

Harp Tech Overview

This is a non-comprehensive idea of what happens tech-wise in my shows. I'm sure this isn't complete, but I hope it gives you a general "picture" of what will happen at a gig and a bit of background into how we prepare.

It also includes many variations of these documents, which we need to consolidate.

Please bring this with you so you can help me make it a better overview for other harp-techs in the future!

Please write your questions and additions on it or in the "Notes" section at the end. These questions and additions are invaluable.

Thanks! Deborah

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1. EQUIPMENT PREP

Depending on whether we're driving to a concert or flying to the concert, we need to prepare everything a few days in advance or weeks in advance.

Here's an idea of how we prepare:

We pack up all the equipment, including CDs to sell and all the CD-selling paraphernalia. This is a big process and it takes us a couple of days to get together everything we need for each performance. "Everything" falls into four major categories:

A. DEBORAH'S HARP & EQUIPMENT:

This includes Deborah's harp (always the body harp and occasionally the concert harp) personal sound equipment & microphones, cords & cables, basic harp repair kit, etc.

B. COSTUMES:

The costume bag includes not just costumes & makeup, but also safety pins, jewelry, shoes, cough drops, throat spray, deodorant (everything Deborah would need to prepare her body for the performance)

C. MERCHANDISING & PUBLICITY STUFF:

We don't just bring the CDs and hope people will buy them, we bring informational boards that tell people about the CDs, easels to mount those boards on, plastic containers (that say "please take one") for holding postcards, autograph cards, trading cards & CD catalogues, newsletters or upcoming tour schedules -- materials people can hold in their hands and read about the CDs they might want to buy; we also bring cashbox change, credit card machines and blank slips, money belts -- in short, EVERYTHING we need to "set up shop" and make it easy for people to buy CDs and get information about both the CDs and my tour schedule.

D. BASIC SOUND EQUIPMENT:

We don't always travel with basic sound equipment. Normally the presenters (the people who produce the concert) hire the sound company, who arrives before we get there. But occasionally, especially around our local area, we provide the sound equipment and the sound engineers. Then we have to arrive even earlier and unpack and set up all the sound.

If you're harp-teching at a show where we're setting up the sound it's a good opportunity to learn about sound systems, how to set them up and

how they work – and also about the art of “troubleshooting,” the systematic approach to figuring out what’s going wrong.

E. SPECIAL EQUIPMENT:

There are extra things we bring for special shows:

“The Frog Princess”

For "The Frog Princess" we also have to bring a tripod for the harp and a sparkly blue cloth to hide the tripod, as well as Deborah's cue sheet (a scroll we tape to the floor so she can find her cues during rehearsal and shows)

Orchestral Shows

If we’re playing with orchestras, we need to bring copies of the scores so Deborah can communicate problems with the conductor; we will also have sent the scores to the conductor and the parts to the musicians about a month in advance.

2. PACKING EQUIPMENT & LOADING THE VAN

Basic Equipment Packing

This takes place a day- to a week-before the show. Using checklists, we pack everything Deborah and Jonathan will need for the show into "SKB" cases.

Loading the Van

If it's a local show, we all converge at the office/studio and pack the van, about two hours before we're scheduled to leave for the venue.

3. LOAD-IN

We load everything from the van into the venue. We all help to load-in and unpack the sound equipment, then each person goes to their separate jobs.

If you're meeting us at the venue

If you're meeting us at the venue, then you should plan to arrive the same time we do. It's better if you can even arrive a few minutes beforehand, and familiarize yourself with the surroundings (i.e. where are the bathrooms, the dressing rooms, etc) so you can be even more helpful once we arrive.

TIMING OF ARRIVAL: It would be great if you could get there around the same time we do. Then I could go over my sound system with you. You won't remember everything I say, but it would be a chance to have an introduction to amplified harp (if that's interesting to you) – and it will help you greatly in figuring out how to pack everything up at the end of the evening. If learning about that is not meaningful to you, then you wouldn't absolutely have to get there that early. It would be my preference, but it's not absolutely essential – but do let us know when you'll actually arrive (call the office and leave a message with Matt: 781-483-3556 or email him at info@hipharp.com -- he'll get the message to me).

4. SETUP (of the Sound System, Merchandise & Catering)

The person in charge of selling CDs (aka “Merchandise” or “Merch”) will be setting up the Merchandise while we’re setting up the sound system. Someone should also be setting up backstage catering at the same time.

While the engineers are setting up the sound system, you will help me set up the harp and it’s smaller sound system, then you’ll tune the harp.

If there’s time at that point, you’ll organize emergency supplies (strings, batteries, cough drops, etc.). If not, you’ll do that at some other point before the show.

There are two basic parts to the sound system:
THE ENGINEER’S SIDE and MY SIDE.

1. THE ENGINEER’S SIDE (“House Sound” and “Monitors”): The engineer (Jonathan and Oscar, in this case) sets up the basic sound equipment (the speakers, the amplifiers, the mixing board, the monitors, the microphones). Their “board” (the machine they ‘run’ during the show) is generally somewhere in the audience, so they run cables from the board up through the seats to the stage. They also need to get all the various parts of their system connected, then check it all to make sure their own system works. They do all this before the “soundcheck” can begin.

2. MY SIDE: I need to get my own part of the system on stage, connected and make sure that all the elements of my own system are working. That includes:
CONNECTING THINGS: running cables from the harp to the “DI Boxes” (which translate signal from “my” kind of signal to “their” kind of signal.)
CHANGING BATTERIES: we change the batteries on all the equipment before each show
TESTING THINGS: we then test to make sure that all my equipment is connected correctly. *We can test it by looking at various lights that light up if the signal is coming through (we can’t test it by hearing it because we aren’t hooked up to the House Sound and/or monitors.*
TUNING THINGS: we tune the harps (both the small harp and the big harp)
I do all of this before the “soundcheck” begins.

HOUSE SOUND & STAGE SOUND:

There are generally (but not always) two elements to a live sound system (“live” meaning for concert, as opposed to a sound system you’d have in your home): STAGE SOUND (Monitors) and HOUSE SOUND. The “House Sound” is what the audience hears – you often can’t hear what they hear (because those speakers are often in front of you). “Monitor Sound” is what you hear that the audience allegedly can’t hear. Monitor speakers are on stage, pointed towards you. The reason it’s important to know that is that if your ears are hurting (because it’s too loud), it usually means the MONITORS are too loud. You’ll

want to communicate that IMMEDIATELY to the sound engineer so you don't hurt your ears.

ORGANIZING EMERGENCY SUPPLIES: In case of a harp emergency, you'll be expected to jump on stage and help fix the problem. The emergencies are usually pretty predictable: a string breaks, or a battery goes dead. Occasionally they're worse (a pedal rod breaks, a pedal spring explodes, etc.)

Organize the emergency bag before the show so you can easily find what you need. Set the strings out on a flat surface so you can easily find the string you need. Make sure you have a flashlight and that you can put your hand on string ends (for tying off the ends of strings). Make sure the tool bag (small turquoise mesh bag) is easily available. Make sure you know where the batteries are in case you need to run on stage with them.

5. SOUND CHECK:

When they "check" the sound they need to check:

1. That every channel and cable is working cleanly
2. That the instruments SOUND good

I would like to be able to be out in the house during the sound check. That means you would be playing the harp(s) and I would be able to listen from the audience.

What to play for a soundcheck: The best thing to play is full, slow arpeggios going from the low end of the harp to the high end of the harp (you can come back down again, or just start another arpeggio from bottom to top). Just keep playing this over and over again. Don't try to be interesting. They need to focus on the "sound," not the "music." They might ask you to play something high at one point. They might ask you to play "dry" chord (short, non-broken chords) so they can hear how their reverb is working.

6. TUNING THE HARPS:

I'm a compulsive harp tuner. After being moved to each new venue, the harps are not very stable tuning-wise. Add to that the changes in humidity and temperature in new places and you have a very unstable tuning situation.

Here's how I like to deal with it:

You'll be in charge of tuning the big harp and I'll be in charge of tuning the little harp. The big harp needs MUCH more attention. Here's how you give it:

1. Tune the harp all in flats (my tuner will be there for you to use. Plug directly into the tuner from the harp, going from one of the "outs" in the base to the "in" of the tuner with a guitar cable [aka "quarter inch cord"])

2. Then play for 10 – 20 minutes fairly hard (things like the Handel, or anything else you're working on, especially things with lots of pedal changes)
3. Tune the harp again
4. Play for another 10-20 minutes
5. Etc.

BEFORE THE SHOW:

Basically you just keep doing that sequence until shortly before the show. If you want to have dinner, or do something else, you can, but anytime after around 6:00 (i.e. two hours before the show) don't leave the harp untuned for more than a half hour. Whatever happens beforehand, in those last 2 hours make sure you tune the harp at least 3 times, and play it for at least 20-30 minutes cumulatively. Make sure that the last tuning you give it is no more than 10 minutes before the show starts.

That is the system I use for having a harp that actually keeps its tuning throughout an intense concert.

7. FIRST HALF OF THE SHOW:

Deborah plays the first half of the show. You can watch from offstage, or try to find a seat in the hall, as close as possible to the front so you can run backstage quickly if you need to.

8. INTERMISSION:

If the harp's been moved off-stage, move it back on. Then tune it, play it hard for about 2-3 minutes, then touch up any tuning (or re-tune it).

People tend to ask you questions while you're tuning. I think it's best to say, 'I really need to tune this for Deborah, but I'm happy to answer any questions after the show.'

9. TUNING:

(See #8 above)

10. SECOND HALF OF THE SHOW:

'll the second half of the show. If there's a raffle, you may be asked to play glissandos on the harp, or to help a member of the audience play glissandos, or help in some other way. Let me know if you'd be very uncomfortable doing that.

11. PACKING UP:

Deborah will be out in the lobby signing CDs and autograph cards. During that time, you'll pack up all the equipment the same way it was when we loaded in.

There is a chart on the inside of the top cover of the "SKB" road case (it's a big plastic suitcase-type thing) that will tell you how to pack up the equipment.

12. LOAD OUT

Everyone helps to load out the equipment.

13. DRIVE HOME

Hopefully this is self-explanatory.

14. LOAD IN AT HEADQUARTERS

You won't be involved in this. We'll all come back to headquarters and put the equipment back in my studio.

DRESS CODE:

Because you're tuning the harp on stage, you'll actually be on stage while the audience is there, so that's why you'll want to think about how you dress. You don't have to wear concert dress, just make sure you're dressed the way YOU want people to remember you looking (for each person that's different, depending on their taste and style. If you like to dress wild, dress in your favorite wild outfit; if you like to dress conservatively, then do that.) Just don't dress as if you didn't care. Whatever it is, make sure it looks like you care about it.

Please bring any questions you have! If you want to email questions in advance, I'll try to answer them if I have time – but I may not have time.

See you there!
Deborah

Glossary

These are all terms we will use during tech setup and breakdown, rehearsals, shows, etc. Make sure you completely understand what these terms mean. If you have the slightest doubt, ask BEFOREHAND and ask for confirmation before you begin doing anything. Don't wait for Deborah or anyone else to have to ask you if you know what these mean.

The minute you touch a piece of equipment, look for these things and ask yourself these questions - then confirm your answers with others.

- What is the top? What is the bottom? What is the front? What is the back?
- Which direction does it face in?
- Does it need some kind of power? AC? Battery?
- What kind of connectors does it have (1/4", XLR, AC?)
- How do I tell if the battery is low?
- What's it called?

Once the System is set up, label any cables that aren't correctly labeled, so that if cables get accidentally unplugged, they're clearly, labeled (easy to read in a dark room) for easy re-connection.

Know these terms & What they mean:

Upstage Downstage Stage Left Stage Right Signal Flow

Equipment:

DI (Direct Box)
 Rat Pedal
 Piano pedal
 Baby Blue
 Body Harp
 Concert Harp
 Strap (same as "harness")
 Harness (same as "strap")
 SKB
 Gaff
 Gaffer tape

XLR cables
 Quarter Inch cables
 Banana plugs

P.A.
 Sub-woofer
 Speakers
 Speaker Stands
 House Speakers
 Monitors
 Board
 AC
 Ground Lift

What Do you Do if Someone Says:

- Spike the harp and equipment
- Lift the ground on the harp
- Get the Harley Bag
- Get the harp tool bag
- Gaff down the set list
- Gaff down the wires
- Clean the stage
- Trouble-shoot that

DHC HELPER CHECKLIST

REHEARSALS

BEFORE REHEARSAL

- Familiarize yourself with the scores: read along with them while listening to the tapes several times

ORCHESTRA REHEARSAL / SOUND

CHECK

- Load in
- Introduce yourself & write down people's names
- Locate dressing room, bathrooms, etc.
- Put costume bag & personal things in dressing room
- Unpack SKB
- Plug the system together and line check the system
- Make sure all cables & plugs are labelled correctly
- Change the batteries on both wireless transmitters
- Tune both harps
- Set a chair for yourself next to Deborah's bench
- Put all scores for concert next to your bench
- Make sure you have 2 sharpened pencils & 1 eraser
- 20 minutes before rehearsal:
 - retune both harps

AFTER REHEARSAL

- spike every aspect of Deborah's stage gear (harp, bench, monitors, SKB) *ask DHC to show you how she likes things spiked*
- Find out if you can leave everything safely on the stage
- Pack the stage bag and lock it in the dressing room
- Turn off all equipment (including wireless transmitters)

During the rehearsal, you will "read along" with the score. Deborah may ask you to write something in the score like "violins!". You will not have much time to do this, but you'll get better at it as you go along.

REHEARSALS

ORCHESTRAL PERFORMANCE

- make sure all equipment is plugged in and working
- do a line check
- tune both harps
- make sure DHC's stage bag is on the stage next to her chair
- make sure there is a quarter hidden on the column (with velcro)
- if it's not DHC's harp, gaffer tape over the top of the base, or put a scarf over it to protect it
- Continue to tune the harp at half-hour intervals. **PLAY** the harp, loud and hard through its full range for 15-20 minutes between tunings
- 20 minutes before performance:
 - retune both harps
 - change batteries on both wireless transmitters

AT INTERMISSION

- retune both harps (unless the Baby Blue isn't used in the 2nd half)
- pack all elements of the Baby Blue (if it won't be used again) *see packing planogram for what to pack*
- double check the quarter

AFTER THE SHOW

IF THERE WILL BE ANOTHER SHOW IN THE SAME PLACE:

- Find out if you can leave everything safely on the stage
- Pack the stage bag and lock it in the dressing room
- Turn off all equipment (including wireless transmitters)

IF YOU NEED TO PACK UP:

- Turn off all equipment (including wireless transmitters)
- Make sure you have all elements of DHC's set-up as outlined in the Equipment Packing Planogram
- Pack equipment as outlined in the Planogram
- !!Leave out enough gaffer tape to tape both ends of all SKB cases before shipping!!
- If you have luggage straps, strap all SKBs
- Load Baby Blue in the Bicycle Road Case

IF YOU WILL BE SHIPPING EVERYTHING BACK:

- Make sure all OLD shipping labels are off the cases
- Make sure all cases have at least 2 NEW shipping labels
- Find out exactly where you should stack the cases for pickup and stack them there. Put a note on the itinerary saying where they are and who is in charge of them.

YOU'RE DONE!!!!

DHC Harp Tech Checklist



LOAD-IN: GETTING EQUIPMENT INTO THE VENUE

- Load in the harps & cases (Put them downstage center)
- Load in costumes & DHC personal stuff (put in dressing room)
- Load in merchandising stuff (put in front of house or keep safe in dressing room)

STAGE SETUP:

- Open harps & cases
- Connect all cables, AC, ETC (as below)

THE SKB CASE:

The SKB cases have three functions:

- 1. PACKING:** We pack and ship Deborah's gear in them
- 2. ONSTAGE GEAR CASE:** Once we take the gear out, the main SKB case (the one with a wireless receiver & a multiplug attached inside it) sits on the stage & has the wireless receiver in it. So the first thing you'll do is empty out the SKB case(s) and , neatly arrange the contents on the stage, then turn the main SKB it on its side and connect it (as below) so it can start functioning as the wireless receiver.
- 3. SEATING:** If there are 2 skb cases, deborah usually sits on the 2nd one (unless there's an adjustable piano bench), so after emptying it, Clip it back together and put it in back of the harp as a bench.

ELECTRICITY

- Connect SKB Multiplug AC cable to House AC
- Plug in Shure (and bellari, if we have it) to SKB Multiplug
- Turn on multi-plug, Bellari & Shure machines -- check led lights to make sure they're on

CONNECTING THE BIG HARP:

- Channel 1** harp treble → DI box #1: treble harp
- Channel 2** harp bass → Di Box #2: bass harp
- Channel 3** harp percussion (soundboard) → DI Box #3: harp percussion

CONNECTING THE LITTLE HARP:

- Channel 4** from back of shure wireless "out" → Rat Distortion box "in"
- from Rat Distortion box out → DI Box #4: little harp
- Transmitter** is in the tupperware case in the SKB case. Take it out and put it on top of the SKB case.

CONNECTING THE Voice:

- channel 5** The audio engineer will take directly from the Shure Wireless "out" microphone Is in a tupperware case in the SKB case. Take out both the mic and the "wireless transmitter" it attaches to and put them on top of the skb.

CONNECTING THE Keyboard:

- channel 6** Keyboard → DI Box #4: keyboard
(note: we never use a keyboard for orchestra shows)

TURNING Equipment on & TESTING it:

- Change batteries in both the transmitters. DO THIS CAREFULLY making sure not to accidentally reuse the old batteries. Throw away the old batteries immediately or give them to someone for home use. This is no joke. Do this very carefully and don't mix up the old & the new. NEVER put the old batteries back into the white battery box. Always get rid of them.
- Turn on Vocal Transmitter & make sure signal shows up on front of Shure Receiver (if the transmitter is working, you'll see yellow LCD lights come on in the receiver when the transmitter is turned on)
- Turn on Baby Blue Transmitter & make sure signal shows up on front of Shure Receiver (see above)

LINE CHECK

- check to make sure all channels are being heard by the sound engineer

Channel Check

- 1 & 2 play harp (long, slow arpeggios - the same thing over & over, from low C to high & back down)
 - 3 tap on soundboard
 - 4 play baby blue, then play it again with the "rat" turned on (press button on top of rat)
 - 6 put headset on & sing
 - (7 play keyboard)
- check to make sure all channels are in the monitors

PRE SHOW

- Retune both harps
- Change batteries in both transmitters before each soundcheck
- Organize the strings backstage so that if a string breaks you can easily find the replacement

PACKING UP:

- Put the two wireless transmitters & the headset into the tupperware case
- inside the top cover of the SKB is a diagram telling you what goes where
- Pack up all equipment, put harps in their cases, pack up everything from the dressing room
- Put all cases, & harps either by the loading door or in another safe place to be loaded out

DRESSING ROOM CLEANUP:

- all costumes, black tights & high heels go in the costume bag
- makeup bag & one pair of black tights goes in Deborah's backpack
- orchestra scores (ask Deborah where they should go)
- other stuff (cd player, notes, lists, books) - deborah's backpack

TUNING PROCEDURE - This is how Deborah likes to tune her harps.

Use electronic tuner for both harps. Connect it directly to the harp via quarter-inch cable. For orchestra, tune both harps to 442.

CONCERT HARP: Always tune in flats.

Tune middle octave, then tune down, then up from middle octave.

Tune the harp, then play for 20 min. (Handel, etc.) & tune again. And again. Always tune one final time no more than 10minutes before deborah has to play.

SMALL HARP: it's tuned in key of ab.

make sure all levers are up.

play strings very lightly. pluck them repeatedly with fingernail to get good reading on meter.

SOUND CHECK:

- Plug in Wireless
- Plug in Big Harp
- Plug in Baby Blue
- Put sender on Baby Blue
- Put vocal sender on DHC
- Tune harps

BIG HARP (Checking the sound)

- Clean Harp (Loudest level first)
- Percussion Harp (Loudest level first)
- Big Harp Mix
- Siana's Dream
- Harp Bop
- Baroque Flamenco

VOCALS

- Vocals (Loudest Level first)

VOCALS & BIG HARP

- Love is On
- Bring it all Down
- Budapest (reverb)

BABY BLUE

- Distorted Baby Blue
- Clean Baby Blue
- Baby Blue mix clean
- Baby Blue mix distorted

BABY BLUE VOICE

- Dance with Me
- Nightingale (with reverb)

PREP

Label all cables & outs clearly

SET UP FOR HIP HARP FANTASIES:

HipHarp Fantasies Setup.G4

PRE-DOORS OPEN

- DHC - Make up
- DHC - Costume
- DHC - Get Harp, harness & tuner out of Harp case
- DHC - Put on Harness
- DHC - Sunglasses
- DHC - Glove

- DHC - Take front & back covers off SKB & store
- DHC - Take Harley Bag out
- DHC - Take Tupperware w/mics out of SKB
- DHC - Change Batteries in Transmitters (Harp & voice, both)
- DHC - Put one pack of AA Batteries & 1 9v battery in the SKB

- DHC - (Change Batteries in RAT)
- DHC - Put cough drops in jacket pocket & sparkle bag
- DHC - Spray Throat with echanachia
- DHC - Tune harp
- DHC - Put watch on harp
- DHC - Attach transmitter to harp
- DHC - put on headset & headset transmitter

ON STAGE

- put SKB on stage
- plug in electrical cord from SKB
- Make sure multiplug is plugged into transformer
- turn on multiplug
- turn on Shure receiver

CHECK SIGNAL FLOW:

- make sure lights are on on: transformer, multiplug & Shure receiver
- turn on both transmitters & make sure they're showing up on the receiver
- play harp & sing & make sure green lights on transmitter are showing up

SOUND CHECK

check basic harp
check basic voice
check monitors

check compression (with the Wagnerian Dogs)

check distortion (check it from outside in the house - *Andy on stage to turn the knobs*)

POST-SHOW PACKUP

- unplug SKB
- unplug RAT & roll up & tie jack cord
- get harp, RAT, skb & all postcards into dressingroom
- come back immediately & check the stage & backstage to make sure you have everything offstage

In dressing room:

- get harp & voice transmitters & make sure they're turned off
- put transmitters & vocal mic CAREFULLY in the tupperware box
- put FRONT only on the SKB
- put tupperware box in bottom of SKB
- put RAT on top of the Tupperware box
- put Harley bag inside the SKB
- put SKB on the floor so DHC can put her boots inside
- when boots are inside, put top on SKB and slide it under the table

Deborah Henson-Conant

(Hip Harp Fantasies)

HOW TO PUT STUFF AWAY AFTER THE SHOW

Note: items in italics are optional (we don't always bring them, so you may not have them)

IN BABY BLUE HARP CASE

NOTE: take both watch & transmitter off the harp before putting harp in case

- Harp
- Harness (in front pocket)
- Pinkish see-thru bag w/ backup tuner, tuning key & cable (in front pocket)

IN TUPPERWARE

- Harp Transmitter
- Headset Mic
- Mic transmitter Pack
- Sunglasses

BLACK'EASTPACK' STAGE BAG

(It's a big fanny pack)

- Dog Gloves
- Sunglasses
- Black Tuning Key
- Electronic tuner

DON'T KNOW WHAT TO DO WITH IT?

- 1) List it here (so we can add it next time)
- 2) Try to put it carefully in the SKB

IN SKB

Note: Detach ALL cables from the equipment & multiplug inside the SKB before packing

- RAT/DI Box (with little cable unplugged & attached via the rubber bands)
- Tupperware (with mics in it)
- (*Condenser*)
- (*Reverb (attach it to the rack)*)
- (*Bellari Preamp - attach it to the rack*)
- Harley Davidson Bag
- All quarter-inch cables (roll them up and tie them)

IN COSTUME BAG

- Sparkly Bum Bag (DHC does this)
- Cough Drops
- (*1996 Costume & Danger Zone Costume*)

IN DEBORAH'S PERSONAL BACKPACK FRONT POCKET

- Watch
- (*Minidisc player*)
- (*Minidisc Headphones*)
- (*Both mini-discs*)
- (*Minidisc y-cable (for connecting to board)*)

USED BATTERIES:

- Throw them away! (*or if partially used, give them to someone else - DON'T bring them back with us!*)

GIG PACKING CHECKLIST

Essentials

- HARP
- Tuning Key
- Tuner
- Strings
- Bench or SKB
- Wheels

- Check the items you will need.
- Photocopy the list.
- When packing at gig beginning, cross off the items you've packed.
- At gig end, when repacking, cross off the items on the photocopy.
- Add items during the tour, and then put them on the computer once home.

BEFORE SOUNDCHECK:

- Ask about CD playing capabilities
- Ask about capabilities of recording (DAT or cass.)
- Give engineer sufficient tape (DAT or cass) for recording

Extras:

- ~~RVG~~
- ~~LIGHTS~~
- ~~MUSIC STAND~~
- ~~brewin-extension-cord~~

~~SOUND SYSTEM~~

- ~~2 Speakers~~
- ~~2 Speaker Cables~~
- ~~2 Speaker Stands~~
- ~~1 Amp Head~~
- Music for players
- Stands for Players

AMPLIFICATION & ELECTRONICS

- ~~Orange Extension Cord~~
- Black Multiplug
- 2 Fishman Pre-Amps
- 2 Fishman A.C. Adapters
- 1/4" Cords (Minimum 8)
- ~~Fishman blender~~
- AA Batteries

SKB:

- Wireless Receiver
- Reverb
- Compressor
- Bellari Preamp

TUPPERWARE:

- Wireless Headset
- Wireless backup
- Hardwire Headset

- Screw Driver
- Velcro
- Blue Mesh Tool Bag
- Tune List
- Soldering Iron
- Extra Harp Parts
- Blank tapes for taping
- Gaffer
- Sparkle Fanny Pack
- Sunglasses/DZ glasses

- CD Player
- Cassette Player
- 1/4 to mini - adapter/cord
- AC Adapter for players
- DAT player
- Headphones
- Mic for DAT mini-disc

AV BATTERIES
AA BATTERIES

CLOTHES

- Dress
- Shoes
- Black Socks
- Jacket
- Tights
- Tight Holder-uppers
- ACCESSORIES
- Earrings
- Makeup
- Browder for TV, shoots

MISCELLANEOUS

- Juice
- Power Bar
- Soy Drink
- Book to read
- Music Paper
- Toothbrush
- Toothpaste
- Vitamins
- Cough Drops

PUBLICITY

- 1-2 PRESS KIT
- 10-25 NEWSLETTERS
- 25 M.L. CARDS
- 50 BUSINESS CARDS
- 50 AUTOGRAPH CARDS
- 50 POPS CARDS
- 50 FLYERS for upcoming events
- AUTOGRAPH PENS

CDs

- 4 C.C.
- 3 JFY
- 2 NM
- 2 RTC,
- (1 SMMS)

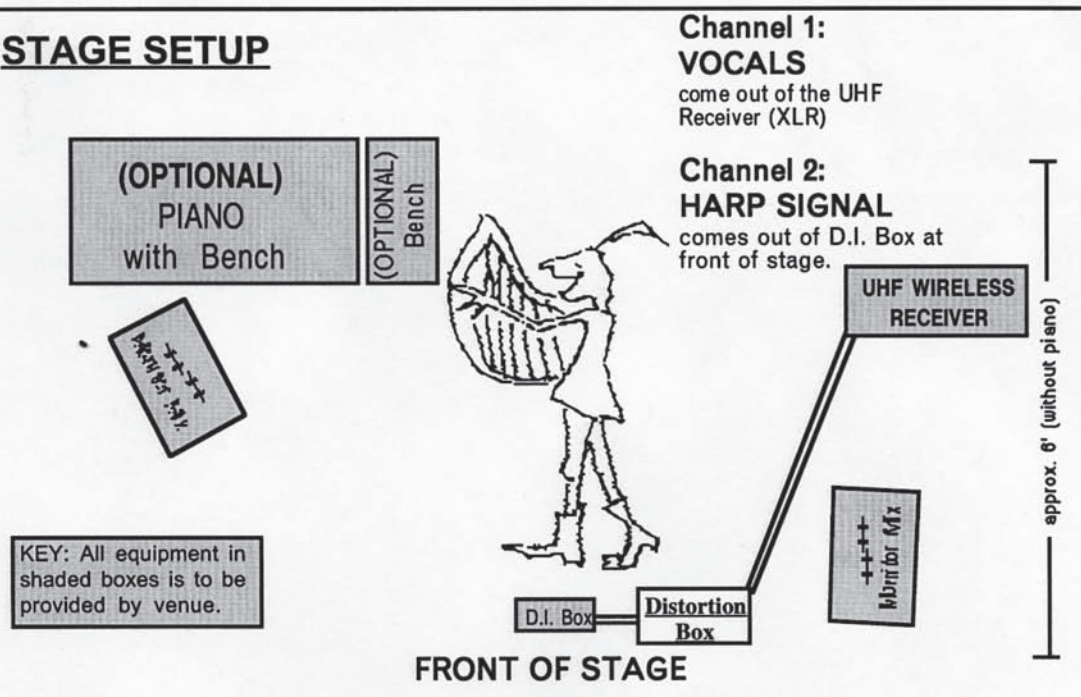
SOLO SHOW (with strap-on harp only)

These are the basic elements of Deborah' set-up. Her gear changes occasionally, but the following should cover most situations:

ELEMENT	CHANNELS	OUT (the kind of out we'll give you)	EFFECTS NEEDED
Wireless Headset VOCAL	1	XLR comes out of the Wireless Receiver	<ul style="list-style-type: none"> Compressor Reverb
Wireless strap on HARP	2	Harp comes out of the wireless receiver into a "Rat" distortion box, then into a passive DI	<ul style="list-style-type: none"> Reverb
The following will be used if they are available at the venue or if the presenter specifically requests pieces that use piano.			
PIANO	3 & 4	For acoustic pno, mics needed; For PC88 Electric: 1-2 qtr" outs	<ul style="list-style-type: none"> Reverb

We bring	<ul style="list-style-type: none"> Electric Harp UHF Model U40-UA transmitters for headset & harp
You provide	<ul style="list-style-type: none"> Sound system Lights (including follow spot) UHF Model U40-UA Dual wireless Receiver with 2 receivers* Announce mic, mics for piano (<i>only if piano is used</i>) Acoustic or electric piano (<i>only if piano is used</i>) Adjustable piano bench (<i>only if piano is used</i>) Stage size min.
Please note:	<i>*We may be able to bring a wireless receiver with us, but please note that it may incur overweight charges with airlines (these might be lower than the cost of rental, however)</i>

STAGE SETUP



HIP HARP FANTASIES SOUND CUES

Offstage:

Fantasy Song (a little extra reverb on the voice only)
Spoken word description of harpers & harps (regular reverb)

Blues **INTRO**

I LOVE YOU JUST THE WAY YOU ARE *or*
MAKE THE BEST of WHAT YOU GOT

Siana's Dream **INTRO**

SIANA'S DREAM

THE LAND OF YOU (a little extra reverb on the voice only)

BELINDA (regular reverb)

DOGS of SOMERVILLE (regular reverb)

The Nightingale **INTRO** (regular reverb)

CUE: "she was my nightingale"

*Then there is a musical intro during which you can fade up the reverb
on voice & harp (both)*

THE NIGHTINGALE

Never Too Late **INTRO** (regular reverb)

NEVER TOO LATE

Jimi Hendrix harp (be aware of distortion)

ENCORE:

Take 5 *or*

Baroque Flamenco

NOTES