

TECHNICAL RIDER

This Technical Rider covers the basics of an Around the World in Song quintet performance. It is hereby attached to the Contract between the parties named herein. Any changes must be approved by both parties prior to the date of the engagement. If there are any inquires about the technical rider or the group's travel plans, please contact Guy Mendilow at (857) 222-0235.

1. Purchaser _____
Address _____ City _____ State _____ Zip _____
Phone day _____ ext. E-mail address _____

2. Artist: Guy Mendilow Ensemble
Artist Advance Contact: Guy Mendilow Phone +1-852-222-0235 Email guy@guymendilowensemble.com

3. Place of Engagement _____
Address _____ City _____ State _____ Zip _____
Venue Description (e.g. high ceilings, thrust stage, bare walls, etc) _____

Day of show phone (740) 427-5228 ext. or _____

4. Type of performance _____
5. Performance Date(s) _____ Time(s) _____ Number of sets _____ Length _____ Intermission length _____

6. Audience Capacity _____

A total time of ninety (90) minutes is required for load in and set up prior to sound check.
Hall will be available for load-in and setup by technical crew at _____, and for Artist load-in at _____.

7. Sound Check
A minimum of one hour (60 minutes) is required for sound check. Hall will be available for sound check to begin promptly at _____.
All sound reinforcement systems, including all microphones, stands and cables, shall be in place prior to _____. Speaker system shall be equalized with 1/3 octave equalizer and pink noise prior to Artist's arrival for sound check. Overall sound should be of audiophile quality with no hum, buzzes, clicks or pops (wireless microphones are NOT to be used).
Technical crew will coordinate their set up so that sound check of min 60 minutes will conclude by _____.
Purchaser shall not permit the doors to open to audience until all technical and sound checks have been completed to Artist's satisfaction. Purchaser, technical crew and Artist agree to make every effort to begin the performance on time. Any additional expenses, like union overtime charges, shall be the sole responsibility of the purchaser when the expense occurs due to a late start.

PURCHASER SIGN HERE _____



8. Dinner

Dinner shall be after sound check. Please refer to Hospitality Rider for details.

9. Stage

Stage should be solidly constructed with an even surface. It should be in good condition and free of any hazardous cracks, holes or movement. Minimum size 20' x 20'

10. Stage Manager

Purchaser agrees to provide a person(s) acting in the role of stage manager to alert Artist prior to start of set one and, if applicable, prior to set two. Stage Manager must come to Artist dressing room(s) to give Artist the following calls: Ten minutes to places; Five minutes to places ; and physically walk Artist to places.

11. Sound Reinforcement System

Purchaser agrees to provide an A1 level sound engineer and a professional system in good to excellent working condition appropriately sized to cover the entire room. Please call GUY MENDILOW at 857-222-0235 if you have any questions about the sound requirements. System shall minimally consist of:

House console:

- ❑ Professional sound-board (e.g. Soundcraft, Mackie, Midas or equivalent), receptive to a frequency range of 30 –15,000 Hz and capable of sound-level pressure not to exceed 100 db SPL.
- ❑ Minimum of 24 inputs, 4-band EQ on each channel with sweepable mid-range

House Rack (outboard gear):

- ❑ -Digital reverb unit. Reverbs should be professional in quality and be adjustable to performer's needs. In all cases, reverb shall not sound artificial (Roland, Lexicon, T.C. electronic M2000 or M3000).
- Compressor/Limiter (DBX, Behringer, Drawmer-Aphex, K/T, BSS)
- ❑ -1/3- Octave Equalizer for stereo setup
- ❑ - Ipod hook-up / CD player

House Speakers:

- ❑ -Minimum 3 way system with 18" subs capable of providing 110db though out the Venue. (20HZ-20kHz) (Preferred brands: EAW, McCauley, EV, Meyer, QSC, Apogee, Turbo sound, Klipshe, JBL) With subs. Prefer cone mid-range. Horn mid-ranges should be avoided, when possible. Column speakers and CDP horn-type trumpets should be avoided, when possible. . Speaker types to be avoided, when possible, are Peavey and house brands of unknown manufacturer. Speaker system should be equalized with 1/3 octave equalizer and pink noise before sound-check.

House mix position:

- ❑ -Stage Right Center or Stage Left Center. Unacceptable Mix Positions: Behind walls, under balconies, in balcony



Stage Monitor System:

- ❏ -Minimum 24 channel console, 5 monitor mixes
- ❏ -3-band sweepable EQ on each channel
- ❏ capable of producing sound level pressure of 100db at four feet and with a frequency response of 50-15,000 Hz. System will be free of any hums, buzzes, clicks or pops and will be properly tuned to venue before sound check. (Preferred bands: Yamaha, Soundcraft, Mackie, Midas).
- ❏ -1/3 octave equalizer
- ❏ -Reverb for monitors (1-2 reverb settings, put into each mix at various amounts)
- ❏ -5 identical monitor wedges capable of handling a minimum of 100 watts (Preferred brands: QSC, EAW, McCauley, Meyer, Klipshe, JBL)

Monitor Mix position:

- ❏ Engineer must have full view of stage with no obstructions.

Details about Guy's On-Stage Rig

- ❏ The rig's purpose is to quickly get the sounds GME needs, especially for some of the unusual/ homemade instruments, while making it as easy as possible for your engineers. The rig is a Universal Audio Apollo 8P, connecting to a mac laptop on which we run Mainstage with UAD plugins. The rig allows us to pre-treat select channels with EQ, compression, 8va drop (in the case of guitars) and reverbs. We make changes ourselves via a midi footswitch rather than relying on the engineer to make cued changes for us (e.g. changing EQ preset for overtone singing vs normal singing; punching out reverb on Guy's voice for narration, etc)
- ❏ Each channel goes into the Apollo unit via an XLR and comes back out to the house as an independent XLR through the unit's fan. If available, a subsnake downstage stage left allows the rig's fan to connect directly without additional extension cables. For simplicity and ease of pack up, it is generally best to use the sound provider's XLRs. GME has the ability to pack extra cables if advised a minimum of thirty (30) days in advance.
- ❏ The following inputs are connected to the Apollo:
 - Guy Vocals (KSM9 — GME will supply the mic if you do not pack this model)
 - Sofia Vocals (KSM9 — GME will supply the mic if you do not pack this model)
 - Steel String Guitar (balanced in to Apollo, balanced out to you)
 - Nylon String Guitar (balanced in to Apollo, balanced out to you)
 - Loop
 - Berimbau (berimbau mic and piezzo go into Apollo and come out to you as a single blended out)



12. **On Stage Sound Equipment (please refer to stage plot for placement and notes) An asterisk (*) denotes equipment that artist IS ABLE TO provide when arranged in advance.**

INPUT	INSTRUMENT	MIC	STAND	INSERT	HOUSE MIX NOTES
1	Violin	XLR Cable only			
2	Jaw Harp/whistle	Shure Beta 58	Tall Boom	Light compression	- Give it a strong low end - Match reverb to violin. Try 2.5 second tail, warm hall. - Violin and whistle act as a unit. Please blend them in the mix.
3	Clarinet	AMT WS clip-on*		Phantom Power	- Match reverb to violin. Try 2.0-2.5 second tail, warm hall. - Clarinet and whistle act as a unit. Please blend them in the mix.
4	Mbira	D.I. Box		Phantom Power	- Strong low end
5	Bass Mbira	D.I Box			-Treat this like a snappy electric bass
6	Female Vocals	Shure KSM9* Please avoid Beta 87	Tall boom	Phantom Power	-Sent to you via Guy's rig, stage L -Co-lead with Guy's vocals—equal presence in mix
7	Loop	D.I Box			- Ambience. Keep very low in house mix
8	Guy Vocals	Shure KSM9*	Tall Boom		-Sent to you via Guy's rig, stage L -Co-lead with female vocals—equal presence in mix
9	Guitar (Steel String)	XLR Cable only			-Sent to you via Guy's rig, stage L - Uses octave drop on low strings so keep the lows in
10	Guitar (Nylon String)	XLR Cable only			-Sent to you via Guy's rig, stage L - Uses octave drop on low strings so keep the lows in
11	Berimbaus	XLR Cable only	Tall straight/boom	light compression	-Sent to you via Guy's rig, stage L - <i>Our berimbaus have three prominent sounds:</i> A bass drum sound – should be BIG. Boost 60-80Hz. Cut a few db from the low mids (300-400Hz) A main string sound , tuned to E2 on the piano (roughly 82 Hz) Sound produced when stick strikes string. A high string sound , pitched at E4 (roughly 330 Hz)
12	Floor Tom	Clip on Tom mic preferred			
13	Overhead L	AKG 451, AKG C1000S, Shure SM81 or equivalent	Tall Boom	Phantom Power	-somewhat wetter reverb



14	Djembe Bottom	Shure Beta 57	Short boom		
15	Cajon	Sennheiser MD421 or Sure Beta 91A	Short Boom		- listen for snares as well as bass drum sound
16	Frame Drum	AKG 451 or AKG C1000S	Short Boom		
17	Overhead R	AKG 451, AKG C1000S, Shure SM81 or equivalent	Tall Boom	Phantom Power	-somewhat wetter reverb
18	Vocal Reverb Send (L)	NA— Sent to you from Guy's Rig, Stage Left			-Sent to you via Guy's rig, stage L
19	Vocal Reverb Send (R)	NA— Sent to you from Guy's Rig, Stage Left			-Sent to you via Guy's rig, stage L

Tall Booms: 7

Short Booms: 3

Direct Input Boxes: 3

(2) Small, low tables or piano benches can be as small as 2 ft x 2 ft x 2 ft

(2) 9 volt batteries

Please email or fax a listing of all technical equipment and specifications to be used in concert thirty (30) days before performance. Anything out of the specifications of this rider must be agreed to in writing before concert. Specifications of any unknown equipment must be forwarded to Artist/Earthen Groove Productions 30 days prior to concert date.

All technical questions regarding specific equipment and Artist's requirements must be directed to artist.

13. Backline

- Three (3) cymbal stands
- Two (2) LP Percussion Claw Clamps (Rim-mounted percussion holder with Z rod arm)One (1) clamp & extension arm for cymbal
- One (1) 16" or 18" floor tom (18" preferred)
- One (1) Kick drum pedal
- One (1) 8" splash cymbal (Zildjian K series, Bosphorus Master series or equivalent)
- One (1) 18" crash cymbal (Zildjian K series, Bosphorus Master series or equivalent)
- One (1) 14" - 16" djembe (preferably w/ Remo fiber-skin head, well-tuned)
- One (1) Djembe stand, for seated playing (Must be Meinl Conga Cajon Stand or Latin Percussion LPA650 or Gibraltar GSM. Should these not be available, please call for easy alternatives)
- One (1) Cajon (Flamenco style w/ snares e.g. Schlagwerk Cajon la Peru, POPercussion Flamenco Box. Should these not be available, please call to discuss alternatives)



14. Personnel

Purchaser agrees to hire a professional sound company including A1 level engineers. If technical personnel are provided other than from a professional sound company, Artist must be notified. The name and contact numbers of sound company and contact person is:

15. Stage Plot

Artist will provide Purchaser with the following a current stage plot and line input chart.

16. Lighting

When lighting is available:

Acceptable Flesh Tone Gels: pale lavender, pale pinks and light reds.

Acceptable Mood Gels: reds, blues, purples, ambers

Artist shall instruct operator regarding specific light cues or mood changes during sound check. Unless otherwise instructed, lighting and color changes should be kept to a minimum and compliment the performance at all times.

