

STAGE and DRESSING ROOMS

The stage must be flat, smooth and stable, with a min size of 10 x 8, with back drops and borders. In case of an outdoor venues, stage must have roof and be protected from wind on each side and back. In case of strong temperatures, we might require to delay the soundcheck.

The promoter must provide three (4) dressing rooms, clean and well lit, heated or air-conditioned according to the weather, with tables and chairs. One dressing room for each musician (with mirror, iron, and ironing board); one dressing room for production.

The dressing rooms must be under guard by venue crew or capable of being locked, particularly when Artist is performing; dressing rooms must be ready at the time of Artist's arrival (page 6).

BACKLINE

For each musician two (3) clean towels, and two (2) bottles of plain water placed on stage during the performance.

Omar Sosa (Grand Piano & Electric Rhodes, Synths)

1 Concert Grand Piano - Yamaha CFIII or CFX as first choice, or Steinway D, minimum length 2.30 meters. Must be in very good condition and tuned to **440Hz** before and after soundcheck.

1x Motif XS8 or XF8 + sustain pedal and stand

1x regular music stand (use to hold a small KORG keyboard)

6x jack-jack cables (2 or 3 meters)

1x adjustable piano bench



Joe Kraus (trumpet, flughorn, vocal, loops)

1x stable music stand

1x comfortable bar stool

Gustavo Ovalles

1x Batà set with solid stand to be played standing (set is composed by 3 double side percussions)
1x Bongo set with solid stand to allow very low position (he play sit)
1x set di congas (Tumba, Conga, Quinto)
1x small Cha-Cha bell on cymbal stand
1x Cajon LP (flamenco or peruvian)
1x snare + stand
1x hit-hat stand + cymbals (11" or even less)
1x 10" cymbal, 1x 12" cymbal, 1x 14" cymbal
4x cymbals stand
1x drum throne
1x flat rocks roughly 20 x 30 x 5 cm (as picture below), or a brick (solid, no holes).
1x black elliptical o rectangular bucket (plastic or styrofoam) filled with water. About 80cm width, no lid.
1x small table 40 x 100 cm, h50 cm (could be split in two smalls) for hand percussions
1x small but very solid (and deaf) case about 50 x 50 cm, h50 cm to play Calabasa on top. A subwoofer is a great solution
1x rug (200cm x 100cm approximately)
all case and tables cover by black, thick and soft cloth (musician play on top).
musician provide several other instruments
NO RISERS for any reason - set CANNOT be move after the soundcheck.



flat rock



LINE-UP

Omar Sosa (Piano & Keyboards)
Joe Kraus (Trumpets&Vocal)
Gustavo Ovalles (Percussions&Vocal)

Marco Melchior (sound designer)
Tour Manager (TBA)

SOUND

PA system

According to the attached channel list and the stage plot, we need a first class PA system capable of providing clear, undistorted, evenly distributed sound throughout the audience area, with a frequency range 35Hz–18kHz, 3 way speakers, SPL available in FOH position of 105 dB and + 10 dB of headroom. (preference d&B, second choice Meyer).

No limiter or compressors on the PA.

Delay lines in long venues, (same brand as the PA).

Delay device on the PA adjustable from FOH position.

Crossover, PA Manager device should be managed from FOH.

Centerfill in the center of downstage.

Sub are strictly required, even on indoor venues: Omar Sosa's gig is NOT an acoustic set

Please provide a high quality PA; we cannot accept any homemade PA, and generally any PA which isn't universally recognized and whose characteristics aren't available on the web.

FOH desk 48 ch, equipped with 4 bands full parametric, high pass sweepable, VCA, 8 Aux, Matrix Out, 8 Groups BUS.

Digital mixers are welcome if able to provide the same routing/capabilities as above.

If are in use, the promoter **MUST CHECK IN ADVANCE** with the sound engineer.

If digital mixer is used, we need the presence of an assistant with a good knowledge of the mixer.

Digital desks must allow the same routing as analog consoles.

Please provide a complete separation control of the GAIN between MON and FOH (analog spit is a great option); gain compensation IS NOT a solution in any case.

In case of analog desk, please discuss in advance about the outboard.

Mixing desk must be set up in a good listening position, in any case not under balconies, close to the back of the hall, in the middle of the hall preferred, not inside of any kind of boxes or on vans, well lit and talkback to stage.

We need to connect to FOH desk from an RME sound device 2x XLR input, 2x TRS 6,3mm jacks and 2x XLR outputs to feed some effects provide by Sosa production.

Those connection are requested in booth cases (analog or digital desks).

MONITOR (mandatory: Stage Left)

The show cannot be run without monitor desk.

Monitor mixer 40 ch, at least 3 full parametric band, 8 submix minimum.

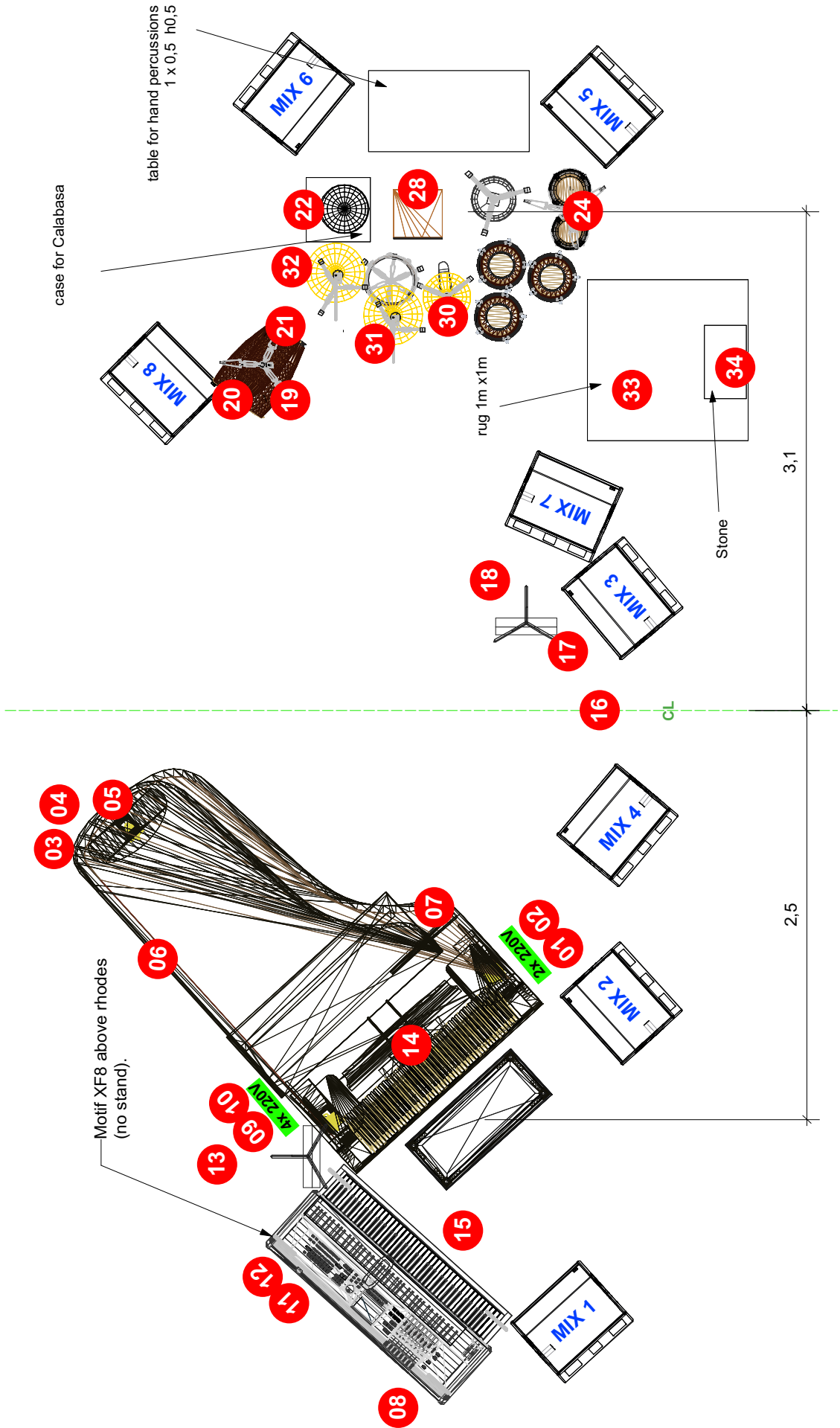
8 monitor bi-amplified (first choice d&B MAX, second choice Meyer) on 9 different power amplifier lines (included cue monitor) with in insert 7 channel of graphical equalizer (XTA, Klark....)

Microphones stands, cables and all the equipment are needed.

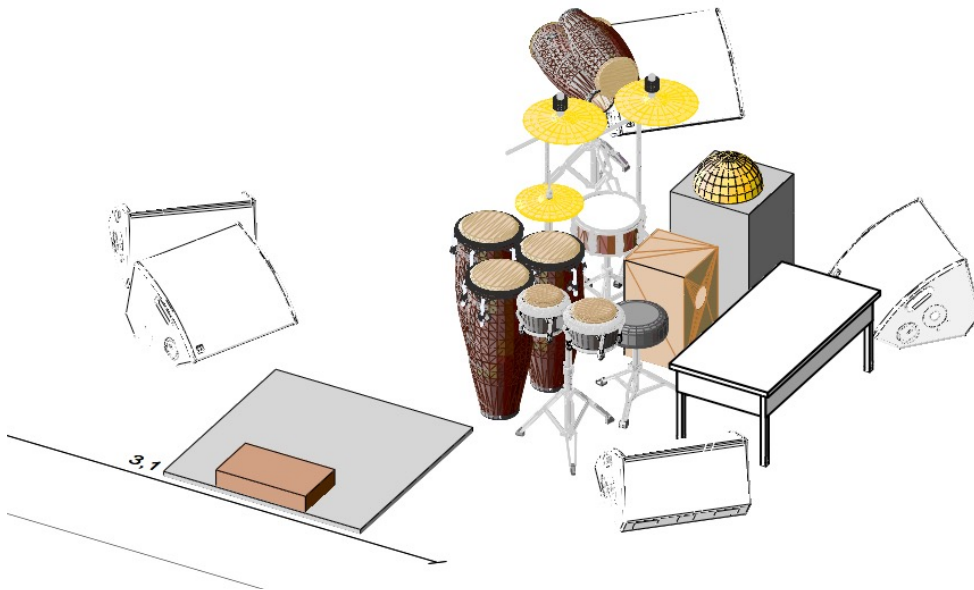
Percussion area is full of many items; please respect mic stands requirements to help to keep clean and well organize the whole space.

CHANNEL LIST

IN	Instrument	MIC/DI	Ins FOH	STAND	Position on stage
1	PIANO FX L	DI			Piano
2	PIANO FX R	DI			Piano
3	PIANO low	C 414 or KM 184 as backup		Boom	Piano
4	PIANO high	C 414 or KM 184 as backup		Boom	Piano
5	PIANO L	Yamahiko pick-up (supplied by artist) + Active DI			Piano
6	PIANO M	Yamahiko pick-up (supplied by artist) + Active DI			Piano
7	PIANO H	Yamahiko pick-up (supplied by artist) + Active DI			Piano
8	Fender Rhodes	Active DI	comp		Piano
9	DrSample L	DI			Piano
10	DrSample R	DI			Piano
11	Motif L	DI			Piano
12	Motif R	DI			Piano
13	Korg	DI			Piano
14	shakers	SM 57		table	Piano
15	Vocal Omar	SM58	comp	Boom	Piano
16	Vocal Joe	B57, SM58	comp	Boom	Center
17	Trumpet	DI	comp	no	Center
18	Loops	DI	comp	no	Center
19	Vocal Gustavo	SM58		Boom	Perc
20	Batà L	S421,B201, SM57		short	Perc
21	Batà R	S421,B201, SM57		short	Perc
22	Calabasa BOT	SM91 (no sostituzioni)		no	Perc
23	Calabasa TOP	AKG 535, B87, ATM450		short	Perc
24	Bongo	S509, SM57, ATM450		short	Perc
25	Vox Conga	SM58		boom	Perc
26	Conga L	S609, B98, SM57		short	Perc
27	Conga R	S609, B98, SM57		short	Perc
28	Cajon	SM91		no	Perc
29	Snare	ATM350, B98	comp	short	Perc
30	hh	ATM450, KM184,		short	Perc
31	OH L	AKG 414, KM 184		short	Perc
32	OH R	AKG 414, KM 184		boom	Perc
33	CuloyPuya	S421, S509, B201, SM57		short	Perc
34	Quitiplà	SM57, B201, S421		short	Perc
	group 1-2	piano	2x COMP+EQ	with attack /release controllable	



Percussion set



Notes

The production will travel with sound engineer and technical director of JOG trio. Professionally qualified technical local staff is required for load-in and soundcheck, all through performance, and load out. Monitoring mixing engineer is required, for soundcheck and concert to work together with Artist's sound engineer.

All the technical setup (stage, audio, lights and dressing rooms) by local crew, must be ready and full working at our arriving time; otherwise we are in right to delay the Door Open Time, to complete the soundcheck as TW trio needs

Power supply will be in according with European safety rules with ground connection.

We prefer a separated power for audio equipment. Maximum neutral-ground voltage under 1 V. The musical program requires maximum clean, undistorted and low noise PA, without hums, buzzes, etc...

No audio or video recording or transmitting/broadcasting will be allowed without prior consent of the Production and Artist.

Load-in: 5 hours before Doors Opening

Soundcheck start: 3 hours before Doors Opening

Soundcheck time: 2 hours

In case of other gigs on the same stage and generally everything concerning technical and organization problems, the provider must inform TW tour management and sound engineer, in advance.

We cannot share channels on both desks and outboard channels with other artists, if analog gear is in use.

Due to some technical difficulties, Technical Manager might have to delay the beginning of the performance to remedy the situation.

LIGHTS

We need at least one white and color wash to cover all the area of the musicians and dancer from front (not yellow, not strong cold conversions as LEE201) and back lights. One spot for each musician. One narrow spot on water bucket.

Hazer smoke is allowed; moving light are allowed. In any case lights focus cannot affect soundcheck.

Professional local lighting operator is required; at the same time, he must work in accordance with our

In next page we propose a basic light plot; please feel free to improve and implement according with the guidelines specific

LAST ANNOTATIONS

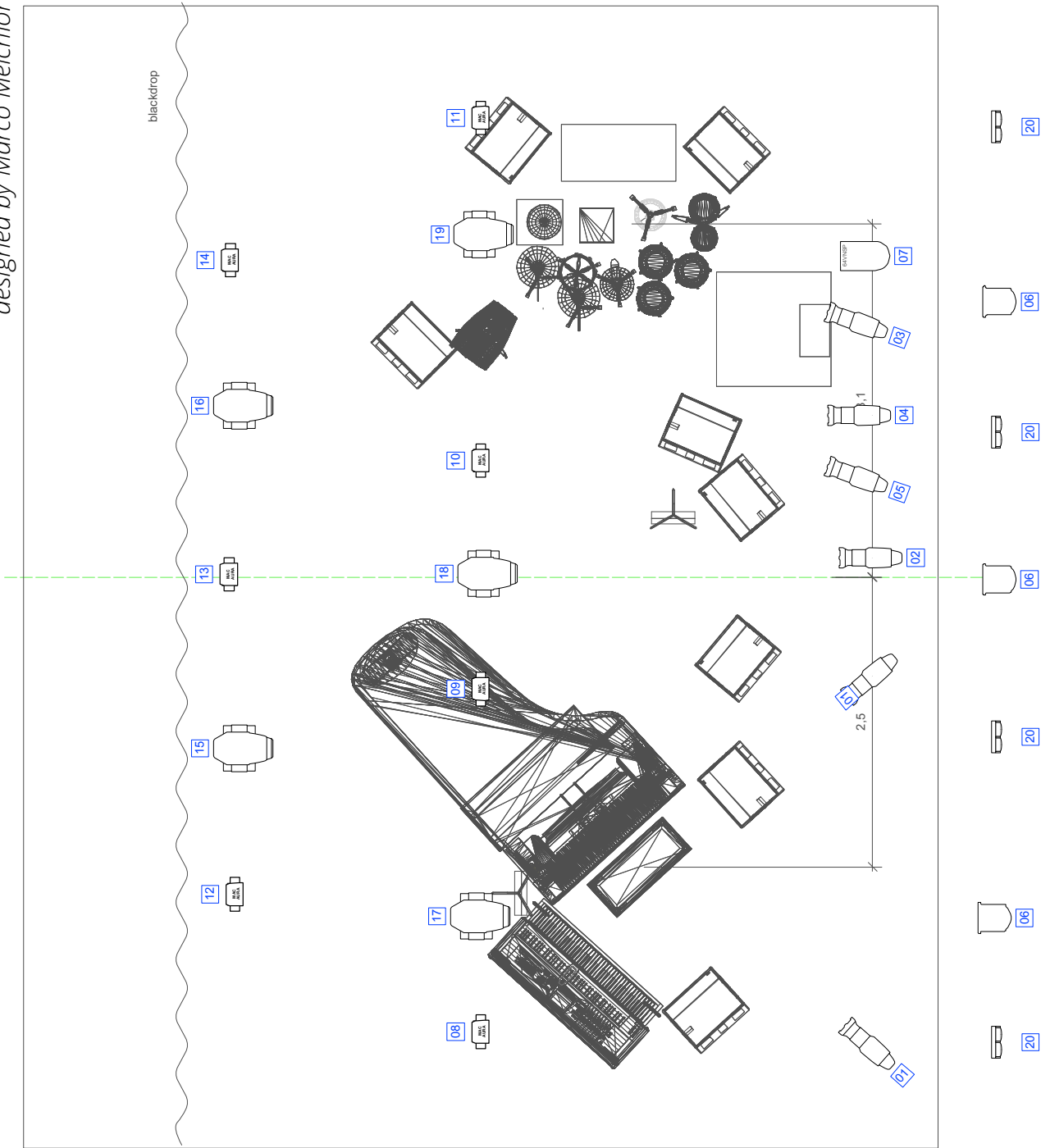
We need to know ahead of time (by email preferred) the technical situations (stage, video sound and lights) of the venue; it's really important also communicate the schedules of the venue and technicians, or everything concerns TW trio's performance and soundcheck.

By signing the performance contract you also agree on what is stated in this rider (7 pages). Otherwise we will be on the right to cancel the event.








technical manager e Sound Designer:

Melchior Marco - info@marcolive.it - +39.348.44.44.695

Light Plot suggested
designed by Marco Melchior



Legend

	5x Spot
	7x Wash
	6x Profile zoom 25°-50°
	3x PC 1kW + bandoors
	1x PAR CP60
	4x Blinder
	console fixture

Focus needed:

- 01 piano position - musician standing
- 02 center position - musician standing
- 03 main perc position - musician standing
- 04 small rug - person standing
- 05 batà position - person standing
- 06 front downstage wash
- 07 very narrow on percussionist
- 08 - 14 colored wash
- 15 - 16 spot back/gobos
- 17 piano back spot/gobos
- 18 center back spot/gobos
- 19 main perc back spot/gobos
- 20 audience wash - blinders

Console fixture:

as suggested for a proper use