

Technical Details

For The Upcoming Performance At Your Event Or Venue By

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C O M E D I A N / M A G I C I A N

September 2, 2025
Somewhere east of Omaha

Well, hello there.

Nathan Tricky Allen here, the comedy-magic guy. Looks like we'll be working together on an upcoming event. That's pretty neat.

This is my "Technical Details" document. Even though it's 7 pages, you'll see that my requirements are actually quite basic, and compared to many other acts, I'm pretty easy to work with.

It all boils down to this: Because I do an interactive comedy & magic show, the audience must be able to see me, hear me, and interact with me.

This document is intended for anybody involved in the technical production of the event (event-planners, venue staff, stagehands, sound & light techs, etc.). It explains what I need to do my job properly, so we can give the audience the best show possible at your event or venue.

It's careful attention to detail that makes events and performances the best they can be, so carefully read through this stuff, and if you have ANY questions, no matter how minor or insignificant they may *SEEM*, get ahold of me.

Thank you for your help, and I look forward to working with you!



Nathan Tricky Allen

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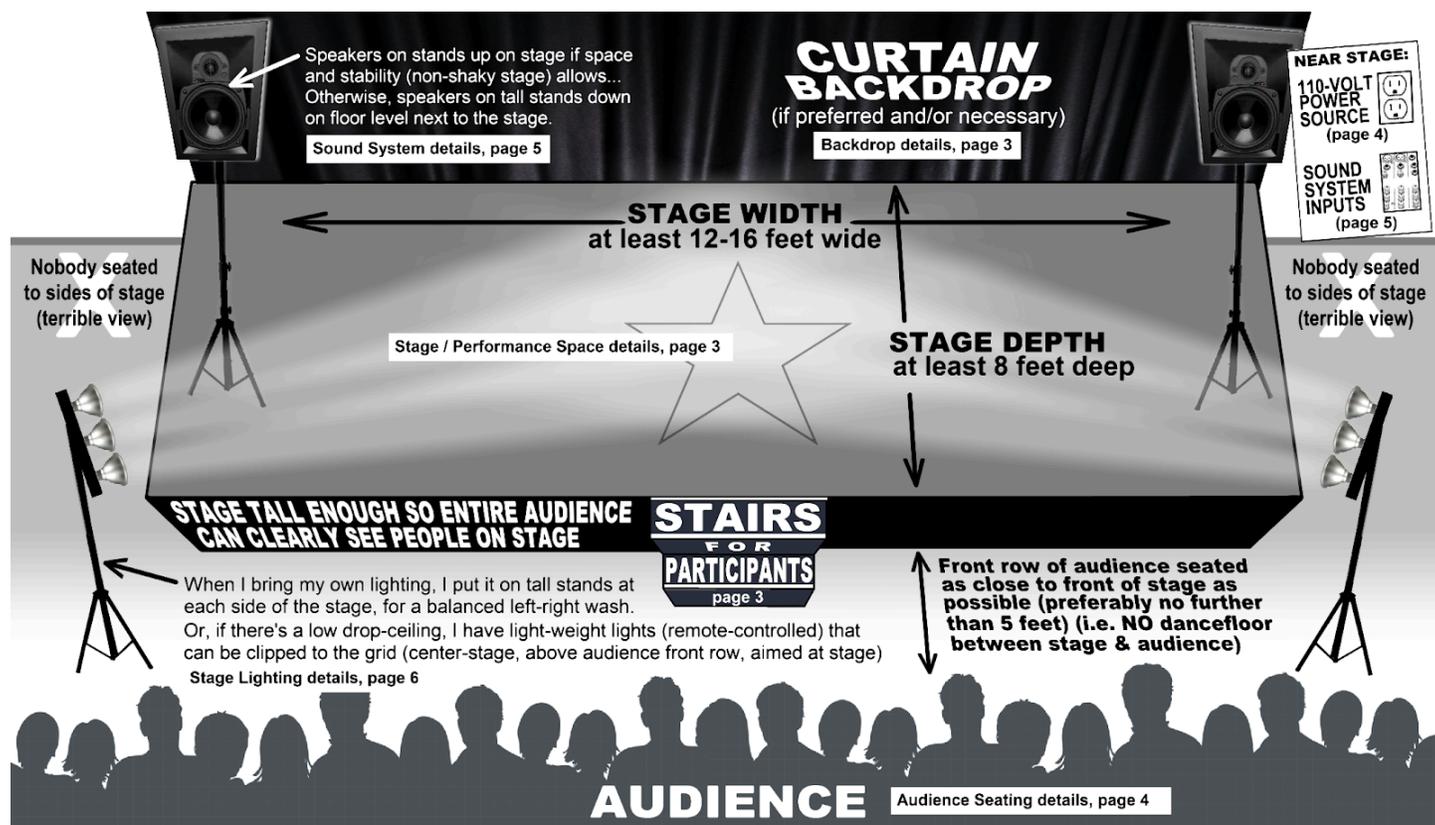
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GENERAL LAYOUT

Here's a typical set-up for my show, to give you an overall feel for what we're going for:



ARRIVAL TIME

Typically, I like to have about a **2-hour block of time before the guests arriving or "doors" opening** to load-in and set-up.

There should be an 'arrival time' listed on the 'Performance Agreement' (if you don't have access to that, contact me). **If an earlier time is required, let me know** so I can adjust my travel plans.

Whatever time we agree on, **please have somebody present at the venue at that time**, to unlock doors, show me where I'm setting up, etc.

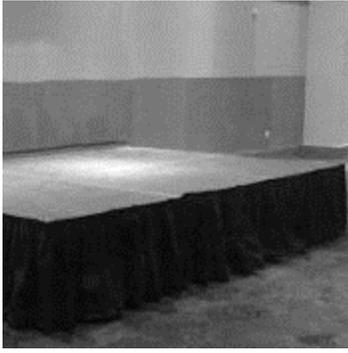


LOAD-IN DOOR AND PARKING

I would love to use a door that is close to the performance area (backstage door, etc.) to reduce the time spent loading in, if possible.

If there is a backstage door that I can park at to load-in, just let me know if I can stay parked there, or if I should move my vehicle for the duration of the event.

I'm cool with whatever. I'm not a superstar diva. Yet.

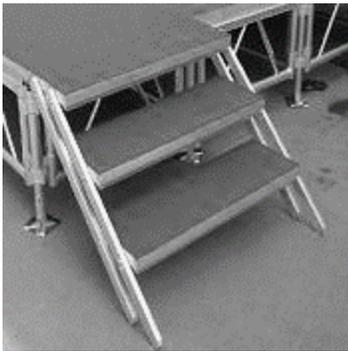


PERFORMANCE AREA / STAGE

I'll need a place to perform, which should be **at least 8 feet deep by 12-16 feet wide minimum** (larger, if possible). Except in **rare** circumstances, **I WILL FULLY NEED this ENTIRE space for setting-up and performing my show** – this space **cannot be occupied by band/DJ/karaoke equipment**, furniture, party decorations, etc.

Everyone must be able to see the show, so this area should be **elevated on a stage or platform**, so the **entire audience – even those seated in the back of the audience can easily see the show**. A good general rule is 1 foot of stage height per 100 people, up to 4 feet (300 attendees? 3-foot tall stage). A stage is usually not needed for groups of 50 or less.

If the stage is a portable sectional, please double-check that **the sections are securely and safely locked together**. **PLEASE have this area ready, tested for safety, and cleared of all other equipment and furniture BEFORE I arrive**.



STAIRS FOR AUDIENCE PARTICIPANTS

I use a lot of audience participation, and **we do not want anyone to be injured or embarrassed** trying to climb on or off stage.

If your stage is **taller than 1 foot**, please include **SAFE and STURDY stairs** for use during the show. It is preferable that these be located at the **front of the stage** (either center stage, or off to one side or the other).

The goal is this: we want a **quick, direct, safe, easy route** from **audience to stage** without leaving the audience's view during the show.

I highly recommend **marking the edges of the steps with brightly colored tape**, to help prevent any participants from tripping.



CURTAIN BACKDROP BEHIND STAGE

A backdrop helps to “dress up” the appearance of your show, creating a more impressive, theatrical, show-like atmosphere. So you can hang some pipe-and-drapery if you like. It's usually **not a requirement**, though, in **most** cases.

But **sometimes it is** necessary, if the **wall behind the stage or performance area** has **reflective surfaces (mirrors, windows, framed posters, etc.)** off which the **stage lights will reflect**. A curtain will **prevent the stage lighting from reflecting back into your audience's eyes and blinding them**. *Entertainers* are accustomed to staring into spotlights, but *audiences* are not.

Plus... a big reflective window or mirror right behind a magic show, giving everyone a “backstage” view? ...Not a good idea, LOL.



ELECTRICITY

I'll need a minimum of two **(2) operational 110-volt grounded electrical outlets** located in or very near the performance area to power my gear.

One standard 15-amp circuit is sufficient for the sound & lighting equipment I personally travel with, but if additional appliances or sound/lighting equipment are also powered by the circuit, we may need separate circuits to play it safe and avoid tripping a breaker.

Please test the outlets to be sure they're functional before I arrive.



AUDIENCE SEATING

When planning how to set-up the tables and seating, here are some details to keep in mind, so your show goes as well as possible:

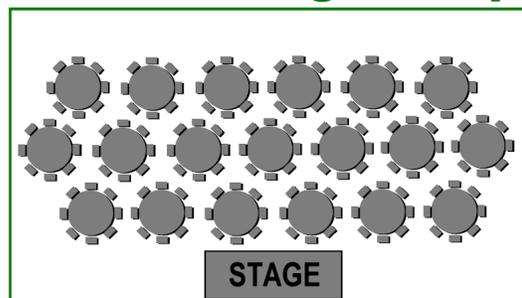
The audience members should all be seated near one another, as opposed to scattered throughout the room. When people are seated near one another, they feel more **together as a group, less self-conscious about laughing**, and **have more fun** (the old adage "laughter is contagious" is very true).

The first rows of the audience should be as CLOSE to the front edge of the stage as possible. The front row of seats or tables should be no more than **5-6 feet** from the stage (**NO DANCE-FLOOR between audience and stage**). The show is very interactive, and **needs** a lot of people up close, front, and center. The closer your audience, the better your show. Seriously. **NO DANCE-FLOOR** there.

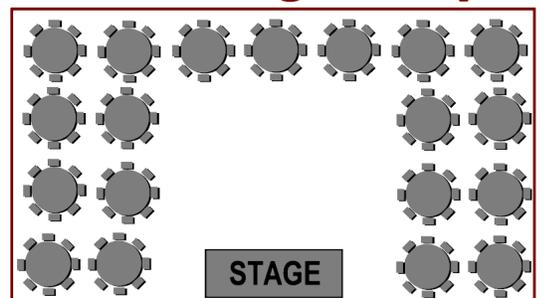
The audience should ONLY be seated to the FRONT of the stage. If at all possible, seating should **not** wrap around the sides of the stage, as anyone seated way off to the sides will have a *terrible* view and *not* enjoy the show as much (because ya gotta SEE a magic show to appreciate it). Also, people having a "backstage" view of a magic show isn't good.

Here are a couple sample diagrams, for clarity:

Good Seating Set-Up **Bad Seating Set-Up**



- > audience close to stage
- > no seating to sides
- > everyone has a good view
- > easy to interact with crowd



- > empty dance-floor space
- > audience far away
- > side seats have horrible view
- > difficult to interact with crowd



SOUND SYSTEM

NOTE: This section *MIGHT NOT* apply to *YOUR* specific event; sometimes I provide my *own* sound system. Check with me if you're unsure.

If **YOU** are providing the sound system, this is what I'll need:

PROFESSIONAL SYSTEM:

The sound system must be at *least* a **TWO (2) speaker, full-range, professional P.A. system** of a **respectable brand**, which is **capable of providing LOUD, CLEAR, FULL-RANGE sound coverage to the entire audience**, with NO distortion, NO clipping, and NO feedback. Banquet hall systems that are built into ceilings and lecterns, home karaoke systems, are NOT acceptable. Consult with your local professional audio supplier for your specific needs regarding audience size, room layout, and performance environment.

MICROPHONES (2 – one cordless and one corded):

I will need **two microphones**. The **first mic must be a professional-quality handheld CORDLESS mic**. This must include all required accessories, and fresh batteries. The **second mic is primarily a “back-up”** and should be a **hard-wired handheld microphone** (also professional-quality) with **plenty of cord (to allow freedom of movement to all parts of the stage)** and **one straight standard microphone stand** and holder/clip which fits this wired mic.

ADDITIONAL DUAL-RCA INPUT FOR MY BLUETOOTH MUSIC RECEIVER:

In addition to the channels required for the microphones, the sound system must have **one additional, separately-adjustable dual-RCA input** into which I can plug my Bluetooth Music Receiver. The input for this Receiver should be **located stage-side**, within view of center-stage. I'll also need **one electrical outlet, near this input**, to power this receiver.

EFFECTS:

None. My mics should be **“dry”** (no effects, no distortion, no reverb), and we can lightly tweak the RCA music channel during sound-check, so it sounds the best.

SET-UP TIME:

The **system should be set-up, tested, and operational BEFORE I arrive**.

TECHNICIAN:

There should be a **COMPETENT & EXPERIENCED** operator of the sound system **present at my arrival time**, so I can get my music equipment plugged in, do a sound-check, and make any adjustments. **The operator should also be there during the show**, to handle any problems if they arise.

AUDIO CUES:

None. I handle ALL of my own cues and volume adjustments remotely during the show, including my pre-show/intro/closing music.



STAGE LIGHTING

NOTE: This section *MIGHT NOT* apply to *YOUR* specific event; sometimes I provide my *own* lighting. Check with me if you're unsure.

If **YOU** are providing the stage lighting, here are the details:

MAIN LIGHTING:

The main lighting needs to **illuminate the stage with a GENERAL BRIGHT WHITE WASH, from the FRONT** (*FROM the AUDIENCE's point-of-view*). The "color" (or "temp") of the white lighting should be around 3500-4000K (lower than that, "soft white," is too yellow, and higher than that, "daylight," tends to be too harsh and has a sickly blue tint).

FOLLOW-SPOTS:

If you have spotlights, you can just open them up wide ("set it and forget it"); I do not need a follow-spot operator in most cases.

SET-UP TIME:

The lighting should be **set-up, tested, and operational before I arrive.**

TECHNICIAN:

There should be **someone present at my arrival time, who knows how to operate the lighting**, so we can make adjustments if required. The technician should also be present during the show, to handle any problems if they arise.

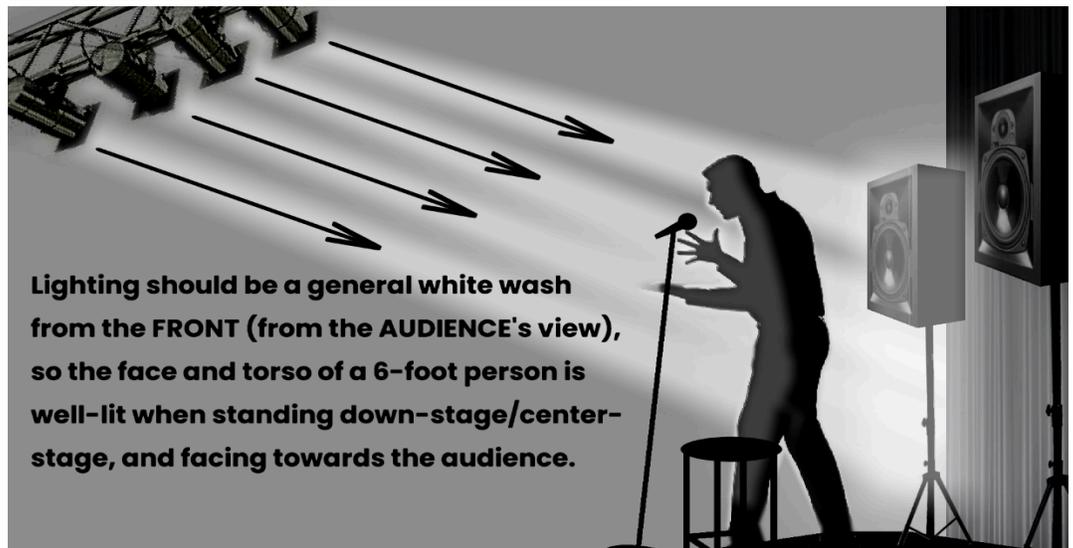
ADDITIONAL STAGE LIGHTING (OPTIONAL):

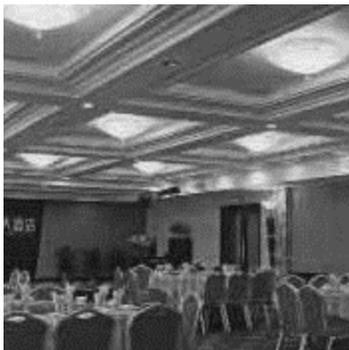
Additional side, top, or back-lighting is great if you like, as long as the MAIN (key) lighting is all from the front (from the direction of the audience). Be careful to not blind the audience with any back-lighting.

LIGHTING CUES:

Other than turning the stage lights on at the beginning of the show, and turning them off at the end, I have no special lighting cues or effects.

JUST TO RECAP - A DIAGRAM, FOR CLARITY:





HOUSE LIGHTS

Just like a theater or comedy club, you'll want to make the "house" – where the audience is seated – as dark as possible. Just prior to the show starting, **please dim the "house lights"** (lighting over and around the audience). This helps **focus attention onto the illuminated stage** and **enhances the theatrical atmosphere**.

And, most importantly, people tend to **relax**, be **less self-conscious**, **enjoy the show more**, and **be more responsive** in a **darker** showroom.

Adding some colored "up-lighting" to the walls / corners around the audience looks nice, and helps provide some fun ambient lighting, but is not required.



FOOD & BEVERAGE SERVICE

If **DRINKS** will be sold during the show (99% of my gigs), **the goal is to try to do so quietly** (orders should be whispered, no blenders, empty cans and bottles should not be thrown loudly into the bin, etc.).

If **MEALS** are served before the show, we must **allow enough time for the meals to be finished PRIOR to show-time**. People cannot enjoy a live interactive show while eating. It is not possible to laugh, applaud, and participate in an interactive show with a knife in one hand, a fork in the other, and a mouthful of steak. Also, dinner being served often necessitates about half of the audience turning their chairs to face AWAY from the stage (toward their plates), which kills the energy of the show and sets up the entire performance for failure. And last – but certainly not least – EATING DURING LIVE COMEDY IS A CHOKING HAZARD – I'm not being dramatic; I've seen it firsthand.



DISTRACTIONS

To give your audience the best show possible, it must be interruption-free. If possible, hold your entertainment event in a room separate from any **TELEVISIONS, JUKEBOXES, HOUSE-MUSIC, POOL TABLES, and GAMING MACHINES**.

If that's not possible, these distractions need to be **turned off** prior to the show beginning (the **earlier**, the **better**, so you don't have to worry about a "last minute" scramble right before show-time).

The End

Thank you in advance for your kind attention to these details.
Let's give your audience a great experience! ~Nathan