

Maceo Parker Big Band Technical Requirements Current as of May 2017

1. **PRESENTER** shall not allow audience to enter place of performance until technical set-up has been completed. **ARTIST** shall complete said setup three hours prior to time of performance. Artist requires a minimum one hour sound check after completion of load-in and setup. The place of performance must be made available to the artist three hours before theater is opened to the public. Festival producers are required to comply with this policy unless otherwise agreed in writing with the artist's representative.
2. **PRESENTER** shall provide a minimum of two (2) stage hands to help **ARTIST's** crew for load-in, stage set-up and load-out. A qualified electrician must be available at load-in until such time as **ARTIST's** stage manager releases him. If required in cases where **ARTIST** is staying overnight in the town of performance, **PRESENTER** 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, **PRESENTER** will arrange for the equipment to be loaded and transported to and from the airport and the venue in a cargo van. When possible, this van will accompany the other vehicles transporting the **ARTIST** to airport.
3. **TECHNICAL REQUIREMENTS**
 - A. **LOAD IN/LOAD OUT:** Load in will take place at least four (4) hours prior to the start of the show at the venue. At that time, all backline, sound systems and lighting equipment must be in place and ready for full unrestricted use by the **ARTIST**.
 - B. **MONITORING AND EQUIPMENT:** **PRESENTER** shall provide everything for sound, lights and backline equipment including but not limited to, speakers, monitors, mics, stands and all lighting equipment must be provided by a professional rental company or the venue. All equipment must be in good working condition.
 - C. **RECORDING:** **ARTIST'S** ~~will record show for personal use only. Please ensure FOH Desk has correct hook-ups for us.~~ **ARTIST'S** decision not to tape show for any reason then **NO OTHER TAPING (audio or audio-visual)** is to take place **unless covered by a separate written agreement with the ARTIST:** this includes but not limited to taping by band members or other personnel such as sound technicians and audience.
 - D. **ARTIST'S MANAGEMENT** shall have exclusive control over the house lights throughout the show. All sound and lighting systems must be approved by **ARTIST'S** Tour Manager in advance of the show date.
 - E. **APPROVAL OF OTHER PERFORMERS:** **NO** other performing **ARTIST**, opening act, master of ceremonies or announcers shall appear in conjunction with the Performance nor shall any payments to such persons be promised or made without the **PRIOR WRITTEN CONSENT OF ARTIST'S MANAGEMENT**. **ARTIST** reserves the approval right of any other persons to appear in conjunction with this performance (this means **OPENING ACTS** and/or **DJs**) and the right determine the length and nature of their performance(s). This includes any **DJs** before and/or after the show.
 - F. Violation of clause E shall entitle **ARTIST** to refuse to allow other performers to perform but **PRESENTER** shall remain obligated to make all payments herein set forth. **ARTIST** is not responsible for payment to opening act or any other obligations.
 - G. **SOUND CHECK:** **ARTIST'S** sound check is at **ARTIST'S** discretion. If a festival permits only line-check then there should be a minimum of **THIRTY (30)** minutes change-over time. It is our experience that at least 45 minutes is needed even with an experienced crew. Where there is sound-check it shall be allowed to continue up to fifteen (15) minutes before doors open. Doors are to be opened only when approved by **ARTIST'S** Manager or Production Manager. Access to the venue will be strictly limited during sound-check to the **ARTIST**, the **ARTIST'S** management and road crew and the venue's technical personnel.
 - H. **INSTRUMENT REPAIR:** **PRESENTER** should ensure that they have a list of contacts for saxophone, trombone, trumpet and guitar repair available for the musicians. This to be available at least one week prior to the engagement so that in the event of repairs or maintenance being necessary arrangements can be made ahead of the performance day.

4. PRODUCTION REQUIREMENTS

A. STAGE REQUIREMENTS

Stage of firm construction with a minimum performance area of no less than eleven metres (**11 m**) (36 feet) wide, seven metres (**7m**) (24 feet) deep, and one point twenty metres, (1.20 m), (4 feet) high. Stage should be entirely free of all obstructions and on one level.

Risers, as designated on the attached Stage Plot are required.

PRESENTER will also provide, on stage, as designated on the attached Stage Plot:

16 Armless Chairs (for the band)

21 Music Stands with Music Stand Lights (for the Band, Conductor and Maceo Parker and for off stage announcements)

B. STAGEHANDS/CREW

STAGEHANDS:

PRESENTER will provide and pay for at least two (2) able bodied stagehands to assist the ARTIST in the unloading, setting-up, breaking down, and reloading of the ARTIST's equipment. Stagehands are to be made available from the ARTIST's time of arrival at the venue to the ARTIST's time of departure and load out of ARTIST's backline (if ARTIST is carrying backline). Should less than the sufficient stagehands be available at the designated load in time, and if, in the interests of expediency members of the ARTIST's personnel are required to load-in and/or set up the stage over and above their normal duties, then PRESENTER will be liable for and charged for the full hourly rate of said members of ARTIST's personnel.

CREW:

ARTIST travels with a FOH SOUND PERSON.

Additionally, PRESENTER will provide the following personnel:

1. THE PRESENTER or DESIGNATED HOUSE PERSON with full decision making powers to be present from load in until the completion of the performance unless otherwise advised by the Artist's manager.
2. We will still need a top quality **HOUSE SOUND PERSON** to be present immediately following load in to mic and patch stage and to assist Artist until end of performance.
3. **HOUSE MONITOR ENGINEER** fully conversant with the equipment to be present to adjust and run monitor system during sound-check and performance.
4. **HOUSE LIGHT PERSON** to focus lights, re-gel and run lights during show.
5. **RUNNER** for sole use by Artist.

All above personnel must be given copies of and read ARTIST's technical requirements which are attached to this rider. It is understood that these personnel will receive directions from ARTIST MANAGEMENT during sound-check and show and they should be willing and able to abide by such directions.

All equipment and backline need to be set up and ready for band prior to the designated sound-check time so that sound-check can commence immediately on arrival of the band.

C. POWER REQUIREMENTS

Stage electrical power may be provided by the sound company or the house, but there must be at least two (2) separate 30 amp circuits with extensions capable of placement anywhere on the stage.

If the venue does not have adequate facilities for air conditioning, then three (3) fans must be provided for the stage to assist with smoke dispersal and air circulation.

D.SOUND REQUIREMENTS

FRONT OF HOUSE SOUND SYSTEM TO BE SUPPLIED:

- ONE (1) ANALOG mixing console, minimum 32 channel
- TWO (2) noise gates- to be inserted on channels of drum kit toms
- FOUR (4) analog compressors – to be inserted on channels of bass, Maceo Saxophone, Maceo vocal and horns solo mic
- ONE 1/8" (3.5mm) stereo male jack, wired to 2 console channels. ("iPod" connection for music playback) connected to 2 console channels.
- The full package of microphones from the supplied patch list - with Shure SM58's for vocals and horns - NOT BETA58's

- One extra straight mic stand needed for Conductor's i-pad setup
- Microphones for Kick drum and toms MUST be dynamic mics, NOT condensers.
- ALL direct boxes should be passive - NOT active - and must have a pad and a ground lift available
- Maceo vocal and ALL horn microphones must be on BOOM stands - NOT straight stands.
- Background Vocal mics must be on straight stands
- This show's setup will require a minimum of sixteen (16) boom stands and Four (4) straight stands.

Please understand and consider seriously the request for an analog console at front of house for this performance. Our requirements are very simple and straightforward. The music made by this group is always best served with a simple mix on a real, analog console.

If digital console must be used, then the following choices are acceptable:

- Soundcraft Vi series
- Digico SD7, mach 3
- No Yamaha digital
- No Midas digital
- No D
- Digidesign/avid
- UNDER NO CIRCUMSTANCES is a "touchscreen" mixer without any physical faders acceptable.

MONITOR SYSTEM TO BE SUPPLIED:

NOTE: NO , REVERB, DELAY OR ANY COMPRESSION TO BE USED ON THE MONITOR SOUND

- Ten (10) high quality wedge monitor speakers – these can be with 12", or 15" speakers, capable of high quality, high volume sound.
- Adequate EQ and adequate amplification to ensure quality stage sound for eight (8) separate mixes.
- Minimum of eight (8) independent sends with graphics EQ, TO ten (10) wedges – 6 mixes to single wedges, 2 mixes to paired wedges, (See stage plot for physical layout of wedges)

PLEASE NOTE – WE WILL NOT USE A LARGE 'DRUM FILL' MONITOR FOR THE DRUMMER'S MIX, JUST A SINGLE, REGULAR MONITOR WEDGE.

Monitor mixing desk must be well lit and located in a position with physical and visual access to the stage. The location shall be high enough so that the engineer has a clear view of all the performers on stage at all times.

All equipment MUST be in top performance condition.

GUIDE LINES FOR SOUND ENGINEERS:

STAGE SET-UPS

Maceo's monitors and microphones should be centre-front, as close to the front of the stage as the PA system will allow.

There should be clear access off and on stage.

Maceo's vocal mic. should have adequate cable for walking with microphone

FRONT OF HOUSE GUIDELINES:

1. Console must be located in the same area as the audience - not in a booth or separate balcony. Front of house engineer must have a clear, unobstructed view of the stage, and must be able to stand with full access to the console, and all outboard equipment during the performance
2. P.A. must be configured to provide clear, full sound to the entire audience, including those at the front of the stage, and in balconies.
3. Any sound DB limits must be made clear to our sound engineer and to artist management at the time of arrival to the venue - Not right before, or during the performance.
4. Any sound analysis tools - e.g.: Smaart live – must **NOT** be visible from front of house position during the performance, any video monitors not directly associated with mix must be off during show
5. The PA should be rigged and line checked ready for equalization when the band arrives.

MONITOR MIX GUIDELINES:

The following are guidelines only and may change depending on the configuration of the room etc. etc.

Mixing desk must be well lit and located in a reasonable position relative to the stage. The location shall be high enough so that the engineer has a clear view of the stage at all times. DO NOT USE SIDE FILLS.

MIX #	ASSIGNED TO:	MIX REQUEST	ADDITIONAL NOTES/REQUESTS
1	MACEO	MACEO VOCAL ALTO, KEYS	<i>A little:</i> snare, hi-hat, Keyboards, and 3 background vocals *2 wedges
2	FRONT HORN SECTION	BASS/KEYS/MACEO VOCAL/ ANNOUNCEMENT MIC	*2 wedges
3	SIDE HORN SECTION	BASS/KEYS/MACEO VOCAL/ ANNOUNCEMENT MIC	
4	KEYS	ALL KEYBOARDS/PIANO/B3- /MACEO VOCAL/ ANNOUNCEMENT MIC	
5	GUITAR/BASS	GUITAR/BASS/MACEO VOCAL/ ANNOUNCEMENT MIC	
6	DRUMS	KICK, MACEO VOCAL KEYS, BASS/ ANNOUNCEMENT MIC	Please do NOT use huge drum fill for drum monitor but regular monitor wedge
7	VOCALS	OWN VOCAL, KEYS MACEO VOCAL, ANNOUNCEMENT MIC	
8	ANNOUNCEMENT MIC	OWN VOICE	THIS MIC IS OFF STAGE

FOLLOWING SOUND-CHECK: DO NOT UNDER ANY CIRCUMSTANCES ADJUST ANY MONITORS (LEVEL OR EQ) ONCE THE MUSICIANS HAVE LEFT THE STAGE, EXCEPT UNDER THE DIRECTION OF ARTIST'S SOUND ENGINEER.

E. LIGHTING REQUIREMENTS

ARTIST'S MANAGEMENT shall have exclusive control over the house lights throughout the show. All sound and lighting systems must be approved by ARTIST's Tour Manager in advance of the show date. ALL LIGHTING NEEDS TO BE APPROVED AT SOUND-CHECK.

- All lighting fixtures must be at least ten (10) metres above the stage height.
- All light must be directed away from the heads of the band, **NO DIRECT LIGHTING ON BAND MEMBERS HEADS FROM BEHIND OR FRONT.**
- **STEADY EVEN LIGHTING SHOULD BE USED.**
- A mixture of: lavenders, pinks, whites, reds, orange and PURE blue should be used.
- **NO GREEN, BLUE /GREEN, TURQUOISE GELS TO BE USED.**
- If a follow spot is used (and this is NOT a requirement), it should be used with discretion and not all the time. Maceo likes to be able to see the audience, and you may want to light the audience for some parts of the show.
- **NO SMOKE OR FOG MACHINES TO BE USED DURING SOUND-CHECK OR DURING THE SHOW FOR THE ARTIST OR FOR ANY ACTS PRECEDING THE ARTIST.**

Please note: Members of the band are allergic to chemicals and ARTIST shall NOT be able to perform if smoke is used. We are sure that you do not want this to happen.

- A lighting pole, for moving any offending lights must be provided to ARTIST MANAGER at sound-check for emergency use during the show.
- **NO BLACKOUTS are allowed during the performance; the stage must be lit at all times** including and especially in between songs. Maceo gives signals to the band during the entire show, they cannot see him if there are blackouts, therefore no black-outs or overly sudden changes of lighting.

Finally and very importantly, please run your lights during sound-check so we can check no one is going to be overheated during the show. Too often we find out the lights are too close or too hot too late... Please do not direct any lights at the back of anyone's head. If lighting rig is lower than two (2) metres, please do not use overhead lighting.

Please let us know if you feel unable to take direction from ARTIST MANAGEMENT during the show. We would rather know this ahead of time then struggle with this kind of problem during the show. Thanks!

F. BACKLINE: (PRESENTER shall provide the following equipment)

Full Drum Kit, which must include the following SPECIFIC items:

Preferences: Drums

- Yamaha maple absolute
- 5" X 14" snare drum with wood or metal shell and a coated Remo Ambassador batter head
- 22" kick
- 10" tom
- 16 floor tom
- 3 cymbal stands
- Snare stand
- Hi hat stand
- DW 9000 pedal
- Roc n soc bicycle throne
- Remo pinstripe heads
- Cymbals Avedis Zildian, K Zildian, Istanbul, or any major brand
- 20" Medium Ride Cymbal,
- 18" Crash Ride,
- 16" or 17" crash
- 14" Hi Hats
- All appropriate accessories and tuning keys

NOTE: Drums should be on a carpet on the riser. Riser as shown in the stage plot.

BASS

- Eden WT-800 amp with 1-x 15" and 4 x 10" cabinets
If not available
Ampeg SVT pro amp with SVT 8x10" cabinet
- One (1) Guitar stand
- One (1) quarter inch instrument cable
- One (1) DI Box

GUITAR

- One Fender Blues Deville or Fender DeLuxe Amp
- One (1) Guitar Stand
- One (1) quarter inch instrument cable

KEYBOARDS / AND PIANO

- ONE (1) Baby Grand Piano tuned to A440 day of performance
- ONE (1) Hammond B-3 Organ with leslie cabinet
- One (1) YAMAHA Motif ES8 WEIGHTED Keyboard
- ONE (1) sustain pedal
- Piano stool

ALSO

- Six (6) quarter inch instrument cables
- Four (4) DI Boxes

MACEO PARKER INPUT LIST

1	Kick	B52				
2	Snare	SM 57				
3	Hi-hat	SM 81/AKG 451				
4	Rack Tom	Sennheiser 421 /604				
5	Floor Tom	Sennheiser 421/ 604				
6	OH	SM 81 / AKG 451				
7	OH	SM 81 / AKG 451				
8	Bass	DI Passive				
9	Guitar	SM 57				
10	Piano L	AKG 414				
11	Piano R	AKG 414				
12	Yamaha Keys L	DI Passive				
13	Yamaha Keys R	DI Passive				
14	Backing Vocal 1	Shure SM58				
15	Backing Vocal 2	Shure SM58				
16	Backing Vocal 3	Shure SM58				
17	Vocal Centre (Maceo)	Shure SM58				
18	Saxophone (Maceo)	Shure SM58				
19	Saxophone (Section)	Shure SM58				
20	Saxophone (Section)	Shure SM58				
21	Saxophone (Section)	Shure SM58				
22	Saxophone (Section)	Shure SM58				
23	Saxophone (Section)	Shure SM58				
24	Trombone (Overhead)	AKG 414				
25	Trombone (Overhead)	AKG 414				
26	Trumpet (Overhead)	AKG 414				
27	Trumpet (Overhead)	AKG 414				
28	Horn Solo	Shure SM58				
29	Announcement Mic	Shure SM58				
30	Leslie LO	Shure Beta 52				
31	Leslie HI L	Shure SM57				
32	Leslie Hi R	Shure SM57				