

## PHILIP GLASS AND LAURIE ANDERSON: AMERICAN STYLE

**\*\*\*Preliminary Document. Subject to Change and Adaption\*\*\***

### **Exhibit A: WORK AND PERFORMANCE SCHEDULE**

#### **General Guidelines:**

Mr. Glass and Ms. Anderson, (and Guest artists, TBD) must be provided transportation from and to the airport in a vehicle capable of comfortably transporting the Artists, their personal luggage and show gear consisting of approx. 2 70lb cases the size of large suitcases. In some situations, an Artist-leased vehicle will be transporting the equipment between venues. It will arrive on site the morning of the show unless alternate arrangements have been made. \* Guest artists (if applicable) may travel with additional equipment.

#### **Travel details for Ms. Anderson can be obtained through:**

##### **Canal Street Communications**

Lysee Webb                      [lysee@difficultmusic.com](mailto:lysee@difficultmusic.com)  
as well as Pomegranate Arts (212)-228-2221

#### **Travel details for Mr. Glass can be obtained through:**

##### **Pomegranate Arts**

Rachel Katwan                      [Rachel@pomarts.com](mailto:Rachel@pomarts.com)                      (212)-228-2221

#### **Technical Details can be obtained through:**

Brian Scott  
[bhs6078@aol.com](mailto:bhs6078@aol.com)  
917-374-6171

##### **Pomegranate Arts**

[info@pomarts.com](mailto:info@pomarts.com)  
(212)-228-2221

**\*\*Please Note That all lighting, video, sound and masking, whether house or rental, must be in place and in working order prior to the arrival of the Artist. Stage surface should be clean and clear. Spike marks for Laurie Anderson's CS position. These can be found in the lighting notes and attached Lighting Plot.**

### **Schedule and Crewing Minimums:**

**\*\*Final Schedule to be mutually agreed upon by both parties\*\***

#### **Prior to Artist arrival for Load in:**

\*CREW PER HOUSE REQUIREMENTS/NEEDS FOR FOLLOWING;

- 1) Hang, color and preliminary focus of lighting needs as discussed.
- 2) Hang projector
- 3) Set Up and testing of sound and video systems per Rider and Attached Audio Input List.
- 4) Hang of required Masking, per Rider and Ground Plan notations.

#### **LOAD-IN – Evening prior to performance:**

**\*\*Ms. Anderson would like to schedule a 3-6 Hour timeslot with Audio Engineers and Video Technician to set up and test her equipment on Evening Prior to first Performance.**

- Times should be discussed once travel has been booked, etc.

- Required Crew: 1 Audio Engineer, 1 Stagehand, 1 video technician, 1 lighting operator

#### **Load-In Schedule**

##### **LOAD-IN CREW MINIMUMS**

1 Audio Engineer

1 Lighting Supervisor

1 Video Technician

1 Electrician

1 Stagehand

\*1 Supertitle Technician (if needed)

4:00pm – 6:00pm: Ms. Anderson arrives. Unload Artist gear into space. Line check audio rig and video rig with technicians.

6:00pm – 7:00pm: Dinner break

7:00pm – 11:00pm: lighting focus, artist discusses looks and cueing with lighting operator

#### **Day of Performance Schedule**

##### **CREW MINIMUMS**

1 Audio Engineer

1 Lighting Supervisor

1 Video Technician

1 Electrician

1 Stagehand

\*1 Supertitle Technician (if needed)

9:00am – 10:00am: Artist arrives, setup rig, place piano, place chair, audio/video rig. Focus as needed

10:00am – 1:00pm: Set-up/tech rehearsal/lighting cueing/video tech if needed.

1:00pm – 2:00pm: Lunch for crew; Piano Tuning

2:00pm – 4:00pm: Audio time with Laurie and crew. Continue lighting / video if needed.

4:00pm – 6:00pm: Sound check with light, video and audio

6:00pm – 7:00pm: Dinner break; Piano Touch Up Tuning

Initial: Presenter \_\_\_\_\_ For Artist \_\_\_\_\_

**Performance #1 Schedule:**

**SHOW CREW:**

\*\*Note that all members of the show crew should be fluent English speakers.

- I Audio Engineer
- I Lighting Supervisor
- I Video Technician operating DVD Player from Backstage Stage Right
- I Electrician/Light Board Operator
- I Stagehand
- \*I Supertitle Technician (if needed)

7:00pm – 7:30pm: Show Call. Final check on Artist's AV rig.

7:30pm House Open **(turn on hazer)**

**8:00pm PERFORMANCE #1** (no intermission)

9:30pm Clear/secure Artists gear.

**\*\*Subsequent performances (If applicable)**

**Performance #2 Schedule:**

**SHOW CREW**

\*\*Note that all members of the show crew should be fluent English speakers.

- I Audio Engineer
- I Lighting Supervisor
- I Video Technician operating DVD Player from Backstage Stage Right
- I Electrician/Light Board Operator
- I Stagehand
- \*I Supertitle Technician (if needed)

5:00pm Piano Touch up Tuning

6:00pm – 7:30 Re-set / Line Checks

7:30pm: House Open "Half-Hour"

**8:00pm PERFORMANCE #2**

9:30pm: End Of Show

**LOAD-OUT Schedule:**

**LOAD-OUT CREW MINIMUMS**

- 2 Audio Engineers
- I Lighting Supervisor
- I Electrician
- I Stagehand

9:30pm – 10:30pm Strike: load-out and pack of all Artists gear

10:30pm Load gear into pre-arranged transport.

**Please Note:**

1) Crew calls are for minimum Artist needs and assume Lighting, Sound, Video and Stage are show ready when Artist arrives. Needed additions should be made based on local house policies, ladder minimums, union policies, rental packages, and/or for restoring the facility after the final show.

2) A sound system technician, fluent in English, for the house and/or the rental company, must be on site at all times the system is being used.

\*\*WORK AND PERFORMANCE SCHEDULE SUBJECT TO CHANGE AT ANY TIME BY MUTUAL CONSENT.

**EXHIBIT B: TECHNICAL REQUIREMENTS**

Initial: Presenter \_\_\_\_\_ For Artist \_\_\_\_\_

## **Audio Requirements**

Mr. Glass requires a high quality 9 ft. concert grand piano, with 2 microphones. He appreciates a Steinway, Bosendorfer or other high quality instrument. The piano must be tuned to A440 the day of the performance, prior to the sound check. Touch-up tuning between sound check and performance as needed. A small black box or stool will be needed just up stage of the piano bench for a glass of water to be pre set.

Piano microphones: 2x DPA4099p (with PC4099 magnet piano mount) to be run wired or wireless using high-quality RF system, This option is preferred because it has minimal visibility.

OR

2x Neuman KM184 (or similar high-quality small diaphragm condenser) on stand with boom, or may use stereo bar.

NOTE – If piano sound is reinforced in the PA, great care should be taken so that the PA sound does not overpower the natural acoustic sound.

Ms. Anderson will be traveling with audio equipment that will include audio processing devices, wireless microphone (optional) and instrument systems, and multi channel playback that she will control onstage. She will play an electronic violin and may also carry custom electronic instruments. She will send a stereo signal from her on-stage mixer to FOH (see Sound Input List, attached).

**\*\*Presenter will be required to provide 4-Mono Digital Interfaces or 2-Stereo DI for system hookup (2 channels from audio rig, 2 channels from video rig)**

Onstage monitors will be fed a stereo signal from front of house and should be set to require minimal intervention from engineer during show. Thus no additional monitor system or operator will be required.

\*Please have house audio engineer look at this and adapt it for the space.

. \*\*Any equipment changes should be cleared through Artist's Production person (see contact information below). Please provide any available equipment specs for requested changes.

The Following Audio System requirements are normal concert specs for a venue of approximately 1000-1500 seats. Flown systems are preferred and must be configured to provide a very wide stereo image.

In venues of 1500 seats or more, or where physical dimensions dictate, additional cabinets will be required.

Sub woofers matched to the system are ESSENTIAL for the performance.

### HOUSE MAINS REINFORCEMENT

EAW or Meyer equivalent sound system:

EAW KF850 x 4 (2 per side)

Alternatives: Meyer, L-Acoustic, V-Dosc, JBL Ver-Tec, etc.

EAW SB1000 x 4 Sub Bass Cabinets

Alternatives: Meyer, L-Acoustic, etc.

Adequate amplification and cabling

Flying Hardware for main PA wherever flying is possible

### FOH CONTROL:

A HIGH QUALITY console is critical. A Midas Venice console is an ideal board for this show.

1/3 octave graphic EQ for all PA zones including center clusters, under balcony, center fill, etc.

Laptop or equivalent recording system for high quality stereo recording of the performance from the show.

Recording should be given to Ms. Anderson on a USB flash drive directly after the show.

### MONITORS:

Initial: Presenter \_\_\_\_\_ For Artist \_\_\_\_\_

EAW SM200ih (x2) in stereo at performance station  
Alternative: Meyer UM1P, Clair 12AM, Firehouse F12.  
1/3 octave EQ for each mix.

**AUDIO POWER NEEDS:**

Two 20-amp 110v 60Hz circuits with Edison quad boxes – one CS, one DSR.

**\*If Required Presenter shall Provide;**

- 2 x 240v to 110v STEP DOWN POWER TRANSFORMERS – for Touring Equipment as follows:
- 2 x 110v 16A circuits from Power Transformer with a Quad box (4 female outlets) for stage Audio – Downstage Right.

**NOTE:**

- Power Transformers, where needed, to be tested by a qualified electrician in the presence of the Artist & prior to any Touring Audio equipment being plugged in please.
- Venue to supply assorted lengths of 110v power extension cables and Adapters to American Style 'Edison' connectors if needed - preferably black in color.

**MISC. SOUND RELATED EQUIPMENT TO BE PROVIDED BY PRESENTER:**

- Ground lift and isolation transformers for buzz/hum elimination
- Assorted audio adapters for FOH patching
- Audio cables as needed
- One straight mic stand that must adjust down to thirty inches (30") and have a very sturdy three-legged base or a solid triangular base.
- One straight mic stand with boom extendable to six feet (6') used to hold projection screen setup
- Four DI boxes (or a two stereo DI boxes) (2 channels from audio rig, 2 channels from video rig)
- Two round bases (image attached) with standard 5/8"-27 thread (image below)



**TECH REHEARSAL NEEDS:**

- One audio technician familiar with all the venue's equipment should be available from 10am for set up and will be needed throughout the day and during the show.

**\*\*All substitutions must be approved by the Artist prior to arrival.**

**\*\*Please See Exhibit D Example A for a sample Audio Input List.**

**\*\*\*PLEASE NOTE\*\***

**In the event that Guest Musicians will be included please discuss additional Audio System Needs.**

Initial: Presenter \_\_\_\_\_ For Artist \_\_\_\_\_

## **SUPERTITLES**

### **\*For non English speaking countries – TBC with Company Production Manager**

- Presenter must provide a translator for advance preparation of subtitles. Artist will provide text in advance with release agreement in order to protect copyright.
- If feasible, an audio file will be provided to the translator and supertitle operator in advance of performance.
- Venue must provide advance information on the size of the in-house or rented subtitle projector.
  - Super title system should include a 6K Lumen Projector or greater connected to a Power Point capable computer via VGA cable or Cat5 Network Cable if applicable. Size of image is approximately 3m to 4m x 0.5m, 2 lines of text – each usually with 42 letters maximum (including spaces). Supertitles will be projected on CYC to be located at rear of stage area.
  - Projector and it's placement, as well as, computer system set up should be determined with Artist, CPM and Venue Production Management prior to arrival.
  - Location of projector to be determined with Artist, CPM and Venue Production Management, however provisions for the projector to be suspended just upstage of the House Proscenium Arch should be made, (height varies according to venue), and is connected via a communication cable to a computer. A translator technician (or Super title operator) controls the timing of the text during performance.
- Super title operator must be available for rehearsals/sound check as well as all performance.

## **LIGHTING**

### **-The show requires the following lighting ideas to be installed and pre-focused based on notes and stage plan to be made available prior to Artist arrival;**

- A KEYS FROM FRONT, DSL POSITION.**
- B KEYS BACKLIGHT, DSL POSITION.**
- S SCRIPT LIGHT, TIGHT LIGHT FROM ABOVE & BEHIND ON SCRIPT**
- C CHAIR FRONT, DSR POSITION.**
- D DOWNSTAGE CENTER**
- E UPSTAGE CENTER**
- F HI WHITE SIDES**
- G BLUE CENTER**
- H RED CENTER**
- I WHITE GOBOS ON FLOOR CENTER, PREFER LINEAR BREAKUPS.**
- J CYC IN AT LEAST 2 COLOR IF AVAILABLE.**

-9 @ ETC Source 4 Profiles, or similar equipped with Iris' for above mentioned needs. Each Channeled separately.

-In addition to the listed needs above, it would be useful to have a full stage 2 or 3 Color Backlight Wash in a Dark Blue and Dark Red. Chair area, Keyboard (KEYS) Rig, would be nice to have separated out from rest of Backlight Wash.

-Hi White Side lights from each direction would ideally consist of a minimum 3 @ ETC Source Four Profiles or similar from each direction.

- A Stage Plan, a sample Lighting Plot and Notes pertaining to focus and cueing will be sent as soon as they are available.
- Ms Anderson will work with the House Light Board operator on the day of the show to create looks from pre-approved lighting needs and to rehearse lighting cues and placement. Light Board Op will be provided with a script

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upon artist arrival.

**\*\*See Exhibit C Examples A through C for Sample Plans and Descriptions.**

**\*\*Larger format version are available by request to [info@PomArts.com](mailto:info@PomArts.com).**

**\*\*\*PLEASE NOTE: In the event that Guest Musicians will be included please discuss additional Lighting Needs.**

### **VIDEO**

**The show requires an English-speaking Video Technician familiar to the house projector to be present as outlined in the production schedule.**

EQUIPMENT PROVIDED BY VENUE:

- 1 HD Projector - 12,000 Lumens or more, High Contrast Ratio, 16:9 aspect ratio, resolution of 1920x1080.  
- HDMI Video Inputs to connect to a late 2013 macbook pro that outputs an HDMI signal controlled by the artist on stage. Because the run of the video signal from the artists position on stage to the hung projector is likely over 50 ft, the venue will need to provide the necessary cables and converters (such as SDI) for the video signal to cover this distance.

\*The projected image should fill the back wall of the stage. For more information about the video rig, please consult the video rig setup instructions document.

\*Projector should be a Christie or Barco Model outputting 12,000 Lumens or more

### **EQUIPMENT PROVIDED BY TOURING COMPANY:**

-Video laptop with HDMI output.

### **AV MONITORING- Venue to Provide:**

- A closed circuit full stage view is required to be sent to a color monitor at the Video Operators Table for the Video Technician throughout the duration of show.

### **STAGING**

**\*\*\*PLEASE NOTE\*\* In the event that Guest Musicians will be included please discuss additional Staging Needs.**

### **ADDITIONAL REQUIREMENTS to be provided by presenter;**

- A hazer with an accompanying Quiet Electric Fan must be provided and placed US out of sight and in such a position that its sound does not interfere with quiet moments of the show. Le Maitre Radiance or Unique2 are preferred.

### **SECURITY**

Presenter shall provide for security of Artist's equipment from the time of load-in until load-out at the theatre, and during any transport arranged by Presenter.

### **PERFORMANCE AREA**

Presenter shall provide a clean and clear stage space at least 30 feet wide by 25 feet deep.

Black Velour masking and other needs will be supplied when approved by artist on a venue by venue basis.

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## **POWER**

To be supplied by presenter:

- Clean Power hook up and distribution for the entire system.
- Sufficient power for the lighting system provided on separate source from audio power.

## **GENERAL NOTES**

- No part of the performance may be recorded visually or aurally, or photographs taken, without the prior permission of the Artists.
- Presenter will provide a scaled ground plan and section of the theater, an accurate line-set schedule, lighting circuit diagram, dimmer specifications and lighting/audio inventory 4 months prior to engagement. In addition, contact names and numbers of all important staff, crew and other supervisory personnel involved in the production.

## **HOSPITALITY REQUIREMENTS**

### Light snacks

(Fruit plate, pretzels, mixed nuts, hummus with fresh vegetable, artisanal cheese plate, local treats - Chocolate Chip cookies, Chips . . .)

and

### Beverages

(Fresh squeezed orange juice, hot peppermint tea, coffee (milk & sugar), espresso, bottled non-carbonated mineral water, fresh fruit)

Should be available to Artists at all times.

### Hot Food

Vegetarian options may include\*:

Italian (ie: risotto with mushrooms and Parmesan), Arugula Salad with Beets

Indian Cuisine (i.e. Chana Masala with Nan and Samosas)

Mediterranean (i.e. Hummus, grape leaves, Spinach Pie, Feta Salad)

Significant salads (with vegetable and cheese)

\*Please check with road manager on site for ideal times and any changes to dietary needs.

\*\* Where possible, organic and local foods are always encouraged and appreciated

\*\*\*The Artists request that the presenter arrange a dinner at a mutually agreed upon restaurant after the strike (approximately 2 hours) following the performance for Artist. Reservation, time and restaurant location to be agreed upon with artists.

## **DRESSING ROOMS**

Two (2) clean rooms with private bathroom (exclusive use), mirror, table, chair, couch, phone and wardrobe rack are required.

Mr. Glass requests access to a high quality (can be an upright) piano in a private, soundproof room, during his entire stay in the presenter's city. It is preferable that it be in his dressing room.

One (1) Green Room for Artists use during length of stay.

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**TECHNICAL SPECIFICATIONS ARE PRELIMINARY AND SUBJECT TO CHANGE  
BY MUTUAL CONSENT.**

**Direct all technical inquiries to:**

**POMEGRANATE ARTS**

**Telephone** 212-228-2221, fax 212-475-0004,

**Email** [info@pomarts.com](mailto:info@pomarts.com)

**Travel and Housing Arrangement inquiries to:**

**Canal Street Communications**

Lysee Webb, Studio Manager

[Lysee@difficultmusic.com](mailto:Lysee@difficultmusic.com)

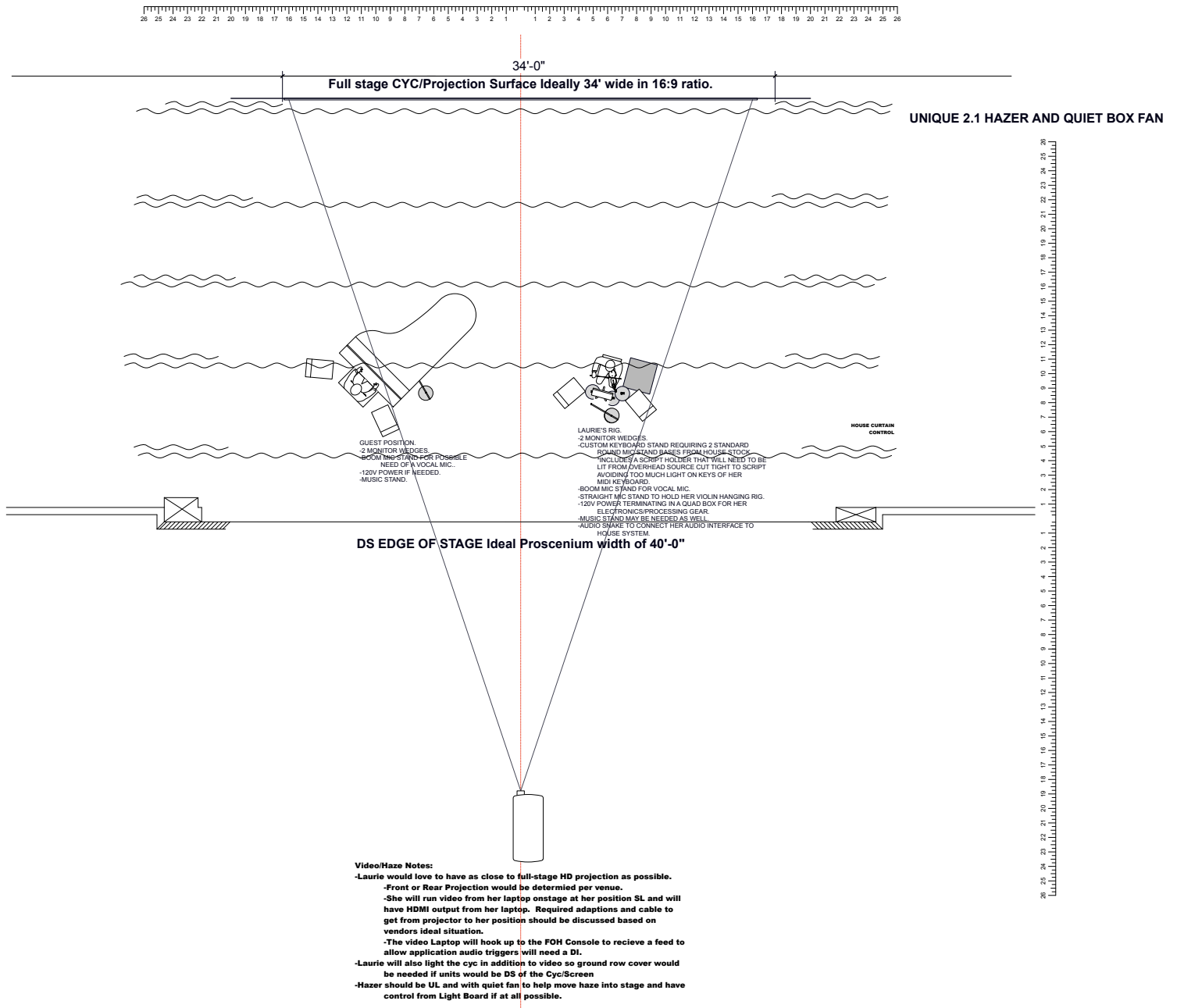
as well as,

**POMEGRANATE ARTS**

**Telephone** 212-228-2221, fax 212-475-0004,

**Email** [info@pomarts.com](mailto:info@pomarts.com)

**EXAMPLE A: Sample Sketch of Stage Layout**



**EXAMPLE B: SAMPLE AUDIO INPUT LIST**

**\*\*Please note that system requires presenter provided Digital Interface.**

**\*\*\*Either 2 @ Mono DI or 1 @ Stereo DI and all required cable and adapters to connect Artists' rig will be required.**

**PG AND LA: AMERICAN STYLE AUDIO INPUT LIST**

<b>IN</b>	<b>CONSOLE INPUT</b>	<b>MIC / DI</b>	<b>MISC</b>	<b>48V</b>
1	Fireface Left	XLR – No phantom	Fireface 1	No
2	Fireface Right	XLR – No phantom	Fireface 2	No
3	PreSonus Left	XLR – No Phantom	PreSonus 1	No
4	PreSonus Right	XLR – No Phantom	PreSonus 2	No
5	Philip Glass announce	SM58 or equivalent		
6	Piano Left	DPA 4099 OR KMI84	TBD	No
7	Piano Right	DPA 4099 OR KMI84	TBD	No
8	Guest Musician #1 Left	TBD	TBD	No
9	Guest Musician #1 Right	TBD	TBD	No
10	CD Playback L			
11	CD Playback R			
24	FOH Talkback to Wedges	Switched 58	Supplied by Engineer	No
	<b>Outputs from Console</b>			
Mix 1	Laurie / SL	Self-powered QSC	Supplied by artist	
Mix 2	Guest Musician #1	Monitor	Supplied by Engineer	
Mix 3	Guest Musician #2	Monitor	Supplied by Artist	
Mix 4				
Mix 5				
Mix 6				
Mix 7	Feed to Record Left	To Pro Tools Left	Supplied by Artist	
Mix 8	Feed to Record Right	To Pro tools Right	Supplied by Artist	

## EXAMPLE C: LIGHTING DESCRIPTION

### “THE LANGUAGE OF THE FUTURE”

The space should be clean and Black with Legs and Borders to help create a dark space for her to perform in. A CYClorama should be made available, as well as 3 Color CYC Lighting in RED, BLUE, Amber-Gold.

The House lighting person should attempt to create the following areas from available equipment and house lighting plot. Focus should take place before Laurie gets into the space on day of show. The exception would be the Script Light noted below should be focused in the actual script stand once it is set up. Based on the drawing they can focus KEYS and Easy Chair. Their biggest job will be to work with Laurie to create beautiful looks based on her Lighting Script with it's code to needs based on the Lettered ideas below. The house lighting person should feel free to prepare additional lighting ideas to use with the Lighting Areas listed below. Please feel free to have them contact me if there are questions but, using the descriptions and Sample Light Plot and Key to Areas sent in PDF form, they should do their best to make these ideas. If only 3 colors of Wash are available then that should work fine. Once focus is complete and looks have been recorded, 80 votive candles in clear glass holders should be placed randomly around stage and lit immediately before the audience is allowed in.

Laurie will travel with a script that shows the Cues and their Placement and a list of the numbers below saying what should be in each Cue. She will work with the Lighting person to prepare looks and talk through Cueing.

Area Number	Area Name	Lighting Areas; Description
A	KEYS Frontlight	Small Circle(1M) of frontlight for Laurie at KEYS. Should not light the KEYS just her standing behind them. Edge should be slightly soft edged. <b>Should come from Front Of House Position.</b> <b>**Profile with Iris.</b>
B	KEYS Backlight	Larger Circle(2M) of backlight on KEYS Area. Should center on the keys area lighting both Laurie And KEYS. Should be slightly soft edged. <b>Should come from 1M or more US of KEYS.</b> <b>**Profile with Iris, but could be PC if needed.</b>
C	EasyChair Frontlight	A Small Circle(1M-1.5M) of frontlight on the Easy Chair SR. Should center on Chair to light the chair and Laurie in it. Edge should be slightly soft. <b>Should come from Front Of House Position.</b> <b>**Profile with Iris.</b>
D	DC Frontlight	A Small(1.5M) Circle of frontlight at Down Center Edge of stage. Will light Laurie in DC position. Edge should be Slightly Soft. <b>Should come from Front Of House Position.</b> <b>**Profile with Iris.</b>
E	UC Frontlight	A Small 1M-1.5M Circle of frontlight at UC position at least 2M US of KEYS. Will light Laurie in UC position. Edge should be Slightly Soft. <b>Should come from Front Of House Position.</b> <b>**Profile with Iris.</b>

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F	Hi White Sides	Basically a white Fan of light from each side Cut in an interesting way on the floor. Will be used to make shape in the Haze. Should be sharp edged. Should avoid hitting the Easy Chair <b>Should come from Overstage Electric.</b>
G	DS Blue Wash	Dark Blue Color wash Downstage Center. Should not hit the KEYS or Easy Chair and should be fairly large, in the 4 to 5M neighborhood. See the Key to Areas drawing to get a sense of coverage. <b>Should come from Overstage electric and above the KEYS to create slight Backlight.</b> <b>**Should be 1-3 Pars or Fresnels or PC with Barndoors.</b>
G	CS Blue Wash	Dark Blue Color wash Centerstage Center. Should hit the KEYS but not hit the Easy Chair and should be fairly large, in the 4 to 5M neighborhood. See the Key to Areas drawing to get a sense of coverage. <b>Should come from Overstage electric and US of Centerstage Center to create slight Backlight.</b> <b>**Should be 1-3 Pars or Fresnels or PC with Barndoors.</b>
G	US Blue Wash	Dark Blue Color wash Upstage Center. Should not hit the KEYS or Easy Chair and should be fairly large, in the 4 to 5M neighborhood. See the Key to Areas drawing to get a sense of coverage and make sure it leaves a good 1M dark gap before CYC. <b>Should come from Overstage electric and as far Upstage as possible to create slight Backlight.</b> <b>**Should be 1-3 Pars or Fresnels or PC with Barndoors.</b>
G	KEYS Tight Color Blue	A tight soft Color circle in the same Dark Blue as Washes. Should be about 2M round and centered Keys area. <b>Should come from Electric US of Keys.</b> <b>**Should be Par or PC or Fresnel.</b>
H	DS Red Wash	Dark Red Color wash Downstage Center. Should not hit the KEYS or Easy Chair and should be fairly large, in the 4 to 5M neighborhood. See the Key to Areas drawing to get a sense of coverage. <b>Should come from Overstage electric and above the KEYS to create slight Backlight.</b> <b>**Should be 1-3 Pars or Fresnels or PC with Barndoors.</b>
H	CS Red Wash	Dark Red Color wash Centerstage Center. Should hit the KEYS but not hit the Easy Chair and should be fairly large, in the 4 to 5M neighborhood. See the Key to Areas drawing to get a sense of coverage. <b>Should come from Overstage electric and US of Centerstage Center to create slight Backlight.</b> <b>**Should be 1-3 Pars or Fresnels or PC with Barndoors.</b>
H	US Red Wash	Dark Red Color wash Upstage Center. Should not hit the KEYS or Easy Chair and should be fairly large, in the 4 to 5M neighborhood. See the Key to Areas drawing to get a sense of coverage. <b>**3-5 Profiles from each side fairly far offstage.</b>
H	KEYS Tight Color	A tight soft Red Color circle same as G Keys Tight Color.

I	White Gobos	A full stage white Linear Gobo wash focused sharp. Should be at least 3 units and avoid hitting the Easy Chair. <b>Should come from Overstage and Upstage, but could come from Front of House Extreme Sides or both.</b> <b>**3-5 Profiles with Linear Gobo's.</b>
J	CYC Blue Wash	Color wash on CYC from above in same color as Dark Blue Washes. <b>Should come from Overstage electric Above CYC.</b> <b>**Hi Overstage CYC Lights or from Floor US of CYC.</b>
J	CYC Red Wash	Color wash on CYC from above in same color as Dark Red Washes. <b>Should come from Overstage electric Above CYC.</b> <b>**Hi Overstage CYC Lights or from Floor US of CYC.</b>
J	CYC Amber Wash	Color wash on CYC from above in same color as Dark Amber-Gold Washes. <b>Should come from Overstage electric Above CYC.</b> <b>**Hi Overstage CYC Lights or from Floor US of CYC.</b>
S	KEYS Script Tight downlight	Very sharp Tight special cutting out Lauries Music/ Script. Should not cut on script at all, but should try To avoid any light hitting floor. Script is roughly 30cmx20cm. Should avoid getting far enough US of her to create a shadow on her script. <b>Should come from electric Directly above Keys.</b> <b>**Profile</b>
	CYC Blue,Red, Amber Low Wash	Color wash on CYC from above in same color as Dark Blue Washes. Should come from Groundrow below CYC. <b>**Groundrow CYC Lights</b>

**\*Additional/Optional Lighting Ideas if available;**

<b>*Floor Haze Shape</b>		<b>If possible, could have an added pair of floor mounted Profiles to make another set of fans in the haze.</b> <b>Would come from Floor Upstage of KEYS.</b> <b>**2 Profiles on Floor Plates.</b>
Amber Wash	Systems G and H	Dark Amber-Gold Color wash Matching description of <b>**Could be Profile or PC or Par or Fresnel.</b>
KEYS Tight Color		A tight soft Color circle in the same Amber-Gold as Washes. Should be about 2M round and centered Keys area. <b>Should come from Electric US of Keys.</b> <b>**Could be Profile or PC or Par or Fresnel.</b>
Green Wash	Systems G and H	Dark Green Color wash Matching description of
KEYS Tight Color Green		A tight soft Color circle in the same Green as Washes. Should be about 2M round and centered Keys area. <b>Should come from Electric US of Keys</b>
DL,DLC,DRC,DR Special		Could be focused as further Haze Shape's <b>DS above Stage Edge.</b> <b>**Profile with Iris if available.</b>