

TECHNICAL RIDER FOR BEARFOOT

For technical questions please contact: P. J. George 540-798-3667 philjogeorge@gmail.com

Bearfoot's Instrumentation

5 Vocals

2 Acoustic Guitars – Both play Lead and Rhythm

Fiddle

Mandolin and Fiddle

Acoustic Upright Bass, Electric Bass

Dancing (when possible)

Bearfoot travels with the following sound equipment:

Schertler Mandolin Transducer and L. R. Baggs Venue DI

1 Shure KSM 32 Condenser Mic

2 K & K Pro Mini acoustic pickups and L. R. Baggs Venue DI's

Fishman Full Circle Upright Bass Pickup

Genz Benz Shuttle 1x10 Bass Amp

Ampeg 4x10 Bass Cabinet

2 Additional L. R. Baggs Venue DI's for fiddles

SOUND REQUIREMENTS: Sound system should be checked out and in good working order before artists arrive for their sound check. BEARFOOT needs the following equipment to put on a quality show. Some exceptions may be made and should be discussed well in advance of the show.

1. A high quality sound-reinforcement system that should contain: Stereo front of house sound, if possible

A Mixing console with at least 16 channels (24 preferred)

4 bands of EQ on each channel with sweepable midrange

31 band graphic EQ on the front of house left and right channels and monitor channels

5 monitor speakers with independent mixes (preferred)

12 boom stands

17 Twenty foot XLR microphone cables

1 Twenty foot extension cords

2 power strips

6 SM 58 microphones and 6 SM 57 with 2 SM58s and 2 SM57 mics in reserve

4 Nine Volt Batteries and 2 AAA batteries (if possible)

1 Direct Input Box (in case one of ours is unusable)

6 1/4 inch cables

3 Guitar Stands (acoustic) (if possible)

2. Four (4) small boxes or tables (3ft. high) set up behind performers; (for cases, drinks, accessories)

3. A qualified sound engineer. Preferably one who is comfortable and experienced in mixing live acoustic music.

Additionally, our Mandolin player Jason Norris is knowledgeable, helpful, familiar with our sound and will sit with the sound engineer during sound check and provide input and feedback so that the sound check process runs smoothly and so that Bearfoot can continue to have a consistent sound from show to show. .

4. Mixing Notes for engineer:

1. All instruments (except Bass) play through a L R Baggs Venue DI (and some also with a microphone). The DI's are for rhythm volume in the house and monitors. The level of the microphones should be set equal to that of the vocals for soloing. All 4 players play lead.

2. The vocal mics should all be set to the same volume level. The lead instruments (fiddles & mandolin/guitar) should be at a level equal to the lead vocals during soloing.

3. The band will have a set procedure and order of events for soundcheck to be discussed with the soundperson at time of arrival. .

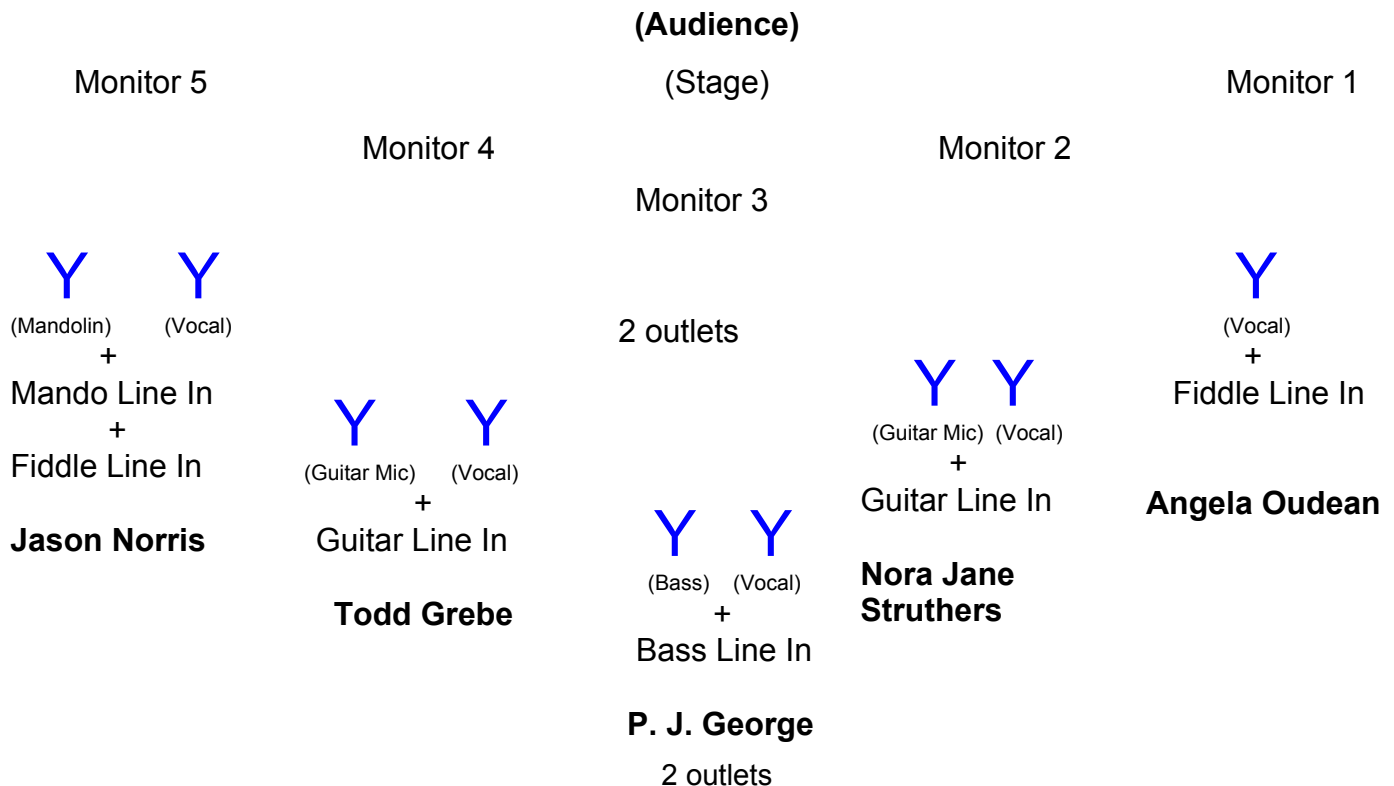
5. If the ability to record the show is possible, please do. The band would love to have a copy and would allow the venue Please keep a copy of this handy for reference during soundcheck.

Input List

1. Vocals (Angela Oudean)
2. Fiddle DI (Angela Oudean)
3. Vocals (Nora Jane Struthers)
4. Guitar DI (Nora Jane Struthers)
5. Guitar Mic (Nora Jane Struthers)
6. Vocal (P. J. George)
7. Bass DI (P. J. George)
8. Bass Mic (P. J. George)
9. Vocals (Todd Grebe)
10. Guitar DI (Todd Grebe)
11. Guitar Mic (Todd Grebe)
12. Vocals (Jason Norris)
13. Mandolin DI (Jason Norris)
14. Mandolin Mic (Jason Norris)
15. Fiddle DI (Jason Norris)
16. Condenser for Group Vocal (if available)

Y = Boom Stand

(no DI boxes necessary)



BEARFOOT will also sometimes make a conscious decision to perform with our KSM condenser mic, or with that mic and two other instrument mics instead of the above setup. The decision will be based on the venue.