

# THE SWINGLES

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Rider 2019

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# THE SWINGLES

## **ARTISTS' REQUIREMENTS**

The Artist requests that 8 tickets for the performance are set aside for their guests.

### **Dressing Rooms**

A minimum of two (preferably 4) clean lockable dressing rooms are required

- At least one steam iron and ironing board is required.
- Dressing rooms should be equipped with properly-lit, full-length mirrors.
- Private bathrooms and WCs must be easily accessible from the dressing rooms.
- Facilities for hanging clothes must be provided in each dressing room.
- If the venue has a Wi-Fi network, login details are requested in the dressing rooms

### **Refreshments**

Bottled water (NO GAS) must be available all day and available at the side of the stage during the performance.

In the dressing room please provide

- Diet Coke
- Tea
- Coffee
- Honey and Lemon

Where appropriate, a selection of local beer, and a bottle of wine are requested for after the performance

Food for eight people is requested between the sound check and performance.

- Three members of the group are vegetarians, one of whom cannot eat cheese (other dairy products are fine) and one of whom cannot eat gluten.

## **TRAVEL**

The group travel with five large equipment cases and merchandise in addition to their own suitcases. When arranging transportation, please be aware that the group will require eight seats plus sufficient luggage space for approximately 14 large suitcases and 8 small hand luggage cases.

DIETARY REQUIREMENTS ARE SUBJECT TO CHANGE. PLEASE CONTACT THE SWINGLES' MANAGEMENT FOR UP TO DATE INFORMATION.

## **PERSONNEL**

### **Sound Technician / Engineer**

The Promoter should ensure a sound technician is present to assist the Swingles' sound engineer from the start of the technical sound check, 6 hours prior to the concert time, until the end of the concert.

### **Foyer / Front of House Assistant**

The Promoter is requested to provide an assistant to sell CDs and merchandise during the interval of the concert and afterwards.

### **Lighting Operator and Crew**

An experienced lighting operator should be available to program the board during the technical sound check and operate the lighting equipment during the concert. Sufficient crew should be available for re-focusing and patching where necessary.

\*\*\*\* If venue staff and house technical crew do not speak English, the group requires an Interpreter to be on site for the duration of their time at the venue, including technical get-in\*\*\*\*

## **MERCHANDISE**

A suitable and prominent space is required for the selling of merchandise (CDs, sheet music etc). This area should be in the entrance hall or foyer and consist of:

- One table (minimum 1.5m x 1m ) for venues less than 600 capacity
- Two tables (minimum 1.5m x 1m ) for venues greater than 600 capacity

The Swingles are happy to sign CDs after the concert. The group prefer to appear only after the concert.

## **TIMINGS**

### **Sound check times**

The Swingles require six hours before the performance commences

- 2 Hours for technical set up/ soundcheck before the artist arrives
- 2 Hours for The Swingles to rehearse
- 2 Hours break before their performance

If a guest chorus is participating in the event, the rehearsal with the guest chorus will form the second hour of a two hour rehearsal

Where possible, the group requests to have no more than 2 hours between the end of the rehearsal and the beginning of the concert.

### **Lighting arrangements**

It is essential that all lights are hung, patched and focused before the group arrive at the venue. The group's lighting designer requires the whole of the technical sound check time (beginning 6 hours before the show start time) for programming the board, setting and rehearsing cues. As the lighting designer is a singer in the group, she will be required to sing during the on-mic rehearsal part of the soundcheck.

### **Public access to the auditorium**

On no account should audience members be allowed into the concert hall before the Swingles have cleared the stage after the rehearsal. In the unusual case of a technical delay occurring, this may not be until 15-20 minutes before the performance starts.

## **AUDIO FEEDS AND AUDIO/VIDEO RECORDING**

Where permission is granted, a recording contract must be signed in advance of the event. Audio feeds will only be given as a stereo feed from the Swingles' mixing console, unless specifically agreed with the group's sound engineer. Please see technical rider for more details.

A copy of any recorded material must be made and given to the Swingle Singers as a condition of the recording.

**NO RECORDING OF ANY KIND MAY BE TAKEN WITHOUT THE PRIOR  
PERMISSION OF THE SWINGLES**

# THE SWINGLES

## **The Swingles agree to provide, at no additional cost to the promoter:\***

- Wireless microphones (8\*Audio Technica 3000 series 4th gen: 470-530MHz)
- Wireless in-ear monitors (8\*Sennheiser 2000 series: 558-626MHz, <600MHz in USA)
- Mixing console (Yamaha QL1)
- Cat6 Stagebox (Tascam ML-16D Dante stagebox)
- Sound Engineer (The performance must be mixed by the Swingles' engineer.)

\*Whilst every effort is made to ensure that the Swingles' touring equipment is well maintained and in good working order, the Swingles will not be held liable in the unlikely event that any equipment provided by the group fails or gets delayed in transit. The promoter is recommended to arrange for suitable backup equipment to be on standby.

## **The promoter agrees to provide, at no cost to the artists:**

- PA System – a concert grade system of the highest possible standard.
- Central FOH mix position – balcony and booth mix positions are not acceptable
- Cat 6 Ethernet snake or suitable analog line system
- Backup stage monitors – matching professional stage monitors.
- Mic Stands – Smart mic stands as detailed
- Batteries – 30 Good quality Alkaline batteries

### **1. PA system**

A fully maintained professional PA providing high quality, consistent and even coverage for ALL areas of the audience. The system must provide good SUB bass and be from a reputable manufacturer. Where multiple options exist, please contact the group's sound engineer to discuss.

- Preferred manufacturers: D&B, L'Acoustic. Please, no K-Array, Bose, or Behringer.
- Up to eight analog sends will be supplied at FOH for driving the PA.
- System must be designed to minimise PA spill on stage. The singers cannot perform in front of the sound system.

- Please provide access to the speaker management system, and as much individual control over the PA as possible.
- Noisy amp racks should be located off stage.
- System must include ground stacked (ideally cardioid) SUBS, front fills and delays for balcony areas as appropriate.
- If flown high, or within proscenium arch, supplementary stage level PA is required.

**THE SOUND SYSTEM MUST BE COMPLETELY RIGGED, TESTED AND RUNNING BEFORE THE ARTIST GET-IN**

## **2. Front of house mix position**

A suitable FOH position must be arranged in advance:

- It must be as close to the centre of the auditorium as possible, and at ground level (stalls). Balcony or control booth mix positions are not acceptable.
- A sturdy table large enough to accommodate a QL1 and a laptop will be required. (Minimum 120cm/4ft\*60cm/2ft)

Please contact the group's engineer no less than 6 weeks in advance to discuss any concerns.

**IMPORTANT - THE CONSOLE MUST NOT BE UNDER A BALCONY OR IN A CONTROL BOOTH**

## **3. Cat6 Ethernet Snake OR analog line system**

OPTION A: Cat6 Ethernet Snake

- Two <100m Cat6 or Cat5e point to point cables must connect stage to FOH. These will be used to create a Dante network between FOH and stage.
- Our stagebox only accommodates our wireless equipment. PA sends will be analog at FOH. Where PA sends must originate on stage or as AES, please provide an additional Dante stagebox. Eg. Yamaha RO8-D, RIO1608, RIO3224D.

OPTION B: 32/8 analog snake

- 32 sends (male XLR tails at FOH end & female XLR stagebox) from stage to FOH. Please note our IEM looms include turnarounds so we can use "send" lines for the IEM returns.

- 8 returns to drive the PA.
- All lines must be balanced XLR ANALOGUE for the entire link. No active line splitters, Optocore A/D-D/A snakes, REAC snakes etc. Please contact the group's engineer at least 6 weeks before the concert to discuss any concerns.

In the case of guest artists and choirs, additional multicore lines or stagebox inputs, microphones, stands, and monitors must be provided according to guest artist requirements.

#### **4. Stage Monitors**

Two identical stage monitors may be required. These can be driven from a single mix. Please have two matching, and well maintained monitors from a reputable manufacturer available on standby. These do not need to be rigged prior to get in.

Note: The Swingles use IEMS. Stage monitors are required only for backup, front fills, or when the group perform with guest artists.

#### **5. Microphone stands**

- Seven straight (no boom) microphone stands with large microphone clips are required on stage. Round base preferred.
- Four regular boom stands are required for antennae and ambience microphones.

#### **6. Batteries**

30\* AA (HP7) good quality alkaline batteries (DURACELL/PROCELL/ENERGIZER INDUSTRIAL preferred)

#### **7. Collaborative and orchestral concerts**

Where a collaborative performance is mixed by the Swingles' engineer we may require additional equipment, including a larger mixing console to accommodate the needs of all the artists. On these occasions we request that the promoter provide a Yamaha CL5 console for FOH. For collaborative performances, please contact the group's engineer at least 6 weeks before the concert to discuss a solution.

Any queries regarding equipment and set up should be addressed to the Swingles sound engineer.

Contacts:

Hugh Walker (Sound engineer) +44 (0)7986 708702

[hughwalker@gmx.com](mailto:hughwalker@gmx.com)

[hugh@swinglesingers.com](mailto:hugh@swinglesingers.com)

PLEASE CONTACT THE SWINGLES' SOUND ENGINEER AT LEAST TWO WEEKS BEFORE THE PERFORMANCE WITH FULL SYSTEM DETAILS TO ENSURE THE EQUIPMENT IS SUITABLE.



# THE SWINGLES

**The Promoter/Venue agrees to provide, at no cost to the artists:**

## **1. Stage Lighting Requirements**

A full lighting rig is required wherever possible

Please contact the Lighting Designer through [hugh@swinglesingers.com](mailto:hugh@swinglesingers.com) to make final arrangements.

- Washes

Parcan/Fresnel colour washes are required in deep red, amber, deep blue. These colours should be matched by front-of-house, box-boom, side-of-stage and cyclorama light wherever possible. These are basic color requirements, any other options would be of great use.

- Specials

These should be made using a combination of profile light from above and front.

- Follow-spot

A follow-spot is not necessary. A follow spot will only be required in the event that the solo specials are not available.

- Simple effects

### SILHOUETTES

Light focused on the rear curtain or cyclorama may be used, on its own, to create a silhouette effect. Any lights focused on the rear curtain should be paired or centered. We generally will not use lights facing outwards towards the audience to create a silhouette effect as this is often reported to be painful for the viewer.

### GOBOS

Please have any available gobos on standby for use. Available gobos may be used on stage, curtain, or cyclorama.

## Guest Chorus

If a Guest Chorus is involved in the performance, extra wash and front light will be required to cover these extra participants. This is usually required up stage from the Swingle Singers' performance as described in the diagrams below.

## **2. Personnel**

- Lighting Operator and Crew

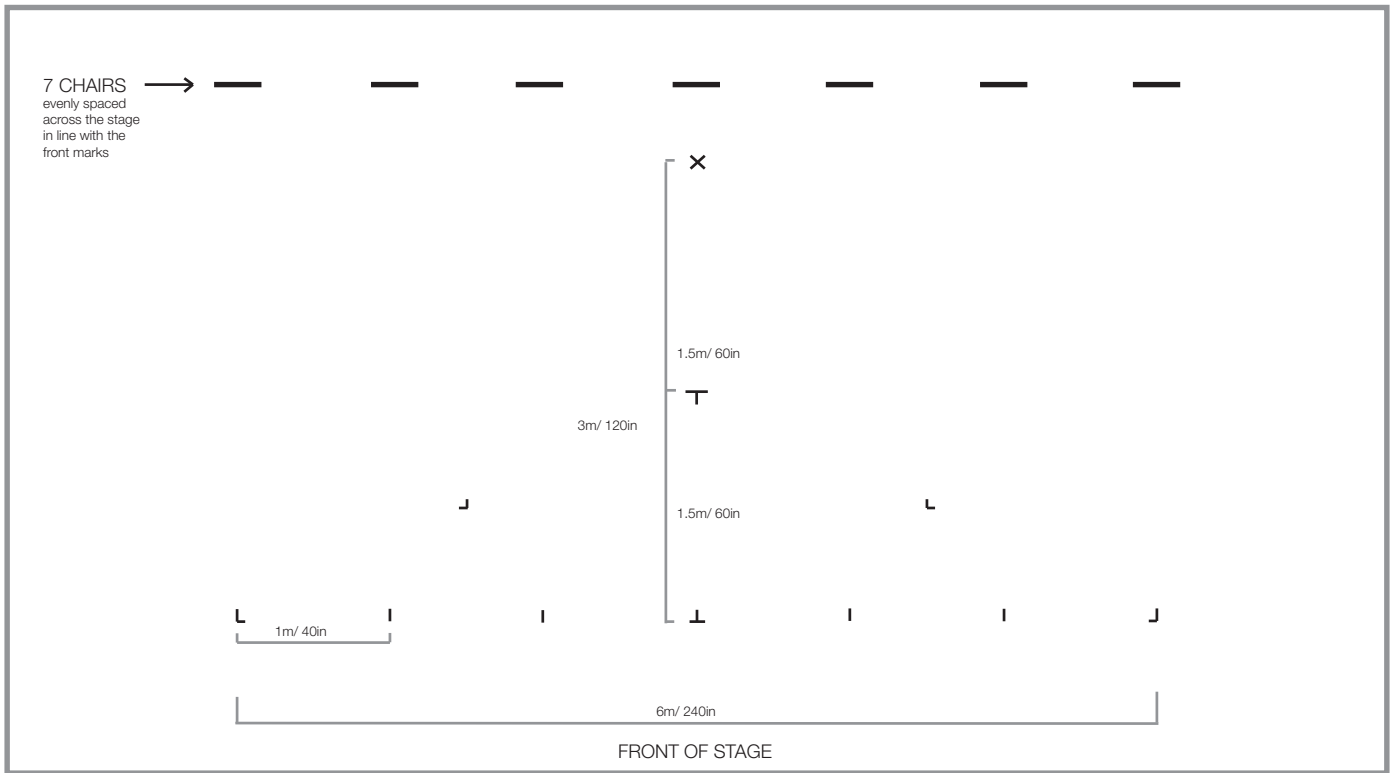
An appropriately qualified and experienced lighting operator should be available at the time the Lighting Designer and Sound Engineer arrive at the venue. They should also be available to program the board during sound check without the aid of the Lighting Designer and to operate the lighting equipment during the concert without the aid of the Lighting Designer. Sufficient crew should be available for re-focusing and patching where necessary. Specific call arrangements may be made with the Lighting Designer in advance through [hugh@swinglesingers.com](mailto:hugh@swinglesingers.com).

## **3. Timings**

The lighting designer requires the entirety of the technical sound check time (two hours) for programming the board, setting and rehearsing cues. It is essential that all lights are hung, patched and focused BEFORE the on mic rehearsal time. The Lighting Designer is also one of the singers, and will not be available for set-up or programming during the on-mic rehearsal. If it is more convenient to start programming and setting cues earlier in the day, please notify the Lighting Designer through [hugh@swinglesingers.com](mailto:hugh@swinglesingers.com)

## **4. Cues**

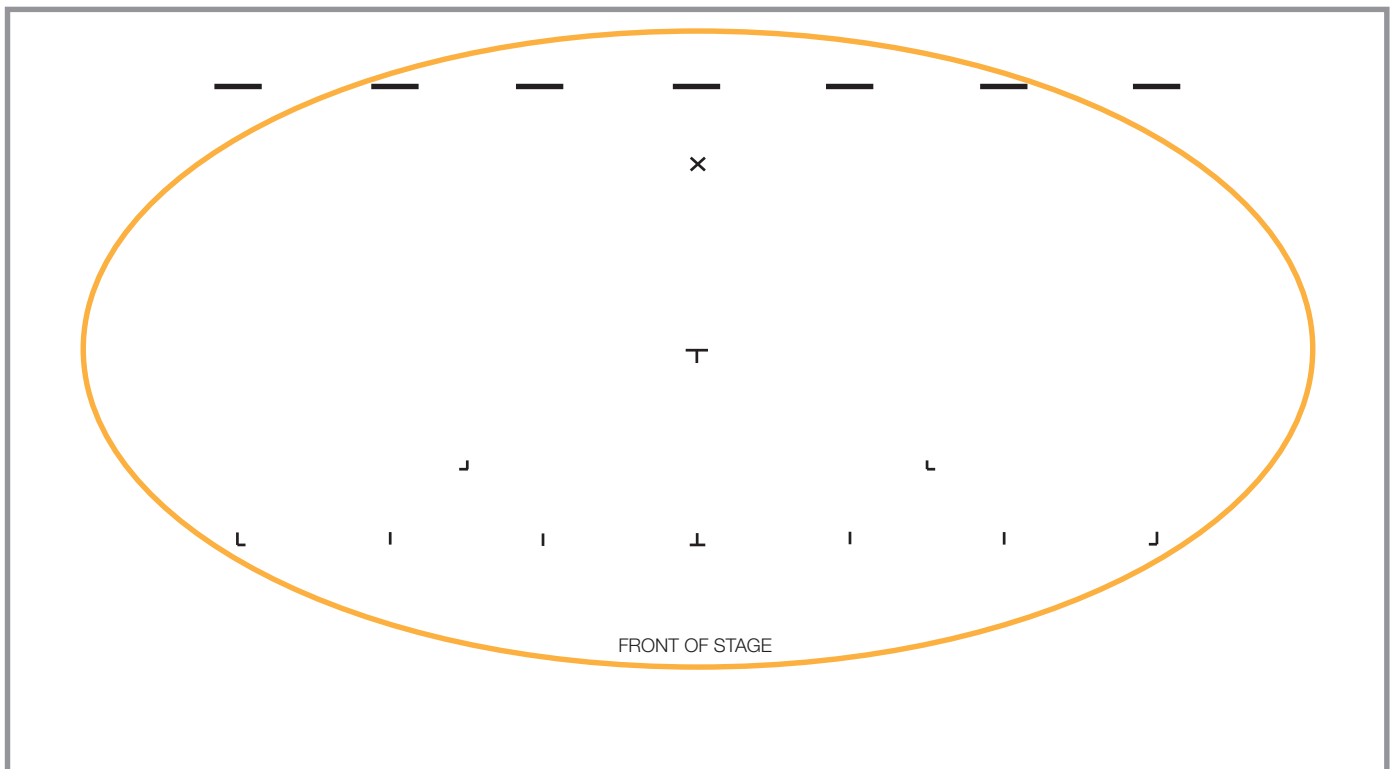
The Lighting Operator will be required to run several simple cues during the performance. The group will rehearse these cues with the Operator during the on-mic soundcheck, as directed by the Lighting Designer, to ensure the Operator is comfortable with them.



Notes:

1. Minimum stage size (where possible) 6m x 4m. When the stage is large, resize in proportion up to 8m x 6m
2. Our lighting contact (a member of the group) will mark the stage, but please have lights focussed to meet these dimensions.
3. The chairs (not stools) should be light weight and black if possible. They will be positioned by the lighting designer.

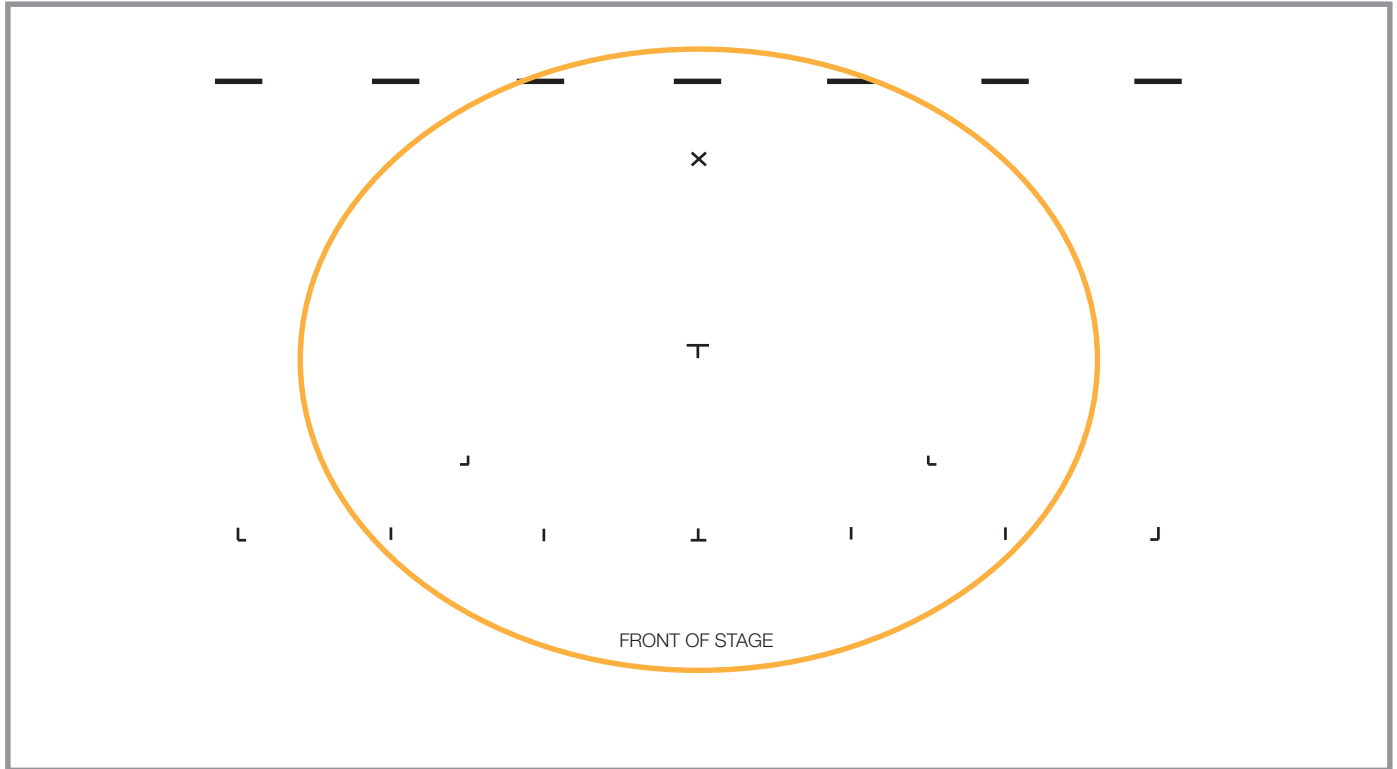
SUB 1: White Wash



NOTES:

1. The white wash should cover the whole stage, or at least all the spike marks.
2. It should be a warm or neutral white colour.
3. It must come from the front of house or boom sides. A top wash alone will not be sufficient.

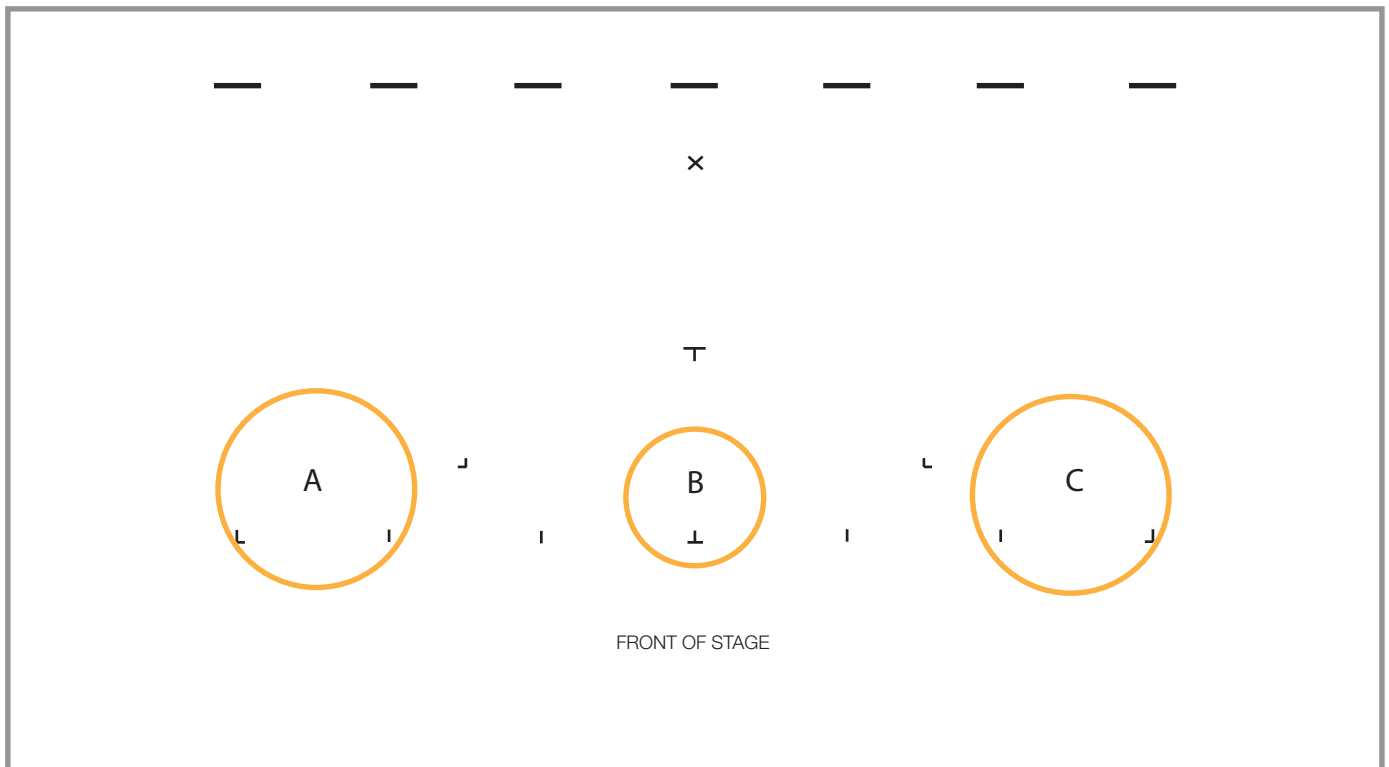
SUB 2: Tight Group Special



NOTES:

1. This tight group special must come from the front of house. It will be used in place of a full white wash.
2. It should be a warm white in colour.
3. It must encompass the second and sixth front spikes and allow a singer to stand on the back X.

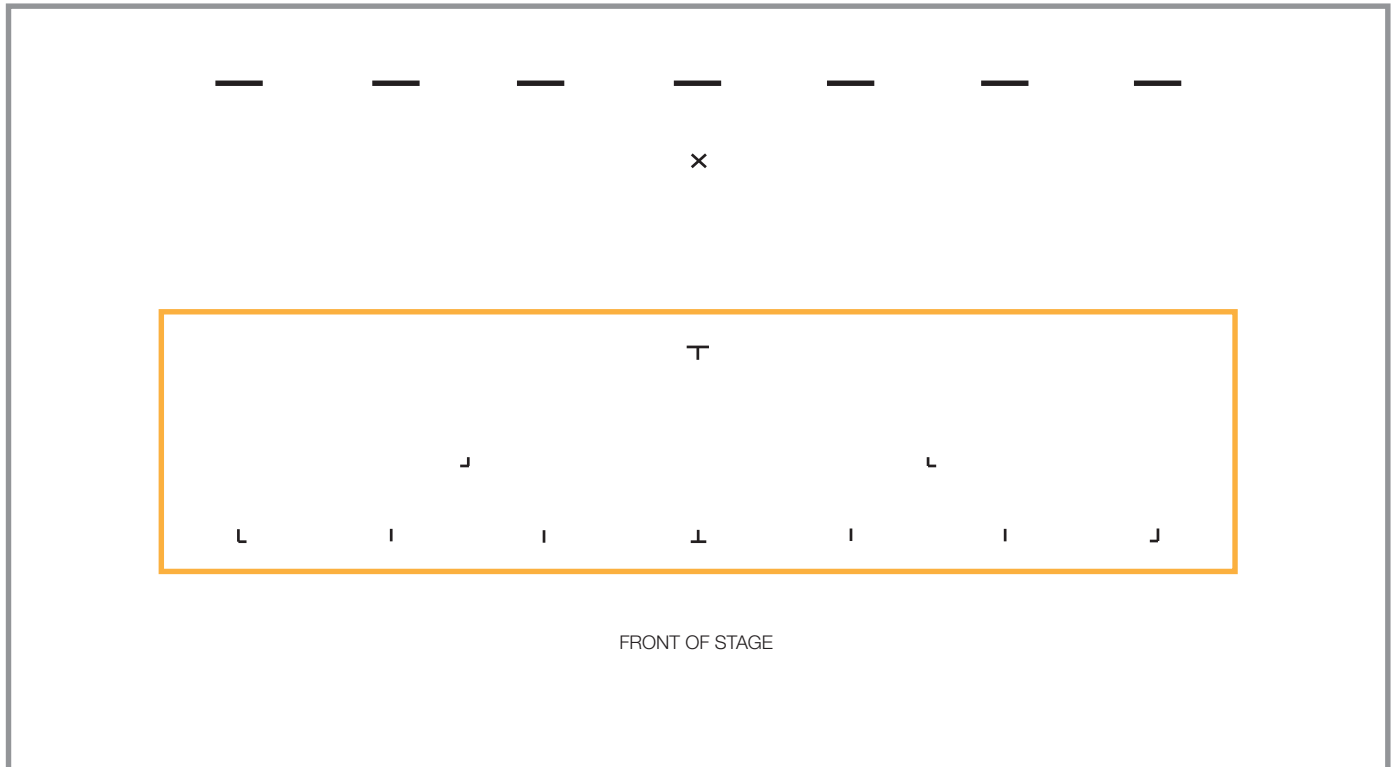
SUB 3: Solo Specials



NOTES:

1. The solo specials will be referred to as A,B and C, from stage right to stage left.
2. Solo B should be soft focussed and big enough for one person. A round shape is not required.
3. Solos A and C should be soft focussed and big enough for two people each.
4. Solos should be lit from the front and should be able to be used in conjunction with Subs 1&2
5. They may also include a top or back light to accentuate the spot.

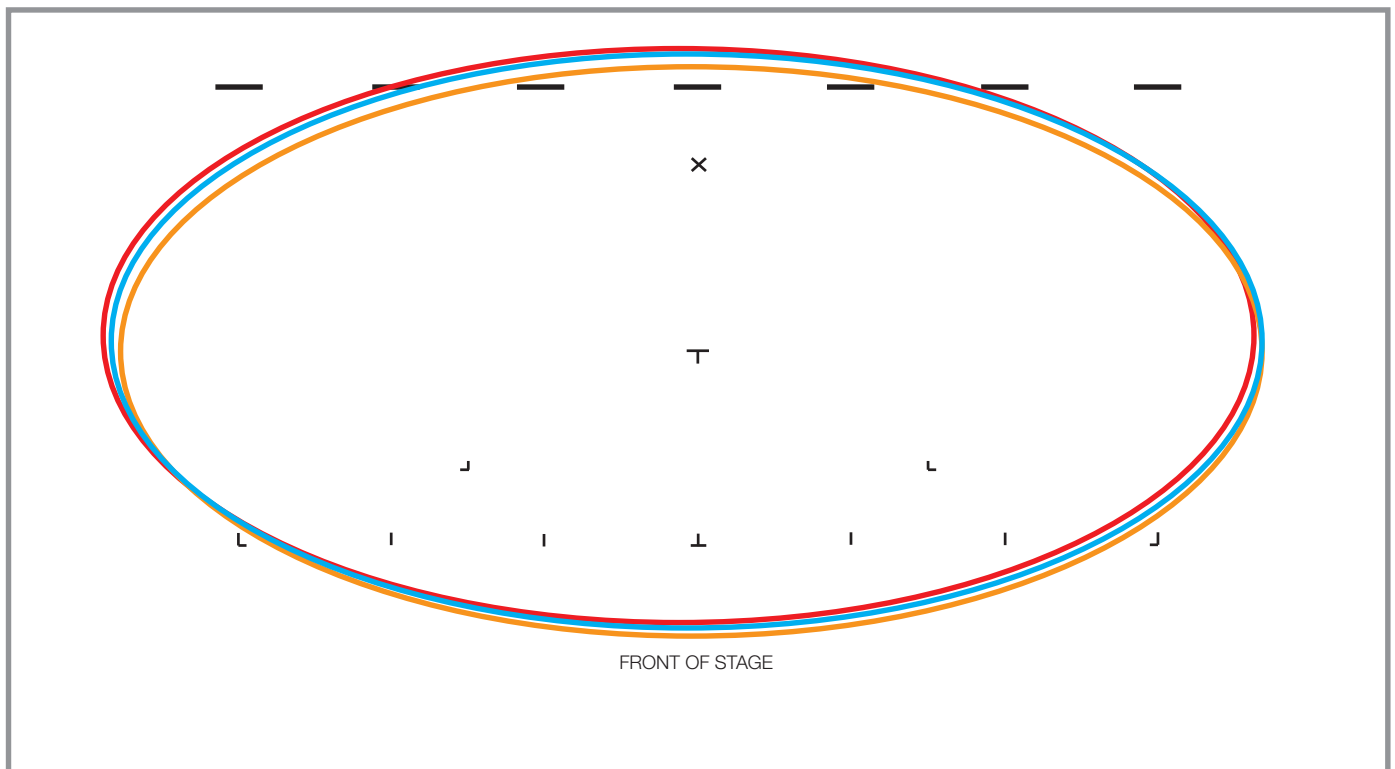
#### SUB 4: Front Line Feature



#### NOTES:

1. The front line feature should be white, but colour may be used if it is changeable.
2. The front line feature must encompass all of the front spike marks and the "T" in the middle. It must allow for singers to be lit whilst standing on any one of those marks.
3. Must be able to be used in conjunction with both Sub 1 and Sub 2
4. The front line feature may be lit from the back, side or top.

#### SUB 5: Colour Washes



#### NOTES:

1. The colour wash must cover the whole stage, or at the very least, the area marked out with the spikes
2. The basic colours required are red, blue and amber. If there are other colours available, we will put them to use!
3. Colour washes may come from the front, side, boom, top or back. It's best if they are varied.