



## US 2015/16 TECH RIDER





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## AFRO-CUBAN ALL STARS RIDER.

**NOTE:** This document, whose content must be strictly followed by the PROMOTER, must be attached as an addendum to the contract and signed in all of its pages. In fact this document is an important part of the contract.

**Mr. JUAN DE MARCOS OR HIS REPRESENTATIVES MUST APPROVE SUBSTITUTIONS. ALL TECHNICAL QUESTIONS MUST BE SUBMITTED WITH CC. TO Mrs. GLICERIA ABREU, THE BAND'S MANAGER AND MR. ALFONSO PENA THE FOH ENGINEER. ALL PRESS REQUESTS SHOULD BE MANAGED BY JUAN DE MARCOS PERSONALLY.**

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### 3. Technical Requirements.

1. **PROMOTER** agrees to meet the technical requirements for the Engagement, including PA and lighting, which are stipulated in this rider. If technical requirements are not provided as agreed (changes/substitutions must be discussed and approved by Artist prior to Engagement), the Tour Manager reserves the right to cancel the Engagement.

1a. **PROMOTER, if applicable**, shall not allow audience to enter place of performance until technical set-up and sound check has been completed. **PROMOTER** shall complete said setup five hours prior to the time of performance. **ARTIST** requires a minimum of one and a half (1.5) hours for completion of load-in and setup and two (2) hours sound check there after. The place of performance must be made available to the artist three hours and a half before theatre is opened to the public. The doors cannot be opened without the road manager's approval. In the event of the Promoter's equipment not being ready for this agreed sound check time, then the Artist reserves the right to his full sound check, even if this means late opening of the doors to the public.

Festival producers are required to comply with this policy unless otherwise agreed in writing with the artist.

1b. **PROMOTER** shall provide a minimum of **THREE (3)** stage hands to help **ARTIST'S** crew for load-in, stage set-up and load-out. In cases where **ARTIST** is staying overnight in the town of performance, **PROMOTER**, if necessary, will store **ARTIST'S** equipment overnight in a secured area and make it available to **ARTIST** the following day upon departure. If **ARTIST** is arriving and departing by air, **PROMOTER** will arrange for the equipment to be loaded and transported FROM and TO the airport and the venue in a cargo van, as WRITTEN ABOVE. When possible, this van will accompany the other vehicles transporting the **ARTIST** to the airport.

2. **STAGE:** The stage should be a minimum of 40' wide x 30' deep. The stage must be accessible in a manner other than through the audience.

3. **PROMOTER** shall provide:

- a. - Two (2) risers centered ON STAGE (as shown in Stage Plot):
  - One (1) for BRASS section: 8.5 m (28 ft.) x 2.5 m (8 ft.) x 1m (3 ft.) high CARPETED with black skirt.
  - One (1) for PERCUSSION: 6 m (20 ft.) x 2.5 m (8 ft.) x 0.5m (2 ft.) high CARPETED with black skirt.

b. Stairs from the front of the stage into the audience where possible.

c. House Technicians: one (1) to ASSIST/OPERATE Monitors, one (1) to assist FOH Engineer and two (2) to operate and focus lights.

d. Two (2) drum thrones (on stage).

e. One (1) guitar stands.

f. Twelve (12) music stands (WITH light.)

g. Three (3) ARMLESS bar stools.



## 4. Backline.

**PROMOTER** shall provide the following equipment:

### a.12 MUSIC STANDS (WITH LIGHT)

#### PIANO:

a. One (1) YAMAHA C7 or STEINWAY 9 FOOT or BÖSENDORFER Grand Piano Black. Piano must be tuned to 442Hz before and after sound check. **In the event that a Grand Piano is not available, then a keyboard with sampled piano sounds, midi capabilities and weighted keys can be used. Preferred models are Roland RD600 and RD700.**

b. One (1) Adjustable concert bench.

#### KEYBOARD (Additional to the Piano):

c. One (1) KEYBOARD with weighted keys, midi capabilities and different sounds. Preferred models are Roland RD600, Roland RD700, Clavinova CLP-295 GP.

b. One (1) Bar Stool.

c. Four (4) Direct Boxes Whirlwind IMP2, BSS or Countryman.

d. Two (2) keyboard stands

#### PERCUSSION:

#### TIMBALE:

a. One (1) Kick Drum (Pearl or DW), 20" with pedal (single pedal DW, Pearl or Tama).

b. One (1) Piccolo Snare Drum (Yamaha or Pearl) 13" or 14".

c. A **Professional Latin Timbale Set** (14" & 15") with stand and accessories (Cowbells and Jam Block). Preferable brands are LP, Meinl and Tycoon

d. One Cymbal Stand

e. One (1) TALL Snare Stand (3-4 foot).

f. One crash cymbal 16" or 18"




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**CONGAS AND BONGO:**

a. TWO (2) adjustable Drum Thrones or Drum Stools

b. A set of Three Professional **Latin** Congas – High (11 ¼ “), Low (11 ¼ “), Tumba (12 ¼”). Preferable brands are LP, Meinl and Tycoon. NO QUINTO. Two congas and One Tumba, Please!!

**BASS:**

a. One (1) Bass Amplifier, **AMPEG**, or **GALLEN KRUEGER**.

b. One (1) 15”

c. One (1) 4 x 10”

d. Four (4) jack-to-jack cables (1/4“ cable TS) in BLACK color.

e. One (1) Direct Box Whirlwind IMP2, BSS or Countryman.

**TRES & Guitar:**

a. One (1) Guitar Stand.

b. One (1) Direct Box Whirlwind IMP2, BSS or Countryman.

c. Four (4) jack-to-jack cables (1/4“ cable TS) in BLACK color.

d. One (1) Dunlop 535Q Crybaby Wah Pedal OR One (1) Dunlop SW95 Crybaby Wah Pedal.

**IMPORTANT NOTE:**

**BACKLINE AND SOUND EQUIPMENT SHOULD BE SET UP AND ON STAGE A MINIMUM OF TWO (2) HOURS BEFORE CREW'S LOAD IN.**

**ALL CABLING, AC EXTENSION CORDS, MUSIC STANDS AND MIC STANDS SHOULD BE BLACK**



## 5. Front Of House System.

The promoter should provide a high quality PA Sound System, multiway active; this system must produce 96 dB RMS SPL with 14 dB of headroom (weighted A) at mix position. It will have a FLAT response from 20 Hz to 20 KHz. It should be flown where possible and fills and delays placed where necessary. Meyer Sound, L-Acoustics Kudo and EAW are preferred brands, including line array systems.

***PA CABLES, POWER AMPLIFIERS, PROCESSORS AND DRIVERS MUST BE ORIGINAL.***

a. **FOH Mixer:** Yamaha PM5D or RH, 48 Ch; Yamaha M7CL, Yamaha CL5 Digico D5, Allen & Heath iLIVE-144; Midas Verona 48 Ch, Midas PRO6 or XL8, Midas Legend 3000, 36 Ch; Soundcraft Vi6.

***FOH CONTROL MIXER SHOULD BE PLACED IN A CENTRAL POSITION OF THE AUDITORIUM AND NEVER UNDER A BALCONY. IF NECESSARY AND WHERE POSSIBLE, THE PROMOTER WILL ELIMINATE SEATS IN ORDER TO MAKE POSSIBLE THE CORRECT POSITION OF THE DESK.***

\*b. One (1) EQ 1/3 Octave (or required number for PA sections, FRONT FILLS OR DELAYS) KLARK TEKNIK DN360 or dbx 2231 (if there are delays, add delay units as required).

\*c. Four (4) Multi-effect processors.

\*d. Ten (10) channels of compressors. Preferred brands: BSS, Drawmer.

\*e. Two (2) channels of Noise Gate.

\*f. Twelve (12) Insert Cables according to the mixer brand, model and external processors.

**\*Not required if a Digital Console is provided.**

### IMPORTANT NOTE:

***ALL CABLES MUST BE BLACK, GOTHAM, BELDEN OR RAPCO, CONNECTORS SHOULD BE NEUTRIK OR SWITCHCRAFT.***

## 6. Communication.

Headset communication system (Clear-Com or HME Wireless) with 2 channels base station, FOH & Monitor Desks (Channel A), two backstage (Channel A), LD & Followspots (Channel B or ISO in HME).



## 7. Monitor System.

a. **Monitor Mixer:** Yamaha PM5D or RH, 48 Ch; Yamaha M7CL, 48 Ch; Midas Verona, 48 Ch; Midas Legend 3000, 36 Ch; Soundcraft Live 8, 40 Ch; Yamaha PM 4000.

\*b. Five (5) EQ's 1/3 Octave KLARK TEKNIK DN360 or dbx 2231.

b. Fourteen (14) wedges minimum 300 W TWO-WAYS high quality. Preferred brands: Meyer Sound UM1P, MJF-212A, UM100P or EAW SM15 with power amplifiers.

\*Not required if a Digital Console is provided.

***MONITOR CABLES, POWER AMPLIFIERS, PROCESSORS AND DRIVERS MUST BE ORIGINAL.***

## 8. Cables, Miscellaneous, etc.

a. The **PROMOTER** shall provide all cables needed (XLR, 1/4"-1/4", INSERTS, PROCESSORS AND BACKLINE, AC CORDS, EXTENSION CORDS AS REQUIRED), Microphones and Microphone Stands as specified in the INPUT LIST & STAGE PLOT.

b. Two (2) SPARE Direct Boxes Whirlwind IMP2, BSS or Countryman.

c. Four (4) SPARE jack-to-jack cables (1/4" cable TS) in BLACK color.

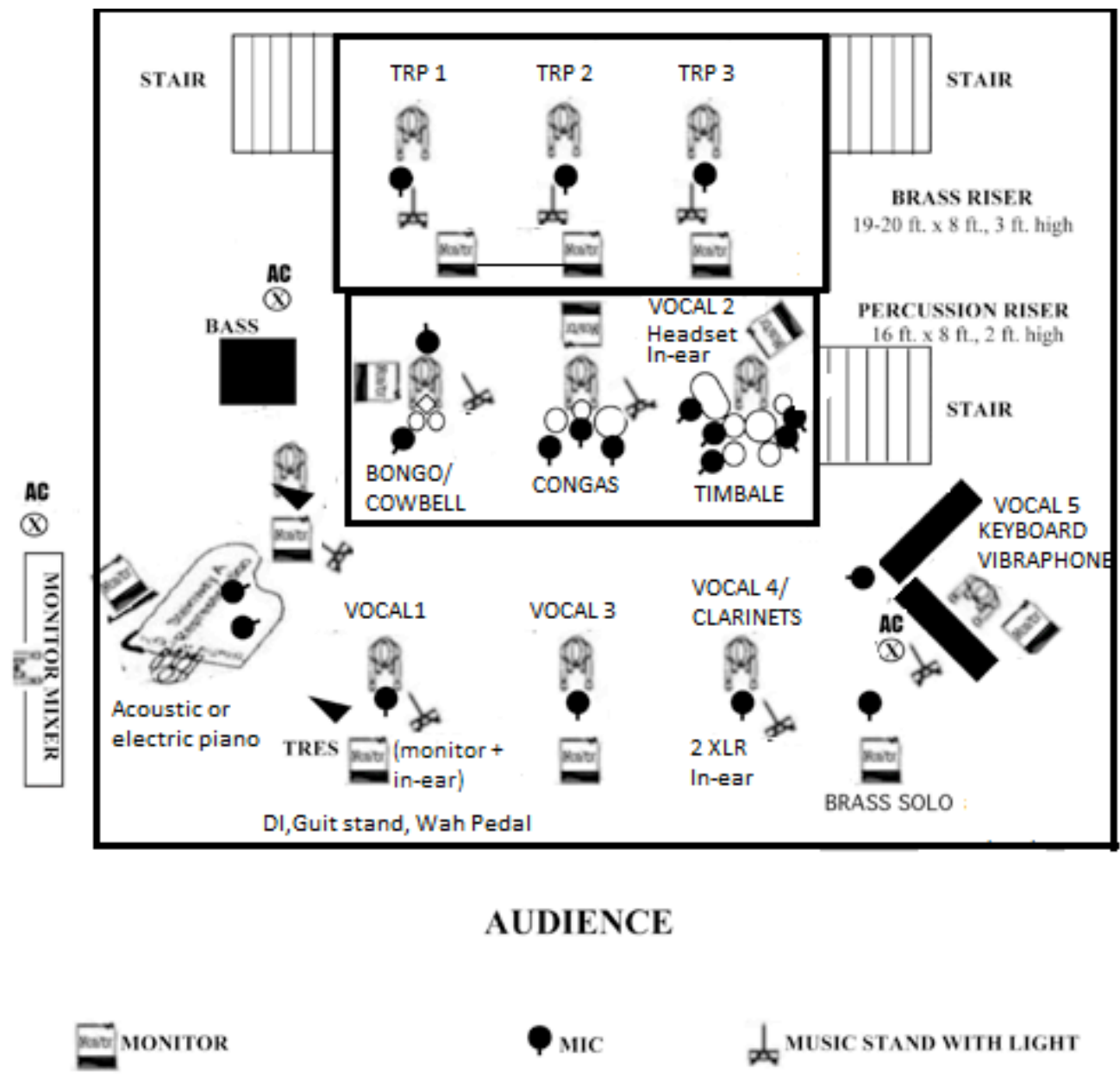
d. All AC connectors MUST be 110 V (OR LOCAL VOLTAGE), all of them MUST be properly GROUNDED!.

e. Ten (10) alkaline AA Batteries, ALL NEW.

f. All the batteries for UHF microphones should be replaced by new alkaline BEFORE soundcheck and BEFORE show.



## 12. Stage Plot.



AC: Power bar for keyboards, bass amplifier and music stand lights.





## 13. Input List.

CHANNEL	INSTRUMENT	MIC/DI	INSERT	MIC STAND
1	KD	BETA 52	NOISE GATE/COMPRESSOR	SHORT BOOM
2	SD	SM 57	NOISE GATE/COMPRESSOR	CLAMP/BOOM
3	TIMBALE HIGH (left)*	SM 57	-	BOOM STAND
4	TIMBALE LOW (right)*	SM 57	-	BOOM STAND
5	TIMBAL COWBELL	SM 57	-	BOOM STAND
6	TIMBAL OH	SM 81	-	HEAVY BOOM STAND
7	CONGA 1 (LOW ) left*	BETA 98 D/S	TO SUBS 1/2 STEREO COMPRESSOR	BOOM STAND/CLAMP
8	CONGA 2 (HIGH ) center*	BETA 98 D/S		BOOM STAND/CLAMP
9	CONGA 3 (TUMBA) right*	BETA 98 D/S		BOOM STAND/CLAMP
10	BONGO	SM57	-	SHORT BOOM
11	COWBELL (OH BONGO)	SM 81	-	HEAVY BOOM STAND
12	BASS	DI	COMPRESSOR	-
13	GRAND PIANO HIGH	AKG C414, KM184, DPA 4099P,or DI if Keyboard	-	HEAVY BOOM STAND
14	GRAND PIANO LOW	AKG C414, KM184, DPA 4099P,or DI if Keyboard	-	HEAVY BOOM STAND
15	MIDI VIBRAPHONE L	DI	-	-
16	MIDI VIBRAPHONE R	DI	-	-
17	KEYBOARD L	DI	-	-
18	KEYBOARD R	DI	-	-
19	TRUMPET & FLUGEL 1*	SM57, SM58 OR MD 421	TO SUBS 3/4 STEREO COMPRESSOR	BOOM STAND
20	TRUMPET & FLUGEL 2*	SM57, SM58 OR MD 421		BOOM STAND
21	TRUMPET & FLUGEL 3*	SM57, SM58 OR MD 421		BOOM STAND
22	BASS CLARINET	OWN MIC (XLR)		BOOM STAND
23	BRASS SOLO MIC	MD 421-II		BOOM STAND
24	CLARINET SOLO MIC	OWN MIC (XLR)	-	SHORT BOOM
25	VOX 1 - LEAD SINGER 1	SHURE UHF-R BETA 58 - WIRELESS	COMPRESSOR	BOOM STAND
26	VOX 2 – TIMBAL PLAYER	ULXS WIRELESS HEADSET SYSTEM WITH WH30 OR SIMILAR		
27	VOX 3 - LEAD SINGER 3	SHURE UHF-R BETA 58 - WIRELESS	COMPRESSOR	BOOM STAND
28	VOX 4 – CLARINET PLAYER	SHURE UHF-R BETA 58 - WIRELESS		BOOM STAND
29	VOX 5 – KEYB. PLAYER	SHURE UHF-R BETA 87A OR BETA 87C		BOOM STAND
30	TRES GUITAR	DI + WAH PEDAL	-	GUITAR STAND
31	GRAND PIANO (monitors in case of acoustic piano)	SM 58		BOOM STAND

\*From left to right looking to the stage from the FOH position



## 14. Monitor Sends.

- Send 1 - 1 Monitor – VOCAL 1 (**wireless IN-EAR SYSTEM 1 PLUS WEDGE**)
- Send 2 - 1 Monitor – VOCAL 1 (**WEDGE**)
- Send 3 - 1 Monitor – VOCAL 3
- Send 4 - 1 MONITOR – BASS CLARINET (**wireless IN-EAR SYSTEM 2**)
- Send 5 - 1 Monitor - BRASS SOLO MIC + BASS CLARINET PLAYER.
- Send 6 - 1 Monitor - PIANO
- Send 7 - 1 Monitor - BASS
- Send 8 - 1 Monitor - BONGO
- Send 9 - 1 Monitor – CONGA
- Send 10 - 1 Monitor – TIMBALE
- Send 11 - TIMBALE PLAYER (**wireless IN-EAR SYSTEM 3 PLUS THE WEDGE**)
- Send 12 - 1 Monitor – KEYBOARD
- Send 13 - 2 Monitors – TRUMPETS 1 AND 2
- Send 14 - 1 Monitor– TRUMPETS 3

## 5. Monitor Mixes

**One Monitors Engineer is needed for the performance. The approximate mixes for every send should be as follows:**

- Send 1 – Piano, High Conga, Bass Clarinet & Vocal 1
- Send 2- Vocal 1 and tres guitar
- Send 3 – Piano, High Conga & All vocals (Vocal 3 louder)
- Send 4 – Piano, High Conga , Both CLARINETS, vocal 4. A little amount of reverb to the Bb clarinet)
- Send 5 - - Piano, Solo Mic (a little amount of reverb on solo mic)
- Send 6 – Piano (louder), High Conga, Keyboard & Cowbell
- Send 7 – Piano, Bass & High Conga, if needed a bit of Bass and Timbale Over and a mix of all vocals,
- Send 8 – Piano, High Conga, Bongo and a bit of timbale overhead
- Send 9 – Piano, High Conga, Cowbell, Bass if needed
- Send 10 – Piano, High Conga, Bass, Cowbell, a mix of all vocals (not too loud)
- Send 11 - Vocal 2
- Send 12 - Piano, High Conga, Cowbell, Bass, Keyboard, Vocal 5 and a mix of the rest of the vocals (not too loud)
- Send 13 – Piano, High Conga, Cowbell, Trumpets and a bit of bass Clarinet (a little amount of reverb on the trumpets)
- Send 14 – Piano, High Conga, Cowbell, Trumpets and a bit of bass Clarinet (a little amount of reverb on the trumpets)

