

TECHNICAL RIDER



CONTACTS

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STAGING & POWER:

The stage must be able to accommodate the band according to the attached stage plot. We suggest a minimum of 30' wide x 20' deep.

The stage and riser shall be of sturdy construction, flat, level and free of tripping hazards. The stage deck and substructure shall not have sag or bounce that would cause amplifiers, speaker stacks or lighting rigs to lean or sway. If the stage is not a permanent part of the venue, a loading ramp and an adequate set of stairs, both of safe and sturdy construction, should be provided. Outdoor stages should be properly covered to protect the band and all equipment from the elements.

There should be a minimum of six (6) power drops (we suggest at least 2 separate 20 amp circuits) provided on stage: two drops should be located downstage center for each of the keyboards, and 2 drops should be located upstage center for guitars and bass. One drop should be stage right for horns. One drop should be stage left for Vibes/Marimba.

RISERS:

Due to the size of the band, the preferred layout of risers is to have a tier of risers for the percussionist, drummer and backing vocalists arranged in a shallow "U" shape at the back of the stage. This allows for guitar rigs and a second line of players to set up in front of the risers. The risers can be tiered so that the drum riser is higher than the other two.

Drum Riser

A riser no smaller than 8' (wide) x 6' (deep) x 2' (high) should be provided. The riser shall be of sturdy construction, flat, level and free of tripping hazards.

Percussion Riser

A riser no smaller than 12' (wide) x 6' (deep) x 2' (high) should be provided. The riser shall be of sturdy construction, flat, level and free of tripping hazards. This riser is placed adjacent to the drum riser, stage right, at a 22.5 degree angle. *On smaller stages, this riser may be waived by the band. Please check with the band for this particular performance.*

Backing Vocal Riser

A riser no smaller than 12' (wide) x 6' (deep) x 2' (high) should be provided. The stage and drum riser shall be of sturdy construction, flat, level and free of tripping hazards. This riser is placed adjacent to the drum riser, stage left, at a 22.5 degree angle. *On smaller stages, this riser may be waived by the band. Please check with the band for this particular performance.*

SOUND SYSTEM:

Main House PA:

The sound system used for the concert should be capable of reproducing high quality, distortion free, full range audio (from 40Hz to 18kHz) at 110 dB C weighting at the front of the mix position. The specific type of drive system is not as important as the quality of the system and its ability to provide a maximum degree of control over the house speakers.

Sound Engineer:

Steely Dane carries their own FOH engineer. The House FOH engineer should be present from load in till end of show for system support. If there is a separate monitor board, a monitor engineer should also be provided.

House Console:

Steely Dane travels with their own digital mixing console and snake/stage box. A courtesy Cat5 line from FOH mix position to stage position in front of drums is preferred, otherwise the band will lay a 150ft line. Venue shall provide all necessary sub snakes, or XLRs long enough to route lines from anywhere on stage to the stage box.

If Steely Dane is not able to use their own equipment, the FOH (Front Of House) console must have at least 32 input channels. A digital board is preferred. If analog, a 31 band eq for mains and all monitor mixes, plus the following: 8 channels of compression, digital delay, and reverb.

The input snake must be capable of at least 32 inputs and 10 returns (if running monitors from FOH) with a split to the monitor console (if applicable). A 1/8" male aux plug for ipod is appreciated to provide music before and after the event. If the console provided is being used to run both FOH and monitor mixes, then the console will need to have a minimum of 6 pre-fader auxiliary mixes. The console should also have at least 2 post auxiliary mixes. Avid Venue is preferred. Soundcraft, Midas, Behringer, an Allen and Heath are some other suggested brands of soundboard (no Peavey please!)

Monitors:

In most circumstances Steely Dane carries a Behringer X32 for monitors, fills, sub and L-R mis. All of our I/O comes from an S32 stage box connected to our console via CAT5 we supply unless the run is more than 150 feet. In that case we need a courtesy house line.

If venue is providing mixing and monitor console, the band will need at least 8, and preferably 10 monitor mixes. Regardless of who provides the consoles, venue will provide preferably 11 full-range monitors. Each monitor mix must have at least 500W of power and its own graphic equalizer.

Microphones / Direct Boxes / Stands / Cables:

The following is a list of the suggested microphones (preferred models are in parentheses) :

- Two (2) kick drum mics (Shure Beta 52, Shure Beta 91, or Audix D6)
- One (1) snare drum mic (Shure SM 57 or Sennheiser e604)
- One (1) hi hat mic (Shure SM 81 or Shure SM 94)
- Four (4) tom mics (Shure beta 98, Sennheiser e604)
- Two (2) overhead mics—1 for drums, 1 for percussion (Shure SM 81 or Shure KSM 32)
- Two (2) conga / bongo mics (Shure SM 57, Sennheiser MD 421, or Shure Beta 98)

Two (2) guitar cabinet mic (Shure SM 57 or Sennheiser e609)
Five (5) vocal mics (Shure SM 58 or Shure Beta 58)
Four (4) direct (DI) boxes for keyboards and Vibes/Marimba

All vocal mic stands should be booms. In addition, please provide appropriate clips, stands, and cables for all microphones. The band will supply wireless microphones for the horns.

Sound Check:

To ensure that the band puts on the best possible show, a sound check should be performed at least two (2) hours before the doors open. Sound check requires that the sound technician(s) running the monitor mix and front of house sound system(s) be present to set levels. Sound check should be private and only sound, lighting, and stage technicians should be present.

LIGHTING:

Steely Dane may opt to bring their own additional lighting for certain shows. If the band does not intend to bring their own lighting technician, the venue will provide a lighting technician to run the system for the event. For venues that have existing lighting systems, the band will want to add additional lighting (movers) and have our lighting technician run the system. If there is an existing system, please have a house lighting engineer that knows the system available from load in till end of show. The existing lighting system must be rigged, tested, and focused before the band arrives.

During pre-production, please send the band details of the existing lighting rig (number and types of lights, and control console). Please also indicate if the system has the ability for the band to add additional lights, where and how they can be mounted, and if there are open channels to control them on the console.

Spot or feature lighting should be provided for the following soloists:

- Keyboard 1
- Keyboard 2
- Guitar 1
- Guitar 2
- Tenor Sax
- Alto Sax/EWI
- Drums
- Mallets

INPUT LIST

CH	INPUT
1	Kick In (Beta 91A)
2	Kick Out (SubKick) Supplied
3	Snare Top (e604)
4	Hi-Hat (SM81)
5	tom 1 (e604)
6	tom 2 (e604)
7	tom 3 (e604)
8	tom 4 (e604)
9	bass (XLR out of head)
10	GTR 1(SR) (e609)
11	GTR 2(SL) (e906 supplied)
12	key1 SR (DI Left)
13	key1 SR (DI right)
14	key2 SL (mono DI supplied)
15	Vibes (DI)**
16	KAT electronic marimba (DI)**
17	Conga Low-SR (Dynamic Mic)
18	Conga Mid-C (Dynamic Mic)
19	Conga High-SL (Dynamic Mic)
20	Percussion Toys (condenser Mic)
21	Tenor Sax (XLR out of effect pedal at position)
22	Trumpet (XLR out of wireless rack – supplied)
23	Trombone (XLR out of wireless rack – supplied)
24	Alto Sax (XLR out of wireless rack – supplied)
25	Vox Lead (SM58)
26	Vox Keys 2 (SM58)
27	Vox Back Up-SR (SM58)
28	Vox Back Up-SL (SM58)
29	Drum Overhead (SM81)
30	EWI (XLR)***
31	
32	

*Horns have wireless mics mounted in a rack unit. Just need 4 XLR's to the rack which should be located near stage right. See note above regarding Tenor Sax.

**On some occasions, SD has songs that contain Vibraphone/Marimba, an EWI (Electronic Wind Instrument), acoustic guitar, and/or a sampler. Check with the band to see if these inputs are needed on a particular show.

MONITOR MIXES

APPLIES ONLY IF BAND IS NOT USING ITS OWN CONSOLE
VALUES OF 1-5 (5=HOTTEST)

MIX 1 - HORNS

Horns - even mix of all horns (5) even mix of all vocals (3), Adler keyboard (2), EWI** (5)

MIX 2 – KEYBOARDS 1

Keyboard 1 (5)

MIX 3 – FRONT VOCAL

Front vocal (5), even mix of all other vocals (3)

MIX 4 – KEYBOARD 2

Keyboard 2 (5), keyboard 2 vox (5), mix of all other vox (3), keyboard 1 (2)

MIX 5 – BACKING VOCALS

Back vox (5), mix of all other vox (2)

MIX 6 - PERCUSSION

Percussion - Congas (5), mix of vox (2), mix of keys (2)

MIX 7 - GUITARS

Acoustic (5), mix of guitars (2)

MIX 8 - DRUMS

Mix of all drums (4), bass, (3), Room mic (3)

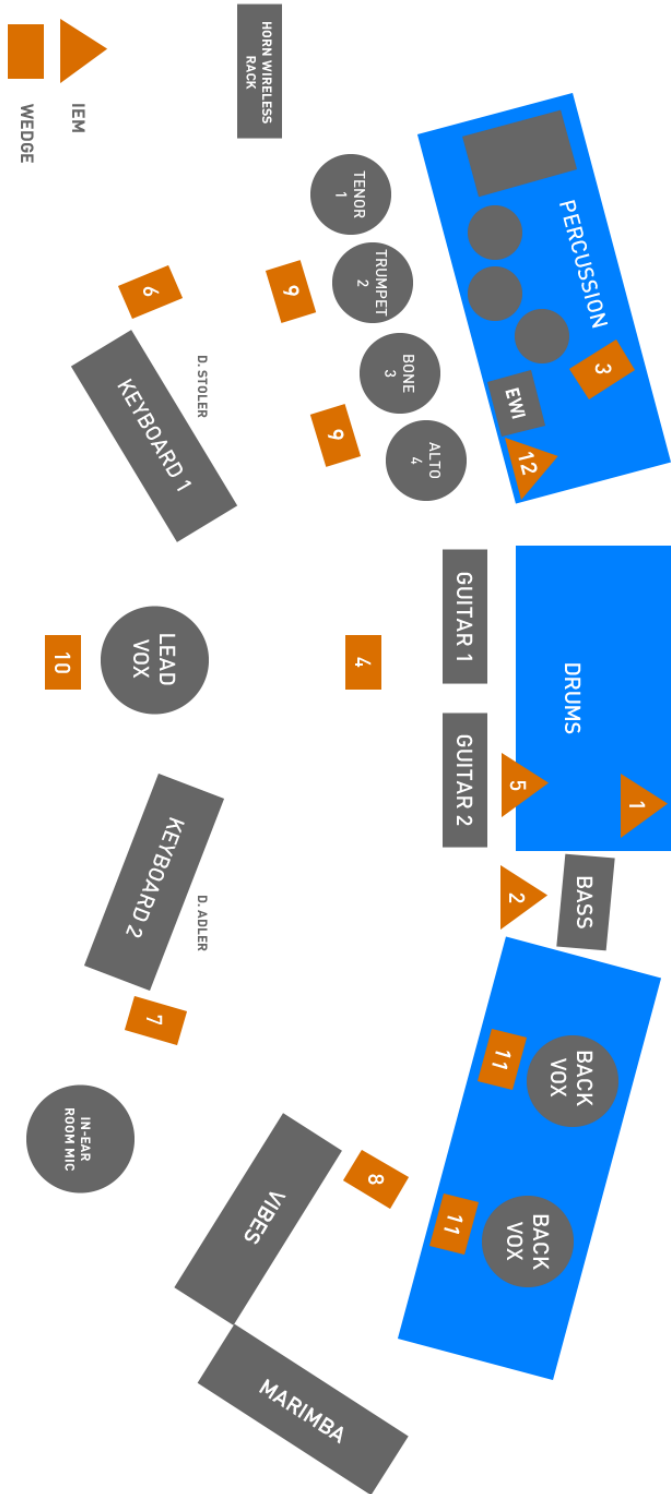
MIX 9 - BASS

Bass (3), mix of vox (3), mix of horns (3)

MIX 10** - Vibes/marimba

Vibes/marimba (5)

STAGE LAYOUT



STAGE BOX MONITOR OUTS

APPLIES IF BAND IS USING OUR OWN CONSOLE DESCRIBED ABOVE

CH	INPUT
1	Drums (XLR to hard wire IEM box)
2	Bass (XLR to hard wire IEM box)
3	Percussion (Wedge)
4	Guitar 1 (Wedge)
5	Guitar 2 (XLR to wireless at guitar position)
6	Keys 1 (Wedge)
7	Keys 2 (Wedge)
8	Vibes (Wedge)
9	Horns (2 Wedges)
10	Vox Lead (Wedge)
11	Vox Backup (2 Wedges)
12	Alto Sax (XLR to wireless at guitar position)
13	Fills
14	Sub
15	Left
16	Right

BACK LINE

ONLY IF BOX IS CHECKED

GUITAR 1 – DENNIS SHEPHERD

One (1) Guitar Amplifier

In order of preference:

- Fender Super Reverb
- Fender Twin Reverb

GUITAR 2 – JAY MORAN

One (1) Guitar Amplifier

In order of preference:

- Vox AC15,
- Mesa Boogie Lone Star,
- Fender (Super-Sonic, Super Reverb, Deluxe)

BASS – PHIL LYONS

One (1) bass Amplifier: (minimum 350 watts) With speakers.

In order of preference:

- SWR 900 with 4x10 and 1x15 cabinet
- GK 1000 with 4x10 and 1x15 cabinet
- Ampeg SVT w/8 10 cab
- Hartke 3500 with 4x10 and 1x15 cabinet