

# **PGM PRODUCTIONS**

## **TECHNICAL REQUIREMENTS FOR VIDEO PROJECTION**

### **All Programs of 'A SYMPHONIC NIGHT AT THE MOVIES'**

#### **United States and Canada**

(for International engagements, all projection and screen equipment to be provided by Presenter)

A. **PROJECTION** (to be provided by PGM Productions unless otherwise mutually agreed)

1. 2 stacked digital DLP video projectors capable of at least a total minimum 12,000 lumens. A single projector of at least 12,000 lumens is preferable, but it must be backed up with a second projector. 2. The playback files (clock and picture) are run in sync (synched by time code, not control track) which must track exactly. A set of 4 Hyperdecks or AJA Ki Pros with JL Cooper ESloMo-J or Slomo Mini edit controller should be provided for playback, providing quick access for rehearsals, and HD program material.
2. Conductor's video monitors placed upstage of the podium on an adjustable stand, one showing the clock file, the other the film. Flat screens are preferred.
3. To maintain the highest quality of cinematic image, front projection is preferred for all shows. "Psycho" and "Vertigo" are 16 X 9 anamorphic format.
4. A cue button system should be provided for the conductor to start each film roll.
5. An audio hot spot should be provided for the conductor with a feed of the film soundtrack only.

B. **SCREEN** (to be provided by PGM Productions unless otherwise mutually agreed)

1. Most shows are set in 4 X 3 aspect ratio. For most staging applications, a minimum 15 X 20 ft. screen (or screen of similar ratio) will work (18 X 32 for "Vertigo" and "Psycho"). The screen should be the largest available practical size. The projectors should be sized accordingly. All screen rigging to be provided by the house.
2. A black-backed screen should be used or black plastic or visqueen (builders plastic) must be snapped on or hung behind the screen. This is to eliminate light spill from showing through the screen.
3. Any special rigging such as truss and motors for the screen should be provided by the house. Screen typically hangs from house line set bar with spansets.

C. **SOUND SYSTEM** (to be provided by Presenter)

1. The material was produced as a sound film. For our presentation, the original musical score has been deleted, leaving behind the original dialogue and sound effects. These must be presented in acoustical balance with the live orchestra. In a few places, the dialogue has been equalized to eliminate the music, so that audio prep for the presentation requires skillful house sound operation. The quality of reproduction should be judged more by its intelligibility and the balance with the orchestra than the quality of the sound itself.

- a. For performances of "Casablanca", Presenter shall provide a qualified Audio Engineer, who will work with the PGM Production Supervisor for dress rehearsals and performance. Please note that the film soundtrack consists of the original dialogue and sound effects. Special care must be paid to the equalization and reproduction of the original dialogue track for the acoustical idiosyncrasies of each venue.
2. Auditorium loudspeakers can be:
  - a. A central cluster hung above the center of the movie screen or
  - b. Two smaller clusters/p.a. speakers, one on each side of the movie screen. Care must be taken that the screen dialogue comes from the direction of the screen.
3. In order to provide an appropriate mix of the orchestra and film soundtrack, the venue PA must be capable of a nominal 110dB SPL peak across the 40Hz-16Khz frequency range and, most importantly, have even coverage across the auditorium. To provide even coverage the use of front fills, under-balcony fills and delays must be provided as required by the acoustics of the venue. A suitably qualified operator must be provided for setup and operation during both rehearsals and performances. Please note that change to levels, orchestra fold-back and EQ may be required during the performances for certain scenes/passages, which will be determined during rehearsal/sound check.

Amplification of the orchestra is discouraged, as the natural sound of the orchestra with the film dialogue track mixed to it is the desired effect. Orchestra amplification should only be used, depending on the venue, only as and where it is typically required for a music-only concert.

#### D. FACILITY REQUIREMENTS

1. We will need 2 separate video feeds from the playback units to the 2 video monitors (clock and picture) placed at the podium.
2. One mic line and a backup should be provided for line level audio feed to the house sound system.
3. A powered monitor speaker on a stand (Hotspot) with program feed should be placed at the conductor's podium with volume control by the conductor.
4. Headsets in addition to the normal house requirements (stage manager, board operator etc.). We will need headsets at the following locations:
  - 1 - at projector
  - 1 - at stage manager position for producer
5. Our screen should be hung above the orchestra. For "Alexander Nevsky", the last row of chorus must be able to see the conductor under the bottom of the screen.
6. A red screen wash is useful in dressing the screen when the film is not being projected.
7. The orchestra must be on stand lights. If the orchestra (or a significant piece of the orchestra) is to be in front of the screen, every effort should be made to keep stand-light spill off the screen by raising the screen as high as possible, turning stands away from the screen (bounce light from the music is the worst culprit), and dimming the stand lights as much as is acceptable by the musicians.
8. Appropriate lighting should be provided for conductor, and orchestra bows. In some cases a special will be needed to illuminate the conductor for easy viewing by orchestra. If needed, this fixture should be upstage and above the conductor.

9. No microphones should be placed in the sightline between the projection booth and the screen.

E. REHEARSALS

All programs require a minimum of two rehearsals (one orchestra and one dress rehearsal). 2½-hour rehearsals preferred.

F. RUNNING TIMES

Please consult IMG Artists for information about film running times.

G. SCORE AND PARTS

Conductor Score, Orchestra Parts and Chorus Parts (if required) will be provided by PGM Productions. Please contact IMG Artists for information about shipping.

H. ARTIST REPRESENTATIVE

PGM Productions is represented by IMG Artists, 7 West 54<sup>th</sup> St., New York NY 10019. Main Tel 212-994-3500 Fax 212-994-3550 Website [www.imgartists.com](http://www.imgartists.com)

I. ACCEPTANCE

AGREED BY PRESENTER

BY PGM PRODUCTIONS, INC.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Signature

Date: \_\_\_\_\_

Date: \_\_\_\_\_

*As of August 2022. Please discard any old versions.*