

decades

IN DUET *with Annalyse & Ryan*

Initial Advance and Press Contact

Ryan Dunn: (609) 709-9177
annalyseandryan@gmail.com

Technical Advance Contact

Ryan Dunn: (609) 709-9177
annalyseandryan@gmail.com

DECADES IN DUET TECHNICAL RIDER B Eight (8) Person Configuration

UPDATED SEPTEMBER 2024

GENERAL INFORMATION

DECADES IN DUET ("Artist") is available for performance in a number of different spaces and configurations. **Most aspects of the presentation are flexible and negotiable as part of the engagement contract.** However, any deviations from this rider must be approved at least 48 hours prior to performance.

Configurations:

RIDER A: Five (5) Person Configuration

RIDER B: Eight (8) Person Configuration

This technical rider specifies the requirements for **RIDER B ONLY**.

Names/Number of Performers:

- TWO (2) Lead Singers/Instrumentalists
 1. Annalyse McCoy (Acoustic Guitar and Electric Mandolin)
 2. Ryan Dunn (Electric Guitar)
- UP TO SIX (6) Additional Instrumentalists (SEE CONTRACT)
 3. Keyboard
 4. Electric Bass
 5. Drums
 6. Saxophone
 7. Trumpet
 8. Trombone

Dedicated Rehearsal/Sound Check:

In addition to the following technical requirements, Artist will require up to five (5) hours of dedicated time in the performance space prior to the room's opening. This pre-show

Initials Date

time in the space will be utilized to (A) load-in and complete a sound check, (B) complete a technical cue-to-cue, and/or (C) perform a full-volume and full-length run-through to incorporate any regional instrumentalists into the show. This will be similar to a dress rehearsal, involving instrumentalists, amplification/microphones, and singing. This is essential for a smooth final performance. Please be sure to note that Artist will be performing at FULL VOLUME during this dedicated time so as not to affect events in the adjoining areas.

Local Crew Requirements:

A knowledgeable venue representative should be available to grant venue access to company in time to complete sound check and rehearsal prior to audience seating. The Artist must be able to easily communicate from the stage area with the following technicians: FOH Audio Engineer, one (1) Light Board Operator (if available), and one (1) or more Deck Person(s) with duties as assigned (if available). Clear-Com communication headsets allowing communication between stage left and right, monitor and front of house sound positions, and all lighting positions is preferred. All technicians must be present during the pre-show sound check/rehearsal AND performance.

Recording:

Absolutely no recording (audio, video, film, or otherwise) of the concert or sound check is permitted without Artist's prior written authorization. Artist retains the rights to record for personal and archival uses.

STAGE REQUIREMENTS (to be ready upon arrival):

PRESENTER AGREES TO FURNISH AT OWN EXPENSE

Performing Surface:

The required performing area is a hard surface, at least thirty (30) feet wide and eighteen (18) feet deep. Smaller spaces can be accommodated, provided the stage can comfortably contain the performers and their instruments. A raised proscenium-style stage with either a wood or masonite floor is ideal. The performing surface should be swept clean and cleared of all equipment and debris prior to Artist's arrival.

Stage/House Access:

The show is performed proscenium-style, so enjoyment will be enhanced if there is no audience seating to the side of or behind the performers.

Curtain/Backdrop:

If the performance space allows for a backdrop, either a white cyclorama (cyc) with

Initials Date

color washes or an appropriately-themed backdrop would be most appropriate. A black traveler or backdrop is also acceptable.

Offstage/Wings:

Offstage/backstage access from the performing space with appropriate masking from the audience is required on at least one side of the stage and preferred on both sides of the stage.

HOSPITALITY:**Accommodations:**

PRESENTER-PROVIDED ACCOMMODATIONS ARE REQUIRED. Please see Engagement Contract for room requirements and number of rooms/nights needed.

Artist requires hotel with interior corridors, complimentary wi-fi internet, complimentary (or reimbursable) parking, and complimentary hot breakfast (or equivalent meal buyout of \$15pp, per night). The hotel property should have a 3-star (out of 5-star) rating or better.

Parking:

Artist company will travel to Venue in personal vehicles (cars and vans requiring standard-size parking spaces). Please reserve two (2) complimentary (or reimbursable) parking spaces for Artist's vehicles adjacent to stage door to be available before, during, and after Performance.

Security:

Presenter shall guarantee proper security at all times to ensure the safety of Artist, Artist's crew, auxiliary personnel, instruments, and all equipment, clothing, and personal property, from the beginning of the load in to completion of the load out. While uniformed security is not necessary, theater personnel should prevent public access to the stage from the audience, and locked doors or attendants should prevent any unauthorized individuals from accessing the backstage area during the duration of the Artist's stay. No non-venue personnel should be allowed access backstage or to dressing rooms without approval by the Artist, and Presenter can be held financially responsible for loss due to lack of security.

Changing Area:

Artist requests at least one (1) Private Dressing Room big enough to accommodate the number of contracted musicians (or multiple smaller separate private dressing rooms) and use of one (1) Lounge or Green Room. All dressing rooms and the green room must be heated and cooled, have adequate electrical outlets and appropriate lighting.

Initials Date

There should also be easy access to at least one (1) private bathroom (for artist company only) with hot and cold running water, adequately supplied with fresh soap, clean towels, and tissues. Wireless internet access (WiFi) should be offered to Artist if available at Venue, with network name and password posted in the backstage area. Artist would appreciate the use of a functioning costume steamer (or if not available, an iron with ironing board) backstage.

Beverages:

Please provide one case (24 bottles) of any brand of still (non-sparkling) distilled, spring, or purified bottled water for Artist on arrival. A hot coffee and tea station backstage is always enjoyed, but not a requirement.

Meal:

A light meal to be ready for the performers in between sound check and performance (approximately 1.5 hours before showtime) is required. A suggested minimal offering is a deli platter with assorted meats/cheeses and sliced bread with sandwich condiments, hummus with pita chips, and bottled water. If possible, substituting a hot meal (entrée/side/salad/dessert) is much appreciated! Any special food restrictions/allergies will be forwarded one week prior to performance.

Appearances/Meet-and-Greets:

Requests for pre- or post-show meet-and-greets or receptions at Venue must be submitted to the Artist prior to engagement date and will be subject to Artist's approval, not to be unreasonably withheld depending on Artist's tour schedule. Off-site events must be negotiated/approved in advance and will not be permitted unless part of the engagement contract.

BACKLINE REQUIREMENTS

ARTIST REQUIRES THE FOLLOWING TO BE PROVIDED BY PRESENTER.

- **ONE (1) KEYBOARD:** Yamaha S90 ES/Motif Keyboard or similar
- **ONE (1) ELECTRIC BASS AMP:** Working Man 15 SWR or similar.
- **FOUR (4) GUITAR STANDS:** (1) Acoustic (1) Electric (1) Bass (1) Mandolin
- **ONE (1) DRUM KIT WITH CYMBALS:** Artist requires the use of a standard rock drum kit with cymbals (snare, bass, two rack toms, floor tom, hi-hat cymbal and crash/ride cymbal), drum stool, and appropriate hardware provided by presenter at own expense. Artist also requires a music stand with clip light and standard 5-foot

plexiglass drum cage (wrap-around plexipanel to contain drum volume) surrounding the drum kit with appropriate amplification. If possible, please provide drum riser.

- **Additional Drum Requests:** (similar substitutions are acceptable):
 - Ludwig Classic Maple Fab 22 Shell Pack - Sky Blue Pearl requested
 - (1) 22" Kick with DW 9000 Bass drum pedal
 - (1) 14" x 5.5" Chrome Snare with Snare Stand
 - (1) 13" Tom
 - (1) 16" Tom
 - (1) 14" K or Mastersound Hi-Hat with Stand
 - (1) 17" K Custom Dark Crash with Stand
 - (1) 18" K Custom Dark Crash with Stand
 - (1) 20" K Custom Ride with Stand
 - (1) Roc n Soc Saddle Throne

- **ADDITIONAL EQUIPMENT:** One Standard Folding Chair and One Music Stand with Clip Light is required for each additional instrumentalist.

TECHNICAL REQUIREMENTS (to be ready upon arrival):

General Audio Requirements:

ARTIST WILL REQUIRE A FULLY-OPERATIONAL PROFESSIONAL SOUND SYSTEM WITH OPERATOR.

Artist requires the Venue to have a stereo full-range PA system with subs and fills fully flown and checked as needed to deliver complete coverage to all seating areas. The system should be entirely free of noise, hums, or buzzes and have sufficient headroom and gain before feedback to accommodate the dynamic range of the performance. Professional and Competent Front-of-House (FOH) Audio Mixing Engineer (preferably mixing from a main floor position) with access to and familiarity with all equipment shall be available during all times that the system is being used, including load-in, line check, alignment, sound check, any rehearsals, and performances. System shall be flown, patched, and line checked in advance of Artist's arrival.

PRESENTER AGREES TO FURNISH AT OWN EXPENSE:

- Multi-channel mixing board with appropriate number of inputs/outputs and amplifiers with appropriate cables sufficient to send clear sound throughout the venue.

Initials Date

- **For Vocals:** Three (3) wireless handheld mics (one will be used as spare) with fresh batteries (Example: Shure SM58 Wireless or Sennheiser e935) with boom mic stands.
- **Monitor Systems:** Monitor Systems must consist of seven (7) high-quality, preferably low-profile, bi-amplified wedges with appropriate controllers or DSP located as shown on attached stage plot. Monitors should be identical if possible and be identically powered and processed. Additionally, if possible, an in-ear monitoring system (IEM) should be provided for the drummer. If Venue allows, a separate monitor mixing area with separate monitor engineer is preferred. Artist prefers six (6) separate monitor mixes, with a minimum requirement of four (4) separate monitor mixes.
- **For Keyboard:** At least one (1) Line for direct Input.
- **For Electric Bass:** DI plus Amp set-up to allow bassist to control onstage tone/volume.
- **For Drums:** Four (4) to six (6) microphones on boom stands for kick, snare/toms and right/left overheads (Example: Shure Beta 52 for kick, Shure SM57 for snare/toms, AKG C414 for overheads)
- **For Electric Guitar/Mandolin:** Two (2) DI Boxes for direct input from Artist-Provided Universal Audio Amp Pedals (Woodrow & Dream65)
- **For Acoustic Guitar:** One (1) XLR line to Artist-Provided LR Baggs Venue DI
- **For Horns:** Three (3) microphones on stands (Example: Sennheiser MD 421 and MD 441, the Electro-Voice RE20, RE15, and RE27, and the Shure SM7).

Lighting Requirements:

ARTIST WILL NOT PROVIDE LIGHTING EQUIPMENT OR TECHNICIANS.

Good concert lighting is required. A general stage wash preferably with multiple color options AND some front- of-house electrics are required. Theatrical lighting capable of dimming is preferred. Artist also prefers a lighting plot that allows for six (6) focused specials on each of the instrument areas. Lights should be hung and circuited, trouble shot, and in full working order with color media dropped in units prior to Artist arrival. Artist will provide a song list and basic staging plot to all operators on the day of the show to aid in lighting effects. If Venue has capability for a more sophisticated full-production lighting (e.g., front and back specials, hazers, and/or automated lights) Artist can send a detailed lighting plot in advance of show.

decades

IN DUET *with Analyse & Ryan*

Initial Advance and Press Contact

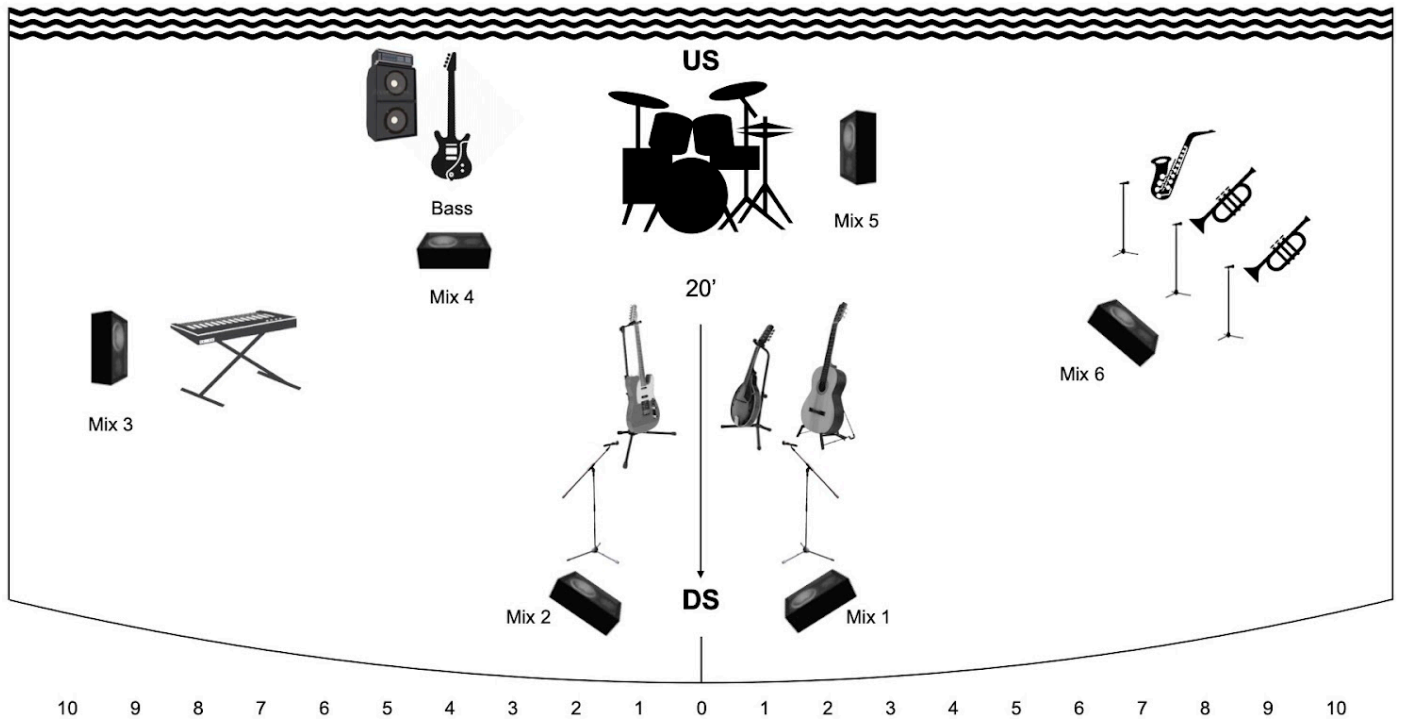
Ryan Dunn: (609) 709-9177
analyseandryan@gmail.com

Technical Advance Contact

Ryan Dunn: (609) 709-9177
analyseandryan@gmail.com

**DECADES IN DUET
STAGE PLOT
Eight (8) Person Configuration**

STAGE PLOT



Initials Date

Monitor Groups:

Mix 1	Vocal/Instrumentalist Monitor 1 (Annalyse McCoy): Vocals, Acoustic Guitar, Mandolin, Bass, Keys
Mix 2	Vocal/Instrumentalist Monitor 2 (Ryan Dunn): Vocals, Electric Guitar, Bass, Keys
Mix 3	Keys Monitor: Keys, Vocals, Bass, Guitar
Mix 4	Bass Monitor: Bass, Vocals, Keys, Guitar
Mix 5	Drums Monitor(s) - One (1) Floor Wedge AND (if available) One (1) Presenter-Provided IEM
Mix 6	Saxophone/Trumpet/Trombone Monitors (2 on same mix): Horns, Vocals, Keys, Guitar, Bass

Input Channel List:

Channel	Instrument	Suggested Mic or DI	Stand	Insert
1	Kick Drum	Shure Beta 52	Claw	Compressor
2	Snare Drum	Shure SM57	Boom	Compressor
3	Tom 1	Shure SM57	Boom	Compressor
4	Tom 2	Shure SM57	Boom	Compressor
5	OH Left	AKG C414	Boom	Compressor
6	OH Right	AKG C414	Boom	Compressor
7	Keys L	DI (stereo L/R if applicable)		Compressor
8	Keys R	DI (stereo L/R if applicable)		Compressor
9	Electric Bass	Dedicated DI AND thru Amp		
10	Universal Audio Dream65 Amp Pedal	DI ¼ Input		
11	Universal Audio Woodrow Electric Guitar Amp Pedal.	DI ¼ input		
12	LRBaggs Venue Acoustic Guitar DI	XLR Cable for input to DI		
13	Saxophone	Sennheiser MD 421/441 OR Shure SM7		
14	Trumpet	Sennheiser MD 421/441 OR Shure SM7		
15	Trombone	Sennheiser MD 421/441 OR Shure SM7		
16	Vocal 1 (Annalyse McCoy)	Shure SM58 or Sennheiser e935	Boom	Compress/Rev
17	Vocal 2 (Ryan Dunn)	Shure SM58 or Sennheiser e935	Boom	Compress/Rev
18	Presenter/Vocal Spare	Shure SM58 or Sennheiser e935		