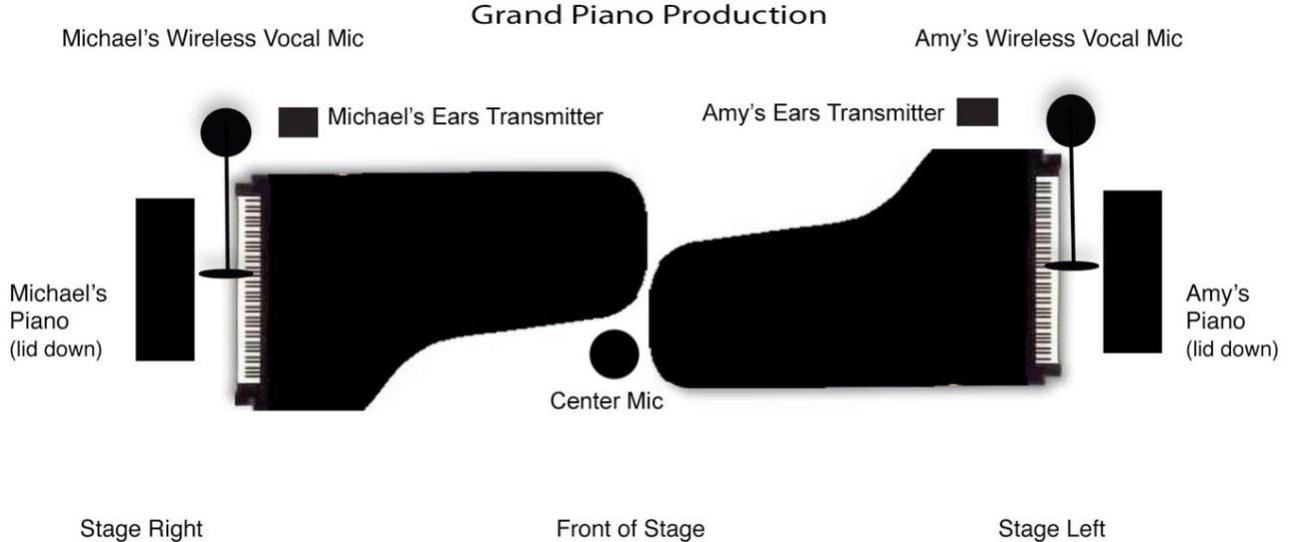




Artist: Michael and Amy  
Rider: Grand Pianos

### Michael and Amy's Stage Schematic



### Performance Environment at Non-Theatrical Venues

ARTIST'S show blends music, standup comedy, audience participation, and specialty material from beginning to end designed to engage and entertain a captive audience. The following information regarding the performance environment is provided to help ensure the best case scenario possible for successful event entertainment presentation and overall client and guest enjoyment and satisfaction at non-theatrical venues. The following is based upon thousands of performances around the globe over the past decade.

To ensure a successful event entertainment experience, ARTIST'S performance must be scheduled as a featured entertainment event component or post-dessert featured component if taking place at a dinner event.

To ensure a successful event entertainment experience, under no circumstance will the performance be scheduled to take place during an event meal, as background atmosphere, or in any environment which employs persons, devices, or activities which would impair or distract an audience from being fully engaged in the presentation of ARTIST'S performance.

To ensure a successful event entertainment experience, if the performance is set in the round then speakers and lighting must be flown. Under no circumstance will it be acceptable for speakers or lighting, or any other technical equipment to block sight lines to the stage from the audience.

To ensure a successful event entertainment experience, in all performance set up configurations under no circumstance will it be acceptable for speakers or lighting or any other technical equipment to block sight lines to the stage from the audience.

## **1. GRAND PIANOS**

- a. Two acoustic grand or baby grand pianos only.
- b. The same model: The pianos should be of the same size, manufacturer and model if at all possible.
- c. Tuned: The pianos should be tuned to one another. A440 tuning preferred.

NOTE - ARTISTS perform with the piano lids down, to isolate the sound of each piano and so as not to obstruct the sight lines between Artists and Audience.

## **2. SOUND SYSTEM**

### **FOH**

a. Main speakers and compatible amplifiers, crossovers and EQs sufficient to produce clear, undistorted, full and even sound for the venue and size of audience. Depending on the size of the venue and the audience, a two- or three-way configuration including subwoofer(s) is usually necessary. If the performance is set in the round, speakers and lighting must be flown. In all performance set up configurations, in no way will it be acceptable for speakers or lighting, or any other technical equipment to block sight lines to the stage from the audience.

### **Monitors**

a. ARTIST owns two wireless in ear monitor systems and will use these for the performance. ARTIST REQUIRES the mixing console provide minimum two separate aux sends dedicated to Artist in-ear wireless monitor system.

b. MINIMUM - Two separate monitor (sends) from the board.

c. MINIMUM - Two EQ channels dedicated to the monitor mixes.

ARTIST'S monitor transmitters will be placed upstage of each piano near ARTIST's boom stand. Power must be available at each piano as well as sufficient xlr cable to connect transmitters to snake or other device to patch into house sound.

#### **Microphones for Artist:**

a. Two professional high quality handheld wireless microphones for ARTIST. These microphones are for Artist use only and must be sanitized prior to ARTIST use.

b. Two tripod microphone stands w/booms for vocal microphones.

c. Center Mic -One microphone - wireless preferred - on a stand centered directly in front of and next to the meeting ends of the grand pianos. (See diagram above)

#### **Microphones for Pianos:**

NOTE - We perform with the piano lids down so as not to obstruct the sight lines between Artists and Audience.

Volumes have been written on this subject. Hopefully, you've read a few, and perhaps, you've developed your own techniques with respect to microphone selection and placement.

Under no circumstances is using a 57, 58 or any other substandard, non-grand piano designed microphone acceptable.

Our research and experience has found the following options to be workable:

a. Condenser Mics - Condenser-type microphones (2 per piano), placed on foam in the metal holes of the harp, pointing at the strings. Optimum placement and EQ is an art.

b. PZMs - 2 per piano, taped with gaffing tape under the lids in two locations. With this method, a substantial cut at around 250 Hz is usually needed to remove the inherent boominess the closed lid causes.

c. Piano Pick-ups - 1 per piano placed according to manufacturer's instructions.

d. Combination - A combination of any of the methods above. For example, good results can be achieved by using a contact mic beneath the sounding board and a single PZM under the lid. The contact mic gives "punch", while the PZM provides more even coverage and a sense of "openness"

## **Soundboard, EQ, FX**

- a. **NOTE - ARTIST REQUIRES the mixing console provide minimum two separate aux sends dedicated to Artist in-ear wireless monitor system.**
- b. MINIMUM - Two separate monitor (sends) from the board.
- c. MINIMUM - Two EQ channels dedicated to the monitor mixes.
- d. Appropriate soundboard, EQ, FX and Aux Sends to facilitate the aesthetic and technical requirements of our show, venue, and size of audience.
- e. Effects units to provide reverb, delay for vocal and piano channels.
- f. Power amplifiers suitable for speaker types and venue Main speakers suitable for venue.

## **3. STAGE**

- a. Stage Width: The length of pianos used for the performance will dictate the minimum stage width required as follows:

5'2 baby grand pianos - - 16' minimum stage width

6' grand pianos - 20' minimum stage width

6'5"-7' grand pianos - 24' minimum stage width

7'2-9' grand pianos - 32' minimum stage width

- b. Stage Depth: 12 feet minimum to accommodate grand pianos and show staging.
- c. Steps: The stage must be safely accessible from the house, as we bring audience-members up on stage during the performance.

## **4. LIGHTING**

- a. Lighting adequate and appropriate for the client's vision and budget and performance venue. Artist can perform with a very basic stage wash all the way up to big production concert lighting.

## **5. VIDEO PROJECTION - OPTIONAL**

**NOTE - A video projection system is optional but recommended for events with an audience in excess of 100 people, affording everyone a "front row view" of the show.**

Artist to receive minimum of one copy of the video to be delivered no later than two weeks following the event performance.

## **6. PERSONNEL**

- a. Sound: Qualified personnel to operate the sound equipment.
- b. Lighting: Qualified personnel to operate the lighting equipment.
- c. OPTIONAL - Video: Qualified personnel to set up and operate the video equipment.

## **7. POWER**

- a. Adequate power supplies for all sound, lighting, and stage equipment.

## **8. DRESSING AREA**

- a. Secure room with adequate lighting, mirrors, seating, sink and area for hanging clothes for Artist.
- b. If Artist's performance is being held at a venue, which provides on site lodging such as a hotel, resort, etc., then Artist's lodging arrangements, per Artist agreement, will act as Artist dressing area.
- c. If Artist's performance is not being held at a non-lodging venue, such as a theatre, convention center, stadium, etc., Purchaser will provide an onsite secure room for Artist.
- d. Minimum of 6, 1/2 liter bottles of water per show placed on stage prior to sound check.

Assortment of fresh fruit or healthy snacking foods.

## **9. CHANGES**

Any changes made to the above list may not be modified without written approval from ARTIST.