser MD441 mics with stand adapters or equivalent hyper-cardioid dynamic mics - may substitute other high quality dynamic mics with approval (possible substitution Sennheiser MD421 or EV N/D468).
- 6 AKG C451E with CK1 cardioid capsule mics with stand adapters or equivalent condenser mics
- 2 AKG C414 EB condenser mics with stand adapters
- 2 Newmann KM184 condenser microphones with stand adapters
- 4 Shure SM58 dynamic mics with stand adapters
- 2 Shure switched cardioid dynamic mics with stand adapters for talkback

- 1 AKG C451E with CK2 omni capsule mic with stand adapter
- 22 Black tripod microphone stands with 3 segment telescoping main stem - with short (2 segment telescoping) black booms
- 1 Small self-powered monitor speaker for projection booth
- 1 Audio connector adapter kit

All mic and power cable as necessary for interconnection.

Include following multi-cable:

- 2 XLR sub-snakes- 12 channels each by 100 feet long - stage box to mult or XLR fan-out
- 26 channel multicore XLR snake 25 feet long - XLR fem fan-out to mult or fan-out
- 48 chan. splitter with transformers, 300 ft. FOH cables – 48 inputs / 16 returns/ AC cables & adapters, etc, for interconnection.
- 1 sub-snake XLR - 6 chan by 300 ft - fan-out to fan-out for projection booth

INSTRUMENT BACKLINE

The following percussion backline will need to be provided **by Presenter** as per film listed:

- | | |
|------------|---|
| SHORTS | One (1) Large Tam Tam (rimmed gong - 36” or larger) with stand/beater
Note: Stand should be as low as possible while still suspending gong
One (1) Glockenspiel (to high “D” if possible, but standard is OK) |
| POWAQQATSI | Two (2) Large Tam Tams each with stand and beater (see above)
One (1) Glockenspiel (see above) |

The Company will provide all other percussion and instrumental backline.

DRESSING ROOMS

A minimum of four (4) clean rooms are required as follows: two (2) individual dressing rooms with bathrooms, mirrors, table, and chairs; and two (2) chorus dressing rooms (one male and one female) with same or with bathroom facilities close by. If more rooms are available, they will be utilized!

PRODUCTION OFFICE

Presenter will provide, as possible, a production/company management office equipped with a working phone (capable of outside lines for credit card calls) and access to fax and xerox machines.

TECHNICAL SPECIFICATIONS ARE SUBJECT TO CHANGE BY MUTUAL CONSENT

Please sign below to acknowledge agreement to the Work/Performance Schedule (Exhibit A) and Technical Requirements (Exhibit B) portions of contract.

Agreed for **< insert Presenter >**

Agreed for **<insert Producer>**

(signature)

(signature)

(print name)

(print name)

Date: _____

Date: _____

Please mail/fax signed copy to Pomegranate Arts, Inc., 632 Broadway Suite 901, NY NY 10012.
Attn: Kaleb. (212) 475-0004 fax. For questions regarding technical requirements, contact Doug
Witney at (203) 946-3835 (office) or (203) 376-5623 (mobile) or e-mail to dcwitney@aol.com .