

El Viento Flamenco

Microphone Inputs - Complete List for Large Venues

<u>CHANNEL</u>	<u>DESCRIPTION</u>	<u>MIC TYPE</u>
1	dance area stage L	boundary mic
2	dance area stage C	boundary mic
3	dance area stage R	boundary mic
4	dance area midstage L	boundary mic
5	dance area midstage R	boundary mic
6	dance floor upstage C	boundary mic
7	guitar Bob	condenser mic (supplied)
8	box drum Tony	SM57 or better (supplied)
9	box drum Bob	SM57 or better (supplied)
10	bongos Tony	SM57 or 451-type cond.
11	vocal 1 Sean	SM58 or better
12	vocal 2 Maral	SM58 or better
13	vocal 3 Maral	wireless headset mic
14	vocal 4 Megan	SM58 or better
15	hand clap 1 Sean	SM57 or better
16	hand clap 2 Maral	SM57 or better
17	hand clap 3 Megan	SM57 or better
18	hand clap 4 Evelyne	SM57 or better

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Monitor Send List for sound technicians

A minimum of three mixes are required for stage monitors:

<u>MIX</u>	<u>DESCRIPTION</u>	<u>SENDS</u> (in order of importance)
1	dancer sidefill monitors	guitar, feet, hand claps, vocals
2	guitar/percussion monitor	guitar, feet, vocals, hand claps
3	vocal monitor	vocals, guitar, feet, hand claps

Description of Requirements for Dance Stage

The dance stage (or area on stage) must meet the following criteria:

- 1) the floor must be made of wood (hard-, soft- or plywood will do)
- 2) the floor must be sprung or “raised”; i.e. it must not be resting on concrete

In the event that the main stage is not a raised stage, a suitable temporary dance stage will have to be constructed. It is suggested that interlocking tongue and groove plywood panels be used. Interlocking modules of parquet are also acceptable.

If there are other construction options could that meet the stage criteria, these can be discussed.