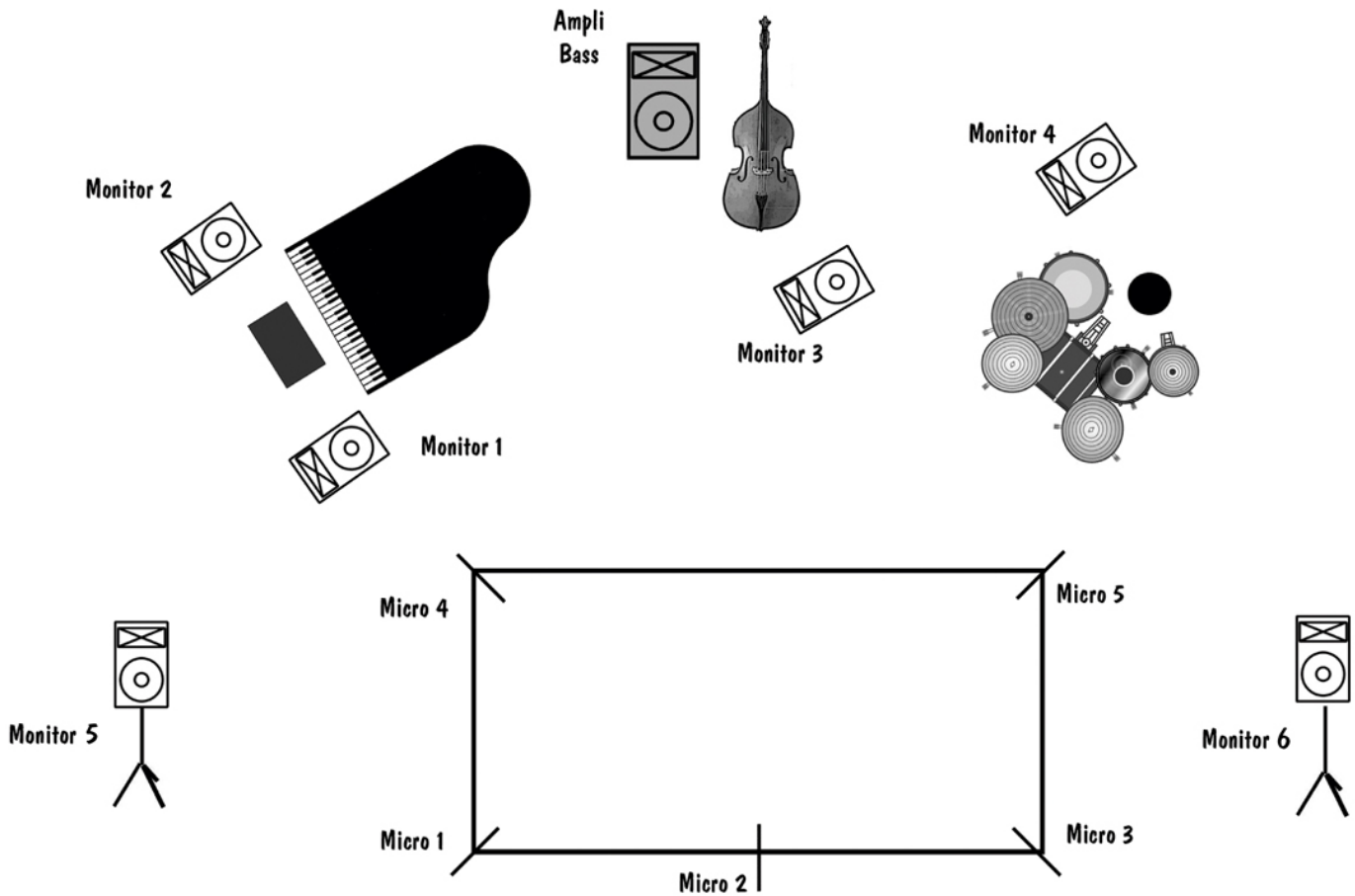


RIDER BOOGIE WOOGIE TAP



INSTRUMENTS

PIANO

Acoustic grand piano or acoustic upright piano with an adjustable piano stool.

DOUBLE BASS

Upright bass $\frac{3}{4}$ with a pick up. If it is possible an ebony's fingerboard and adjustable bridge.
Amplifier: Gallien Krueger 150 W or Trace Elliot 100W

DRUM SET

Bass drum 20'' ó 16"
Tom
Floor Tom
3 cymbal stands
Hit-hat stand
Snare stand
Snare
Foot pedal.
Adjustable Stool.

The piano will be always provided by the promoter.
Double bass and drum set will be provided by the promoter depending on the contract

STAGE REQUERIMENTS

The adequate size of the stage is 8x6 meters.

The stage floor is very important, it must have a smooth, wooden surface with no gaps between the pieces, hole, level changes, or nails sticking out of it. It is also important that it is not slippery and has not been treated with wax or chemical products.

We also need a piece of wood with a smooth surface (tablex D.M. or plywood), about 120cm x 90cm and about 1 or 2 cm thick.

LIGHTS

Minimum two ambients.

For technical amplification requirements see next page.

BOOGIE WOOGIE TAP - SOUND RIDER

SYSTEM REQUERIMENTS:

PROFESSIONAL, STEREO, PROCESSED, 3 OR 4 WAY SYSTEM:

Sound balance for audience must be proportional to hall capacity, calculating a MINIMUM of 8W R.M.S. per audience member

for indoor venues, with corresponding crossover/processor to make frequency changes as convenient. For outdoor venues a

MINIMUM of 7W R.M.S. per audience member is required. Suggested systems by the artists, in order of preference are:

MEYER, MARTIN or L ACUSTICS

Set up.

Subs must be Dual 18" Minimum of 4.

System set up should be well balanced with one sub per mid/hi cabinet. (Mains)

Stereo Mains and any additional fill needed to cover the entire audience area, including Front fill, Delays, etc.

Mains, Subs, Fills and Delays must have separate EQ and Time Alignment capabilities.

It is preferable to have the system run off the Matrix. (Left, Right, Sub, Fill, Delay, etc.) Please do not run the subs off an Aux.

The PA should be flown wherever possible with subs on the floor (not on the Stage.)

Channels and mixes (FOH and Monitors) should be shared as little as possible or not at all. If shared, settings including Trim, EQ, Mix assignment, insert/dynamics settings, and routing may not be changed from rehearsal set up.

Mixing Desk 32/40 channel, 8 group, 8 aux, 8 matrixes including VCA's and mute groups MIDAS EDITAGE XL3 or XL4 ; YAMAHA PM 4000 or PM 3000 or SOUNDCRAFT.

RACK F.O.H.- 1 Graphic Equalizer Stereo KLARK TEKNIK AN 360
12 DBX Compressors (166, 1066, etc.)
2 REVERB LEXICON PCM 70
1 YAMAHA SPX 900 o SPX 1000
1 CD Player

MONITOR SYSTEM (MIX DESK M.N.H.)

Monitors (MIX DESK MNH.) YAMAHA 4000, MIDAS 250 or SOUNDCRAFT SM 20

RACK M.O.W.- 3 Graphic Equalizer KLARK TEKNIK AN 360
1 YAMAHA SPX 900 o SPX 1000
2 DBX Compressors
4 monitors MEYER UM1, NEXO PS15, CLAIR BROTHERS AM12, MARTIN LE 400 or similar.

CHANNEL LIST

CHANNEL	INSTRUMENT	MICROPHONE	DINAMICS
1	BASS DRUM	AKG D-112	COMPRESSOR
2	SNARE	SHURE SM-57	COMPRESSOR
3	HIT HAT	AKG CK-91	
4	TOM	SNHS 421	COMPRESSOR
5	FLOOR TOM	SNHS 421	COMPRESSOR
6	O/H L	AKG 414	
7	O/H R	AKG 414	
8	C/BASS MIC	SNHS 421	COMPRESSOR
9	C/BASS LINE	D.I BOX	COMPRESSOR
10	PIANO L	D.I BOX	
11	PIANO R	D.I BOX	
12	TAP DANCE 1	PROVIDE BY DANCER	COMPRESSOR
13	TAP DANCE 2	PROVIDE BY DANCER	COMPRESSOR
14	TAP L	SNHS 451	COMPRESSOR
15	TAP R	SNHS 451	COMPRESSOR
16	VOX	SHURE SM 58	
17	FX 1 L		
18	FX 1 R		
19	FX 2 L		
20	FX 2 R		