

NOUMOUCOUNDA

Terms & Conditions + Technical Rider (8 pages)

These technical requirements are an integral part of the contract and determine the performing conditions for the artist. The PRODUCER and the PROMOTER have to initial each of these following pages.

If any doubt or problem arise, please contact :

MANAGEMENT : info@noumou.com, fred@afrorenn.com

SOUND ENGINEER: BENJAMIN YEME

TEL : ++33 6 10 66 92 86

mightyprod@gmail.com

Please contact Ben for any technical question.

1/ ACCESS AND VEHICLES:

Please join a clear and legible access map to the venue and the hotel (see address below) when sending us back the contract and the road map. (Please no photocopy, but rather a city map like those available in tourism offices). Please point out the stage access if located in another street or another side of the building.

DO NOT FORGET TO APPOINT A "RUNNER" for the day FOR CAR TRANSFERS (AIRPORT/STATION, HOTEL, VENUE, PROMO...). In case the band should travel by car, please make three secured parking slots available all day long (one must be large enough for a van, free of charge) for the artist's arrival.

The band has no backliner/roady so please appoint a qualified person to unload the equipment.

2/ TOUR STAFF: 03 persons

Artists: 3 persons

- Noumoucounda Cissoko
- Frédéric Hirschy
- Xavier Longchamp

3/ LOCAL STAFF:

The promoter (or one of his duly mandated representatives allowed to take any decision regarding the signed contract) will be present at the artists arrival and for their entire presence at the venue.

Required staff as follows:

- 1 stage manager
- 2 sound technicians
- 1 electrician (who is familiar with the venue)
- 1 stage technician
- 1 light technician

4/ UNLOAD / RELOAD / SOUND CHECKS:

The venue staff will help out in unloading, installing on stage, removing and reloading the equipment.

The band needs **30 minutes for SETUP + 90 minutes for SOUNDCHECK**. Please inform the tour manager and sound engineer before the tour starts in case of planning issues.

5/ BACKLINE:

At the artist's arrival, the promoter shall have rented the required backline equipment and microphones for the show.

PLEASE FIND ATTACHED TECHNICAL RIDER.

6/ SOUND:

The sound technical rider attached to this document must absolutely be observed.

If you need to make some changes please contact Ben our Sound engineer, he will find smooth solutions, he's a nice guy!

7 LIGHTS:

A light technician shall be made available by the promoter to set up and run light equipment to ensure optimal performance.

8/ DRESSING-ROOMS:

2 clean and comfortable rooms shall be made available for the artists at their arrival.

We would appreciate if we could lock up these rooms with a key and those keys must be handed over the tour manager. The rooms must be provided with clean hand towels and some chairs/sofa.

We would appreciate if these rooms remain for the sole use of the staff working with the PRODUCER regarding the contract. The PROMOTER put at the PRODUCER's disposal a phone, a fax machine and an Internet access. The tour manager will pay to the PROMOTER the calls made by the staff of the PRODUCER (meter or estimation).

9/ CATERING FOR 03 PEOPLE:

Please favor quality and presentation. At the artist's arrival, please allow some **sandwiches** (in sufficient quantities) with tuna, crab, chicken, etc, **some fresh vegetables** (tomatoes, cucumbers, broccolis, carrots, etc), **some fruits** (apples, oranges, bananas, etc), bread and cheeses. Please allow in sufficient quantities for the whole day: fresh drinks, hot beverages, beer, and fresh mineral water (including small bottles on stage). And the artists would warmly enjoy 1 bottle of dark rum!
The PROMOTER will take at his own expense the dinner of the tour staff, namely a three-course meal (starter, hot main course and dessert), including drinks and coffees. **PLEASE NOTE NO PORK!**

10/ ACCOMMODATION:

Please choose a 3-star hotel at least (no "Formule 1" or similar), 3 single rooms.
Please refer to the rooming-list

11/ INVITATIONS:

The promoter will put **some invitations** at the artist's disposal (quantity to be determined).

BACKLINE

DRUMS: (mounted on carpeted riser 3m X 2m X 0,40m)

Yamaha Maple Custom Absolute:

Kick drum : 20 x 18

Snare drum 1 : 13 X 7

Snare drum 2 : 14 X 6

Floor Tom : 16 x 16

Kick drum pedal and hi-hat pedal: DW 9000

Cymbals Zildjan : - hi-hat KZ 13 inches
 - crash 18 inches Acustom

Cymbal Sabian Ozone: - crash 16 inches
1 drum seat

PERCUSSIONS:

1 pair of congas + stand congas

1 djembe + stand djembe

BASS: (Mounted on carpeted riser 2m X 2m X 0,40m)

1 head AMPEG SVT II or SVT I

1 speaker: 8 X10" or 4 X 10" +1X 15" or 2 X 4 X 10"

1 bass stand

KORA :

1 ROLAND JAZZ CHORUS

PUBLIC ADDRESS

SYSTEM AND CONFIGURATION: 3-Way active at least, sub-bass and equalization fitted to the system, access to the crossover/filter control.

No passive system

Recommended: D&B, LA ACOUSTIC, MEYER, please allow front fills for all the systems

Power +/- 105 dB (uniform and non-aggressive at the FOH position)

Partially or totally hanging system is preferred, any non-hanging piece of equipment shall be isolated from the stage, **the subwoofers will NOT be placed on stage.**

Control room set up at the center of the venue, **under no circumstances more than 20 m from the stage, under a balcony or close to a bar**

FRONT OF HOUSE:

DIGITAL DESK is much preferred (Yamaha CL5, Soundcraft VI, Eclipse, M32/X32)

In case of analog desk MIDAS XLseries, SOUNDRAFT MH)

If monitors are mixed from the FOH, please make sure the desk and the snake provide enough aux outputs.

CONTROL:

- 1 EQ stereo 2 X 31 (BSS, Clark) for the front
- In case delays should be hanging in the venue, please allow an EQ for every delay line
- 1 CD Player
- 1 Intercom (FOH/monitors) apart from the lights
- 1 switchable SM58 for talkback and tuning the system.

EFFECTS:

Fx 1- YAMAHA SPX 2000/1000

Fx 2- TC ELECTRONIC M2000

Fx 3- LEXICON PCM 70

FX 4- TC ELECTRONIC D-TWO

INSERTS: (if analog desk)

- Gates/Compressors (BSS, DRAWMER), **please refer to patchlist** for instruments
- 2 DBX 160A for vocals

ON STAGE :

Microphones/Mic Stands/Cables
Please refer to patchlist

MONITORS :

6 Wedges on 3 independent channels (D&B, L Acoustics, Nexo, ...)

PATCLIST

line	source	mic	stand	insert
1	KICK in	beta/SM 91	x	gate+comp
2	KICK out	Sub Kick	short	gate+comp
3	SNARE 1 top	SM 57	short	gate+comp
4	SNARE 1 bottom	e 904	clamp	gate+comp
5	SNARE 2	SM 57	short	gate+comp
6	Hi Hat	C 451	short	
7	FLOOR TOM	e 904 / beta 98	clamp	gate+comp
8	OH L	C 414	tall	
9	OH R	C 414	tall	
10	Basse	DI (split AMP)	x	comp
11	Kora	DI (split AMP)	x	
12	CONGA low	Beta 98	clamp	comp
13	CONGA high	Beta 98	clamp	comp
14	DJEMBE	SM 57	short	comp
15	LEAD	C 535	tall	
16				
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26				
ST 1	FX1 room reverb			
ST 2	FX2 plate reverb			
ST 3	FX3 hall reverb			
ST 4	FX4 tap delay			

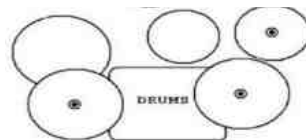
Current list can be adapted,
please contact me for any
modification. Thanks !

beN

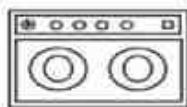
gsm : 00336 10 66 92 86

mail : mightyprod@gmail.com

STAGE PLAN



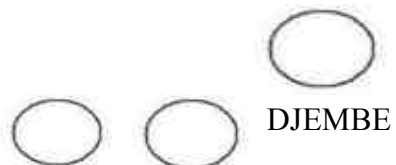
DRUMS



KORA



BASSE



CONGAS

DJEMBE



VOX