

Robbi K & Friends! Keep The Beat concert

(STAIRS to audience)

⌘
Back up
Stage Left
Mic for Robbi

⌘
Bass

⌘
Drums on
Riser

Robbi

⌘
Vibes

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Lighting Cues

Cue#	Time	Song	Action	Notes	Preset
1		Drumming intro	Musicians enter one by one	Band enters stage	
2		Keep the Beat	Call & response interactive rhythmic singing, audience participation	Robbi enters back of house	
3		Dona Nobis Pacem	Vocal solos (drums and Robbi)	Spot light on Robbi	
4		Eh Helin WesEhelin	Robbi sings on stage	Percussion solo	
5		Brilla Brilla	Singing about the stars in the sky	Vibes solo	
6		Rooster song a.k.a Lion sleeps	Robbi moves throughout audience interacting with puppet	Rooster puppet, Morning song	
7		Reggae medl'ey OR Music Makes Me Happy	Robbi sings on stage, audience dances	Music Makes Me Happy has a child singer joining in	
8		Music is my Friend	Robbi sings with audience	RK starts on stage then goes into audience	
9		Curtain calls	Robbi introduces band	Drums, vocals, vibes, bass	
10		Keep the Beat reprise	Call & response interactive rhythmic singing, audience participation		

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LIGHTING: Professional stage lighting is required consisting of three basic washes (front, back and side) over six acting/musician areas as well as focal lighting for each area/musician. Please refer to the attached stage plan to note the location of scenery, musicians, microphones, monitors and playing areas. Please note that the performer prefers to play close to the audience. If there is a deep apron, or no seating on the orchestra pit, please move the scenery and the musicians downstage while maintaining the spacing on the ground plan. If the actor and musicians are moved to the apron, it is important that adequate lighting positions exist over the apron to ensure both top light and high side washes over the furthest downstage areas. Both the lighting board operator and followspot operator must be experienced and able to quickly adapt the focus if required. The lighting system should have **at least 60 @ 2.4kW dimmers** with a lighting console having **at least 48 control channels**. Colors are generally by Roscolux and are indicated with an "R" followed by the color number. Additional colors include Lee "L" and Gam "G".

A. FOCAL LIGHTING: The stage playing area is comprised of 3 major areas: DR, DC & DL; three musician areas (percussion & Bass UC, Keys [w/ backup vocals] UL & Sax UR). Each of the 3 major areas and each musician should have at least 1 but **preferably 2 key lights cross focused** to each area or musician. If using 2 cross lights, one is R51 and the other is R55. If using only 1 light, R51 is preferred.

B. WASHES:

1. FRONT: Each of the 3 major areas and musician areas, collectively, should be illuminated with a 3 color front wash – areas 1 – 3 from front-of-house and musicians from either the FOH or first electric. The washes are **not primary colors** and consist of red (R42), blue (R82) and amber (R21). Each area and color should have separate control channels. The washes should be focused to each area and should blend without drop-off or shadows. Use sufficient units that will provide an even wash.

2. BACK: Each of the 3 major areas and musician areas should be illuminated with a three color back light wash of amber (R23), blue (R79) and straw (R14)+GA579 gobo. Each area and color should have separate control channels. Use sufficient units that will provide an even wash. PAR's or Fresnels work well. Use ellipsoidal spotlights for the straw gobo wash.

3. Side: Each of the 6 areas should be illuminated with a two or three color high side wash consisting of Lavender (R57), blue/green (R370) and amber (R318). Each area and color should have separate control channels. Instruments should be 26° and 36° ellipsoidals at pipe end positions, ladders or booms in both the 1st and 2nd wings. Place booms on apron or use side torm positions if band is on apron.

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4. Gobo/Template: Each of the 6 areas should be washed with at least one N/C (no color) gobo wash GA379; GA317 or similar soft breakup pattern. Focus for highest shadow contrast, not sharpest edge. If using a second gobo wash I like GA217 with R95. The same gobo washes should come from FOH box boom positions. Each area gobo should have separate control channels. Instruments should be 26° and 36° ellipsoidals at pipe end positions or ladders in both the 1st and 2nd wings or on the apron if the band is downstage.

5. Booms: If it is possible to have side booms, I usually use 2 – 3 units in each wing and from the nearest box boom for some R89, R39 and R69 sides. The average height is 10' – 12'. If you can only do 2 units per boom, use the R39 and the R69 washes.

C. FOLLOW SPOT: **One** follow spot of adequate size for the hall **must** be provided. The follow spot colors should include R02, R51, and R55. This will be used primarily for the singer who will work the main areas, 1 – 3 and travel into the audience.

D. CYC LIGHTING: If there is a cyclorama please review and implement the following for lighting it.

1. Ground Row: The ground row should have HT (high temperature) R15, L106 and G850.

2. Top: The top cyc strips should have G850, L106 and R90.

3. Gobo/Templates: If you can, please wash the cyc/scrim with a 'barrel – in from sharp' medium soft GA579 gobo wash. Stars would also be used in one of the numbers.

These projections work well from Balcony rail or Box booms if you can get a good shot to the cyc. Use the #1 electric if necessary. Cut off performers, no shadows on cyc

Notes:

**Not all of the musical selections will use the cyc. When the cyc is not used, it is important that the backing is black.

**If a choice must be made between the cyc overhead or the ground row, I prefer the ground row as all performers and scenic elements are on stage level.

E. AUTOMATED: If you have any automated units, a nice gobo diffused and rotating slowly is very useful in several of the pieces. These can often take the place of gobo wash units in this performance.