

TECHNICAL RIDER

Gershwin *with a Twist!*

Contact: Musical Director/Performer - Brian Gurl - bgurl@earthlink.net -
(828) 284-2715

A. General Requirements...

1. Professional quality acoustic grand piano - not smaller than 7" with adjustable bench tuned to A-440 on the day of performance prior to artist arrival or no later than the day prior the performance if piano will not be played by anyone until Artist arrival. All keys and pedals fully functional. If there are choices with regard to "brand" please confer with MD.

2. Load In - Artist prefer to load in and set up four - five hours prior to doors opening. Details can be discussed at a later date.

3. Risers - One riser needed for drummer -8'X8'X16".

4. Hotel - At least three single rooms for each performance night -possibly as much as six and one travel night - as needed.

5. Hospitality-

a) Dressing rooms- Cool water, fruit tray

b) Catering - Hot meal -grilled Chicken, rice or potato and veggie, coffee, soda OR: hot non-cream-based quality soup (minestrone/vegetable) with small sandwiches - roast beef/ turkey or grilled chicken with chips and condiments.

6. Dressing Rooms- Two dressing areas are needed... one for gals and one for guys. Typically there two females and four guys -occasionally three and three.

B. Sound/Audio...

1. A professional sound reinforcement system in excellent working condition appropriately sized to cover entire room with clean professional sound amplification at a comfortable listening level.
2. House rack containing digital reverb and appropriate equalization capability. Capability of sending reverb and delay into monitors at desired levels.
3. Sound check to begin at least four hours prior to showtime - earlier if possible.

Microphones (four vocal/two instrumental -plus piano & drums).

- 1) One wired or wireless handheld microphone for piano vocals (at least the quality of a Shure Beta)
- 2) One back-up wireless
- 3) Two wired microphone for woodwind artist -one set high for flute, soprano sax, clarinet and one set low for alto & tenor. Some woodwind artists supply their own clip on mic - negating the need for this sax mic.
- 4) Wireless vocal mic for female vocalist
- 5) Wireless vocal mic for second vocalist (male or female)
- 6) Microphones of appropriate quality to mic drums
- 7) Appropriate microphone(s) for acoustic grand piano. The use of boom stands are a visual distraction. Artist prefers that all sound reinforcement of piano be accomplished from inside piano or any appropriate means without the use of boom stands that can be seen by the audience

Mic stands: (6 + drums if needed)

- 1) One standard vertical microphone stand with round base to hold extra wireless mic.
- 2) One boom style microphone stand with tripod base or very sturdy round base - for piano vocal - preferably BLACK if piano is black. Also preferably an extendable style.
- 3) Two boom mic stands or other appropriate to hold wired mics for reed player. Two straight stands -one for each vocalist -placed off stage - left
- 4). All mic stands to mic drum set.

C. Inputs: Seven - w/o grand piano & drums

1. Grand piano- (one or two inputs)

2. Piano vocal

3. Back up mic

4/5. Two wired mics for woodwind artist

NOTE: Woodwinds are set up in front and to stage left of drums. Use microphones with tight patterns to lessen bleeding of drums.

6. Vocal mic (wireless) for primary female vocalist

7. Vocal mic (wireless) for second vocalist.

8. Direct line feed from bass players amp (which will be placed behind bass player)

NOTE: Bassist uses both acoustic upright (if possible) and electric bass guitar.

9. Drums - as needed.

NOTE: Although it creates balance to mic the drums, it is imperative that drums not overpower the vocals and the piano in this show. They are important but the piano and vocals are the stars of the show.

Monitors:

1. Seven monitor speakers. See stage plot. Sometimes six would be acceptable -with woodwind artist borrowing off of stage left front monitor.

2. Six monitor mixes preferred.

Lighting -

1) Full front stage wash covering the entire stage area with a reasonable mixture of flesh tone gels. Acceptable flesh tone gels: pale lavenders, pale pinks and pale reds. Ability to create soft lighting effects. Three washes are requested -warm, cool, hot.

2) Ability to focus tightly on pianist -including piano separately from other artists is important. Ideally, lighting can capture each musician individually.

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Miscellaneous -

Back line- Back line for this production can vary depending upon travel distances and touring details. This can be discussed in advance with MD.

Back line always includes:

1. Drums - quality 5 piece full pop/rock set with one jazz ride cymbal and two crash cymbals. Zildjian cymbals preferred.

(POSSIBLE BACK LINE:)

1. Bass- Electric bass guitar and amp/ Acoustic bass if possible.

Available separately:

1. Stage plot for performance
2. Light chart with light cues and run down of show

Agreement:

Rider attached to and made part of agreement dated _____

by and between _____ (presenter)

and _____

for the engagement at _____

on _____

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