


Mad Agnes

Margo Hennebach Adrienne Jones Mark Saunders

Stage Plot with no grand piano

 = 120v electricity

MAIN MIC



MONITOR 1

FRONT OF STAGE

SIMPLE REQUIREMENTS:

2 channels on your mixing board, (1) monitor, (1) bar stool w/o arms, 120v electricity, a small table at the back of the stage for items, merchandise table

IN GENERAL

We sing and play around one phantom-powered condenser microphone with VERY HOT LEVELS (as pictured.) We supply this MAIN MIC, (Ear Trumpet - Myrtle) and a feedback suppression system. This mic picks up all voices and instruments.

FEEDBACK SUPPRESSION

On stage, I process the front-end signal. A mixer supplies phantom power, then into a mono 31-band EQ and finally a DBX AFS2 Advanced Feedback Suppression Processor. The on-board Wizard tunes the room sound to eliminate feedback issues, and it works great. Soundcheck starts with me slowly increasing gain on the mic as the Wizard makes small notches on up to 24 frequencies, ringing out the room. Then gain is then returned to performance levels. This line level signal is then sent to the house system for any minor room tweaking and/or reverb.

FOR THE PORTABLE KEYBOARD (pictured to the right)

A small battery-operated keyboard is used on a portable stand with a small speaker. The **MAIN MIC** picks up its sound. It may be augmented as needed with a mounted mic running to its own channel on your board and blended in as needed. This keyboard is relocated several times during the evening.

MONITORS

MONITOR 1 supplies a minimal (if any) return of the **MAIN MIC**. We also may deem it as unnecessary, but will enjoy the option.



QUESTIONS CALL OR TEXT: Mark 860-841-9598
The sound engineer should be in touch with Mark 10 days before the scheduled performance.