

# PRODUCTION RIDER for MARTY COFFEY

**Banquet: 250 - 500 people**

**This document may form part of a Contract.**

In order for Marty to give his best possible performance it is **essential** that the following **technical requirements are provided** or are available for set up at sound check.

Other parameters such as **performance time, room layout and room decorations** can also be **extremely important** and may need to be discussed with the event organiser and/or the venue:

<b>Performance Time:</b>	<p>1.) As it is not possible to eat, watch and laugh at the same time it is <b>imperative</b> that <b>guests eating and/or food service do not coincide with the performance times.</b></p> <p>2.) The <b>optimal time</b> for Marty's performance is <b>after the main meal is cleared</b> or after dessert is cleared. It is advised that Marty go on before any dance brackets, as often the audience tends to lose focus at this stage of the evening.</p>
<b>Room Layout:</b>	<p>1.) It is <b>much better</b> to be working <b>across the width of the room</b> rather than down the length. The stage should therefore be set against the wall at the midpoint of the long dimension of the audience. <b>Working "down the tunnel"</b> in very long and narrow rooms is <b>extremely problematic</b> as people at the back of the room can't see well and tend to feel left out. Often there are solutions to overcome this layout even when it seems like a permanent fixture. (This sometimes involves setting up a secondary stage, P.A. and lights, and might need to be budgeted in advance.)</p> <p>2.) There can be <b>no significant gap between the stage and the front tables</b> (max 3 metres.) Having a significant portion of the audience viewing Marty's act from behind as a result of placing a portable stage at the front of a large dance floor should be avoided. (Alternative may be to set separate production at opposite side of room.)</p> <p>3.) A copy of the <b>floor plan</b> must be <b>faxed to Marty prior to the function on (02) 9130-6683</b>, (and please advise ceiling height), at which point Marty can check and advise on overcoming any layout problems.</p>
<b>Room Decorations:</b>	<p>Important: <b>Balloon table centrepieces are the natural enemy of the sight act.</b> Balloons tend to block sight lines to the stage and they also interfere with stage lighting, (and are often placed after stage lights are set and technicians have left.)</p>

Please check the following technical requirements and/or forward to the appropriate party:

# TECHNICAL REQUIREMENTS for MARTY COFFEY

Banquet: 250-500 people

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<b>Staging:</b>	<p>1.) A <b>minimum of one standard 6ft x 8ft raised stage section</b>, but larger (two or three of these sections) is requested if room permits, (8ft being the depth, 6 - 18 ft being the width) positioned relatively close to the audience, (about one or two metres). Stage height should be set to the higher setting (600mm). Marty needs only 9 ft. ceiling height above the stage in a pinch.</p> <p>2.) If you are placing a stage for Marty, it should be set against the wall at the <b>midpoint of the long dimension of the audience</b>. Working “down the tunnel” in very long and narrow rooms is extremely problematic. If you have been instructed to set the stage in this position you should call attention to this and/or contact Marty directly on <b>041-821-1758</b>.</p> <p>3.) There can be <b>no significant gap between the stage and the front tables</b> (max 3 metres.) Having a significant portion of the audience viewing the act from behind as a result of placing a portable stage at the front of a large dance floor should be avoided. (Alternative may be to set separate production at opposite side of room.)</p>
<b>Lighting:</b>	<p>1.) <b>1 x 2000 watt long-throw follow spot</b> with dimmer (or the equivalent 1200 watt updated version) from the <b>centre back of the room</b>. If no follow spot is available, equivalent fixed centre front lighting can be used, but it must not come from too high as this blinds Marty.</p> <p>2.) <b>Side fill of 1000 watts (white) from each side</b>, tightly focused, (not just shuttered floods). <b>Side lighting is essential so Marty can see what he is juggling.</b></p> <p><i>N.B. Small “par lamps” and halogen flood lights that are often fixed into venues may seem adequate but are not professional stage lighting and are <b>not acceptable</b>.</i></p>
<b>Sound System:</b>	<p>1.) At least <b>1000 watt</b> modern two to four speaker sound system with <b>mixing desk</b> on or within reach of stage, or <b>sound operator</b> on duty. Two speakers must be placed close either side of the stage and facing out to audience. (<i>Thus disco speakers facing inwards are unsuitable.</i>)</p> <p>2.) Microphone on straight stand. (Prefer Shure SM 58.)</p> <p>3.) Marty will bring his own lapel microphone (semi-cardioid, does not feedback easily) and CD player to patch into mixing desk if necessary.</p> <p><i>N.B. In house ceiling or roof systems and disco PA systems are not acceptable.</i></p>