

KOBO★TOWN

TECHNICAL RIDER

Thank you very much for your interest in booking the group. The following requirements are intended to help the show run smoothly and to give your audience the best possible concert experience. It should, therefore, be closely followed. If you are not able to meet all of these requirements, please contact our agent so we can work out a solution together (please see contact list at the end of this rider).

LABOUR

We do not travel with a production crew and will require the services of the following:

2 Capable Sound Engineers (1 FOH and 1 for Monitors) familiar with the venue and its sound system.

1 Lighting technician similarly familiar with your venue and lighting system.

PA

1 Mixing Console Min. 24 channels, full parametric 4-band equalizer, variable hi-pass, independent phantom, mute memory, minimum 8 groups VCA or DCA. (YAMAHA DM2000 or superior, SOUNDCRAFT SERIES FIVE).

A speaker system capable of providing a clean and undistorted 100dB SPL RMS to the mixing desk and throughout the venue.

MONITORS

1 Mixing Console Min. 24 channels, full parametric 4-band equalizer, variable hi-pass, independent phantom, mute memory, minimum 8 groups VCA or DCA. (YAMAHA DM2000 or superior, SOUNDCRAFT SERIES FIVE). *Should be capable of providing 7 monitor mixes.*

7 Monitor Cabinets/Wedges – Clair Brothers 12 AM or equivalent

2 Sidefills (for large venues/stages)

BACKLINE

1 Complete 4-Piece Yamaha Maple Drum Kit (Kick, Snare, Hi-Hat, Floor Tom) w/crash and splash cymbals and all required stands and hardware

1 drum throne

1 extra snare stand for piccolo snare (* drummer will supply his own piccolo snare)

1 Ampeg SVT Classic Head with SVT 810 Cabinet Bass Amp

1 Fender Twin Deluxe Guitar Amp

1 Fender Princeton Guitar Amp

2 active DI boxes

4 guitar stands

2 music stands

3 power bars (compatible w/ North American plugs)

** We are not fussy about brands. If the above listed Amp/Kit brands are not available, don't worry – we will work with what you have as long as it is of good quality and in decent working order.

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INPUT LIST					
PA	MON	DESCRIPTION	MIC	STAND	POSITION
1	1	Kick	Beta 52 or AKG D112	Small boom	upstage centre
2	2	Snare	SM 57	Medium boom	upstage centre
3	3	Hi-Hat	SM 57	Medium boom	upstage center
4	4	Floor Tom	Beta 98	Clip	up stage center
5	5	Overhead 1	SM 81 or AKG 460	Long boom	up stage center
6	6	Overhead 2	SM 81 or AKG 460	Long boom	upstage center
7	7	Bass	Active DI		upstage right
8	8	Electric Guitar Amp 1	SM 57	Small boom	upstage left
9	9	Electric Guitar	SM 57	Small Boom	downstage center
10	10	Cuatro	Active DI		downstage center
11	11	Flute	SM 58	Long boom	downstage left
12	12	Trombone	SM 57	Medium boom	downstage left
13	13	Saxophone	SM 57	Medium boom	downstage left
14	14	Lead Vocal	Beta 58	Long boom	downstage center
15	15	Backing Vocal 1	SM 58	Long boom	upstage right
16	16	Backing Vocal 2	SM 58	Long boom	upstage left
17	17	Backing Vocal 3	SM 58	Long boom	downstage right
18	18	Backing Vocal 4	SM 58	Long boom	downstage left

MONITOR INPUT LIST			
MON	MIX	Description	Position
1	1	Lead Vocal	downstage center
2	1	Lead Vocal	downstage center
3	2	Saxophone/Flute	downstage left
4	3	Trombone	downstage left
5	4	Guitar	upstage left
6	5	Bass	upstage right
7	6	Drums	upstage center

Contact:

North America – Near North Music. frank@nearnorthmusic.com

France and Europe – RUN Productions. run@runprod.com

Benelux – Griot. info@griot.de

HOSPITALITY RIDER

1. GENERAL INFORMATION

By signing this rider, you agree to provide the ARTIST with production conditions, which are important to the success of the concert. This rider may not be changed or modified except by an instrument in writing signed by both parties. If you aren't able to meet all the requirements mentioned hereinafter, please inform the ARTIST's agency and agree on a reasonable alternative.

2. TIME SCHEDULES

The time schedules have to be agreed between the ARTIST and the PROMOTER. The PROMOTER commits himself to send to the ARTIST's agency the Information-sheet and the technical information of the venue at the latest 20 days prior to performance.

3. ACCOMMODATIONS

6 single hotel rooms (or alternately 3 double rooms); no less than three (3) star rating, with secure parking at no charge or at promoters charge per evening(s) of engagement(s). Hotels should include continental or buffet breakfast at no charge to the artist. High speed internet access required.

4. DRESSING ROOMS

The PROMOTER shall provide a private dressing room equipped with all requested items below:

- Private bathroom
- 1 large table and comfortable chairs
- 1 large mirror
- Soap, paper tissues and toilet paper
- 6 towels
- iron and ironing board

The ARTIST's dressing rooms shall be delivered to the ARTIST's production upon arrival of the technical crew, and the keys of the dressing rooms shall be handed out to the tour manager. The PROMOTER guarantees the safety for the personal belongings of the ARTIST.

5. CATERING AND MEALS

The PROMOTER shall provide the following catering.

HOT MEAL

A hot meal should be available to the ARTIST upon arrival or immediately following soundcheck. One member of the group has a shellfish allergy and two are vegetarian – otherwise, there are no dietary restrictions. Fast food is not preferable.

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DRESSING ROOM

- Thermal bottle with hot water and assorted teas
- 10 small bottles of unchilled water
- 10 bottles of mineral water
- Fruits of the season
- Some variety of sandwiches
- Granola
- Yogurt
- 2 bottles of fruit juice
- Coffee, milk, sugar
- Cups, glasses, napkins, cutlery

ON STAGE

- 12 small bottles of **unchilled** water (two per musician)
- 6 clean towels (one per musician)

Contact:

Canada – Frank Hoorn, Near North Music. frank@nearnorthmusic.com

France – Yorrick, Benoist, RUN Productions. run@runprod.com

Benelux – Wim Westerveld, Chazz. wim@chazz.eu

Spain – Asdrubal Gonzalez, Blue Wine. agonzalez@bluewine.es

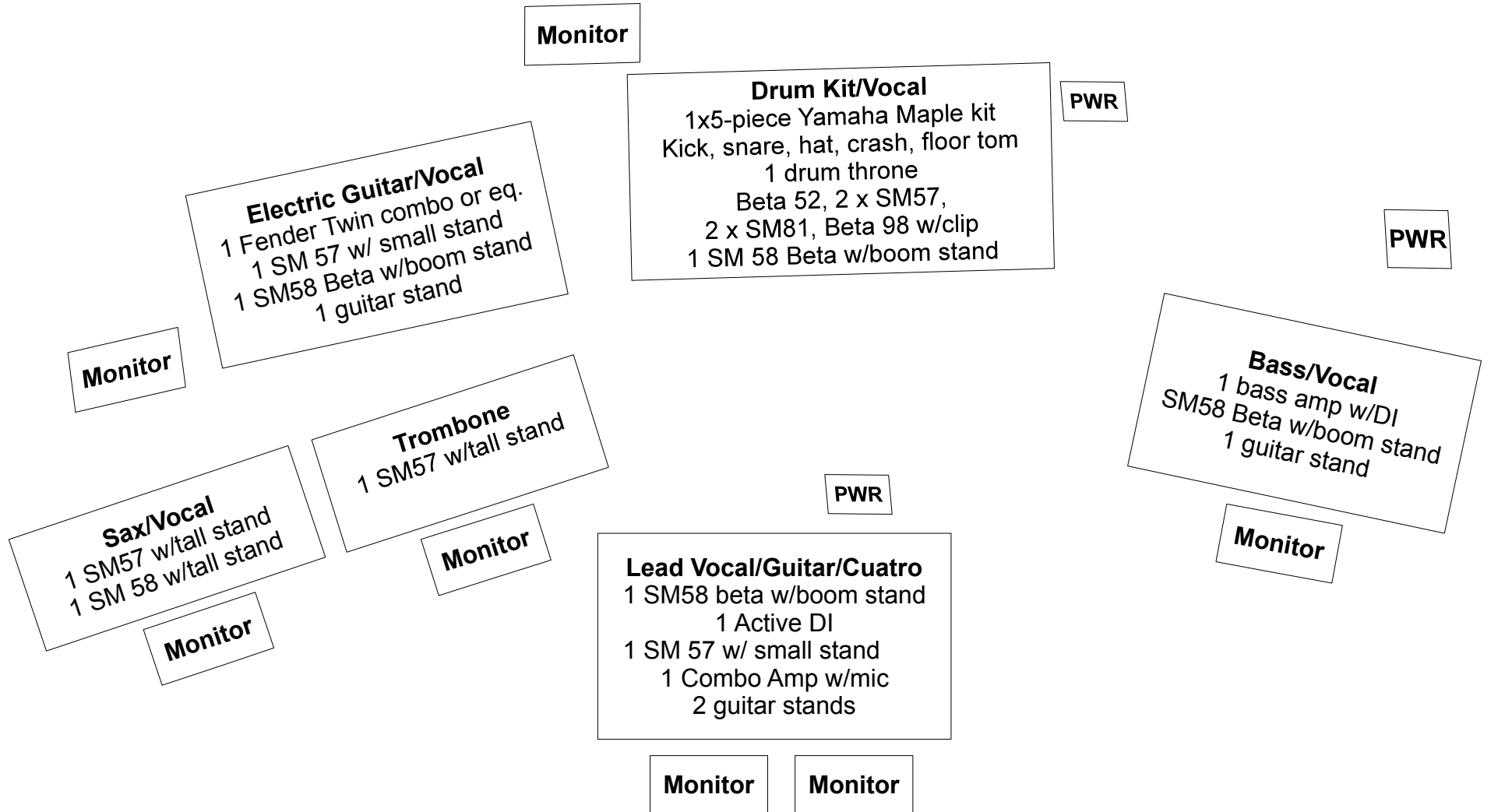
Germany – Wulf von Gaudecker, Griot. wulf@griot.de

Italy – Paolo Svegano, Frame Evolution. paolo@frameevolution.com

Management – Derek Andrews, Global Cafe. derekandrews@sympatico.ca

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STAGE PLOT



AUDIENCE