

# The Nat King Cole Story - Technical and General Rider

**IMPORTANT - PLEASE NOTE:** If any of the below will incur an additional charge, it must be agreed in advance.

## **Load-in Schedule**

15:00 Sound engineer and  
16:00 Musicians arrive  
16:30 Sound check (1hr 30 mins)  
18:00 Dinner

## **Crew**

- The show will tour with a sound engineer and a merchandise person.
- Please provide a friendly venue technician who is familiar with the in house sound and lighting systems who will operate LX, and a second crew person.
- At the top of each half a crew person should be situated in the wings for clearance to be given to the musicians.

## **Stage**

- The show requires a sturdy, level stage with a performance area minimum approx.. 24 feet wide by 20 feet deep and at a height suitable for the event and the room. The stage must have suitable access, i.e. treads or walk-on without obstruction. The performance area should be entirely clear of back line, drums, pedal boards and cabling from other acts.
- A black backdrop encompassing the entire width of the stage, and black legs to mask the wings.
- Where available, a riser for the drums kit is required -dimensions approx 8' x 8' x 1' (w x d x h)
- Where available, please provide a comms system between the stage wings, the sound mix position and the lighting operator.
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## **Piano**

- A Yamaha concert style grand piano or similar professional standard, e.g. Steinway or Yamaha.
- The piano should be tuned on the day of the performance. If the piano has been hired in for the performance, the piano should be tuned before AND after the sound check.

**Please note: Do not schedule the technician to tune the piano during the allotted sound check time.**

- A fully adjustable piano stool is required.

## **PA System**

- The PA system should be in full working order, of a suitable size and design for the event and venue, and be from a reputable manufacturer such as d&b Audiotechnik, Meyer, L-Acoustics. If applicable the main PA system should run in stereo, with other zones in mono. A system technician should be present during the sound check and the performance.

## **Mix Position**

- Where possible the FOH mix position should be in a central position, away from the back wall and if possible not under a balcony.
- A clear exit should be possible, i.e. not obstructed by audience members.

## **Mixing Console, Microphones, Dynamics and Effects**

- The mixing console should have at least two swept mids per channel, as well as 8 pre fade auxiliaries for monitors and 3 post fade auxiliary for effects.
- Please see input and output lists below.
- Preferable consoles would be Yamaha or Midas digital but other digital or analogue consoles from manufacturers such as DiGiCo, Soundcraft, Allen & Heath etc. are all perfectly acceptable.

Please provide:

- Graphic EQ on mains and monitors.
- Hall reverb, room reverb and plate reverb returning to stereo channels.
- Talk back to stage monitors.

## **Monitors**

- Five mono wedge monitor mixes are required over six wedges.
- Four mono headphone mixes are required - **we will bring our own headphone amps.**
- Monitors should be positioned according to the stage plot.
- Monitors should be provided in full working order and from a reputable manufacturer such as d&b Audiotechnik, Meyer, LAcoustics.

## **Sound Check**

Please see the schedule for timings. During the sound check the stage must be illuminated and there must be minimal extraneous noise in the room.

## **Lighting**

You will receive a separate lighting cue list.

During the performance, lighting cues will be called by the sound operator over comms, unless the desk positions are close enough for the show to be called vocally.

Suggested lighting (or provide as available):

- 6 x profile spots: 1 each for piano, bass, drums and guitar, one for stage left table and one for stage right microphone.
- Full width downstage cover - a bright, warm wash for the lead singer as he moves around downstage.
- Full stage colour washes: In red, blue, purple, and amber.

## **Music Stands and Chairs**

- Please provide four music stands with lights (please advise if not available)
- Please provide two chairs without arms: one for the guitarist and one for the stage left table position.

## **Projection (as available and agreed)**

- The show incorporates video clips and other graphics which are displayed on a screen.
- Video will be played from a MacBook Pro positioned at the FOH mix position.
- Output from the MacBook Pro can be either VGA or HDMI.
- The screen must be on stage, behind the musicians.
- The projection on the screen must be visible when the musicians are on stage in position.

## **Refreshments / dressing room**

- As agreed as part of contract negotiations

Important: An ironing board and a steam iron are required.

## **Front Of House**

Please can the front of house manager agree with Atila and the sound engineer:

- Timely front of house clearance will be given to allow each half to begin on time.
- No electronic or other recordings (to include video, audio or photography, flash or otherwise, including the use of mobile phones) of the Artist's performance can be made without written consent. It has been strictly agreed and understood that any resulting recordings must be for internal purposes only and may not be sold or commercially reproduced in anyway. Copies must be supplied to Atila immediately after the engagement.

## **Merchandise**

- The tour merchandise seller will be responsible for selling CDs front of house.
- Atila will sign CDs after the show, not during the interval.
- To facilitate this please provide a nicely covered table with signage in a prominent position close to the auditorium entrance / exit.
- Please get in touch to confirm selling protocol / commission if applicable.

## **Additional requirements**

- Promoter to provide a reasonable number of complimentary tickets for guests of artist if artist requests. Artist will inform promoter in plenty of time to offer a limited number of comp tickets. Artist will not abuse this consideration.

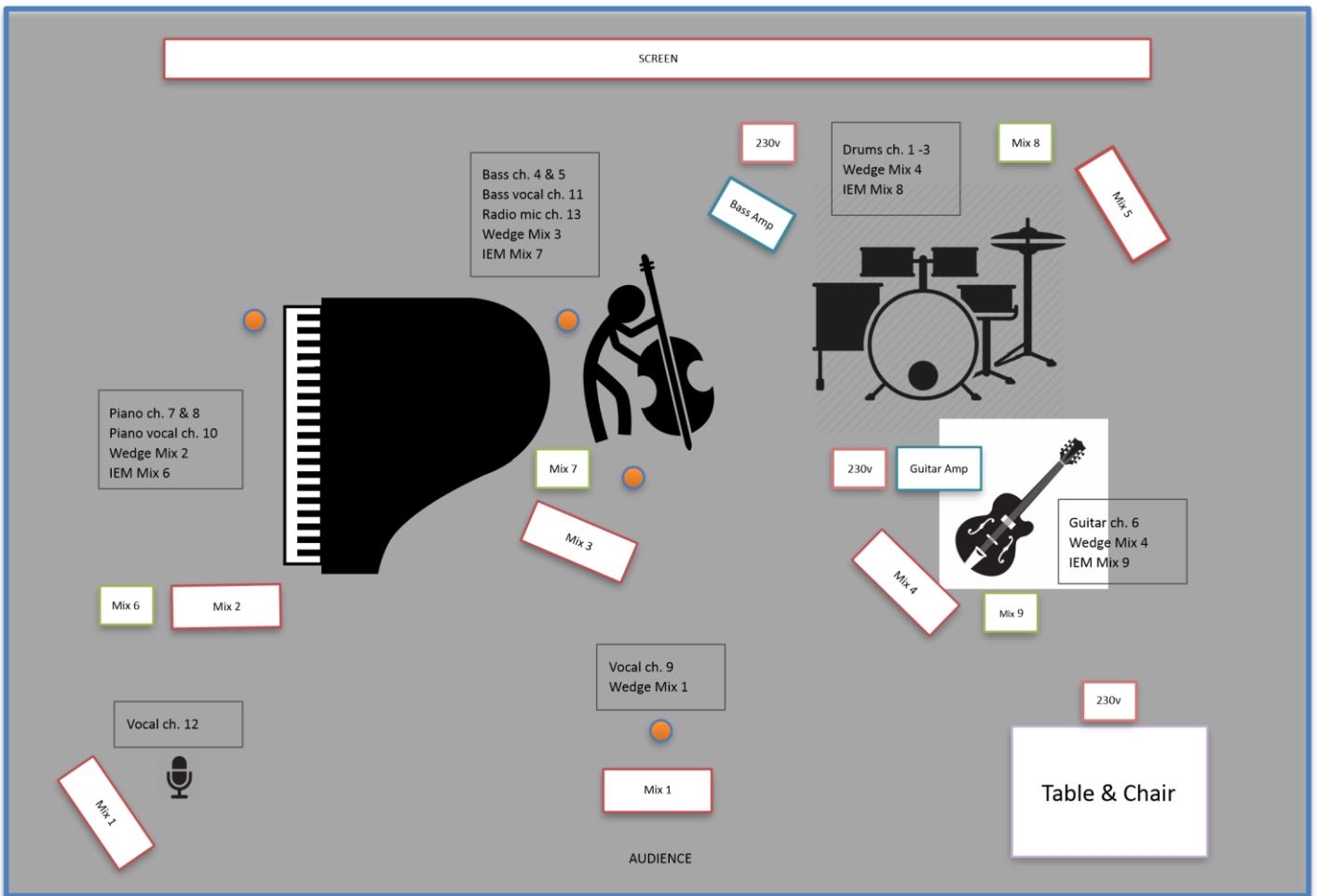
**Inputs** - items in **bold** will be supplied by the artist.

**Please advise in advance if you do not have all of the equipment listed. Substitutions are often acceptable, or show may be able to provide own equipment to augment venue sound stock**

Channel	Input	Mic / DI	Insert	Stand	+48v
1	Bass Drum	Beta 98	Gate	n/a	Yes
2	Drums Overhead S/R	C-460 or AKG 414		Tall Boom	Yes
3	Drums Overhead S/L	C-460 or AKG 414		Tall Boom	Yes
4	Bass (on instrument)	<b>DPA 4099</b>		n/a	Yes
5	Bass D.I	BSS AR133 or similar	Comp	n/a	
6	Guitar (on Amp)	Balanced output from amp		n/a	
7	Piano Left	<b>DPA 4099</b> or AR133 DI if keyboard		n/a	Yes
8	Piano Right	<b>DPA 4099</b> or AR133 if keyboard		n/a	Yes
9	Lead Vocal	<b>Neumann KMS105</b>	Comp	Tall NO BOOM	Yes
10	Piano Vocal	Beta 58	Comp	Tall Boom	
11	Bass Vocal	Beta 58	Comp	Tall Boom	
12	Stage right Vocal	<b>Neumann U47</b>		Tall no Boom	
13	Radio Mic	Sennheiser EW300	Comp	Tall no Boom	
14	Track L	1/4" Jack		At Mix Position	
15	Track R	1/4" Jack		At Mix Position	
16	Click	1/4" Jack		At Mix Position	

**Outputs** - items in **bold** will be supplied by the artist.

Mix	Output	Type
1	Centre & Stage Right Vocal Monitors	2 x Wedge
2	Piano Monitor	Wedge
3	Bass Monitor	Wedge
4	Guitar Monitor	Wedge
5	Drums Monitor	Wedge
6	Piano IEM	<b>Headphone amp</b>
7	Bass IEM	<b>Headphone amp</b>
8	Guitar IEM	<b>Headphone amp</b>
9	Drums IEM	<b>Headphone amp</b>



● = vocal mic    
 Mix 1 = wedge monitor    
 Mix 6 = XLR IEM feed    
 230v = UK 230v 4-way mains supply