

# BANU GIBSON Technical Specifications

## Musical Requirements

### Piano

- Tuned to A 440 concert grand piano (preferably Steinway). Piano must be in excellent working order. An electric piano is unacceptable. Failure to provide an acceptable piano will result in cancellation of performance.
- Adjustable piano bench

### Double Bass

If we are unable to travel with our bass, we will need one supplied. Our requirements are for a full or 3/4-size bass. An electric or Fender bass is unacceptable. The bass should have a sturdy sound post with extension end pin-fitted with a rubber foot.

### Drums

If we are unable to travel with our drums, we will need the following supplied:

1. One (1) bass drum with spurs and full solid heads. No open rock heads, minimum size 14" x 24" but prefer large old-style set 14" x 26"
2. One (1) tom tom 8" x 12" to 9" x 13" with top & bottom heads mounted on bass drum
3. Floor tom 14" x 14" to 16" x 16" with legs, with top & bottom heads
4. Fairly new high hat with clutch
5. Adjustable throne (seat)
6. Carpeting under entire drum set
7. Three (3) cymbal stands
8. Snare drum and stand with frosted top head for brush work, prefer deep snare 14" x 5" or 6"  
*Please note: These drums are for jazz drumming, not rock & roll. The preferred manufacturer is either Ludwig or Gretsch. Please, no holes in the heads and no pillows in the bass drum. Old sets made before 1950 are very welcome!*

## Sound Requirements

This is an acoustic band; the sound therefore should sound as acoustic as possible.

### Mixing guidelines

1. Voice on top
2. Horns balanced so trumpet is on top
3. Piano to have equal prominence with horns
4. If drums are amplified for outdoor venue, no over-emphasis on the kick drum—we don't want a rock sound. If your sound technician wishes, contact our office and we will forward a demo tape.

### Monitors

We will require a minimum of four (4) stage monitors. Position of the monitors indicated on the stage plot is approximate. They can move off the playing area if stage space is available, and the balance achieved is satisfactory. The vocalist monitor should be as low as possible or off to the side so as not to block sight lines for her tap dancing. We require a minimum of 7 or 8 microphones: see stage plot for placement. If the performance is outside or the space is large enough to result in a delay from unmiked drums, we will need 2 additional microphone for the drum set.

## Microphones

*Note: For symphony concerts, front line: trumpet, trombone and reed need not be miked, unless symphony is also miked. (If the entire orchestra is miked, we will need the entire group miked. See sound & lighting plot.)*

1. Trombone                      Mic on straight stand  
Shure SMA 57
2. Trumpet                      Mic on straight stand  
Shure SMA 57
3. Sax                              Mic on straight stand  
Shure SMA 57
4. Vocalist                      Mic on straight stand. Mic must be removable from the stand and have sufficiently long cable to allow vocalist to move from one side of the front line to the other.  
Use best vocal mic available
5. Piano                            2 SMA 81 or 2 Shure 57's
6. Banjo/Guitar                Mic on straight stand  
Shure SMA 57
7. Bass                            Mic to be placed in end pin of bass or on boom stand.  
Final choice depending on sound  
Shure SMA 57
8. Drums                         SMA 81 or AKG 451 1 overhead

If a tap floor is used,

9. Tap floor                      PZM taped to floor or bullet mic

## Stage Plot Details

16'-0" x 20'-0" represents optimal playing area. If performance is to be given on a stage larger than that indicated, this is the area which should be lighted. In addition, the front of the playing area should be as close to the front of the stage as possible. If the performance space is a platform, the 16'-0" x 20'-0" represents the minimum playing area.

1. We may require on platform on stage for the drummer. Check with Banu and see stage plot for placement.  
6'-0" x 7'-0" carpeted platform, elevation + 12" off of stage.
2. One armless, 30" high stool with wrungs.
3. One adjustable piano bench
4. Six music stands (preferably Mahasette)

## Stage Lighting

Lighting washes should all cover the entire playing area. The side lighting can hang by color from both sides of the stage if that is convenient. All colors are specified using Roscolux number. Other manufacturers media may be used, so long as the colors used are equivalent; however, please don't substitute a deep amber for the Salmon R 40. Lee 176 would be a second choice

If follow spots are available, they may be used to replace the seven (7) open white specials and the light pink pin spot indicated. If follow spots are used they should provide coverage for the entire front line.

On arrival, Ms. Gibson will provide the running electrician with basic lighting set-ups for each number on the program. These are meant as a guide only, and you should certainly feel free to contribute your creative ideas. The guiding principle, however, is the numbers don't need a lot of glitz. The aim is to provide a mood look for each piece, not overpower the performance with visual effects.

Many of the selections are upbeat numbers and the lighting for them can be nice and bright. A mix of all of the side and top lights will then serve to give the performers both definition and sparkle, and the front pinks with some blue should provide a nice warm front.

In performance locations where not all of the requested lighting is available, the top light colors should take priority over the side lighting. It would also be possible to eliminate the blue fronts, using only pink fronts and the open white and pin spot specials. Under this last circumstance, if spots are used to replace the specials, then some white fill must be provided.

## **Backstage Requirements**

Technical personnel for sound and lighting operation

Stage Manager

At least two dressing rooms

## **Refreshments**

Before the performance and at intermission, please provide bottled water, Classic Coke (preferably the 8 oz. glass bottles), coffee, apple and/or cranberry juice. Ms. Gibson needs non-carbonated bottled water in her dressing room.

## **Hospitality**

If travel precludes eating, a meal should be provided backstage after the sound check.

## **Beverages**

Classic Coke in 8 oz. glass bottles, if available in your area (Banu adores Classic Coke.)

Four (4) quart size bottles of non-carbonated spring water

Pot of coffee

## **Meal Suggestions**

Meatless pasta salad or potato salad

Dishes indigenous to your region

Fruit tray, cold cuts, & cheeses

Pumpernickel, pita & rye bread

Hummus, babaganoush (eggplant appetizer), or tofu salad

Dijon mustard, pickles

Potato chips, one can cashews, chocolate chip cookies

Three six-packs of Bass Ale

*Note: Three of the band members are vegetarians.*

## **Lobby/Record Sales**

Space and sales personnel needed

## **Contact Telephone**

504-895-0037 in New Orleans

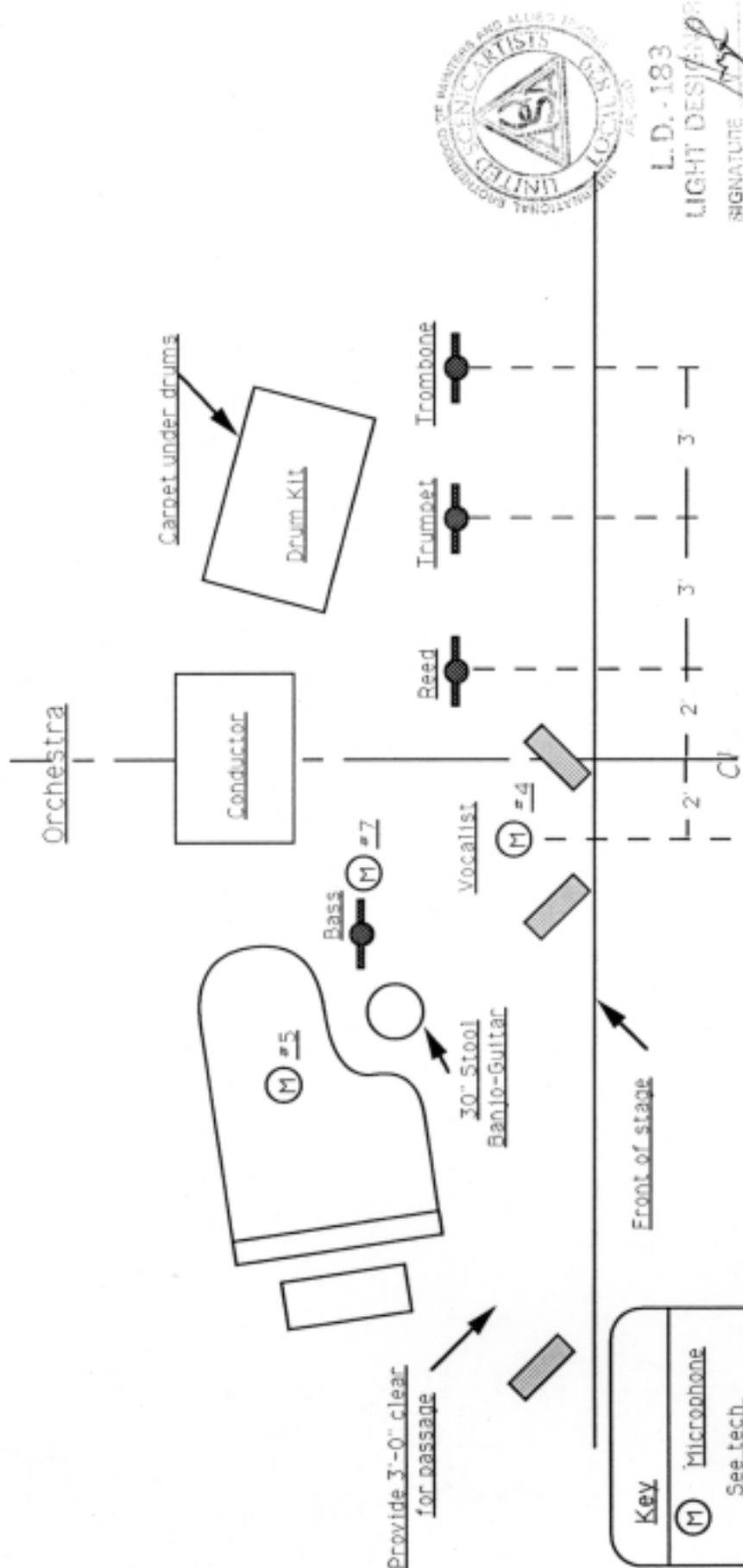
## **Booking Information**

Zajonc/Valenti Management

PO Box 7023

Ann Arbor, MI 48107

313-662-9137



L.D. - 183  
 LIGHT DESIGNER  
 SIGNATURE *[Handwritten Signature]*

|                             |
|-----------------------------|
| <b>Banu Gibson Hot Jazz</b> |
| Stage Plot                  |
| Symphony Set-up             |
| Date: 1/1/92                |
| Not to Scale                |
| DWG: Hugh Lester            |

Note: If entire orchestra is amplified, microphones will be needed as indicated on tech sheet.

**Key**

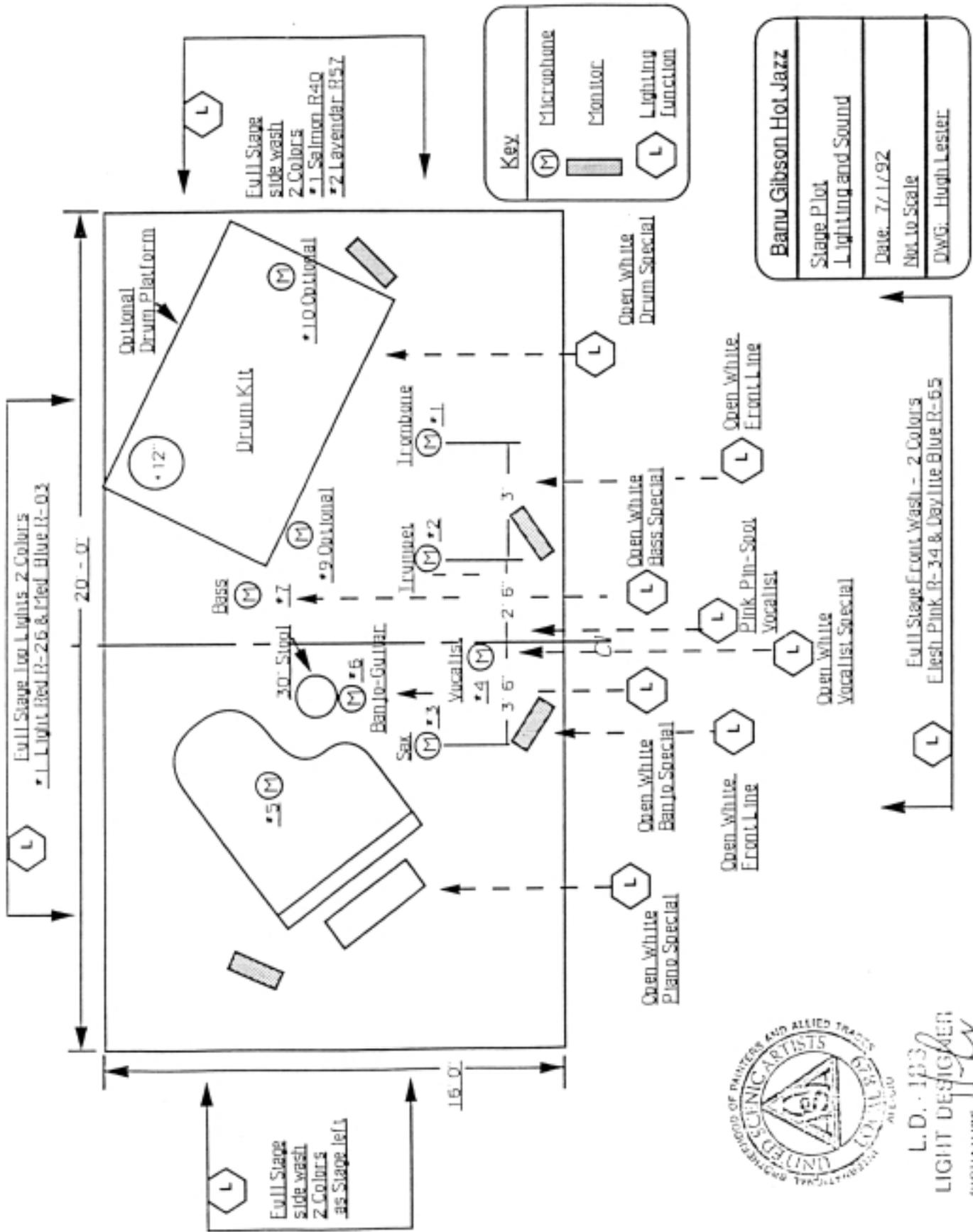
- (M) Microphone  
See tech sheet for specific notes under mic #
- Monitor
- Musicstand

Provide 3'-0" clear for passage

Front of stage

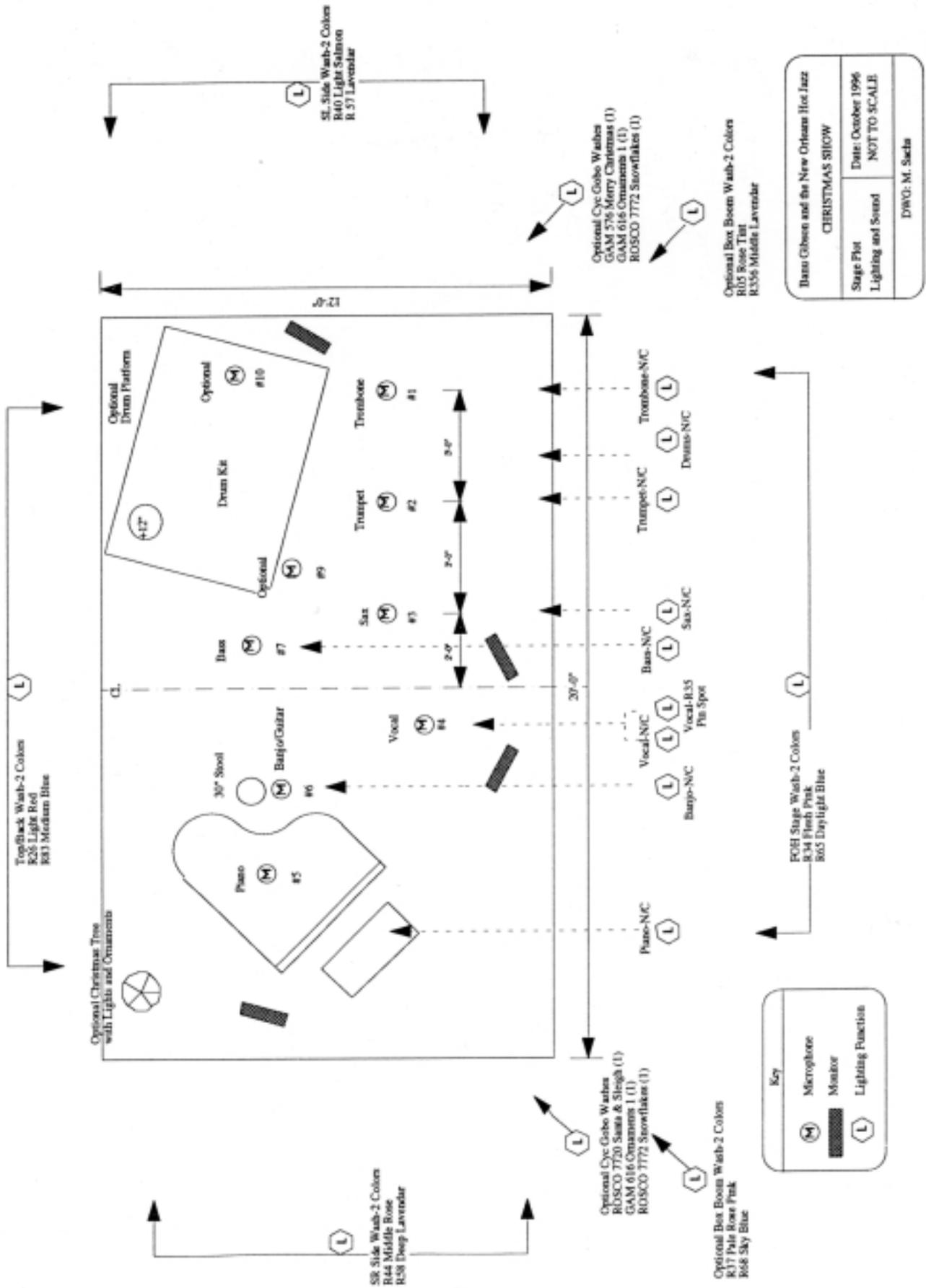
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L.D. 193  
 LIGHT DESIGNER  
 SIGNATURE *H.L.*

# BANU GIBSON Technical Specifications / Stage Plot for Christmas Show



|  |                                    |
|--|------------------------------------|
| Banu Gibson and the New Orleans Hot Jazz<br>CHRISTMAS SHOW |                                    |
| Stage Plot<br>Lighting and Sound                           | Date: October 1996<br>NOT TO SCALE |
| DWO: M. Sachs  |                                    |