



RIDER TECNICO OCT 2012

(07-10-2012)

PLEASE DISCARD ANY PREVIOUS TECHNICAL REQUIREMENTS YOU MAY HAVE

While all riders seem equal, it is extremely important that all information contained in this document is examined by the CONTRACTOR and those in charge of production. Please note that this is a somewhat generic rider geared to theaters and evening performances. We understand that there are instances (outdoor events, small venues, outreach performances) where technical aspects may have to be adapted for that particular presentation. We are willing to work with you in resolving any problems or adaptations while maintaining the integrity of an Inti-Illimani performance or outreach activity. If you have any doubts about any aspect of this rider, please contact us.

CONTACTS

pre-tour

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on tour

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INTI-ILLIMANI TECHNICAL RIDER 2012

GENERAL

Inti-Illimani travels with 8 musicians, 1 house sound operator, 1 stage manager and 1 tour manager - a total of 11 persons. CONTRACTOR to provide monitor and lighting personnel as needed.

Set up of house sound system and stage elements as per the attached stage plot should be completed prior to arrival of Inti-Illimani tech crew (at least four hours prior to theatre opening the house). Inti-Illimani load in and sound check times dependent on travel itinerary and time of performance. For an 8:00pm performance, Inti-Illimani tech arrival will be 3:30pm day of performance with a 5:30pm – 6:30pm sound check.

If a matinee performance precedes an evening performance, and ARTIST arrives the day before, load-in and sound check must be done the night before the matinee with a line check prior to matinee. If matinee takes place the day following evening performance, all sound and equipment to be left set up following evening performance with a line check prior to matinee.

The stage must have adequate work light and the CONTRACTOR shall provide adequate electrical service for the performance space and ARTIST technical needs from load-in to load-out. There should be no interference between electrical for lights and electrical for sound and backline.

The CONTRACTOR must guarantee that the stage is clean, and the areas of stage and backstage must be free of equipment that is not required specifically for this production.

The CONTRACTOR will not allow the entrance of any person who is not working in the production of the ARTIST without prior approval of ARTIST.

The ARTIST requires minimum of 1 hour for load-out of ARTIST equipment. Only after load-out of the ARTIST can local equipment load-out.

STAGE and RISERS

Stage: 39' (wide) x 33' (depth)

Platforms (made up from as many risers as needed – securely fastened together)

2 platforms measuring 8' wide x 8' long x 2.5' high carpeted in black with stairs on two sides as shown on stage plot

1 platform measuring 8' wide x 20' long x 2.5' high carpeted in black with stairs on three sides as shown on stage plot

The stage must be completely black and cleaned before and after the sound check, and before the show.

An appropriate secure place is required, connected to the scene, for the storage of flight-cases of the artist

STAGE ELEMENTS

- 01 TABLE (6') WITH BLACK DRAPE FOR INDIAN FLUTES ETC
- 06 STOOLS WITH FOOT REST



stool

INTI-ILLIMANITECHNICAL RIDER 2012

BACKLINE

NOTE: backline equipment should be in excellent condition, with their cables and corresponding connectors, etc.

01 TRACE ELLIOT 715SMC OR SIMILAR (Ampeg SVT classic, Gallien Krugger)



Trace Elliot bass amp

03 Congas LP or Matador by LP (Quinto, Tumba, 3-2)

03 Stands for Congas

01 Snare Drum

01 Stand for Snare

05 Cables Jack-Jack 5 Meters

05 Batteries 9 V Duracell

04 Batteries AA Duracell

02 Batteries AAA Duracell

08 Guitar stands in the following configurations:

05 single guitar stand
with SFF on legs



01 triple guitar stand



02 tubular guitar stands



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AUDIO

P.A.

Any configuration of Meyer Sound , Adamson, Martin Audio, Nexo, JBL with respective processors, power and amplitude according to venue that guarantee 110 dB SPL to the bottom of the venue is acceptable. Cabinets separated and hung (array) to cover distinguishing areas (front fills, under balconies, etc). The line of PA must agree with the edge of the stage.

F.O.H.

01 40 channel mixer – Venue Profile or SC48, Allen and Heath T112 or Yamaha M7CL , Soundcraft Vi Series....
01 IPod connection

Amplifiers: Crown, Crest, QSC....

Position of FOH mixer: ideally in the middle of the room, 65'-130' from front of stage depending venue
FOH should be wired from Left / Right
Sound system must be calibrated by qualified staff who should be present during set up, sound check and performance
If outdoors: a canopy or tent to protect technician and equipment from sun and rain.

Note: for analogue FOH please contact GAMI/Simonds for specifications

MONITORS

01 40 channel mixer – Yamaha M7CL, LS9, Venue SC48, Profile, D Show, Digico SD8, SD 5, Midas, Allen & Heath T112 (group requires 12 monitor mixes)
12 monitor cabinets (10 on stage + 1 at monitor mixer + 1 backup in case another fails) – same trademark and model (EAW SM-500/400, Clair Bros 12AM, Adamson 12Mxi, Meyer, L'Acoustics, DAS, Nexo.
02* wireless in-ear monitor systems (Shure PSM Series 500, 600 or 700, Sennheizer Series ew 300 G3
02 Yamaha SPX990

Amplifiers: Crown, Crest, QSC.

* The group travels with 1 wireless in-ear monitor. We request 2 additional to be on hand in case of failure.

Note: the group requires 11 monitor mixes, however, we ask that 13 be available in case one of the musicians needs to use a floor mix and 1 in-ear. This is dependent on the venue.

Please no "home made" monitor boards or cabinets

Note: for analogue MONITOR please contact GAMI/Simonds for specifications

MISCELLANEOUS

Intercom between FOH and MONITORS
Lights for each console (P.A and MONITORS).
Monitor console should be located on STAGE LEFT if possible.

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CHANNEL LIST

	INSTRUMENT	MICROPHONE	FOH INSERT	MONITOR INSERT	MIC STANDS
1	BOMBO LEWERO (bass drum)	SHURE BETA 52	COMP/GATE	COMP/GATE	LARGE
2	ROTOTOM 1	SHURE BETA 98			CLAMP LP / LARGE
3	ROTOTOM 2	SHURE BETA 98			CLAMP LP / LARGE
4	OVERHEAD CYMBALS	SHURE SM 81			LARGE
5	CONGA 1	SHURE BETA 98			CLAMP LP
6	CONGA 2	SHURE BETA 98			CLAMP LP
7	CONGA 3	SHURE BETA 98			CLAMP LP
8	CAJON 1	SHURE BETA 91	COMP/GATE	COMP/GATE	MIC ONLY – NO STAND
9	CAJON 2	SHURE BETA 91	COMP/GATE	COMP/GATE	MIC ONLY – NO STAND
10	BASS (BAJO)	DI. BOX	COMP/GATE	COMP/GATE	
11	GTR 1	XLR			
12	GTR 2	XLR			
13	GTR 3	DI.BOX			
14	CHARANGO	DI.BOX			
15	CUATRO	DI.BOX			
16	RONRROCO	DI.BOX			
17	TIPLE	XLR			
18	VIOLIN	XLR			
19	FLUTE	XLR			
20	SAX (UP)	AKG C-1000			LARGE
21	SAX (DOWN)	AKG C-1000			CLAMP LP / SHORT
22	TENOR SAXOPHONE	AKG C 1000			LARGE
23	VOICE 1	SHURE SM 58	COMP	COMP	LARGE
24	VOICE 2	SHURE SM 58	COMP	COMP	LARGE
25	VOICE 3	SHURE SM 58	COMP	COMP	LARGE
26	VOICE 4	SHURE SM 58	COMP	COMP	LARGE
27	VOICE 5	SHURE SM 58	COMP	COMP	LARGE
28	VOICE 6	SHURE SM 58	COMP	COMP	LARGE
29	VOICE 7	SHURE SM 58	COMP	COMP	LARGE
30	VOICE 8	SHURE SM 58	COMP	COMP	LARGE
31	VOICE 9	SHURE SM 58	COMP	COMP	LARGE
32	VOICE 10	SHURE SM 58	COMP	COMP	LARGE
33	MANDOLIN	DI.BOX			
34	DULCIMER	DI.BOX			
35	SNARE DRUM	SENNHEISER E-604			CLAMP LP
36	BONGO	SHURE BETA 98			

MICROPHONES / DI BOXES / STANDS

- 01 Shure Beta 52 (option: AKG D-112)
- 06 Shure Beta 98 (option: Shure SM 57)
- 01 Shure SM 81 (option: AKG C-1000)
- 02 Shure Beta 91 (option: Shure SM 57)
- 10 Shure SM 58
- 01 Sennheiser E-604 (option: Shure SM 57)
- 03 AKG C-1000 (option: Shure SM 57)
- 07 Active DI boxes / Countryman
- 05 XLR

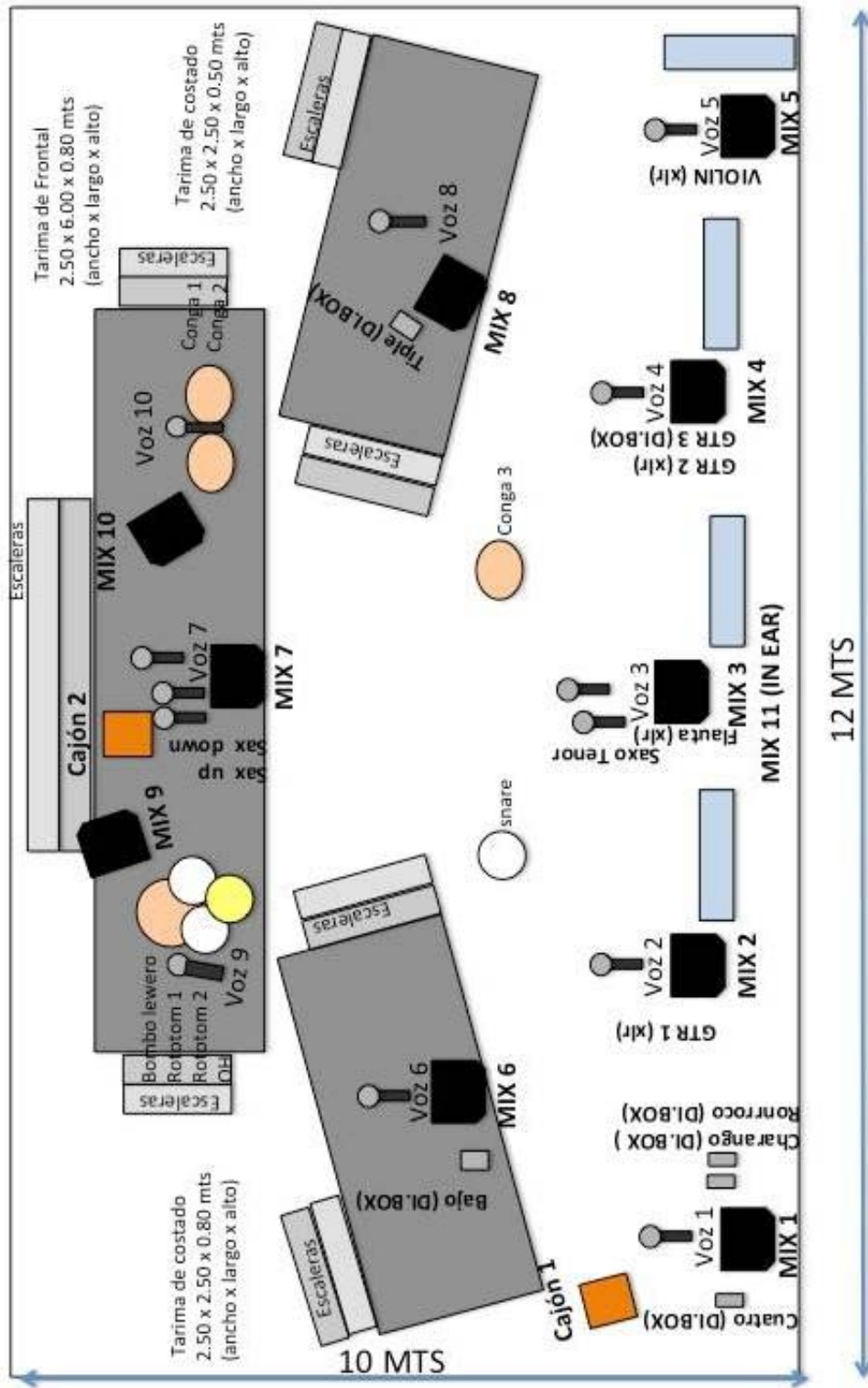
STANDS FOR MICS

- 16 Large boom
- 07 Clamps LP
- 01 Short

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STAGE PLOT

Note: the group requires 11 monitor mixes, however, we ask that 13 be available in case one of the musicians needs to use a floor mix and 1 in-ear. This is dependent on the venue.



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LIGHTS

Inti-Illimani will rely on house lighting person(s) to design light plot based on the theater's inventory and the attached stage plot.

Each stage position should have a special and the stage area in general to have various color washes. If a cyclorama is available we encourage its use.

House lighting person(s) to run show.

Basically, we give the light operator artistic freedom to use his/her judgement and to have fun with the show.

However, please no smoke, mist or other fog type effects without prior consultation with Inti-Illimani technical crew

It is recommended that light operator listen to the latest CDs – *Pequeño Mundo* and *Lugares Comunes*

Generally, INTI-ILLIMANI will utilize:

- 14 Elipsoidales or Leko
- 80 Parcan 64 1000 W VN (Silver)
- 02 Molefay 8 Lamp (Mini-Brutos)
- 96 Dimmer ch x 2.5kw DMX
- 01 Light desk with 48 channels / double scenes

Please advise if there is a projection system in place. If so, ARTIST may provide projection materials.

CREW CALL

CONTRACTOR shall provide a minimum of 2 stage hands for load-in and load-out, 1 stage hand for set up and tear down of backline and 1 electrician (or staff member) who is familiar with the venue's electrical system.

SECURITY

It is understood that place of performance and dressing rooms will have adequate security for the ARTIST and their equipment.

No unauthorized persons shall be permitted on stage or in theater during load-in, set up and sound check. No unauthorized persons shall be allowed back stage or in dressing rooms from load-in to load-out..

If an outdoor event and/or where necessary, each member of ARTIST company shall be given appropriate all access badges.

DRESSING ROOMS

Adequate dressing room(s) space for 11-12 personnel with adequate mirrors, working bathrooms and shower (if available) and instrument storage.

110v electrical outlets for tuning and warm up.

An appropriate and clean eating area for 12 persons.

Dressing rooms and eating area to be set at a comfortable temperature according to the climatic necessities.

02 irons and ironing boards available and set up by sound check time

08 towels

Dressing rooms are for the exclusive use of ARTIST. No unauthorized personnel.

It is very helpful if there is a Production office available to ARTIST with access to computer, printer, copy machine