

JIM WITTER - FEELIN' GROOVY

TECHNICAL RIDER

We have made every effort possible to make this rider easy to understand and accessible to technical and production staff of all levels. If you still have any questions after looking this over, do not hesitate to contact me directly at jimwitter@me.com or by phone at (905)388-1942. My band and I look forward to working with you!

BACKLINE

- In the event where we would be driving, we will provide all necessary backline equipment other than the piano.
- If we are not able to provide our own backline (i.e. we are flying), the following is requested.
 - 1 electric guitar amp (VOX AC15 or 30, Fender Twin or any other tube amp)
 - 1 bass amp (cabinet and head or combo...anything decent)
 - 1 standard 4 piece drum kit (kick, snare, 1 rack tom, 1 floor tom, hats, ride and crash cymbals) and all necessary hardware including a drum throne. Any "pro" type kit is acceptable. Please, no student grade kits. A drum carpet is also a good idea.
***Our drummer is a Sonor endorsee, so a Sonor kit is preferred when possible. Our drummer may be able to speak with the local Sonor rep and have a kit provided free of charge. Please let us know if you'd like to pursue this option.*
- A 76-key non-weighted midi keyboard plus "ironing" board type stand. Korg, Alesis, and Roland are just a few of the companies that make such a keyboard.

SOUND

- The venue should have a decent sound system capable of capturing the live performance of a band and reproducing it across the full audio spectrum. Woo! A 24 channel mixer is standard in most venues. We need anywhere from 18-22 channels to send our instruments to the audience. We also require an experienced FOH engineer (sound engineer) to run sound for us. Below is a list of our sound requests....
 - 4 vocal mics on boom stands (Shure Beta 58's or SM 58's are great)
 - 1 handheld wireless mic on boom or straight stand
 - 5 DI's (2 for computer audio, 2 for Dave's sound module, and one for Tony's acoustic guitar)
 - 2 XLR lines (one for Dave's sax mic- which he brings with him- and one for direct out on the bass amp. If bass amp has no direct out, a DI will be needed instead. The plot shows this as a DI.
 - You can mic the piano however you like, but I prefer it short sticked or closed please
 - You can mic the drums however you like. Sometimes we have the entire kit mic'd separately, sometimes just kick, snare and overheads.
 - You can mic Tony's guitar amp however you like (Shure 57?)
 - 6 monitors on 5 mixes. Monitors can be mixed from FOH. Once we have them set, we rarely ask for tweaks... maybe at intermission. If only 4 mixes are available, Ian will do without a monitor entirely.
 - AC drops as per plot

RISERS

- Two 8X8 risers for Jimmy and Dave are requested. They can be of different heights if needed. Anything from 6-18 inches are preferred. If risers are of different height, we give Jimmy (drums) the higher one. Drum riser should be carpeted or a drum carpet will be needed.

LIGHTS

We do not travel with an LD (lighting director or operator), so will need someone to run our lights. I will bring a simple lighting cue sheet and will go over it with whoever is running lights. Basically though, we're pretty flexible here. The better the lights, the better the show looks! If you can give us each a special and then some general stage colour, that would be great. If you have moving heads, by all means use them!! For specials, we prefer pools of light as opposed to flooding (overhead is nice). Key is to keep as much light as possible off of the rear cyclorama or screen so it does not interfere with the visuals, which run throughout the show. Also, if a mirror ball is available we would like to use it on one song. Haze is up to the theatre's discretion, and we find a lot of LD's like to use it. I prefer to use it, but again, we like to leave that up to the theatre or presenter to decide.

VIDEO

- I travel with my own projector. We usually project onto a rear cyclorama that most theatres have, or a flown screen. If it is a screen, it should be a minimum of 9X12.
- Screen can be flown upstage or midstage center. We usually place the projector right on the floor behind the piano (see plot) and that gives us a nice big image as my projector has an ultra short throw lens on it. If using the theatre's projector (i.e. it's better than mine!), we ask for a VGA or HDMI termination at Ian's position as he runs the visuals from a computer at his position.

If this wasn't one of the easiest technical riders you've ever seen, I'll eat my shirt. Of course details will be worked out between the technical supervisor (that's probably you reading this!) and myself in the months and weeks before a show, but this is a basic outline of what we ask for.

Looking forward to working with you!!

Jim