

GUY MENDILOW BAND

Inventive World Music & Outreach

Technical Rider

This Technical Rider covers the basics of a Guy Mendilow Band performance. It is hereby attached to the Contract between the parties named herein. We acknowledge that it will not be possible at every venue to comply with every requirement in this rider. However, changes must be approved by both parties prior to the date of the engagement. If there are any inquiries about the technical rider or the group's travel plans, please contact GUY MENDILOW at 857-222-0235.

1. Sound Check

A minimum of one hour is required for sound check. Hall will be available for sound check at _____. All sound reinforcement systems shall be in place, in good working order with room equalized. 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). Artist shall complete setup and sound check with a minimum of 45 minutes prior to opening of doors provided that all equipment is in good working order and that hall was accessible at the times indicated above. 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. Purchaser shall pay Artist \$300.00 penalty for starting the performance later than 30 minutes past the contracted start time due to the fault of the purchaser. Any additional expenses, like union overtime charges, shall be the sole responsibility of the purchaser when the expense occurs due to a late start.

2. Dinner

Dinner shall be after sound check. Dinner shall be a salad, a hot main course that could be fish with steamed vegetables and a whole grain. Vegetarian meal (e.g. beans and a grain) will also do very well. Please no chicken/meat, dairy, fried foods, or heavy sugar.

3. 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'

4. 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:



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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 20 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
- ❏ -CD player

House Speakers:

- ❏ -Minimum 3way system with 18" subs capable of providing 110db though out the Venue. (20HZ-20kHz) (EAW, McCauley, EV, Meyer, 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 20 channel console, 4-5 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 each monitor mix
- ❏ -5 identical monitor wedges capable of handling a minimum of 100 watts
- ❏ 2 side fills

Monitor Mix position:

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

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PURCHASER SIGN HERE _____



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5. On stage Equipment: An asterisk (*) denotes equipment that artist can provide.

Input	Instrument	Mic	Stand	Insert	REVERB/IMPORTANT HOUSE MIX NOTES
1	Violin Mic	Small diaphragm condenser from Audio-Technica, AKG or Neumann	Tall Boom		-Wetter reverb
2	Violin D.I.	D.I. Box			-Wetter reverb -Roll off highs
3	Shannon Vocals	Sure Beta 87C*	Tall boom	Phantom Power	-Wetter reverb; Back-up vox on most songs.
4	Guy Vocals	D. I. Box and Sure Beta 87C*	Tall Boom		-Lead vox on most songs; sent to you via D.I. - Wetter Reverb
5	Frame drums	AKG 451	Tall Boom		-somewhat wetter reverb
6	Guitar	Only needs XLR			
7	Berimbau 1	D.I. Box	Tall straight/boom	Very light compression	- This is a lead instrument. Please build whole band around it. <i>Our berimbaus have three main sounds, all of which must be prominent:</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 F2 on the piano (roughly 87 Hz) Sound produced when stick strikes string. A high string sound , pitched at F4 (roughly 349 Hz)
8	Berimbau 2	D.I.Box	Tall straight/boom	Very light compression	A bass drum sound – see above. A main string sound , tuned to G2 on the piano (98 Hz) A high string sound , pitched at G4 (392 Hz)
9	Frame Drums	AKG 451 or AKG C1000S	Short Boom		-somewhat wetter reverb
10	Djembe	Sure Sm57	Tall boom		
11	Cajon	Sennheiser MD421	Short Boom		



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12	Pandeiro	Only needs XLR			
13	Guiro	Audio-Technica AT 4051a*	Tall Boom		-light reverb
13	Jaw Harp	Sure beta 58*	Tall Boom	Light compression	-Give it a Strong low end—this is our bass!
14	Clarinet	*AMT WS clip-on		Phantom Power	-Wetter reverb
15	Saxophone	*Audio-Technica ATM35		Phantom Power	-Wetter reverb
16	Flute	*AMT System 1 clip-on		Phantom power	-Wetter reverb; blend with Guy's overtone singing.
17	Loop Pedal	D.I. Box			-Roll off highs -Must be prominent in all monitors
18	Mbira	Artist's D.I. Box*		Phantom Power	- Strong low end

Tall Booms: 7 (plus 2 boom/straight stands for berimbau holders)

Short Booms: 2

Direct Input Boxes: 7

When available: 1 guitar stand

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.

6. 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:



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7. Stage Plot

Artist will provide Purchaser with the following when the completed contract (wc) is returned or during sound check (sc):

- ❖ A current stage plot and line input chart (wc)
- ❖ Special information regarding modified/invented instruments. (sc)

8. 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.

