

KINTRA
TECHNICAL RIDER CONTRACT
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SOUND REQUIREMENTS

INTRODUCTION

If you have any problems, or if any of the items listed below will not be available, please contact us as soon as possible.

The following sound specification is detailed, but fairly simple. The emphasis throughout is on quality. We attempt at all our performances to deliver a sound which is as high quality as possible, and we rely on this contract to make sure that everything we need to accomplish this is available.

GENERAL

KINTRA requires a sound system of sufficient size for the venue. **The system loudspeakers must be configured as a Left / Right stereo pair**; center clusters, balcony fills etc., are fine providing they are in addition to the main L&R speakers – any such additions should be independently controllable from the mix position.

Our preferred loudspeaker system for concerts with an audience of 200-600 comprises of 2 x Martin Audio W8VDQ and 2 x Martin Audio Blackline S218+ with related Martin Audio power amps and loudspeaker management system.

The system and its components shall be in full working order, with no buzzes, hums, beeps, crackles, clicks or other extraneous noises, and will be free from radio interference.

Prior to band load in, system should be up and running; mic lines, monitors, mic stands in place; XLRs labeled with relevant channel numbers; compressors inserted and checked; line check should be completed, but please leave spare cable length in case some rearranging is necessary. Cable runs should as far as possible be made behind the musicians, or far downstage at the lip of the stage. **Please don't tape anything down until after sound check.**

KINTRA travel with their own FOH engineer, and **free access to all parts of the sound system should be afforded to him**. KINTRA require that all inputs be reserved for their exclusive use from sound check to end of show. If there are other performers on the bill, separate channels must be used.

MIX POSITION

The position of the sound console is of utmost importance, and **control rooms, booths etc., are absolutely unacceptable** for this purpose.

VERY IMPORTANT – THE MIX POSITION MUST BE LOCATED IN THE HOUSE

Ideally, the console should be placed at the center of the L&R speakers, about halfway between front and rear of the house, forming an equilateral triangle, with the speaker enclosures and the mix position at the apexes, with line-of-sight between speakers and control position. While this will not always be possible, under no circumstances should the console be placed further left than the left speakers, or further right than the right speakers. The FX & control racks should be easily accessible from the console and should not be positioned under it. Sufficient illumination for desk and racks should be provided as should be stool or chair for operator.

EQUIPMENT AND PERSONNEL

Within Ireland/Northern Ireland, KINTRA normally carry the mixing console (LS9-32), all mics (including all radio mics), mic stands, mic cables, DI boxes and power cables for use on-stage. Therefore we require the following sound equipment:-

FOLDBACK: Six wedge monitors with minimum 12" driver & 1" horn, 400w or greater each; four channels of amplification driven by 4 aux./FB pre-fade console outputs (sends A, B, C & D).

SNAKE: Minimum 24in, 8 return, long enough for venue.

For other tours KINTRA require the following sound equipment:-

CONSOLE: 24 channel minimum - preferred consoles: YAMAHA LS9-32, ALLEN & HEATH GL-2400.

EQ: Six 31-band graphic EQs - L output, R output, Monitors A, B, C & D. Power conditioning & lighting units as required.

FX: Two multi FX processors (if not digital console): LEXICON, TC ELECTRONICS, YAMAHA

FOLDBACK: Six wedge monitors with minimum 12" driver & 1" horn, 400w or greater each; four channels of amplification driven by 4 aux./FB pre-fade console outputs (sends A, B, C & D).

SNAKE: Minimum 24in, 8 return, long enough for venue.

MICS: We normally carry all mics and DIs, including 4 handheld radio mics and 4 radio mics for the bagpipes, and mics for the drums and the tin whistle. Please have some mics available just in case, 58s, 57s, etc.

MIC STANDS: Three tall booms and three short booms in good working order, no tape holding them together, with 6 clips.

RECORDING

KINTRA reserve the right to record the show for reference purposes only. All other forms of recording, including audio, video, television, radio and all forms of digital recording are forbidden without prior written permission from KINTRA or their representatives for each occasion. Flash photography is not permitted during the show.

LATE SEATING:

Late comers can enter theatre during applause between numbers.

SCHEDULE

Sound Crew: show minus 5hr
Band Load in: show minus 3hr
Band: show minus 2 1/2hr
Soundcheck: show minus 2 1/2hr - show minus 1hr
Meal break: show minus 1hr
Doors: show minus 1/2hr

PARKING

Parking should be provided at no cost to KINTRA close to the loading dock. (Please be aware that our travel arrangements usually are four cars).

STAGE

Preferably a 32'x24' or larger stage, (space for PA speakers, etc., should be extra) laid out as per diagram, but we can accommodate smaller stages if required. Dance area must be clear of cables, stage boxes or other obstructions. If the stage is of concrete construction, a layer of wood at least 3/4" thick should be laid on the dance floor (2 4' X 8' sheets of plywood taped together).

DRESSING ROOMS

In addition to the Green Room, where food and drink as specified should be, at least two (preferably four) other dressing rooms are required, one of which should be large enough for twelve people. They should be provided with nine clean towels, chairs, and makeup tables with adequate illumination. Kintra also require one male and one female toilet, which are not open to the public.

MERCHANDISE

~~An area of the lobby or other suitable place should be set aside for sales of KINTRA merchandise. At least two 8' tables are required for this. KINTRA will sign CDs after the show.~~

CATERING

~~The following should be provided in the Green Room, available after soundcheck: one hot meal for fifteen people — chicken, turkey or beef with potatoes, rice or pasta with fresh vegetables and salad; fresh fruit; one quart of fresh milk; 32 x 16 oz bottles of water (not fizzy), preferably in sport bottles to avoid spillage on stage; all drinks in ice chest or refrigerator; hot water for beverages; teabags (Irish or English breakfast tea, or Lyons, Tetley etc); coffee & sugar; eating & drinking utensils; napkins;~~

SECURITY

Please ensure at all times that the stage, dressing rooms and mix position are off limits to unauthorized persons.

LIGHTING REQUIREMENTS

INTRODUCTION

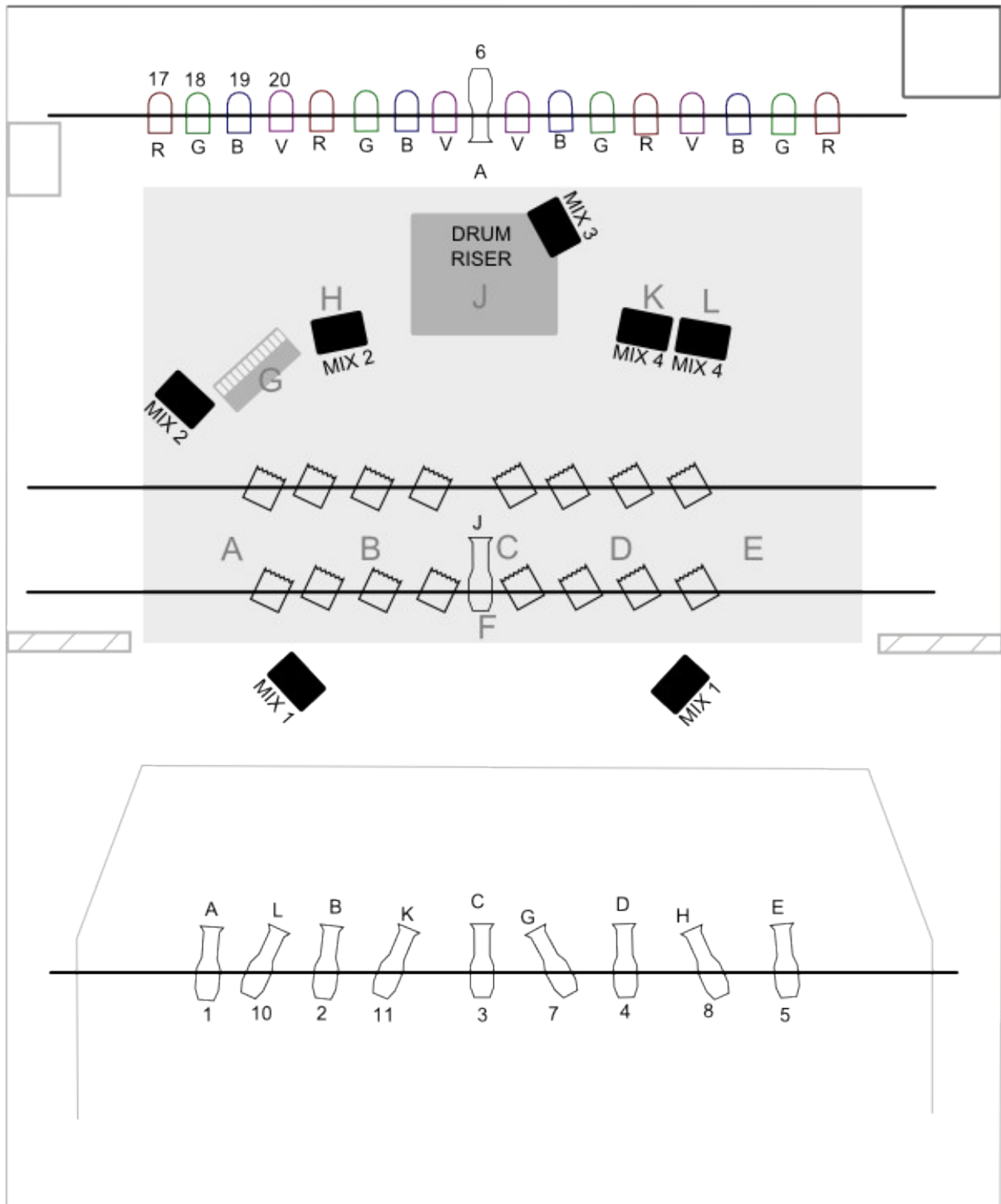
The following lighting specification is “under construction”, but fairly straight-forward. The emphasis throughout is on visibility of all the performers on stage.

LIGHTING

For theatres within Ireland/Northern Ireland, KINTRA normally carry a small laptop PC with a DMX interface (only one universe), with pre-programmed cues. We also carry a hazer (Martin) and two PR Pilot 150 moving head lights for effect. Therefore we require the following lighting setup:-

- FOH: Five wide profile spots
 Four narrow profile spots to pick out individual band members
- BAR 1 (DS): A “2 colour wash” (16 Fresnels) on the dance area (DS) and one profile spot on the drummer
- BAR 2 (US): 16 PAR Cans (4 Red, 4 Green, 4 Blue, 4 Violet/Magenta) and one profile spot on DS centre (backlight on the piper)

LIGHTING PLAN: KINTRA



Ch.	Fixture	Notes	Patches
1	Profile Spot (Wide)		
2	Profile Spot (Wide)		
3	Profile Spot (Wide)		
4	Profile Spot (Wide)		
5	Profile Spot (Wide)		
6	Profile Spot (Narrow)	To Backlight from US bar	
7	Profile Spot (Narrow)	Keyboards	
8	Profile Spot (Narrow)	Tin Whistle / Fiddle	
9	Profile Spot (Narrow)	Drums	
10	Profile Spot (Narrow)	Guitar	
11	Profile Spot (Narrow)	Bass	
12			
13	DS Colour Wash (White)		
14	DS Colour Wash (Amber)		
15			
16			
17	PAR Cans (Red)		
18	PAR Cans (Green)		
19	PAR Cans (Blue)		
20	PAR Cans (Violet)		
21			
22			
23			
24			
25	Reserved for LED Cans		
26	Reserved for LED Cans		
27	Reserved for LED Cans		
28	Reserved for LED Cans		
29	Reserved for LED Cans		
30	Reserved for LED Cans		
31	Reserved for LED Cans		
32	Reserved for LED Cans		

Cue	Name	Description
0	Pre-show	
1	Band on-stage	Very dim blue wash allowing band to move to their positions
2	Opening Set	Profiles on Piper DS, lit from behind and on front
3	Opening Set	After 40s add profile on Keyboard
4	Opening Set	After 35s Drums start Med. Seq. On whole band
5	Opening Set	Stop chase at end of set
6	Opening Set	
10	Highland Cathedral	Profile on Keyboard for start of music
11	Highland Cathedral	After 8s Profiles on Piper DS
12	Highland Cathedral	Slow rise into V/M wash
13	Speaking	Profile on Matt, speaking DS, rest of band in blackout
14	Caledonia	Acoustic Guitar intro – Fade in Blue Wash and White DS
15	Caledonia	Enter 4 Bagpipes
16	Caledonia	
17	Caledonia	Keys
18	Caledonia	
19		Dim blue wash while Tin Whistle moves to left of DSC
20	Celtic Cottages	Tin Whistle DS – Green Wash – Use movers on static green or purple
21	Celtic Cottages	
22	Celtic Cottages	
23	Celtic Cottages	
24	Speaking	Profile on Matt, speaking DS, rest of band in blackout
25	A New Land	Profile on Drums - ? Wash on rest of band
26	A New Land	Profile on Piper DS
27	A New Land	Seq. On stage when tempo increases
28	Stolen Heart	Purple Wash – Movers with rotating circles
29	Stolen Heart	Brighter than prev. cue

31	Jazz Lands	Red Wash
32	Jazz Lands	Seq. On stage for Irish part
33	Jazz Lands	Seq. #2 On stage for Tin Whistle
34	Jazz Lands	?
35	Going Home	Profile on Electric Guitar DS – rest blackout
36	Going Home	Seq. On stage
40	Speaking	Profile on Matt, speaking DS, rest of band in blackout
41-43	Dance Band Set	Seq. On stage
45	Sometimes I Wonder	Blue Wash
46	Sometimes I Wonder	Vocalist 1 enters SR
47	Sometimes I Wonder	Vocalist 2 enters SL
48	Sometimes I Wonder	
49	Sometimes I Wonder	
50	Leahy Set	Step
51	Leahy Set	Chase
52		
53		
54		
55	Hills of Argyll	Profile on Keyboard
56	Hills of Argyll	Profile on Piper DS
57	Hills of Argyll	Profile on Matt DS
58	Hills of Argyll	Profile on Tin Whistle
59	Hills of Argyll	Enter 4 Bagpipes
60	Hills of Argyll	Guitar CS
61	Hills of Argyll	Pipers
62	Hills of Argyll	Pipers
63	Speaking	Profile on Matt, speaking DS, rest of band in blackout
	Band Intros	Stage all white lamps at 50%
	Band Intros	Profile on Keyboard
	Band Intros	Profile on Tin Whistle

	Band Intros	Profile on Drums
	Band Intros	Profile on Bass
	Band Intros	Profile on Guitar
	Band Intros	Drums
	Band Intros	Tin Whistle and CS
71	Sexy Lexy	Piper enters - Chase
75	Johann's Jig	Matt and Michael CS
76	Johann's Jig	
77		
78	Will You Go Lassie Go	
79	Will You Go Lassie Go	
80	Will You Go Lassie Go	
81	Will You Go Lassie Go	
82	Speaking	
83	Whiskey in the Jar / 500 Miles	
87	Finale	

KINTRA INPUT LIST

Channel	Instrument	Input	Position
1	Bass Drum	AKG D-112	
2	Snare Drum	SM57	
3	Overhead	AKG C430	
4	Overhead*	AKG C430	
5	Reserved*	-	
6	Reserved*	-	
7	Reserved*	-	
8	Reserved*	-	
9	Keyboard L	DI	
10	Keyboard R	DI	
11	Tin Whistle	SM58	
12	Fiddle	DI	
13	Acoustic Guitar	DI	
14	Electric Guitar	DI	
15	Double Bass	DI	
16	Electric Bass	DI	
17	VOX (radio mic)		
18	VOX (radio mic)		
19	VOX (radio mic)		
20	VOX (radio mic)		
21	Bagpipe (radio mic)	AKG C519	
22	Bagpipe (radio mic)	AKG C519	
23	Bagpipe (radio mic)	AKG C519	
24	Bagpipe (radio mic)	AKG C519	

Notes:

- * denotes channels reserved for High-Hats, Toms, etc. If available, these may be used for other purposes, e.g. Support act.

THANK YOU VERY MUCH IN ADVANCE FOR EVERYTHING! WE REALLY APPRECIATE YOUR HARD WORK AND CONTRIBUTIONS TO THE SHOW!