

Three Men And A Maestro!

TECHNICAL RIDER

This Technical Rider is hereby attached to the contract for the performance dated:

A. General Stage Requirements

1. Grand piano - not smaller than 6'0" with adjustable or standard bench - tuned to A- 440 on the day of the performance. All keys and pedals fully functional.
2. Main curtain to be open (flown) for load in and set up and closed for performance. If there are multiple curtains, Artist prefers curtain drawn to create a stage depth of no more than 25 feet - if possible and no less than 15 feet.
3. Drum riser - if available - is needed to raise drummer and kit up for audience viewing. Carpeted riser is preferable. Size should be minimum of 8'X6' and placed stage left.

B. Sound/Audio

Purchaser agrees to provide:

1. A professional sound reinforcement system in good working condition appropriately sized to cover entire room with clean professional sound amplification at a comfortable listening level.
2. House rack containing digital reverb (preferably digital delay as well) and appropriate equalization capability. Capability of sending reverb and delay into monitors at desired levels. Please NO gating or excessive compression on any signal inputs.
3. A professional audio mixing person (or crew).
4. Sound check must begin at least THREE hours prior to showtime - earlier if possible.

a. On StageAssessories:

1. Microphones:
Two corded microphones for vocals, one wireless handheld, minimum two microphones of appropriate quality to mic drums (one overhead and one for snare / hi-hat) and all necessary cables. In some smaller venues with very "live" acoustics, drum mics may not be needed. Two extra cables: one for direct out from bass player's amp and one from direct out from violin amp.
2. Mic stands:
 - a. One standard vertical microphone stand with round base for violin vocal (Ctr stage).
 - b. One boom style microphone stand with tri-pod base or very sturdy round base - for piano vocal - preferably BLACK if piano is black & preferably with added extension for a longer reach.
 - c. Necessary mic stands to mic drum set.
3. Possible Backline: Full jazz drum kit with hi-hat, snare, small tom, floor tom, bass drum and three separate cymbal stands -one with crash cymbal, one with ride cymbal and the third to be used for a specialized splash cymbal supplied by drummer himself. This requirement depends upon travel distance and other circumstances. Sometimes drummer can drive to performance - waving a backline requirement. Please consult for details.

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B. Sound/Audio Continued...

b. Inputs: EIGHT inputs required

1. Grand piano

NOTE: In most cases we put the piano lid on the short stick - making it difficult to use boom stands for piano amplification. Our goal is to mic the piano without using a visible boom stand.

2. Pianist vocal
3. Violinist vocal
4. Wireless hand held (to be placed ON piano for pianist to use during the performance).
5. Direct line feed from violin amp (which is placed near center stage behind violinist)

NOTE: As stated previously this requirement may be waved. In lieu of this input, a dedicated monitor mix can be created for violinist center stage. (This would require four monitor mixes total).

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

NOTE: Please be prepared for the need for a direct box for bass line out.

7. Drums -overhead
8. Drums - snare /hi-hat (optional)
9. Drums - base drum (optional)

C. Monitors:

1. Four monitor speakers - one placed directly facing piano bench (monitor A) and down stage from piano at least four feet - one placed slightly to stage left (down stage) facing straight back (monitor B), one placed up stage of end of piano facing bass player & one placed on drum riser or far stage left angled in toward drummer from side (monitor C).
2. Three monitor mixes minimum. (Four preferred if one is dedicated to violinist) - see input #6 above). Please consult Artist for mix details.

C. Lighting

Presenter will provide a professional lighting system with adequate personnel to operate house system. When artist provides a lighting design and plot, presenter's designated lighting technician shall contact artist at least two weeks prior to engagement. Lighting requirements when a light plot is not provided should be simple and enhance the performance.

1. Full front stage wash covering the entire stage area with a reasonable mixture of fleshtone gels. Acceptable flesh tone gels: pale lavenders, pale pinks and pale reds.
2. Ability to focus tightly on pianist and piano area separately from violinist and violinist general area is required. Ideally, lighting can capture each musician individually.
3. No spot light is required.

NOTE: The piano and violin are the stars of this performance and at ALL times should be lit with that understanding in mind. Brightness and emphasis should - with few exceptions - focus more strongly upon piano and violin - though also be able to accent one or the other according to the moment and the piece. Except for specific solos, the drums and bass are support instruments and lighting should at ALL times reflect that.

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{ Lighting continued }

3. Artist will require a soft lighting effect to be able to be focused on performance area and on pianist and violinist for specific pieces - if at all possible.
5. Artist will require a light tech run through separate from a sound check. This run through must take place no later than 2 hours prior to the performance - even earlier if possible. Artist will provide light chart and cue sheet prior to the performance - if requested or needed - to assist in the final run through/ talk through the day of the performance.

D. Stage Plot & Information - Artist will provide Presenter / Tech Director with the following - when requested or when completed contract is returned:

1. Stage plot for performance
2. Light chart with cues and run down of show
3. Audio cue sheet and run down of show

*** FOR ALL TECH QUESTIONS PLEASE CALL: ***
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