

## Stefano Di Battista – Quintett Tech Rider

This technical contract is an integral part of the contract. It must be scrupulously respected, and the non-respect of any of its clauses constitutes a unilateral breach of contract leading to compensation stipulated in the contract.

All the details present in this technical contract may seem restrictive; nevertheless they guarantee a quality show in good conditions. We will take into consideration any particular circumstances, under the condition that you contact us sufficiently early to resolve any problems, and to find a solution together.

### **TECHNICAL DOCUMENTS TO SEND AS SOON AS POSSIBLE TO THE TOURMANAGER :**

**Road Manager contact:** [delphinemassot75@gmail.com](mailto:delphinemassot75@gmail.com) - +33 (0) 6 71 46 84 98

- Telephone and email contacts of the production and of the manager in charge of the local technical crew.
- Complete technical rider of the venue (sound, lights, stage, public capacity, dressing rooms etc.), and the contacts of any contractors if needed.
- Complete details of the venue (address, artist's entrance, telephone)
- The schedule for the day : Get-in, sound checks, doors open, meals, **names and timing of groups sharing the stage**
- Coordinates of the hotel + Name of the closest airport and station

### **1 / EQUIPE / PRODUCTION**

Stefano Di Battista	Sax	André Ceccarelli or Luigi De Petre	Drums
Fred Nardin	Piano	Daniele Sorrentino	Double Bass
Matteo Cutello	Trumpet		

### **1/ Crew to be supplied by promoter**

A representative of the promoter, authorized to take any necessary decisions, must be present during the whole of the day. In a general way we ask you to supply competent and experienced personnel in order that everything should go well. The entire local crew should be employed and salaried by the promoter in accordance with current labour legislation.

The promoter will supply, from the arrival of the Band until his departure, the technical personnel necessary for the set-up, operation and disassembly of the concert.

- 1 general manager of the venue
- 1 front of house sound manager
- 1 monitors sound manager
- 1 backliner
- 1 Piano Tuner

### **Security Service:**

When necessary the promoter will establish a service contract with a Security company. The number of agents will be in conformity with the requirements of the venue.

The entire Security Service must stay vigilant and courteous for the duration of the contract.

In any case we require a specific security service on the backstage accesses.

It is your job to estimate the size of the security service in the case of it being necessary.

### **Typical schedule of the day:**

- Technical Get in : 1h30 before the soundcheck
- Sound check 05:00 to 06:30 pm
- Dinner: usually **AFTER THE SHOW**

- Concert: usually 08:30 pm (one 90 minute set)

## **2 / DRESSING ROOMS AND CATERING**

3 locked dressing rooms + 1 production office swith WIFI + code and server address

The dressing rooms should have direct access to the stage without passing through public areas, should be ventilated, heated (21° min), equipped with private toilettes and shower.

### **Dressing rooms interior:**

- Sofa, armchairs
- Tables and chairs
- Trash can
- Standing mirror
- Portico with coat-hangers
- A kettle
- 1 large towel + soap and shower gel
- 1 Electric iron and board

### **Catering in the dressing room:**

Please take into account these requirements and in case of any questions don't hesitate to contact the manager.

Catering to provide upon arrival of the crew, including :

-Season's fresh fruits, fresh ginger, assorted dried fruits, salted and sweet biscuits, milk and plain chocolate, assorted cheeses (goat, sheep...), assorted delicatessen and/or smoked fish, fresh quality bread

Assorted sodas (Coca regular , Orangina, Gini...), 12 small bottles of still water + 1 large, + 1 sparkling water + 2 bottles of pure fruit juice, fresh brewed coffee (an espresso coffee machine would be appreciate), assorted teas Including Earl Grey and Green Tea, and infusions, honey, lemon, sugar, milk, 12 quality beer, 2 bottles of good quality red wine

**Please privilege local quality fresh products, as well as real cutlery, plates, glasses and cups, paper napkins and a corkscrew. "No Plastic"**

### **For the stage:**

-5 small bottles of still water not chilled + 5 small black or dark towels

### **Dinner:**

Provide a full meal in a quality restaurant near the venue (or the hotel).

**In the case of a dinner of the type "Catering at the venue", please inform the tour manager as soon as possible. There is 1 vegetarian.**

**Please note M Ceccarlli can only eat grilled chicken or white ham or sausage with rice, French fries or pasta with carrot or fenouil Absolutely No onions and garlic , thanks for your understanding.**

The meal is a primordial moment that guarantees the team's serenity. Do not forget that we are on the road every day, and this is why we have certain requirements concerning quality and variety. Consider using a professional caterer who will use fresh products and local specialities rather than factory prepared meals, and ask that sauces be separated from the food, think about vegetables and starches, and cook light. In case of any doubts don't hesitate to contact the manager. In the case of a dinner of the type "Catering at the venue", please ensure that the meal is served in a suitable and correctly prepared place.

### **3 / ACCOMMODATION**

Please reserve 7 No smoking rooms with big bed in a 4\* hotel + 1 production TBC

Please choose a hotel close to the venue or in the center of town. Hotels in industrial zones or on the outskirts of town should be avoided.

In function of the team's road-book and of travel obligations and timing, the manager may ask you to reserve a hotel near the nearest airport.

### **4 / INVITATIONS**

The number of invitations per concert for the use of the production is specified in the contract. The list of names of the invitees will be given to you on the day of the concert by the manager.

### **5 / PROMOTION INTERVIEWS PHOTOS**

The production and the record label are the exclusive representatives of the artist's image, of the tour and of the show in general. Consequently, whatsoever object purveying an image such as T-shirts, recordings, banners etc., even free, are formally prohibited without advance permission from the production.

Any kind of recording (audio, video) is prohibited, except for press accreditation validated by the production.

**IN CASE OF PHOTOS'S REQUEST DURING THE SOUNDHECK THANKS TO GET ON TOUCH BEFORE WITH SEBASTIEN BELLOIR WITH THE TOURMANAGER IN CC.**

Accredited photographers may proceed without flash, in the venue, taking care not to disturb the audience, during the first 3 pieces of the set.

Before any publication, all pictures must be communicated by mail either to the person in charge of press relations, or to the manager, for validation.

All requests for interviews, radio, TV, dedications, meetings etc. must be cleared by the artist's person in charge of press relations a **minimum of 10 days before the concert.**

Contact: Sebastien Belloir : + 33 (0) 6 86 63 07 48 – [belloir.sebastien@gmail.com](mailto:belloir.sebastien@gmail.com)

### **6 / ARRIVAL AND DEPARTURE – TRANSPORTATION– TRANSFERS**

The crew generally travel by train or by plane. The manager will inform you as soon as possible about travel details.

The promoter agrees to provide all necessary transfers the day of the concert and the following day between stations and/or airports, hotel, venue, restaurant and any other place related to the concert or its promo.

Provide comfortable and suitable vehicles

### **7 / VENUE, STAGE SET-UP AND INFRASTRUCTURES**

#### **Venue**

The hall should be heated from the arrival of the technical crew until their departure to a minimum temperature of 19°C.

The opening of the doors, the turning off and on of house lights will be done under the instructions of the manager.

**PLEASE INFORM THE PUBLIC AT THE ENTRANCE THAT NO PHOTOGRAPHY NOR RECORDING OF ANY SORT IS PERMITTED.**

#### **The Stage**

The stage and any extensions it might have must be entirely assembled before the arrival of technical crew ; all parts must be attached together and stable, standing on solid ground and correctly aligned with the hall, and the surface must be perfectly flat, level and clean. At least one access stairway is needed stage left or right.

Backstage circulation for access to stage should be striped with low-power lighting.

The stage should be black for the whole of its surface

Provide black skirting as needed for the front of stage and any P.A. wings.

The backdrop should be black for the entire width of backstage, and black side curtains must be installed as necessary to complete black-out of wings.

**In the case of an outdoor concert**, the stage and all installations will be protected from rain. Everything will be covered by a waterproof tarpaulin, and the mixing positions will be protected by shelters of the type « Pro Tents ». All will be in accordance with current legislation, and will be directly under the responsibility of the promoter.

### **Control positions**

Sound and light control positions will be installed in the hall, side by side on the axis of the stage.

Sound control position will never be acceptable in a closed booth. All cables connecting the stage to the control position should either be flown or be protected on the ground by normalized cable enclosures which do not present any hazard to the public.

### **Security barriers**

Security barriers are not required by the production. Nevertheless the promoter will install them if he judges necessary. Access to work zones (sound and light control, backstage) must be monitored and secured.

### **House or site lights**

House lights must be easily controllable by a lighting operator (remote control at control position, or walkie-talkies).

In the case that a third party manages the house lights, this person must be at his post 15 minutes before each lights-out

or lights-on, and be reachable by intercom.

Stairs for access to stage should be striped with low-power lighting, working lights on stage and backstage during the day and after the concert, lighting for dressing rooms, toilettes, catering...

### **Power supply**

Electrical power supplies must comply to legal norms, and be subject to regular inspection by competent authorities. Power supplies for sound and light must imperatively be separate and independent. No other connection may be made. The set-up must be earthed, the voltage must be between 220 and 230 volts, and the voltage difference between earth and neutral should be null.

### **FIRE EXTINGUISHERS**

Please place adequate fire extinguishers in strategic places as required by current legislation.

### **8 / SOUNDCHECK**

3h00 is needed for crew set-up once sound and lights are operational and access to the cleared stage.

The stage and all equipment must be ready before the artist's arrival.

All electrical connections will be made by the venue's electrician, who is the only person authorized to do so. He has sole and complete responsibility for these connections. Therefore he must be present during set-up, the concert, and until load-out.

### **9 / SHOW**

The concert lasts 90 minutes with no intermission.

### **10 / ALL ACCESS/PASSES**

The promoter must supply all pass badges for the day.

### **11 / MERCHANDISING**

Please provide an emplacement near the public entrance (1 table and 1 chair).

This emplacement will be at a strategic and visible point in the public's trajectory. The production reserves the right to modify this emplacement if it is not satisfactory.

Please keep us informed of any concession or other fees that may be entailed by the installation of this stand.

## 12 / MISCELLANEOUS

Please be careful to cover any cable runs backstage or in the wings that could be dangerous for the circulation of artists and technicians.

## 13/ TECHNIC

### BACKLINE

The promoter agrees to supply the backline described hereunder, and to send the complete list to the soundengineer

Please respect these requirements carefully, as they are essential to give a good show. In case you have trouble getting us the required references, please get in touch very quickly with our sound engineer, in order to get a satisfactory solution worked out as soon as possible.

### **Contact: Emmanuel Humeau**

The equipment must of course be in perfect working order, and thoroughly checked before arrival of our technical crew, and a person will be in charge of it until the end of the concert and must be competent to find a quick solution for repairs or substitution in case of a breakdown.

### DRUMS – ANDRE CECCARELLI

**PLEASE NOTE M. CECCARELLI HAS A YAMAHA WORLD ENDORSSMENT  
NO ALTERNATIVE FOR THE KIT + HARWARE WILL BE ACCEPTABLE  
IN CASE OF PROBLEM, PLEASE GET ON TOUCH WITH YOUR YAMAHA'S COMPANY**

**ALL THE HARDWARE MUST BE THE MARK YAMAHA. THE SNARE DRUM AND ALL THE TOMS MUST HAVE BRAND NEW HEADS COATED REMO AMBASSADOR WHITE. FOR THE BASS DRUM NO HOLE ON THE FRONT HEAD**

#### **1 drums kit Mapple Custom, modèle Ceccarelli for exemple**

- 1 bass drum de 18x16" without the elevator mechanism and lay straight on the floor
- 1 snare 14x5" ½ in wood + legs
- 1 tom 10x7.5 " on bass drum stem
- 1 tom 12x8" on bass drum stem
- 1 tom 14x14" + legs
- 1 charley 3 legs + tilter **NO 2 LEGS CHARLEY**
- 1 bass drum pedal Yamaha round beater
- 1 drum stool adjustable with a circle seat and comfortable
- 3 boom cymbales stands
- 2 ride 20" including one studded
- 1 crash 18"
- 1 charley 14"
- 1 carpet 2mx2m
- 1 stand for accessories like " LP aspire trap table"

### PIANO – FRED NARDIN

**Very Important: please supply a recent piano. It must be tuned (440 or 442) before sound check and a retouch is absolutely needed after the sound check. In case of first part using the same piano a retouch is absolutely needed during the change over**

- 1 Steinway acoustic grand piano **model D** Or Yamaha CFX
- 1 comfortable and adjustable piano bench with hydraulic lift preferred

### **DOUBLE BASS – DANIELE SORRENTINO**

1 bass amp combo GK MB150E-III raised 80cm High

1 high german or french quality upright bass a tuning fork allowing a vibrating string length of 105 cm (from saddle to bridge) with adjustable bridge in excellent shape equipped with a David Gage « realistic » or "full circle upright" Fishman.

### **DIVERS**

- 1 bar Stool without armrest
- 4 Manhasset music stands with lights
- 2 cubes or cases like 80cm High
- 1 small table for sax

The complete system must be up and running upon arrival for the band and engineer, the band will need at least two hours sound check without being disturbed or interrupted in any way, thank you

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### **SOUND**

#### **FOH DESK**

- 1 desk type Yamaha PM-DM, Digico SD .....

Desk has to be in the centre of the audience at 2/3 of the length of the venue. Not under a balcony, not in a control room, not close to a wall !

The console will be equipped with a wifi access point and iPad.

#### **EFFECTS**

- 1 TC M4000

#### **PA**

minimum 2 ways + sub, LAcoustics is preferred..... 2 fronts fills (or more !) type X8 LACOUSTIC.....

### **MONITORS**

- 1 monitor desk type CL5 ..... **at stage left !**
- 6 monitors D&B Max 12 or X12 LACOUSTIC + 1 for monitoring
- 2 reverbs, usually plate 1.6s for piano and room 2.0s for sax
- 1 experienced sound engineer

### **MICS**

cf patch list  
for open air concert, we'll need windscrean for all mics

### **LIGHTS:**

A professional system of light with a qualified operator. The latter will speak with the representative of the ARTIST to define the choice of the lights. Thank you for planning that the positioning of the lights can be possibly modified after

the balance according to the precise position of the instruments on stage wished by the artists.

N°	Instruments	Mic	mic stand	ST GP	DCA
1	Kick	Shure Beta52 / Audix D6	small		1-6
2	Snare	Beyer TG-D57C / Beta98+A98D			1-6
3	Hit Hat	Neuman KM140/184	small		1-6
4	Tom 1	Beyer TG-D57C / Beta98+A98D			1-6
5	Tom 2	Beyer TG-D57C / Beta98+A98D			1-6
6	FL Tom	Beyer TG-D57C / Beta98+A98D			1-6
7	OH L	C414 / KM184	tall		1-6
8	OH R	C414 / KM184	tall		1-6
9	Contrebasse	DI Radial J48			2-6
10	Contrebasse	DPA 4099B			2-6
11	Piano Hi	AKG C414	tall	1	3-6
12	Piano Mid	AKG C414	tall	1	3-6
13	Piano Low	AKG C414	tall	1	3-6
14	Piano pickup	Yamahiko PA+DI countryman 85	open air	1	3-6
15	Piano pickup	Yamahiko PA+DI countryman 85		1	3-6
16	talk	SM58	tall		
17	soprane	TLM103	tall		4/6
18	alto	TLM103	tall		4/6
19	trompette	MCM 114 Neumann			
20	piano monitor	SM57	K&M 240/5		
21					
22					
23					
24					

