

# **MIDNIGHT AVENUE: Party Band TECHNICAL RIDER - Large Venue**

# **MIDNIGHT AVENUE**

**PARTY BAND for your events**

## **Band Members:**

**Tony Kabeya** – Lead Vocal, MC

**Mélanie Dambermont** – Lead Vocal, Backing

**Vanessa Cathy Lokiki** – Lead Vocal, Backing

**Sergio Montero** – Keyboards

**Raphaël Chavrier** – Bass, Synth

**Quentin Genot** – Electric Guitar

**Laurent Seys** – Drums

**Ferdinand Lemoine** – Saxophone

**Julien Van de Castele** - Road Manager

**The information contained within the following pages should be read carefully and passed onto the necessary technical people at your venue/festival in order that it may assist them on the day of the show.**

**We are fully aware that each venue is different and the correct equipment will not always be available. In these cases we will do our utmost to compromise to ensure the smooth running of the show.**

**Should there be problems or you wish to discuss any aspect of the show, please contact:**

**Contact Information:**

Midnight Avenue, Branch Office of Uptown Studios  
402, chaussée d'Alsemberg  
1180 Brussels (Belgium)

Booking Questions, **Uptown Studios**

[info@uptownstudios.be](mailto:info@uptownstudios.be)

+32.2.346.75.55

Management/Technical Rider, **Raphaël Chavrier**

[raphael@uptownstudios.be](mailto:raphael@uptownstudios.be)

+32.471.44.67.37

Road Manager, **Julien Van de Castele**

[julien@uptownstudios.be](mailto:julien@uptownstudios.be)

+32.471.44.67.40

## **Could you please send to previous e-mail addresses:**

### **ACCESS**

- Access map to the venue/festival (or exact address if simple to locate)
- Name of the venue/festival
- Name of the stage
- Contact list (phone and e-mail)

### **TECHNICAL INFORMATION (with exact references for FOH and monitors)**

- Microphones & DI boxes
- Sound desk(s) (please inform us if there is a monitor desk)
- Outboards available
- P.A.
- Wedges
- Stage dimensions and height
- Capacity
- Light Information
- Power contents
- Contact of the sound & light chief

### **SCHEDULE OF THE DAY**

- Get in
- Soundcheck
- Doors
- Midnight Avenue on stage
- Timeline of other shows

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## **1. General Sound Information**

Midnight Avenue will not be bringing any audio equipment to the event. We will require a qualified audio technician to run the sound and Julien, our road manager, will assist the technician with the front of house mix.

Please have all sound equipment including the sound system and accessories (sound desks, microphones, speakers, cables, etc.) and all backline instruments present and fully operational no later than 5 hours before the scheduled event start time.

Midnight Avenue Staff will arrive 4 hours before the start time.

The area stage must be at least 12x8m.

Please also provide an 2x3m drum riser and a 2x2m keyboards riser.

## **2. If we are flying to the event**

If we are flying to the event the sponsor will need to provide backline equipment. This gear can either be rented or borrowed, but either way it should be professional grade, fully functioning, and in good condition.

### **Backline Gear:**

- **Drums: (please provide a maple kit with the specific sizes) 2x3m drum riser**
- 22" bass drum. Powerstroke 3 batter head (or similar). A 5" diameter hole is required off center in the bass drum resonance head.
- 14" snare drum (depth : between 5,5 and 7) with Ambassador coated or G1 coated head
- 12 or 13" rack tom, with Emperor or Pinstripe head (or similar)
- 14 or 16" floor tom, with legs, with Emperor or Pinstripe clear head (or similar).

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- High end cymbal kit including : 14" or 15" hi-hat, 20 or 22" ride, 17" and 18" or 18" and 19" crashes. By preference Meinl (Byzance series), or Zildjian (K or A custom series).
- snare drum stand
- hi-hat stand (complete, with all the clutch parts)
- drum throne (Preferable if rotating)
- bass drum pedal (by preference DW 9000/5000 serie, or Iron/Speed Cobra)
- 4x boom arm cymbal stand
- 1x rack tom holder (to be mounted on cymbal stand)
- drum carpet (large enough to cover the main part of the drum riser)
- 1x personal mixer, minimum 5 channels inputs (2x XLR + 3x stereo jack)
- A flight case about the same hight of the drum throne, to be placed on the left side of the drummer to support his laptop, sampler and personal mixer.

### **- Guitar Amp:**

1 electric guitar **TUBE** amp (in order of preference, Fender Deluxe or twin Reverb, Marshall Vintage Modern, JCM900...)

### **- Bass Amp:**

1 bass amp with lots of power (in order of preference, Aguilar DB 751 w/ 4x10 or 8x10 Aguilar Cabinet, Ampeg SVT Classic TUBE bass amp w/ 8x10 Ampeg Cabinet, Eden WT-800 w/4x10)

### **- Keyboard: 2x2m drum riser**

We will also need three X- shaped keyboard stand. (one for the bass player)

**Note:** Any substitutions or changes to the above listed equipment or requirements have to be approved by the staff of Midnight Avenue.

### 3. Technical Information

#### A. Front of House

The house sound system must be capable of producing 20 Hz to 20 kHz frequency range at 115 db SPL on the back row of the venue without any noise, distortion or buzz.

Many times basic sound systems need to be supplemented by additional power amps, main speakers, and SUBWOOFERS to achieve this requirement. The subs are very important to us and again, this equipment can be either rented or borrowed. Let us know if you have a problem fulfilling this requirement.

#### **Front of house Mixer:**

Must have at least 32 channels with XLR inputs, 6 *pre-fader* auxiliaries, and phantom power. Please have a graphic EQs set up on the mains and monitors at mix position.

If opening bands have been approved, Midnight Avenue will need separate channels. This may require an extra sound board (or a digital desk). The channels on the FOH used by Midnight Avenue cannot be altered after sound check until after their performance.

#### B. Monitors

If it is possible, we always prefer a dedicated monitoring desk console with an extra sound technician.

Someone from the Midnight Avenue Staff will assist the house engineer and take the band through monitor checks after a line check has been done on all channels. This is the quickest and most efficient way for us to do monitors. The channels on the monitor desk used by Midnight Avenue cannot be altered after sound check until after their performance.

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We will need at least 10 different lines of monitoring:

- Mix 1 = In-Ear Drummer (wired)
- Mix 2 = In-Ear Bass Player (see HF frequency)
- Mix 3 = In-Ear Guitarist (see HF frequency)
- Mix 4 = In-Ear Keyboardist (wired)
- Mix 5 = In-Ear Lead Vocal 01 (see HF frequency)
- Mix 6 = In-Ear Lead Vocal 02 (see HF frequency)
- Mix 7 = Wedge Front Fill
- Mix 8 = Wedge Bass/GTR
- Mix 9 = Wedge Keyboard
- Mix 10 = Wedge Drummer

Note: The Wedge lines are there in case of failure of in ear monitoring system.



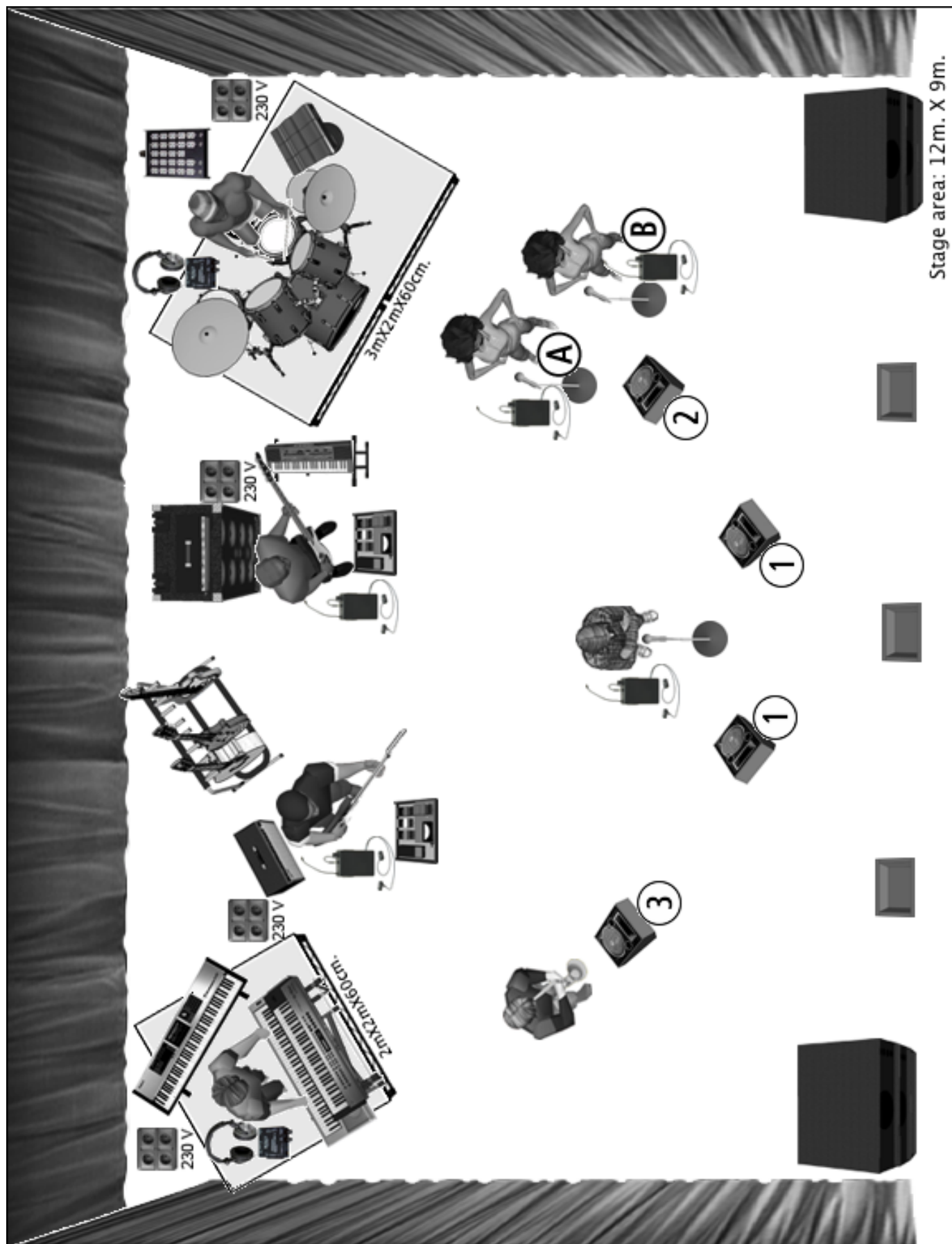
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### C. Input List

(You are free to set inputs however you like, but this seems to work best. Please refer to stage plot for placement)

CH.	ELEMENTS	MICS	STAND	FOH INSERT	FX BUS
1	Kick In	Audix D6/Beta 52	Small	Comp	---
2	Kick Sub	Yamaha Sub Kick	---	---	---
3	Snare Top	Shure SM57	Mid	Comp	reverb 01
4	Snare Bottom	AKG C414	Small	---	---
5	Hit Hat	Neumann KM 184	Long	---	---
6	Tom High	Sennheiser E604	Clip-on	Gate	---
7	Tom Mid	Sennheiser E604	Clip-on	Gate	---
8	Tom Low	Sennheiser E604/D112	Clip-on	Gate	---
9	Overhead L	Neumann KM 184	Long	---	---
10	Overhead R	Neumann KM 184	Long	---	---
11	Bass DI	Avalon U5/DI (passive)	---	Comp	---
12	Bass Amp	MD421/Beta 52	Small	---	---
13	KEYS 01 L	DI (passive)	---	---	---
14	KEYS 01 R	DI (passive)	---	---	---
15	KEYS 02 L	DI (passive)	---	---	---
16	KEYS 02 R	DI (passive)	---	---	---
17	KEYS 03 L	DI (passive)	---	---	---
18	KEYS 03 R	DI (passive)	---	---	---
19	Electric Guitar	Sennheiser E906	Small	Comp	---
20	Saxophone	Clip-on	Clip-on	Comp	Reverb 05
21	Sequences L (Drums)	DI (passive)	---	---	---
22	Sequences R (Drums)	DI (passive)	---	---	---
23	Lead Vocal 01 (Male)	Beta 58 (wireless)	Long	Comp	Reverb 02 / Delay 01
24	Lead Vocal 02 (Female)	Beta 58 (wireless)	Long	Comp	Reverb 03 / Delay 02
25	Lead Vocal 03 (Female)	Beta 58 (wireless)	Long	Comp	Reverb 04 / Delay 03
26	Backing 01 (Bass Player)	SM 58	Long	Comp	Reverb 06
27	Backing 02 (GTR Player)	SM 58	Long	Comp	Reverb 06

## D. Stage Plot



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### E. Wireless Equipment - HF used

We can provide all the wireless systems for the band except the wireless microphones for the singers.

Here, you can check the frequencies we usually use. Please check if your area support them.

User	Type	HF use (option 1)	HF use (option 2)
<b>Bass Player</b>	instrument wireless system	863.100 MHz	- - -
	monitoring wireless system	801.100 MHz (CH. 1)	802.325 MHz (CH. 2)
<b>Guitarist</b>	instrument wireless system	864.850 MHz	- - -
	monitoring wireless system	805.050 MHz (CH. 3)	808.600 MHz (CH. 4)
<b>Lead Vocal 01 (male)</b>	monitoring wireless system	810.550 MHz (CH. 5)	811.600 MHz (CH. 6)
<b>Lead Vocal 02 (female)</b>	monitoring wireless system	855.275 MHz (CH. 1)	856.175 MHz (CH. 2)

### F. Change-Over/Set-up time

The stage has to be even, clean and dry and shall be well illuminated for load in, load out and during sound check. We need minimum 40 minutes of set-up time plus 1 hour for sound check assuming there are no technical problems and all the requested gear is available. A house technician has to be available at load in, set-up, and sound check as well as during the performance. Besides the house technician we require additional local stagehands to unload and load the backline supplied by the artist.

In case of outdoor activity, the stage will have to be covered well in order to protect our gear in case of bad weather.

A secure place will be provided for the band to store and collect the gear at least 1 hour before soundcheck and 1 hour after the show.

## **4. Accommodations**

We will need 5 hotel rooms with at least 4 rooms with double beds. Please have the room keys available for Julien (the road manager) before the event ends. We have been part of many marathon check-ins and they are not fun after a tiring night! All hotel room charges shall be paid in advance of the crew's arrival. Artist will be responsible for depositing a personal credit card with each hotel upon check-in to cover any incidental costs including telephone and room service.

We will also need a private room at the venue to prepare for the event. If Internet access could be made available in this room or elsewhere, we would greatly appreciate it. A dressing room should be provided with tables and chairs for five people, also containing a mirror, sink and running water. The dressing room should have direct access to the stage with toilet facilities nearby. Provide also sufficient amount of bottles of water, accessible by any of the artists during the soundcheck and the show.

All Ground Transportation is to be provided by PURCHASER at its own expense.

### **Meals:**

While at the event, meals and bottled water should be made available for the band and the staff (9 people). Dinner should be provided after the sound check and prior to the scheduled start time.

Thank you for your time and consideration in this matter. We are always grateful for anything that is provided for us. These are just a few things that we enjoy and might make us feel a little more at home while on the road. We look forward to seeing you soon!

## 5. Terms and Conditions

- A. PURCHASER agrees to furnish at his own expense his personal representative capable of making any decisions pertaining to the engagement from the time of arrival of the production equipment through the time of departure. This representative must have copies of all documents pertaining to the engagement. PURCHASER'S representative must be in constant contact with PRODUCER'S representative to guarantee a smooth and efficient presentation.
- B. If the event performance is canceled by PURCHASER for any other reason than an Act of God, ARTIST is to be paid the contract fee in full. In the event of such cancellation, ARTIST shall not be required to perform at any later time. In the event performance is cancelled by ARTIST for any other reason than Act of God, ARTIST will refund to PURCHASER any deposits paid to ARTIST.
- C. ARTIST shall not be required to perform before any audience which is segregated on the basis of race or creed, or where physical violence or injury to ARTIST is likely to occur, nor where strikes or the threat thereof exists.
- D. No portion of the performance(s) may be recorded, filmed, taped, broadcast or mechanically reproduced in any form for the purpose of reproducing such performance(s) without prior written consent from ARTIST or his Management.
- E. This agreement may not be changed, modified or altered except by an instrument in writing, signed by the parties hereto. In the case of any conflict of terms, the terms contained in this rider shall prevail.
- F. PURCHASER agrees to retain any and all necessary personal injury or property damage liability insurance with respect to the activities of ARTIST on the premises of PURCHASER or at such other location where PURCHASER directs ARTIST to perform. PURCHASER agrees to indemnify and hold ARTIST

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harmless from any and all claims, liabilities, damages, and expenses arising from any action or activity of PURCHASER while ARTIST is rendering the contracted services except for claims arising from ARTIST'S willful misconduct or gross negligence.

If PURCHASER is unable to fulfill any of the terms in the contract or needs additional information, please contact:

### **Uptown Studios**

[info@uptownstudios.be](mailto:info@uptownstudios.be)  
+32.2.346.75.55

AGREED AND ACCEPTED

BY:

PURCHASER REPRESENTATIVE

TITLE:

DATE:

BY:

ARTIST/ MANAGER / BOOKER

TITLE:

DATE: