

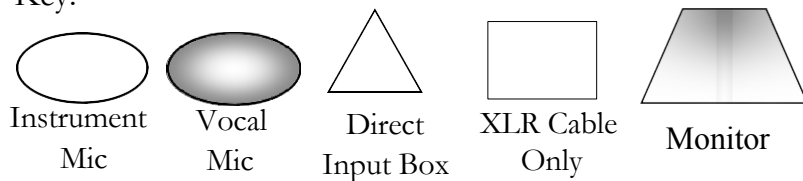
# STAGE PLOT

To be used with line input chart on pg. 2

*The Forgotten Kingdom*

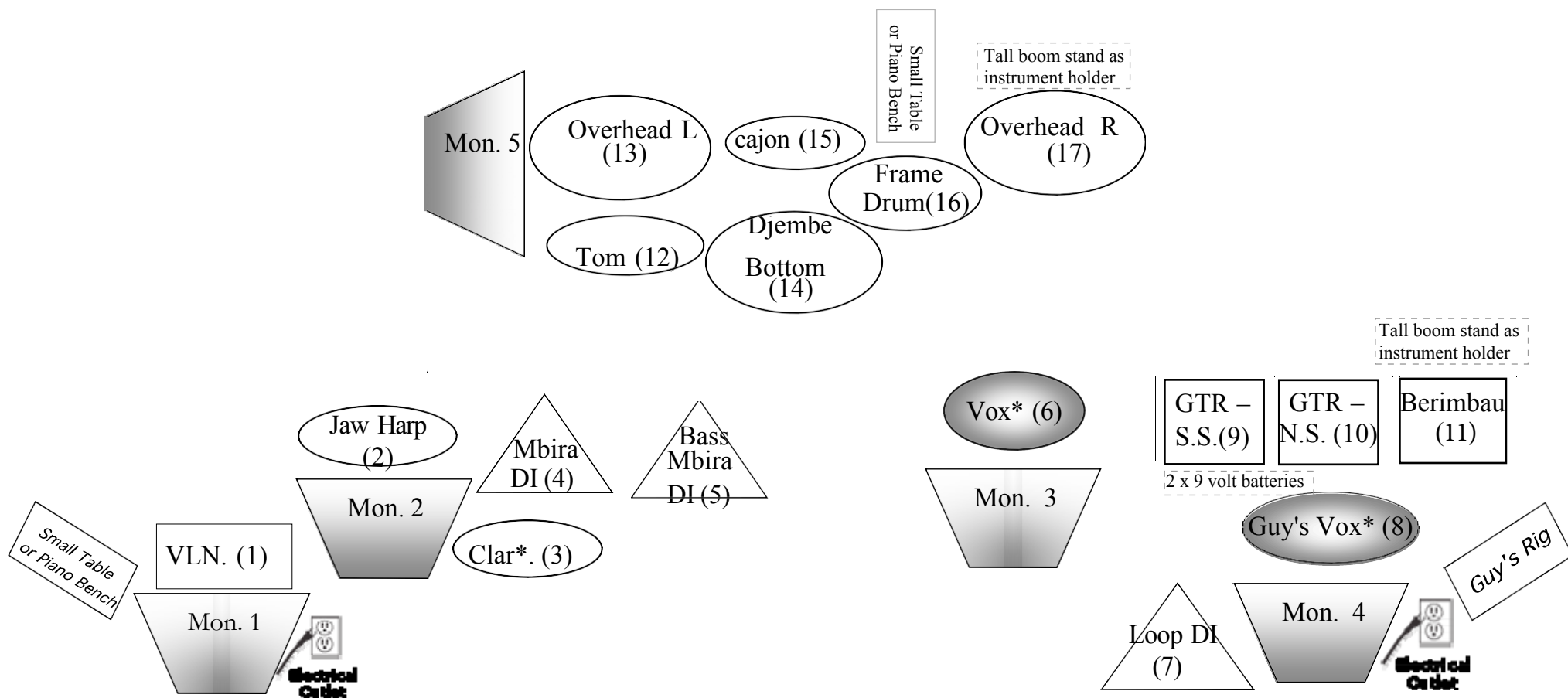
PERFORMED BY GUY MENDILOW ENSEMBLE

Key:



Minimum Stage : 20 ft x 20 ft

**Note:** The musicians prefer to be set up as close to each other as reasonably possible. An asterisk (\*) denotes equipment that artist can provide when arranged in advance



FRONT OF STAGE

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

INPUT	INSTRUMENT	MIC	STAND	INSERT	HOUSE MIX NOTES
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	<b>-Sent to you via Guy's rig, stage L</b> -Co-lead with Guy's vocals—equal presence in mix
7	Loop	D.I Box			- Ambience. <b>Keep very low</b> in house mix
8	Guy Vocals	Shure KSM9*	Tall Boom		<b>-Sent to you via Guy's rig, stage L</b> -Co-lead with female vocals—equal presence in mix
9	Guitar (Steel String)	XLR Cable only			<b>-Sent to you via Guy's rig, stage L</b> - Uses octave drop on low strings so keep the lows in
10	Guitar (Nylon String)	XLR Cable only			<b>-Sent to you via Guy's rig, stage L</b> - Uses octave drop on low strings so keep the lows in
11	Berimbaus	XLR Cable only	Tall straight/ boom	light compression	<b>-Sent to you via Guy's rig, stage L</b> - <i>Our berimbaus have three prominent sounds:</i> <b>A bass drum sound</b> – should be BIG. Boost 60-80Hz. Cut a few db from the low mids (300-400Hz) <b>A main string sound</b> , tuned to E2 on the piano (roughly 82 Hz) Sound produced when stick strikes string. <b>A high string sound</b> , pitched at E4 (roughly 330 Hz)
12	Floor Tom	Clip on Tom mic preferred			
13	Overhead L	AKG 451, AKG C1000S, Shure SM81 or equivalent	Tall Boom	Phantom Power	-somewhat wetter reverb
14	Djembe Bottom	Shure Beta 57	Short boom		
15	Cajon	Sennheiser MD421 or Sure Beta 91A	Short Boom		- listen for snares as well as bass drum sound
16	Frame Drum	AKG 451 or AKG C1000S	Short Boom		
17	Overhead R	AKG 451, AKG C1000S, Shure SM81 or equivalent	Tall Boom	Phantom Power	-somewhat wetter reverb
18	Vocal Reverb Send (L)	NA— Sent to you from Guy's Rig, Stage Left			<b>-Sent to you via Guy's rig, stage L</b>
19	Vocal Reverb Send (R)	NA— Sent to you from Guy's Rig, Stage Left			<b>-Sent to you via Guy's rig, stage L</b>

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## IMPORTANT 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

- We will supply vocal reverb. 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.

### 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, while making it as easy as possible for your 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 a minimum of thirty (30) 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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