

The Forgotten Kingdom

PERFORMED BY GUY MENDILOW ENSEMBLE

This Technical Rider covers the basics of a performance of *The Forgotten Kingdom* with the rear-projection screen required to utilize the production's scenic and lighting design.

- The production's scenic and lighting design can only be utilized with the rear-projection screen specified below.
- If your venue's stage dimensions are smaller than the sizes indicated below, please consult with the rental specialist at your AV provider about wider zoom lenses to best serve your stage depth.
- If your venue is unable to accommodate the rear-projection screen as specified below please contact the production's representative to discuss alternative presentation options.

The Forgotten Kingdom is designed to flexibly accommodate a range of theatres and stages. Please be in touch to discuss your theatre's needs and capabilities.

Any alterations to screen/projector types mentioned herein must be confirmed in writing no less than sixty (60) days prior to the performance.

This Technical Rider is hereby attached to the Contract between the parties named herein. Any changes must be approved by both parties prior to the date of the engagement. For inquiries about the Technical Rider or the group's travel plans, please contact Artist representative

1. LOAD IN

A total time of one (1) hour is required for load in prior to Set Up

Please see sample schedule below.

Hall will be available for load-in and setup by technical crew at _____, and for Artist load-in at _____.

2. SET UP

2.1 Custom Fabric Dress Kit for Scenic Design

The custom dress kit takes approximately three (3) hours to hang properly.

See 8. Scenic Requirements below.

A motorized scissor lift or straight lift is recommended. 14'-0"-16'-0" ladders may be used but will be more time consuming.

Custom dress kit hanging must be complete before Artists can finalize their on-stage audio setup (e.g. preparing on-stage rigs, finalizing instrument placement, etc)

2.2 Audio Setup

Once custom dress kit is hung, Artists will require one (1) hour to set up their instruments and rigs onstage.

3. TECHNICAL CHECK: SOUND, PROJECTION, LIGHTING FOCUS

A total time of three (3) hours is required for Technical Check of projections and sound. Hall will be available for sound check to begin promptly at _____.

All sound projection and sound reinforcement systems, including all microphones, stands, cables, screen and projector shall be in place prior to Artist Load In.

Speaker system shall be equalized with 1/3 octave equalizer and pink noise prior to Artist's arrival for technical check. Overall sound should be of audiophile quality with no hum, buzzes, clicks or pops (wireless microphones are NOT to be used).

Technical crew will coordinate their set up so that technical check of will conclude by _____.



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Presenter shall not permit the doors to open to audience until all technical and sound checks have been completed to Artist's satisfaction. Presenter, technical crew and Artist agree to make every effort to begin the performance on time. Any additional expenses, like union overtime charges, shall be the sole responsibility of the Presenter when the expense occurs due to a late start. Please see sample schedule below.

4. MEALS

Meal (Dinner or Lunch, depending on production schedule) shall be after technical check on arrival day. Please refer to Hospitality Rider for details.

Dinner shall be prior to Artist Dress on Performance Days. Please refer to Hospitality Rider for details.

In the event of residency, outreach or matinee engagement (in addition to performance) meal is also to be provided either prior to or after residency, outreach or matinee engagement, as mutually agreed.

Please see sample schedule below.

5. TECHNICAL REHEARSAL

A technical rehearsal will occur on Load In day if Company arrives early enough in the day to allow. Technical Rehearsal will occur the morning after if Company arrives at later time. The technical rehearsal enables the venue lighting operator to run through key lighting cues with the production's stage manager, as well as running specific scenes as needed for projection and sound. A total of two (2) hours is requested for technical rehearsal.

Please see sample schedule below.

6. STAGE

Minimum stage depth to easily accommodate rear-projection wide zoom lens with 0.84:1 throw ratio indicated below: 27'-5". * ✂

16'-11" recommended distance from rear wall to screen

10'-6" from screen to edge of useable stage area

* Venues with smaller stage depths should contact their rental specialist at their AV provider to discuss wider zoom lenses that will better accommodate their stage depths.

✂ Venues with deeper stage depth should consider using a zoom lens (e.g. 1.0-1.2:1 ratio wide angle zoom lens) for ease of sizing image to the screen

Minimum proscenium width: 35'-0"

Width of fabric scenery: 35'-2"

Stage must be solidly constructed with an even surface, in good condition and free of any hazardous cracks, holes or movement.

7. VIDEO REQUIREMENTS

Screen

- One (1) 16'-0" W x 9'-0" H Ground-Supported "Fast-Fold" Projection Screen with Rear Projection Surface and Full Dress Kit (including additional framing) [Da-Lite, AV Stumpfl, or equivalent]

NOTE: Guy Mendilow Ensemble will provide custom draperies to create scenic environment. DO NOT hang the black drape that comes with your dress kit. GME only needs the dress kit extension framing to be installed.

NOTE: The screen frame with dress kit valance extension should be assembled to achieve a maximum height of 14'-2" from the stage floor to the top of the valance bar (plus or minus two inches max). The custom draperies are sized to fit this height only.

- Four (4) 20lb sandbag to weight the base of the screen frame
- One (1) Set of pipe and drape uprights, drape supports, and bases to create horizontal structure 3' to 5' high and sixteen feet long. To be used to hang custom dress kit skirt panel.
- Screen to be assembled and in-place prior to Ensemble load in



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Projector

- One (1) 10,000 lumen DLP 16:9 1920x1080 projector with 0.84:1 throw ratio wide angle zoom lens.
(For venues with stage depth of 32', 1.0-1.2:1 throw ratio wide angle zoom lens is preferred)
 - Panasonic PT-DZ10KU
 - Panasonic PT-RZ970
 - Christie HD10K-M
 - Epson Pro L1500UH
 - Or equivalent

The lens suggested should be the widest zoom lens available for most projectors. Some variations may be necessary depending on the dimensions of your stage and the distance from the screen to the upstage wall of your space. A wide angle zoom lens is preferable to allow for precise adjustments in image size without the need to reposition the projector. Your rental agent at your AV vendor should be able to help determine the most suitable lens for your configuration.

- Two (2) HD-SDI cable of necessary length to run from Video Operator station front of house, backstage SL or SR to USC projector position. (One operational, one spare)
- Two (2) HDMI to HD-SDI converter (One operational, one spare)
- Decimator Design MD-HX
- Two (2) 19" to 24" 1080p computer display with HDMI cable at Video Operator station
- One (1) Audio feed from FOH (headphones or wedge monitor) to Video Operator station, unless station is in Front of House
- One (1) Sturdy stand to elevate projector 6'-0" to 8'-0" from stage deck (scaffolding, vertical truss stand, etc.)
- Projector to be assembled and in-place prior to Ensemble load in

NOTE: Guy Mendilow Ensemble will travel with the video playback system (Mac OS QLab-based) and will output to a single HDMI cable to connect to your equipment.

NOTE: A rear projection presentation is advised to maximize the audience's experience by utilizing the production's scenic and lighting design.

The production's scenic and lighting design can only be used with the type of rear projection screen specified here. If your venue is unable to accommodate the rear-projection screen as specified below please contact the production's representative to discuss alternative presentation options.

To accommodate the indicated lens, stage space should allow for 16'-11" of throw distance from the screen surface to the front lens of the projector. In most cases this will require around twenty feet of distance from the screen to the rear wall of the space. (These distances are based on the 0.84:1 projector lens specified above. Where stage depth accommodates 32", a 1.0-1.2:1 projector lens is preferred. Your application may vary.)

Venues with smaller stage depths are encouraged to speak with their rental agent at their AV service provider to discuss wider lenses to better accommodate their stage size.

8. Scenic Requirements

The projection screen will be placed on the stage with the following parameters in mind.

- The screen should be evenly placed on your centerline.
- The minimum distance downstage of the screen to the front edge of your stage will be 10'-6".
- The minimum distance upstage of the screen to the rear wall of your stage will be determined by the projector lens rented. Twenty feet is a good guideline as recommended above.
- Ideally the screen should be placed slightly upstage of your second lighting electric pipe to allow for backlight on the performers.
- There are a number of possibilities in determining the placement of the screen. The idea is to have sufficient distance for the projection throw, adequate lighting possibilities, and space for the performers onstage while keeping the performers close enough to the audience for an intimate experience.



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- The screen and dress kit extensions should be assembled prior to artist's arrival.
- The projector, stand, lens, and video lines should be assembled ahead of artist's arrival.

The custom dress kit takes approximately two (2) to three (3) hours to hang properly.

A motorized scissor lift or straight lift is recommended. 14'-0"-16'-0" ladders may be used but will be more time consuming.

Custom dress kit hanging must be complete before Artists can finalize their on-stage audio setup (e.g. preparing on-stage rigs, instruments, etc)

- Note: [Watch a timelapse video of custom dress kit setup](#)

A minimum of two local stagehands is required to hang the custom dress kit once Ensemble has arrived. Company's production manager will lead custom dress kit hanging.

Black velour soft goods are required to mask around the screen and dress kit assembly. One border should be hung with a trim height of 14'-2" just upstage of the screen. Black legs or a traveler should be hung upstage of the border with an opening of 17'-6" wide. Other soft goods to mask lighting electric pipes and lighting fixtures are to be hung as suitable for your space. Please see the stage plot for more details.

The Forgotten Kingdom is designed to flexibly accommodate a range of theatres and stages. Please be in touch to discuss your theatre's needs and capabilities. Any alterations to screen/projector types mentioned above must be confirmed in writing no less than sixty (60) days prior to the performance.

9. SOUND REINFORCEMENT SYSTEM

Presenter agrees to provide an A1 level sound engineer and a professional system in good to excellent working condition appropriately sized to cover the entire room. Please be in touch if you have any questions about the sound requirements.

System shall minimally consist of:

House console:

- Professional sound-board (e.g. Soundcraft, Mackie, Midas or equivalent), receptive to a frequency range of 30 –15,000 Hz and capable of sound-level pressure not to exceed 100 db SPL.
- Minimum of 24 inputs, 4-band EQ on each channel with sweepable mid-range

House Rack (outboard gear):

- Digital reverb unit. Reverbs should be professional in quality and be adjustable to performer's needs. In all cases, reverb shall not sound artificial (Roland, Lexicon, T.C. electronic M2000 or M3000).
- Compressor/Limiter (DBX, Behringer, Drawmer-Aphex, K/T, BSS)
- 1/3- Octave Equalizer for stereo setup
- Ipod hook-up / CD player

House Speakers:

- Minimum 3 way system with 18" subs capable of providing 110db though out the Venue. (20HZ-20KHZ) (Preferred brands: EAW, McCauley, EV, Meyer, QSC, Apogee, Turbo sound, Klipshe, JBL) With subs. Prefer cone mid-range. Horn mid-ranges should be avoided, when possible. Column speakers and CDP horn-type trumpets should be avoided, when possible. Speaker types to be avoided, when possible, are Peavey and house brands of unknown manufacturer. Speaker system should be equalized with 1/3 octave equalizer and pink noise before sound-check.



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House mix position:

- Stage Right Center or Stage Left Center. Unacceptable Mix Positions: Behind walls, under balconies, in balcony
- Strong preference for remote digital mixing so monitor engineer can walk onstage to each station.

Stage Monitor System:

- Minimum 24 channel console, 5 monitor mixes.
- Strong preference for remote digital mixing so monitor engineer can walk onstage to each station.
- 3-band sweepable EQ on each channel
- Capable of producing sound level pressure of 100db at four feet and with a frequency response of 50-15,000 Hz.
- System will be free of any hums, buzzes, clicks or pops and will be properly tuned to venue before sound check. (Preferred bands: Yamaha, Soundcraft, Mackie, Midas).
- 1/3 octave equalizer
- Reverb for monitors (1-2 reverb settings, put into each mix at various amounts)
- 6 identical monitor wedges capable of handling a minimum of 100 watts (Preferred brands: QSC, EAW, McCauley, Meyer, Klipshe, JBL)

Details About Guy's Rig:

- The rig's purpose is to quickly get the sounds GME needs, especially for some of the unusual/ homemade instruments, making it as easy as possible for sound engineers. The rig is a Universal Audio Apollo 8P, connecting to a mac laptop on which we run Mainstage with UAD plugins. The rig allows us to pre-treat select channels with EQ, compression, 8va drop (in the case of guitars) and reverbs. We make changes ourselves via a midi footswitch rather than relying on the engineer to make cued changes for us (e.g. changing EQ preset for overtone singing vs normal singing; punching out reverb on Guy's voice for narration, etc)
- Each channel goes into the Apollo unit via an XLR and comes back out to the house as an independent XLR through the unit's fan. If available, a subsnake downstage stage left allows the rig's fan to connect directly without additional extension cables. For simplicity and ease of pack up, it is generally best to use the sound provider's XLRs. GME has the ability to pack extra cables if advised in writing a minimum of sixty (60) days in advance.
- The following inputs are connected to the Apollo:
 - Guy Vocals (KSM9 — GME will supply the mic if you do not pack this model)
 - Sofia Vocals (KSM9 — GME will supply the mic if you do not pack this model)
 - Steel String Guitar (balanced in to Apollo, balanced out to you)
 - Nylon String Guitar (balanced in to Apollo, balanced out to you)
 - Berimbau (berimbau mic and piezzo go into Apollo and come out to you as a single blended out)
 - Loop



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10. ON-STAGE SOUND EQUIPMENT AND INPUT LIST

(PLEASE REFER TO STAGE PLOT FOR PLACEMENT AND NOTES)

An asterisk (*) denotes equipment that artist is able to provide, when arranged in advance

INPUT	INSTRUMENT	MIC	STAND	INSERT	HOUSE MIX NOTES <i>Please see additional mix notes section 17, page 9.</i>
1	Violin	XLR Cable only			
2	Jaw Harp/whistle	Shure Beta 58*	Tall Boom	Light compression	- Give it a strong low end - Match reverb to violin. Try 2.5 second tail, warm hall. - Violin and whistle act as a unit. Please blend them in the mix.
3	Clarinet	AMT WS clip-on*		Phantom Power	- Match reverb to violin. Try 2.0-2.5 second tail, warm hall. - Clarinet and whistle act as a unit. Please blend them in the mix.
4	Mbira	D.I. Box*		Phantom Power	- Strong low end
5	Bass Mbira	D.I. Box*			-Treat this like a snappy electric bass
6	Female Vocals	Shure KSM9* Please avoid Beta	Tall boom	Phantom Power	-Sent to you via Guy's rig, stage L -Co-lead with Guy's vocals—equal presence in mix
7	Loop (Ambient)	D.I. Box*			- Sent to you via Guy's rig, stage L. Keep <u>very low</u> in house mix
8	Guy Vocals	Shure KSM9*	Tall Boom		-Sent to you via Guy's rig, stage L -Co-lead with female vocals—equal presence in mix
9	Guitar (Steel String)	XLR Cable only			-Sent to you via Guy's rig, stage L - Uses octave drop on low strings so keep the lows in
10	Guitar (Nylon String)	XLR Cable only			-Sent to you via Guy's rig, stage L - Uses octave drop on low strings so keep the lows in
11	Berimbaus	XLR Cable only	Tall straight / boom	light compression	-Sent to you via Guy's rig, stage L - <i>Our berimbaus have three prominent sounds:</i> A bass drum sound – should be BIG. Boost 60-80Hz. Cut a few db from the low mids (300-400Hz) A main string sound , tuned to E2 on the piano (roughly 82 Hz) Sound produced when stick strikes string. A high string sound , pitched at E4 (roughly 330 Hz)
12	Floor Tom	Clip on Tom mic preferred			
13	Overhead L	AKG 451, AKGC1000S, Shure SM81 orequivalent	Tall Boom	Phantom Power	- Somewhat wetter reverb

Line Input Chart continues next page



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14	Djembe Bottom	Shure Beta 57	Short boom		
15	Cajon	Sennheiser MD421 or Sure Beta 91A*	Short Boom	Phantom Power for Beta 91A*.	- Listen for snares as well as bass drum sound
16	Frame Drum	AKG 451 or AKG C1000S	Short Boom	Phantom Power	
17	Overhead R	AKG 451, AKGC1000S, Shure SM81 orequivalent	Tall Boom	Phantom Power	- Somewhat wetter reverb
18	Sintir Bass mic	Clip-on condenser with gooseneck clip (AMT, Audiotechnica or DPA)		Phantom Power	
19	Basses	DI Box			Artist uses the DI to connect upright bass, Moroccan sintir bass and electric bass to artist's amp. FOH is from amp using XLR cable
20	Upright Bass	Clip-on condenser with bass mount (AMT, Audiotechnica or DPA)		Phantom Power	
21	Electric Bass	DI Box			
22	Vocal Reverb Send (L)	NA— Sent to you from Guy's Rig, Stage Left			-Sent to you via Guy's rig, stage L
23	Vocal Reverb Send (R)	NA— Sent to you from Guy's Rig, Stage Left			-Sent to you via Guy's rig, stage L

Tall Booms: 7

Short Booms: 3 Direct Input Boxes: 3

Music Stands (black) with clip-on lights: 6

Two (2) Small, low tables or piano benches can be as small as 2' x 2' x 2' Two

(2) 9 volt batteries

Please email or fax a listing of all technical equipment and specifications to be used in performance no fewer than sixty (60) days before performance.

Anything out of the specifications of this rider must be agreed to in writing before concert. Specifications of any unknown equipment must be forwarded to Artist production team no fewer than sixty (60) days prior to performance.

All technical questions regarding specific equipment and Artist's requirements must be directed to Artist representative / production team.



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11. BACKLINE

- Three (3) cymbal stands
- Two (2) LP Percussion Claw Clamps (Rim-mounted percussion holder with Z rod arm)
- One (1) clamp & extension arm for cymbal
- One (1) 16" or 18" floor tom (18" preferred)
- One (1) cajon kick pedal (Schlagwerk, De Gregorio or equivalent)
- One (1) 8" splash cymbal (Zildjian K series, Bosphorus Master series or equivalent)
- One (1) 18" crash cymbal (Zildjian K series, Bosphorus Master series or equivalent)
- One (1) 14" - 16" djembe (preferably w/ Remo fiber-skin head, well-tuned)
- One (1) Djembe stand, for seated playing (Must be Meinl Conga Cajon Stand or Latin Percussion LPA650 or Gibraltar GSM. Should these not be available, please call for easy alternatives)
- One (1) Cajon (Flamenco style w/ snares e.g. Schlagwerk Cajon la Peru, POPercussion Flamenco Box. Should these not be available, please call to discuss alternatives)
- One (1) Bass amp: Aguilar Tone Hammer 500 or Gallien-Krueger MB150S/112 w / Aguilar 2 x 10 cabinet

12. VENUE TECHNICAL PERSONNEL

Presenter agrees to provide a professional technical team (whether in-house or outsourced) including:

- One (1) A1 level audio engineer;
- One (1) lighting operator(s);
- One (1) master electrician;
- Two (2) stage hands.

The name and contact numbers of theatre technical director will be forwarded to Artist production team no less than sixty (60) days prior to performance date.

13. ARTIST PERSONNEL

Artist team includes nine (9) people consisting of:

- Six (6) performing artists
- One (1) production manager, to coordinate with theatre's technical team
- One (1) projection engineer
- One (1) audio engineer, to work with theatre's audio technician(s)



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14. PARKING FOR ARTIST VEHICLES

Please refer to Hospitality Rider and Contract.

- When Artist arrives via Artist's own transportation, parking is required for two (2) mini-vans near stage door of venue for load-in and load-out and for the duration of the performance.
- When Artist arrives by means other than own transportation, Purchaser will provide local ground transportation between local public transportation facility (airport/train/ferry, etc) hotel, and venue for rehearsal, engagement, and performance activities. Purchaser shall provide ground transportation as specified in Contract Rider. Artist may require Purchaser to provide local transportation and driver on day of performance to fulfill media and promotional interviews to promote the performance.

15. STAGE PLOT

A stage setup diagram, audio stage plot with line input chart and lighting plot are included in this packet.

16. LIGHTING

Artist will provide a lighting plot and program for the performance.

Lights to be hung prior to artist arrival and focused during set-up.

Lighting cues will be called by *The Forgotten Kingdom's* stage manager.

Venue's lighting operator will operate lights.

17. IMPORTANT MIX NOTES

Vocal Co-Leads

- Female vocalist and Guy are co-leads, often swapping roles as lead/backup vocalists verse to verse within the same song. Please keep them equally present in the mix.

Violin, Clarinet & Whistle

- Violin, clarinet and whistle act as a section. Please blend them together.

Reverb

- Guy Mendilow Ensemble will supply vocal reverb through Guy's rig. Guy will mute his own reverb for narration.
- Violin will supply own reverb. Please match clarinet/whistle reverb as closely as possible to violin reverb.
- Reverb must be sent to monitors at levels different from FOH.

18. LOAD OUT

Load Out typically occurs on the night of the final performance, unless agreed otherwise. A total of one-and-a-half (1.5) - two (2) hours is needed for load out. Assistance from local stage hands is requested and appreciated.



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19. SAMPLE PRODUCTION SCHEDULES

Note: Ensemble will make every effort to arrive early enough so as to complete all technical setup and technical rehearsal on arrival day. However, travel constraints may mean that some setup elements may have to be completed the day after arrival. The production's representative will provide travel details and work with you and your team to devise the most effective schedule for all.

19.1 Scenario A: Early Afternoon Arrival, 7:00 PM Curtain

Day 1: Arrival, Load In & Technical Setup

- 12:15 PM — Company Arrival
 — Projection screen assembled and ready by company arrival.
 — Audio reinforcement ready by company arrival.
 — Green Room hospitality ready by company arrival.
 — Dressing rooms ready by company arrival.
- 12:30 PM Load In (1 hr)

Set Up

- 1:30 PM — Hang custom dress kit (3 hrs)
 3:30 PM — Artists arrive
 4:30 PM — Artist onstage set up (1 hr); Crew Break if needed.

Meal Break

- 5:30 PM — Meal Break (1 hr if at Venue)

Technical Check

- 6:30 PM — Technical check: Sound, Projection, Light focusing (3 hrs)

Day 2: Technical Rehearsal, Performance

Technical rehearsal

- 10:00 AM — Technical Rehearsal (2 hrs)
 — Stage Manager runs through lighting cues with venue lighting operator
 — Run scenes as needed for projections and sound

Merchandise Hand-Off, Dinner, Performance

- 5:00 PM — Artist Call
 5:10 PM — Merchandise Hand-Off
 5:30 PM — Dinner in Venue Green Room or Dressing Room, if large enough (1 hr)
 6:30 PM — Artists Dress (25 min)
 6:40 PM — Cue: 15 minutes to places
 6:50 PM — Cue: 5 minutes to places
 6:55 PM — Cue: Places
 7:00 PM — Curtain. Performance runtime: 92 minutes. Two acts + interval
Optional post-performance artist talk back (20-25 min)

Load Out

- Load Out typically occurs on the night after the final performance (1.5-2hrs)

19.2 Scenario B: Late Afternoon Arrival, 7:30 PM Curtain

Day 1: Arrival, Load In, Custom Dress Kit Setup

- 4:15 PM — Crew Arrival
 — Projection screen assembled and ready by company arrival.
 — Audio reinforcement ready by company arrival.
 — Green Room hospitality ready by crew arrival.
- 4:30 PM Load In (1 hr)

Set Up

- 5:30 PM — Hang custom dress kit (3 hrs)

Meal Break for Crew

- 8:30 PM — Meal for Crew

Day 2: Technical Rehearsal, Performance

Technical Check

- 8:30 AM — Company Call
 — Dressing rooms ready
 8:45 AM — Artist on-stage set up (1 hr)
 9:45AM — Technical check: Sound, Projection, Light focusing (3 hrs)

Meal Break

- 12:45 PM — Meal Break (1 hr if at Venue)

Technical rehearsal

- 1:45 PM — Technical Rehearsal (2 hrs)
 — Stage Manager runs through lighting cues with venue lighting operator
 — Run scenes as needed for projections and sound
- 3:45 PM — Break

Merchandise Hand-Off, Dinner, Performance

- 5:25 PM — Merchandise Hand-Off
 5:45 PM — Dinner in Venue Green Room or Dressing Room, if large enough (1 hr)
 6:45 PM — Artists Dress (25 min)
 7:10 PM — Cue: 15 minutes to places
 7:20 PM — Cue: 5 minutes to places
 7:25PM — Cue: Places
 7:30 PM — Curtain. Performance runtime: 92 minutes. Two acts + interval
Optional post-performance artist talk back (20-25 min)



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Load Out

Load Out typically occurs on the night after the final performance (1.5-2hrs)

19.3 Scenario A: Morning Arrival, 7:00 PM Curtain

Day 1: Arrival, Load In & Technical Setup

- 9:45 AM — Company Arrival
 - Projection screen assembled and ready by company arrival.
 - Audio reinforcement ready by company arrival.
 - Green Room hospitality ready by company arrival.
 - Dressing rooms ready by company arrival.

10:00 AM Load In (1 hr)

Set Up

11:00 AM — Hang custom dress kit (3 hrs)

- 1:30 PM — Artists Arrive
- 2:00 PM — Artist onstage set up (1 hr)
 - Crew Lunch Break

Technical Check

3:30 PM — Technical check: Sound, Projection, Light focusing (3 hrs)

5:30 PM — Dinner Break (1 hr if at Venue)

Technical rehearsal

- 6:30 PM — Technical Rehearsal (2 hrs)
 - Stage Manager runs through lighting cues with venue lighting operator
 - Run scenes as needed for projections and sound

Day 2: Residency/Outreach Event, Performance

Residency/Outreach Event

Morning — Artists available for residency/outreach event.

Merchandise Hand-Off, Dinner, Performance

- 5:00 PM — Company Call
- 5:10 PM — Merchandise Hand-Off
- 5:30 PM — Dinner in Venue Green Room or Dressing Room, if large enough (1 hr)
- 6:30 PM — Artists Dress (25 min)
- 6:40 PM — Cue: 15 minutes to places
- 6:50 PM — Cue: 5 minutes to places
- 6:55 PM — Cue: Places
- 7:00 PM — Curtain. Performance runtime: 92 minutes. Two acts + interval
- Optional post-performance artist talk back (20-25 min)*

Load Out

Load Out typically occurs on the night after the final performance (1.5-2hrs)

The parties hereto acknowledge that the following additional terms and conditions are incorporated in and made part of this Contract.

Presenter/Organization's Name

Artist Representative Date

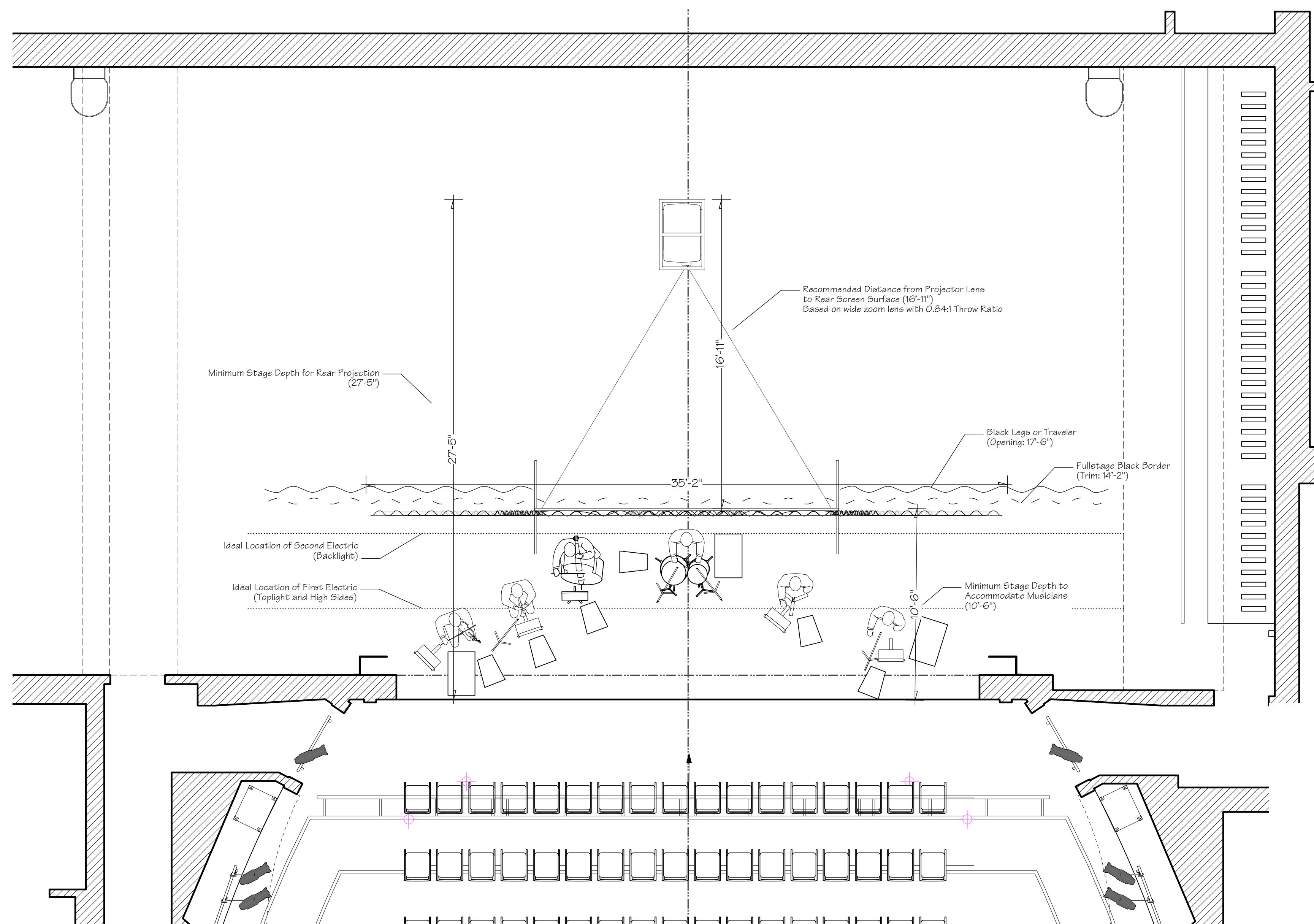
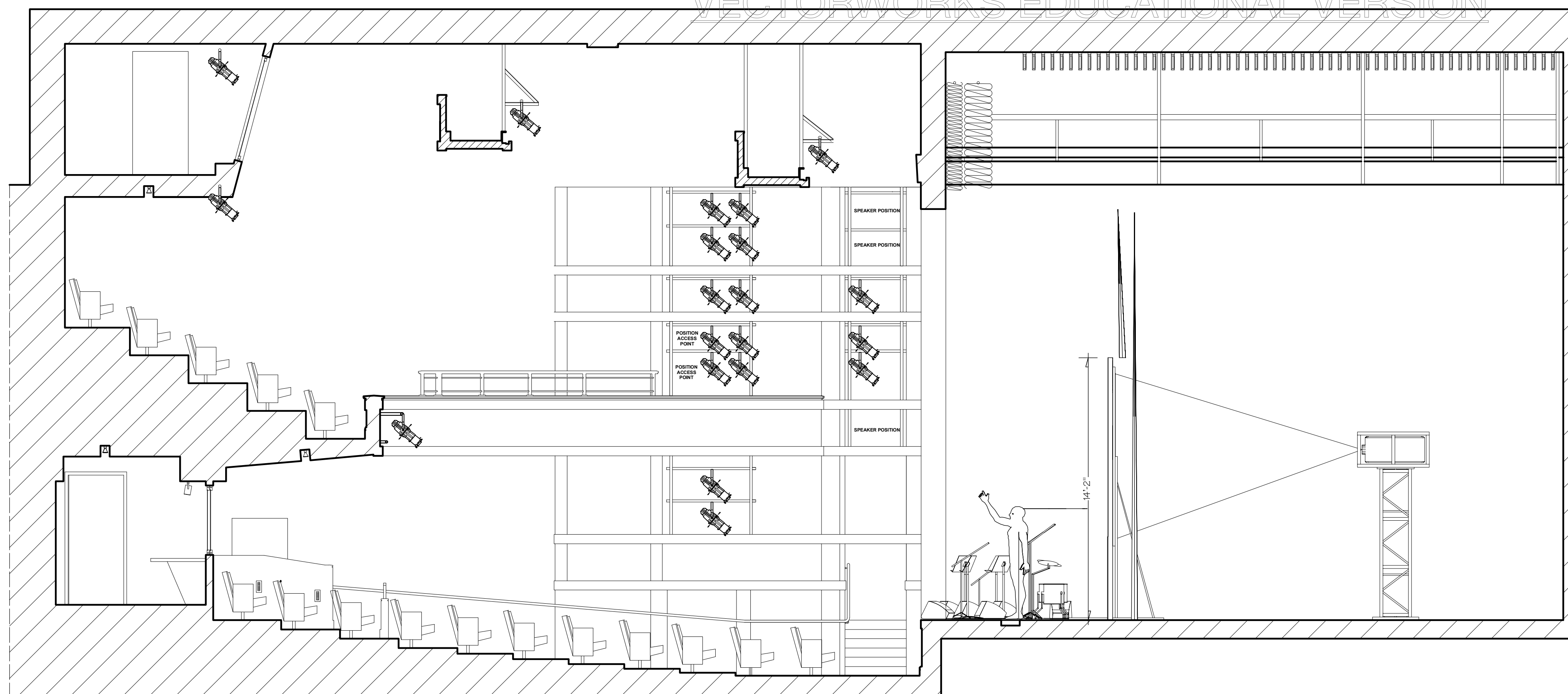
Authorized signature

Authorized Signature Date




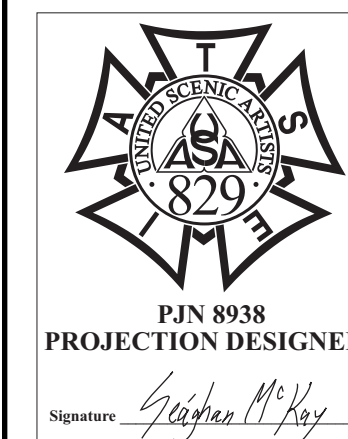
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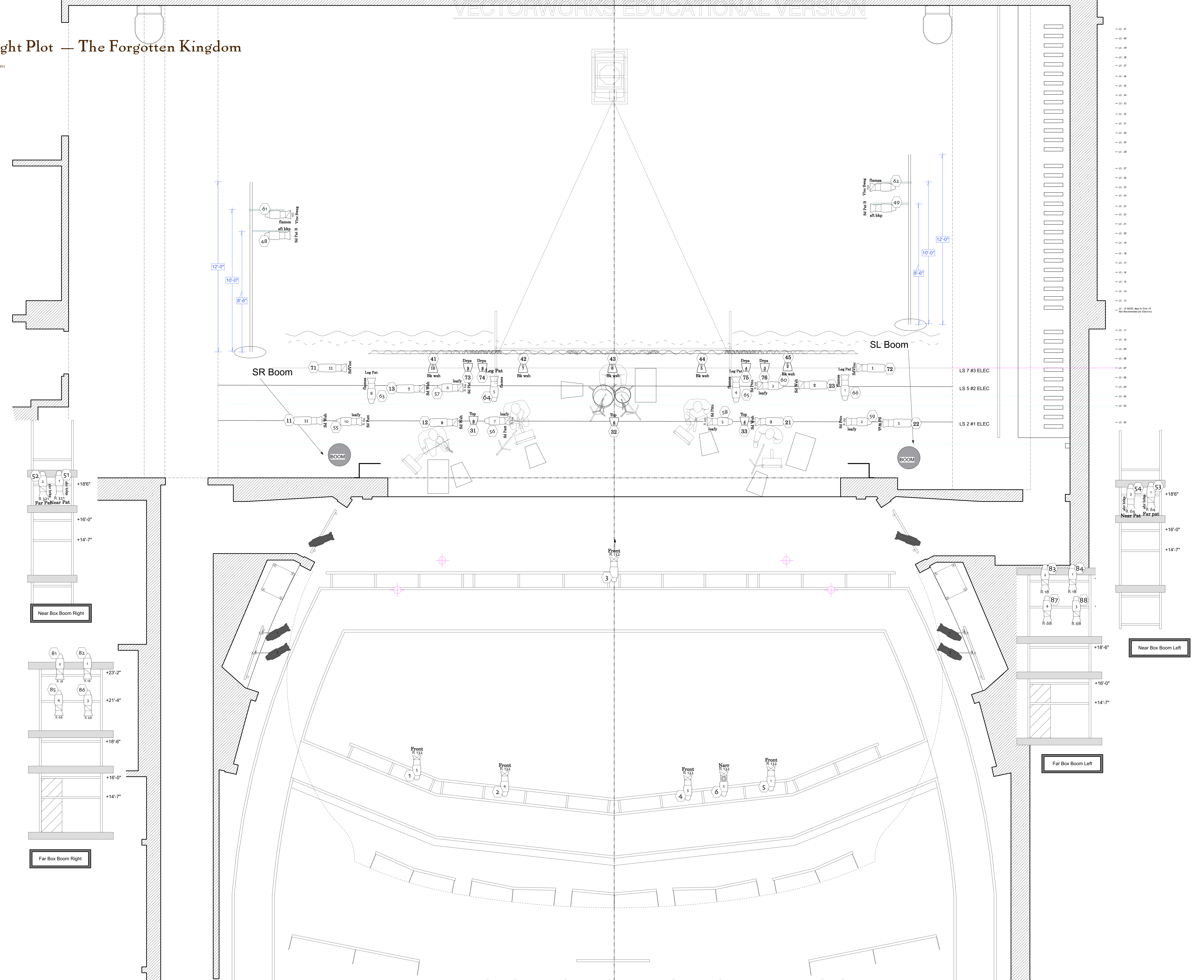
- Notes**
1. Black House Soft Goods to create portal 17'-6" W x 14'-2" H placed upstage of projection screen.
 2. Downstage border hung to mask electrics and lighting fixtures.
 3. Projector to be placed at proper distance from rear projection screen to achieve a 16'-0" wide x 9'-0" high image. Distances shown are based on a wide zoom lens with a 0.84:1 throw ratio. Adjust as needed for your space. A zoom lens is preferable so precise adjustments to image size may be made.
 4. Projection screen frame with dress kit frame extensions to be assembled in advance of artist arrival. Height of upper valence bar and leg extensions to be at +14"-2" (plus or minus 2"). Custom dress kit is sized to 14'-2" high and will be provided by artists.

	Production Title "The Forgotten Kingdom" for Guy Mendilow Ensemble	
	Drawing Title Scenic and Projection Layout Plan and Section Version 3	
Designer Seaghan McKay	Director Guy Mendilow	
Drawn By S. McKay	Scale 1/4" = 1'-0"	
Venue	Drawing No. 1	
Date 9/18/22	of	
CAD File Name FK Stage Plot 9-18-22.vwk	1	



Light Plot — The Forgotten Kingdom

Rev: 200101



Light	
	ETC Source 4 26\" @ 575w
	ETC Source 4 36\" @ 575w
	ETC ColorSource PAR Round @ 90w
	ETC Source 4 19deg @ 575w
	ETC Source 4 26deg @ 575w
	ETC Source 4 36deg @ 575w
	ETC Source 4 LEDLS 26deg @ 117w
	ETC Source 4 LEDLS 36deg @ 117w
Static Accessory	
	iris
Typical	

NOTES:

This is a touring plot based on standard inventory (including both LED and conventional units) and positions expected per site. Alterations in hanging positions and inventory are to be expected; for extreme changes, please contact the Lighting Designer Karen Perlow karenjperlow@gmail.com

THIS DRAWING REPRESENTS VISUAL CONCEPTS AND CONSTRUCTION SUGGESTIONS ONLY. IT DOES NOT REPLACE THE KNOWLEDGE AND ADVICE OF A LICENSED STRUCTURAL ENGINEER. THE DESIGNER IS UNQUALIFIED TO DETERMINE THE STRUCTURAL APPROPRIATENESS OF THIS DESIGN AND WILL NOT ASSUME RESPONSIBILITY FOR IMPROPER ENGINEERING OR USE.

10805

SIGNATURE

THE FORGOTTEN KINGDOM
 THE GUY MEDLOW ENSEMBLE
 SCENERY by Seaghan McKay
 LIGHTING by Karen Perlow

SCALE: 1/2" = 1'-0"
 UNLESS NOTED
 DATE: January 2022
 Drawn By: AG
 Vectorworks by: EV

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The Virginia Wimberly Theatre
 at The Calderwood Pavilion

Light Channel Hookup

Karen Perlow: Lighting Designer
Guy Mendilow Productions

Forg King 12.28.lw6
Seaghan McKay: Scenic/Projections

Channel	Position	U#	Instrument Type & Accessory & Load	Purp	Clr & Gbo	Dm	Ad
(1)	Far Catwalk	5	ETC Source4 19deg 575w	Front	<input type="checkbox"/> R 132		
(2)	Far Catwalk	4	ETC Source4 19deg 575w	Front	<input type="checkbox"/> R 132		
(3)	Near Catwalk		ETC Source4 19deg 575w	Front	<input type="checkbox"/> R 132		
(4)	Far Catwalk	3	ETC Source4 19deg 575w	Front	<input type="checkbox"/> R 132		
(5)	Far Catwalk	1	ETC Source4 19deg 575w	Front	<input type="checkbox"/> R 132		
(6)	Far Catwalk	2	ETC Source4 19deg+Iris 575w	Narr	<input type="checkbox"/> R 132		
(11)	LS 2 #1 ELEC	11	ETC Source4 LEDLS 36deg 117w	Sd Wsh			
(12)	LS 2 #1 ELEC	9	ETC Source4 LEDLS 26deg 117w	Sd Wsh			
(13)	LS 5 #2 ELEC	7	ETC Source4 LEDLS 26deg 117w	Sd Wsh			
(21)	LS 2 #1 ELEC	3	ETC Source4 LEDLS 26deg 117w	Sd Wsh			
(22)	LS 2 #1 ELEC	1	ETC Source4 LEDLS 36deg 117w	Sd Wsh			
(23)	LS 5 #2 ELEC	2	ETC Source4 LEDLS 26deg 117w	Sd Wsh			
(31)	LS 2 #1 ELEC	8	ETC ColorSource PAR Round 90w	Top			
(32)	LS 2 #1 ELEC	6	ETC ColorSource PAR Round 90w	Top			
(33)	LS 2 #1 ELEC	4	ETC ColorSource PAR Round 90w	Top			
(41)	LS 7 #3 ELEC	10	ETC ColorSource PAR Round 90w	Bk wsh			

Light Channel Hookup

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Channel	Position	U#	Instrument Type & Accessory & Load	Purp	Clr & Gbo	Dm	Ad
(42)	LS 7 #3 ELEC	7	ETC ColorSource PAR Round 90w	Bk wsh			
(43)	LS 7 #3 ELEC	6	ETC ColorSource PAR Round 90w	Bk wsh			
(44)	LS 7 #3 ELEC	5	ETC ColorSource PAR Round 90w	Bk wsh			
(45)	LS 7 #3 ELEC	2	ETC ColorSource PAR Round 90w	Bk wsh			
(48)	SR Boom		ETC Source4 36deg 575w	Sd Pat B	T:sft bkp		
(49)	SL Boom		ETC Source4 36deg 575w	Sd Pat B	T:sft bkp		
(51)	Near Box Boom Right	1	Source 4 36deg 575w	Near Pat	 R 321, T: sharp brkp		
(52)	Near Box Boom Right	2	Source 4 26deg 575w	Far pat	 R 321, T: sharp brkp		
(53)	Near Box Boom Left	1	Source 4 26deg 575w	Far pat	 R 64, T: sharp brkp		
(54)	Near Box Boom Left	2	Source 4 36deg 575w	Near Pat	 R 64, T: sharp brkp		
(55)	LS 2 #1 ELEC	10	ETC Source4 36deg 575w	Sd Patt	 R 64, T: leafy		
(56)	LS 2 #1 ELEC	7	ETC Source4 26deg 575w	Sd Patt	 R 64, T: leafy		
(57)	LS 5 #2 ELEC	6	ETC Source4 26deg 575w	Sd Patt	 R 64, T: leafy		
(58)	LS 2 #1 ELEC	5	ETC Source4 26deg 575w	Sd Ptn	 R 09, T: leafy		
(59)	LS 2 #1 ELEC	2	ETC Source4 36deg 575w	Sd Ptn	 R 09, T: leafy		
(60)	LS 5 #2 ELEC	3	ETC Source4 26deg 575w	Sd Ptn	 R 09, T: leafy		
(61)	SR Boom		ETC Source4 26deg 575w	Vinc Swag	 n/c, T: flames		

Light Channel Hookup

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Channel	Position	U#	Instrument Type & Accessory & Load	Purp	Clr & Gbo	Dm	Ad
(62)	SL Boom		ETC Source4 26deg 575w	Vinc Swag	<input type="checkbox"/> n/c, T: flames		
(63)	LS 5 #2 ELEC	8	ETC Source4 36deg 575w	Leg Pat	T:flames		
(64)	LS 5 #2 ELEC	5	ETC Source4 36deg 575w	Leg Pat	T:flames		
(65)	LS 5 #2 ELEC	4	ETC Source4 36deg 575w	Leg Pat	T:flames		
(66)	LS 5 #2 ELEC	1	ETC Source4 36deg 575w	Leg Pat	T:flames		
(71)	LS 7 #3 ELEC	11	ETC Source4 LEDLS 26deg 117w	SdVIn c			
(72)	LS 7 #3 ELEC	1	ETC Source4 LEDLS 26deg 117w	SdVIn c			
(73)	LS 7 #3 ELEC	9	ETC ColorSource PAR Round 90w	Drps			
(74)	LS 7 #3 ELEC	8	ETC ColorSource PAR Round 90w	Drps			
(75)	LS 7 #3 ELEC	4	ETC ColorSource PAR Round 90w	Drps			
(76)	LS 7 #3 ELEC	3	ETC ColorSource PAR Round 90w	Drps			
(81)	Far Box Boom Right	2	Source 4 26deg 575w		 R 18		
(82)	Far Box Boom Right	1	Source 4 26deg 575w		 R 18		
(83)	Far Box Boom Left	2	Source 4 26deg 575w		 R 18		
(84)	Far Box Boom Left	1	Source 4 26deg 575w		 R 18		
(85)	Far Box Boom Right	4	Source 4 26deg 575w		 R 68		
(86)	Far Box Boom Right	3	Source 4 26deg 575w		 R 68		

Light Channel Hookup

The Forgotten Kingdom

PERFORMED BY GUY MENDILOW ENSEMBLE

Forg King 12.28.lw6

Channel	Position	U#	Instrument Type & Accessory & Load	Purp	Clr & Gbo	Dm	Ad
(87)	Far Box Boom Left	4	Source 4 26deg 575w		● R 68		
(88)	Far Box Boom Left	3	Source 4 26deg 575w		● R 68		

TOUR