

TECHNICAL RIDER



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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. Please provide a riser no smaller than 8' (wide) x 6' (deep) x 2' (high) for drums, a riser for percussion (8'x6' 12" high), and a riser for backup singers (8'x6' 12" high). 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 seven (7) power drops (suggest at least 2 separate 20 amp circuits) provided on stage: See stage plot.

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:

A sound system should be provided and 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 has its own FOH engineer and will mix the band. The venue's sound tech should be present from load in till end of show to help set up, and assist with the venue's equipment, and to help with any local decibel limits unique to the venue. 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 position. If Steely Dane is not able to use their own equipment due to multi-band festival setups, 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 x32, and Allen and Heath are some other suggested brands of soundboard (no Peavey please!)

Monitors:

The band will need at least 10 monitor wedges with at least 8 amp channels if wedges are passive, or powered monitors. Each monitor mix must have at least 500W of RMS power.

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

The 4 vocal mic stands should be boom stands. 1 kick drum mic stand. 5 mic clamps for drums: 4 toms and 1 snare. 3 mic stands or latin percussion clamps for congas. 1 mic stand for percussion table. Please provide enough cabling for monitors, and for all mics to make it back to the stage box in front of the drums. The band will supply 4 wireless microphones for the horns.

Sound Check:

To make sure that the band puts on the best possible show, a sound check should be performed at least two (2) hours before the doors open. If the venue is providing FOH and monitor mixing, 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 travels with their own lighting director. 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.

The band is currently touring with 12 moving head fixtures. We would be hanging four 7R beams (30lbs) each and 4-6 R2 washes (17 lbs each). We have rigging and power for these. We would like a minimum of two circuits on the Upstage pipe. 2-4 R2 washes will be placed on the floor behind risers. Two circuits on the deck for these remaining fixtures. Two circuits for hazers unless you have in house hazers.

LD's desk is an Obsidian M1-HD and can tie into your system with sAcn. We will need one more universe for our fixtures. Cat5 and or 5pin dmx lines from FOH to the stage. We can bring disto if needed. We would need a 5 wire cam for that.

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	TYPE
1	Kick In	Beta 91A
2	Kick Out	Audix D6
3	Snare Top	e604
4	Hi-Hat	condenser mic
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)	mic provided
12	key2 (SL)	DI - provided
13	key1 (SR)	DI Left
14	key1 (SR)	DI Right
15	marimba	DI thru to powered speaker (provided)
16	vibes	DI thru to powered speaker (provided)
17	conga 1 SR	SM57 or anything that can close mic the head
18	conga 2 Middle	SM57 or anything that can close mic the head
19	conga 3	SM57 or anything that can close mic the head
20	Percussion Toys	condenser Mic
21	tenor sax	XLR-floor by sax
22	trumpet	XLR-1 rack
23	trombone	XLR-2 rack
24	alto sax	XLR-3 rack
25	Vox 1 - lead DSC	SM58
26	Vox 2 - key 2	SM58
27	Vox 3	SM58 (on riser)
28	Vox 4	SM58 (on riser)
29	Drum Overhead	condenser mic
30		
31		
32		

*Horns have wireless mics mounted in a rack unit. Just need 3 XLR's to the rack which should be located near stage right, and one XLR drop by tenor sax (pedals)

OUTPUTS FROM S32 STAGE BOX

- 1 - Drums (XLR to IEM input at drum position)
- 2 - Bass (XLR to IEM input at bass position)
- 3 - Perc (wedge)
- 4 - Guitar 1 (wedge)
- 5 - Guitar 2 (XLR to IEM input at guitar position)
- 6 - Keys 1 (wedge)
- 7 - Keys 2 (wedge)
- 8 - Vibes (wedge)
- 9 - Horns (wedge pair)
- 10 - Center Vox (wedge)
- 11 - Background Vox (wedge pair on riser)
- 12 - open
- 13 - Fills
- 14 - Sub
- 15 - Left main
- 16 - Right main

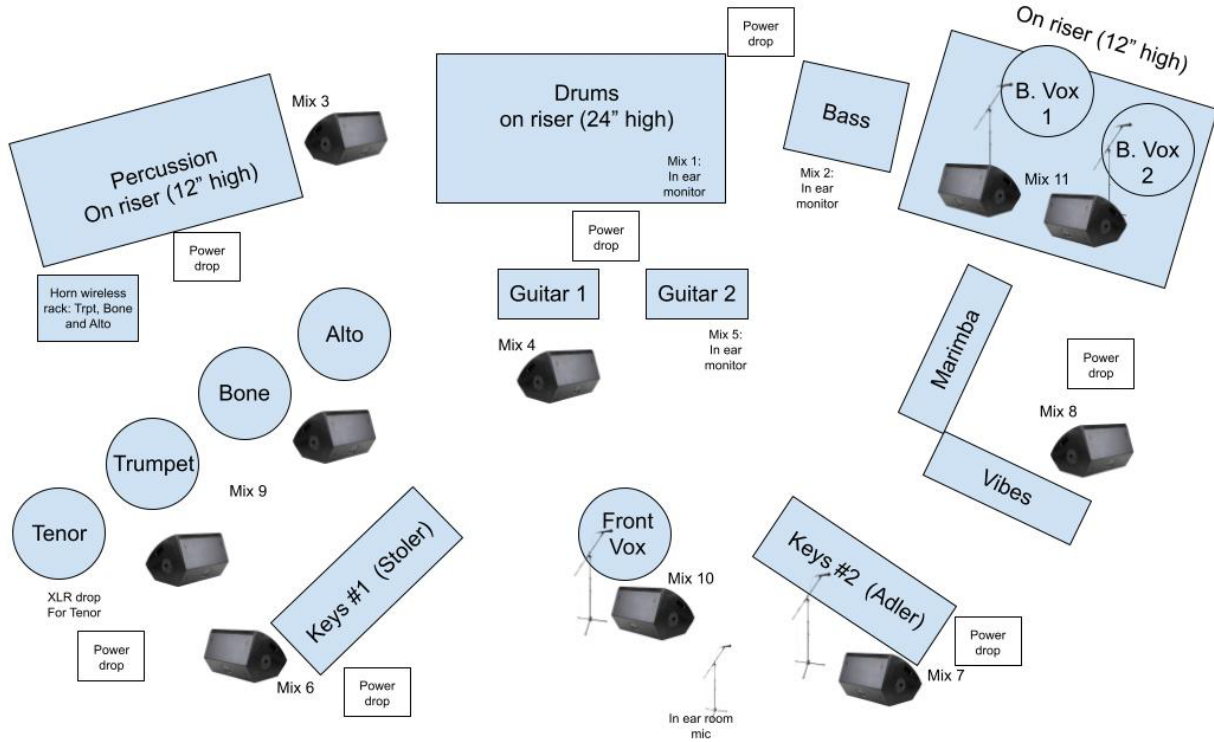
ONLY FOR FESTIVALS OR WHERE STEELY DANE IS NOT IN CONTROL OF MONITOR MIXES:

MONITOR MIXS – VALUES OF 1-5 (HOTTEST)

- Mix 1 - Horns - even mix of all horns (5) even mix of all vocals (3), Adler keyboard (2)
- Mix 2 - Keyboard 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 - Back Vox - Back vox (5), mix of all other vox (2)
- Mix 6 - Percussion - Congas (5), mix of vox (2), mix of keys (2)
- Mix 7 - Guitars - 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

Steely Dan Stage Plot



BACK LINE

ONLY IF BOX IS CHECKED

GUITAR 1 – DENNIS SHEPHERD (SR)

One (1) Guitar Amplifier

In order of preference:

- Fender Super Reverb
- Fender Twin Reverb

GUITAR 2 – JAY MORAN (SL)

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