

TECHNICAL REQUIREMENTS:
Madmen Across The Water -
The Music Of Elton John



GENERAL:

In our experience we have for the most part found the house techs/sound companies as provided by host orchestras to be highly competent professionals who know and understand the needs of their orchestra and their performance venue. As such we are comfortable in trusting their recommendation and expertise. Conceptually all Jeans 'n Classics productions are designed to feature the sound of the orchestra and as such the band and the orchestra should be equally sharing the musical picture as opposed to the orchestra being mixed into the back ground. The following are simply guidelines.

MICS - BAND & SINGERS:

Lead Vocalist (s)	- 1 lead vocal mic required (cordless)
Band	- 1 vocal mic required at keyboard
Special	- A chorus is featured in the second half of this production.

MICS - ORCHESTRA:

Strings	- Contact mics on all strings is ideal - If impossible separate mics per player or minimally 1 mic per desk
Winds	- 1 mic per wind
Brass	- 1 mic per brass instrument
Percussion	- Individual mics on the congas/bongos area - Ambient mics on the "toys" for wind chime, tambourine etc, where the player can approach the mic - Individual mics on the vibes/marimbas area - Timpani and bass drums may or may not need ambient mics depending on the venue

BAND INSTRUMENTS:

Electric Bass	- Bass player will need DI line, or in some cases may bring his own ears / mixer and therefore will need a line to the mixer - Bass guitar to be provided: - 4- String Fender Precision (American made preferred) with strap
Guitars	- lead vocalist will play acoustic guitar from time to time - 1 DI line will be required - 2 guitar stands to be provided

Piano / Keyboard	- A grand piano will be required please or if not possible then a Yamaha 88 key weighted action digital keyboard..
Drums	<p>Standard Yamaha 5 piece: (Choose from any of the following, in order of preference):</p> <ul style="list-style-type: none"> • Recording Custom • Maple Custom • Oak Custom • Absolute Series (Birch, Maple, or Oak) <p>Or an equivalent DW 5 piece (i.e.; Collector’s Series Maple)</p> <p>Specifications:</p> <ul style="list-style-type: none"> A. 22” or 20” Bass Drum B. 14” WOOD Snare Drum (Any depth, NO PICCOLO) C. 10” Mounted Rack Tom (mounted on Bass Drum) D. 12” Mounted Rack Tom (mounted on Bass Drum) E. 14” Mounted or Freestanding Floor Tom (Mounted on Freestanding combination Cymbal/Tom stand) *(10-12-14 Tom combination is preferred, other combinations will suffice: 8-10-12 (mounted floor), or 10-12-16 (freestanding floor) MUST always have a 2” interval between Rack Toms, and at least a 2” interval between second Rack Tom and Floor Tom (NO 12-13 Rack Tom combination) F. 1 Yamaha/DW Snare Drum Stand G. 3 Yamaha/DW Cymbal Stands with boom option H. 1 Yamaha/DW Hi Hat Stand with clutch I. 1 Yamaha/DW or comparable PROFESSIONAL Drum Throne/ Stool; must be in PERFECT working condition. J. 1 Yamaha/DW Bass Drum Pedal (or Tama “Iron Cobra”) K. 20” or 22” Ride Cymbal (Zildjian or Sabian only) L. 2 Crash Cymbals of different sizes, chosen from 14”, 15”,16”,17” or 18” - dark or thin (Zildjian or Sabian only) M. 1 pair of 14” or 13” Hi Hat Cymbals (Zildjian or Sabian only) N. Heads: <ul style="list-style-type: none"> • Bass Drum Head should be Remo Pinstripe or Clear Ambassador or Clear Emperor (or comparable PROFESSIONAL Manufacturer – Evans/Aquarian) Resonant (Front) Head with hole • Snare Head MUST be Remo white coated Ambassador Batter (top) with Remo Clear Diplomat Snare Head (bottom) • Toms should be Remo Pinstripe or Clear Ambassador or Clear Emperor Top Heads, and Remo Clear Diplomat Bottom Heads (or comparable PROFESSIONAL Manufacturer – Evans/Aquarian) O. Drum Rug (suggested size: 8X8) P. 1 Drum Key Q. Plexiglass drum shield/encasing required; a drum shield with enough panels to completely surround the drum set, with the panels no less than 5 feet in height.

SOUND / MONITORS:

Monitors	<p>Generally we are trying to create a quiet on stage sound in order to give front of house the optimum orchestral head-room. Therefore in-ear monitor systems are ideal for the band and vocalists. (Some of our personnel will bring their own in-ear buds/monitors).</p> <p>Small wedge monitors are preferred for the lead vocalist.</p> <p>Depending on the choir numbers and configuration which varies with each orchestra, wedge monitoring would be excellent if doable.</p> <p>If you have additional monitors they would be beneficial near the brass and percussion sections and small hot dots ideal for the conductor.</p> <p>Our drummer brings his own ears and mixer and will need</p> <ul style="list-style-type: none">- 1 stereo XLR line (male) for monitor mix, instead of wedge (or 2 right/left XLR lines), positioned on Hi Hat side, plus- 1 A.C. drop - positioned on Hi Hat side and- 1 music stand (or mic stand) <p>We will need 4 separate monitor mixes for our personnel.</p> <p>** Note – It is very important that the monitor operator be sensitive to the orchestra in keeping the monitor levels as low as our personnel are comfortable with.</p>
Soundman	<p>A set of scores can be provided for the soundman if required in order to follow the arrangements.</p>

FOR FURTHER INFORMATION:

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