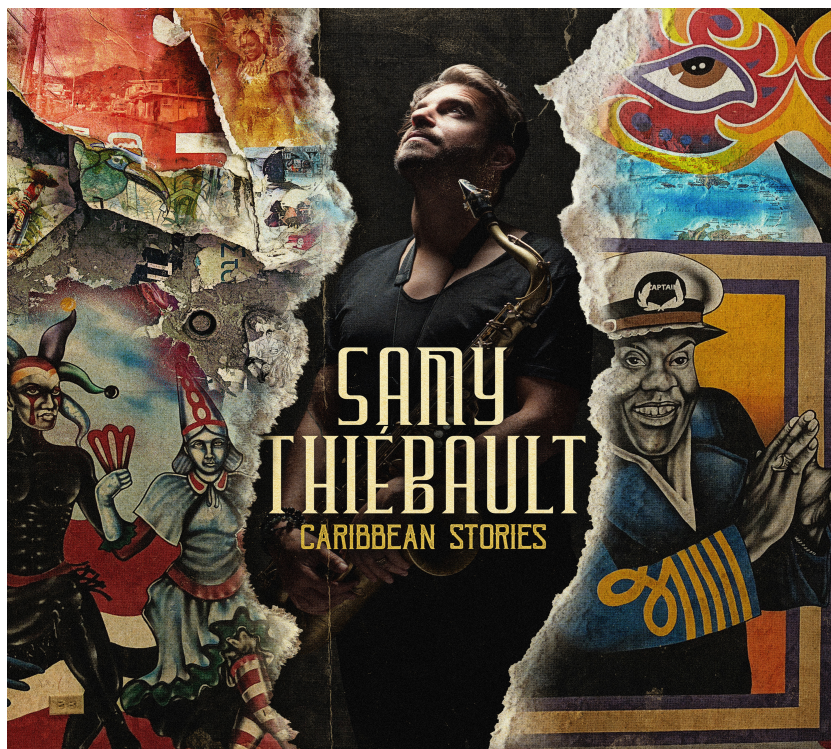


# SAMY THIEBAULT “CARIBBEAN STORIES”

## TECHNICAL RIDER (CONTRACTUAL)



**Samy THIEBAULT** – Saxophone and flute  
**Hugo LIPPI** - Guitar  
**Felipe CABRERA** – Double bass  
**Arnaud DOLMEN** - Drums  
**Inor SOTOLONGO** – Percussion  
**Daniel Zimmermann** – Trombone (in sextet formation)

## CONTACTS

**Booking:** Anteprema Productions – [info@antepriMAProductions.com](mailto:info@antepriMAProductions.com)

**Management:** Thelonious Productions – [jeanlouisperrier@orange.fr](mailto:jeanlouisperrier@orange.fr) / [sebastien.vidal@me.com](mailto:sebastien.vidal@me.com)

**Stage management and sound:** Benoit Brière – [groskb@gmail.com](mailto:groskb@gmail.com) - +33(0)6 17 97 02 47

**Production :** Samy Thiébault [gayamusicprod@gmail.com](mailto:gayamusicprod@gmail.com)

**Administration:** Johanna Foucambert – [jfoucambert@me.com](mailto:jfoucambert@me.com)



**This technical rider is an integral part of the contract.**

It must be scrupulously respected. Non-compliance with any one of the clauses constitutes a unilateral breach of contract which will result in the payment of compensation provided for in the contract. All elements of this rider are entirely the responsibility of the event organizer.

ONE COPIE OF THIS TECHNICAL RIDER MUST BE INITIALED ON EACH PAGE, SIGNED, AND RETURNED TO THE FOLLOWING ADDRESS:

**GAYA MUSIC PRODUCTION  
135 Boulevard Menilmontant  
75011 PARIS**

AND MUST BE ACCOMPANIED BY THE FOLLOWING ELEMENTS:

- **COMPLETE TECHNICAL REQUIREMENTS SHEET (sound, lights, stage plans)**
- **MAP OF CONCERT VENUE // DIRECTIONS FROM THE VENUE TO THE HOTEL**

The details present in this technical contract may seem like constraints, however, they guarantee a top-quality show in good conditions. We will be attentive to your particular circumstances provided that you contact us sufficiently in advance in order to solve any problems.

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**PLEASE PROVIDE A COPY OF THIS TECHNICAL RIDER TO ANY AND ALL RELEVANT STAFF:**

General stage manager, production manager, green room/dressing room staff, catering...

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**PLEASE PROVIDE US WITH THE FOLLOWING INFORMATION 2 MONTHS BEFORE THE CONCERT AT THE LATEST:**

- Address and access map for the concert venue
- Contact information for technical staff (general manager, sound, lights)
- Address and access map for the restaurant
- Address and access map for the hotel
- Ideal arrival time for group at the venue
- Tentative sound check schedule
- Doors opening time
- Number of artists performing on the same day and schedule(s) of their concert(s)

**PLEASE PROVIDE US WITH THE FOLLOWING DOCUMENTS 1 MONTH BEFORE THE CONCERT AT THE LATEST:**

# SAMY THIEBAULT "CARIBBEAN STORIES"

## Technical rider

- **Road map** with the day's schedule approved by the artist's representatives
- **Contact** information for everyone involved in production: general stage manager for the venue, artist relations manager, service providers, runner
- **Access** map for the venue and parking map
- **Complete technical file** with plots and complete list of equipment made available
- **Accommodation proposal**
- **Conditions of sale for merchandising**

### **RECORDINGS / PHOTOS / PROMOTION**

For any special request, please contact us as soon as possible. Any presence of a photographer before or during the concert (if photographer is in the concert hall, photos allowed during the first 3 pieces only) must in all cases be approved in writing by Gaya Music Production.

We ask you to have any and all promotional material approved by Gaya Music Production.

#### **Recordings / Photos:**

Apart from previously-given authorizations, all recordings (sound, film, audiovisual) are strictly forbidden before, during, and after the show. Professional cameras and videocameras are forbidden on show grounds. All photography is prohibited, with or without flash.

#### **Press / Press photographs:**

Generally speaking, only press photographers or agencies accredited by the production team are allowed to take photos.

Photos must be taken without flash, and inside the crash barriers in front of the stage during the period specified by the production representative on the day of the concert.

#### **Accreditations:**

Only individuals accredited by the production, wearing a pass provided by the production or the concert organizer, may access the backstage area.

### **GENERAL CONDITIONS**

**Our team is made up of:**    6 PEOPLE: 5 Musicians + 1 sound engineer

**Show length:** to be defined with the ORGANIZER's production staff

**1/ ARTISTIC AND TECHNICAL TEAM:** there are six people in total on the team.

**1.1 – Artistic team: 5 MUSICIANS**

**!!: but 6 musicians if playing in sextet formation (with trombone)**

**1.2 – Technical team: 1 SOUND ENGINEER**

**1.3 - Production staff / management / merch:**

**2            MANAGER:            Sébastien            VIDAL            &            Jean-Louis            PERRIER**  
**1 PRODUCTION: Marie MIDDLETON**

## **2/ PERSONNEL TO BE PROVIDED BY THE ORGANIZER:**

The staff provided will have to be professional. All staff must be in good standing with regards to labor legislation, and must have a valid work contract, gloves, helmets, and safety shoes.

### **2.1 – To be provided at the concert venue:**

- 1 general manager able to make any decision
- 1 person in charge of welcoming artists in the dressing room area
- 1 person to help with merchandising after the concert

From the arrival of the S. THIEBAULT CARIBBEAN STORIES team to their departure, the ORGANIZER will provide a 6-seat vehicle with a driver and an area to hold baggage. This vehicle will be used for transportation to and from the train station/airport to the concert venue and all other transport relative to the concert.

### **2.2 - Technicians:**

- 1 FOH sound engineer
- 1 sound engineer to control stage monitors
- 1 patch technician for stage
- 1 lighting designer to **whom we entrust the show's lighting**
- We ask that the lighting designer use zones of warm lighting and general washes.  
**IMPORTANT: We do not use spotlights.**

## **3/ ARRIVAL, PARKING, AND TRANSPORT:**

**Attention**, in case of late vehicle arrival time and/or in case of inadequate space in the vehicle provided, any and all costs associated with finding an alternate solution will be covered by the transporter.

**The time of arrival** at the venue will be determined with the production team. It will be specified to you as soon as possible.

### **3.1 – If the S. THIEBAULT “CARIBBEAN STORIES” team travels by train**

When the team arrives at the venue, please plan on having them enter directly through backstage, with no passage through the house.

### **3.2 – If the team is arriving by car:**

Please reserve an adequately-sized parking spot for the vehicle (we will let you know by email if the team is traveling by car). This parking spot must be protected by the organizer's security service throughout the entire duration of the team's presence at the venue.

#### 4/ STAGE, TECHNICAL SET-UP, AND BACKLINE :

##### 4.1 – Set-up & sound check:

The lighting and sound stage equipment must be cabled and ready to use upon the artists’ arrival. Plan on one hour of front-of-house and stage monitor sound check.

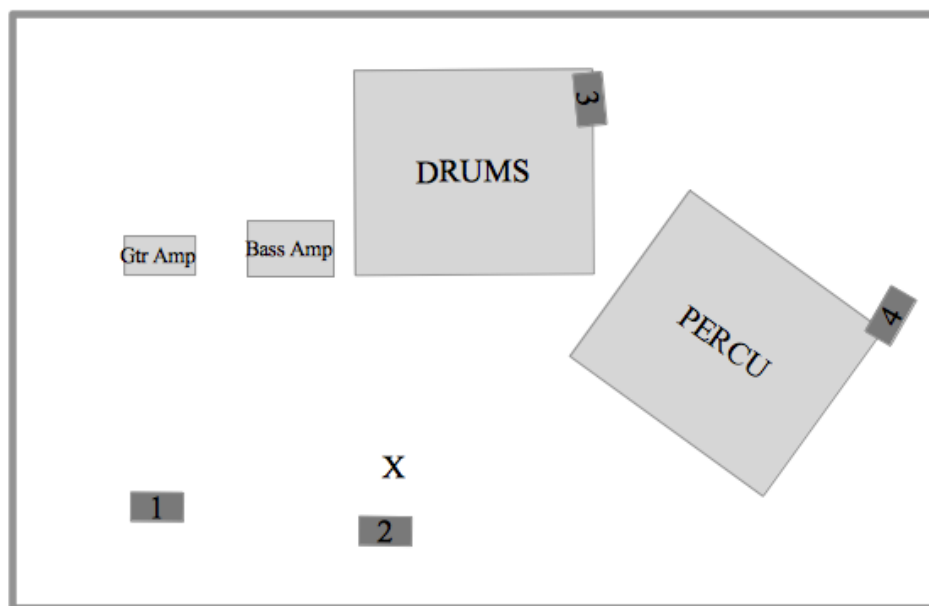
During the sound check, the house must be quiet and entirely empty. The final lighting check will take place after the sound check, which will last approximately one hour.

From the arrival of the equipment, through the sound check, the concert, and until the end of strike, the presence of a qualified electrician familiar with the concert venue is indispensable.

##### 4.2 - Stage:

The stage must be rigid, perfectly flat and leveled over its entire surface with a minimum resistance of 500 kg/m², with a **black floor**. It must be built on a hard and stable ground. There must be at least one lit access staircase and a stage skirt covering the front of the stage. The dimensions of the stage must be at least **10m x 8m x 0.80m**, plus **at least 6 m** underneath the grid.

STAGE PLOT



# SAMY THIEBAULT "CARIBBEAN STORIES"

## Technical rider

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### **4.3 - Backline:**

EQUIPMENT TO BE PROVIDED BY THE ORGANIZER

#### **DRUMS**

1 kit Yamaha Maple Custom, Gretsch Nu Classic Jazz, DW or equivalent including:

1 20"x16" bass drum – with drilled back head

1 14" x 6.5" snare drum

1 Tom 12"x9" - REMO Ambassador (coated head)

1 Tom 14"x14" - REMO Ambassador (coated head)

Stands: 1 snare drum stand, 1 HiHat stand, 3 cymbal boom stands

Miscellaneous: 1 bass drum pedal, 1 drum throne, 1 drum rug (2x2 meter minimum size)

#### **PERCUSSION**

1 Quinto

1 Conga

1 Tumba

1 pair of bongos

Stands: 3 snare drum stands; 4 cymbal boom stands

Miscellaneous: 1 drum throne, 1 drum rug (2x2 meter minimum size)

#### **DOUBLE BASS**

1 Ampeg bass amp (SVT head + 4x10" cabinet)

For concerts outside of Paris, please provide:

One 3/4 double bass with 1 FishmanWhole Circle pickup

#### **GUITAR**

1 Fender 65 twinreverb combo amplifier

#### **MISCELLANEOUS**

2 guitar stands

4 instrument jacks

### **5/ SOUND:**

**5.1 - Placement:**

The FOH console must be placed in the middle of the house. The furthest back it may be placed is underneath the beginning of the balcony. It must be covered with black cloth (or cloth the same color as the audience seats).

**5.2 – Venue sound levels:**

A professional sound system (i.e. L Acoustic; DnB; Adamson, Meyer) must be set up and adjusted before the group's arrival. The system's power must be adapted to the size of the venue such that a level of 105 dB can be reached equally throughout the concert hall.

The use of delay towers + EQ, for sound diffusion over an extended distance (balconies, etc.) is strongly encouraged.

**5.3 – FOH console:**

Desk Digital: Midas Pro, Yamaha CL –Soundcraft Vi or Analog: Midas XL or H, Yamaha PM  
a mini jack

**5.4 – Traffic:** (Except if using a digital console)

2 31-band equalizers (BSS or KLARK TECHNIC) & a L/R delay are imperative.

Delays and 31-band equalizers (BSS or KLARK TECHNIC) for each speaker system if diffusion over multiple areas

Compressors and Gate (Drawmer or Dbx depending on the patch)

**5.5 – FOH effect:** (Except if using a digital console)

A TC M2000 or TC M3000, a PCM 91, Spx 990, or a D2 delay.

**5.6 – Recording:**

A L/R XLR output

**5.7 – Intercom:**

To be placed between the FOH console, the stage, and the lighting desk.

**5.8 – Mix Monitor:**

The group travels without a technician for the stage monitors. These may be operated by your technician, or from the FOH depending on how your venue is set up.

**5.9 – Monitor equalizers:** (Except if using a digital console)

3 graphics - 2 x 31-band BSS or KLARK TECHNIC (5 circuits).

**5.10 – Wedges:**

5 identical stage wedges - HeilAcoustics MTD 12 XT or 112 or 115 PMX 15

# SAMY THIEBAULT "CARIBBEAN STORIES"

## Technical rider

### 5.11 – Microphones, DI: See the attached patch

Mix	INSTRUMENTS	MICROS	MIC STANDS
1	Kick	D6	Small
2	Snare Top	M201 ou SM57	Small
3	Snare Bottom	SM57	Small
4	HH	C451 / condenser	Small
5	Rack Tom	e904	
6	Floor Tom	e904 / MD421	
7	OH L	Shoeps MK4 / C414	Tall
8	OH R	Shoeps MK4 / C414	Tall
9	Tumba	Sm57 / beta 98	Small
10	Conga	Sm57 / beta 98	Small
11	Quinto	Sm57 / beta 98	Small
12	Bongo	Sm57 / beta 98	Small
13	OH Percu L	SM81 / Condenser	Tall
14	OH Percu R	SM81 / Condenser	Tall
15	Doublebass DI	DI (radial)	
16	Doublebass MIC	DPA 4099 et susp. cBass	
17	Gtr 1	E609	Small
18	Gtr 2	SM57 ou E609	Small
19	Tenor Sax	C414	Tall
20	Flute	C535	Tall
21	Talk	SM58	Au sol
22	Trombon	MD441 /MD421/ e906	Tall
23	Vox Drums	SM58	Tall
24	Vox Trombone	SM58	Tall
25	FX1 Ret (ROOM) - L		-
26	FX1 Ret (ROOM) - R		-
27	FX2 Ret(HALL1) - L		-
28	FX2 Ret(HALL1) - R		-

Aux1	MIX1 (Gtr)	PRE FADER	
Aux2	MIX2 (Trombone)	PRE FADER	
Aux3	MIX3 (Sax)	PRE FADER	
Aux4	MIX4 (Drums)	PRE FADER	
Aux5	MIX5 (Percu)	PRE FADER	
Aux6	Fx1 Send (Room)	POST FADER	
Aux7	Fx2 Send (HALL)	POST FADER	



**Please provide:**

Digital: Midas Pro, Yamaha CL, Soundcraft Vi

Analog: Midas XL or H, Yamaha PM

**Please provide a professional sound diffusion system:**

(L ACOUSTIC, DNB, ADAMSON, MEYER) – must be cabled before the group's arrival.

The system's power must be adapted to the size of the venue and adjusted such that a level of 105 dB can be reached equally throughout the concert hall.

**For the stage, please provide:**

- 1 sound level meter
- 1 Minijack
- 1 Talkback for sound checks and for set changes

**If using an analog console:**

- 31-Band EQ for the system
- 3 reverbs or multieffects of the brand LEXICON PCM, Yamaha SPX 990 or TC ELECTRONICS
- 1 D2 delay, 2290 or SDE with tap
- Gates and Compressors (please see the patch list for the number of each needed). DRAWMER, BSS, or DBX brands.

**6/ SCHEDULE:**

The schedule for set-up, sound check, and the concert will be determined in agreement with the group's general manager. During festivals, a strict minimum of 1 hour is required for set-up and sound check.

**7/ SHOW:**

No restrictions will be allowed on the sound levels during the sound check, within the limits of the regulations. The room must be heated in winter 2 hours before the start of the sound check.

Doors opening time, and the control of house lights will be decided in agreement with the production's manager.

All lights other than those planned for the show must be turned off.

The sound engineer will have free reign to decide on a musical atmosphere before and after the show.

**Note on opening acts:**

Opening acts are only possible with the agreement of the artist and the production.

In case of an opening act, the group's backline cannot be moved at any time between the sound check and the show. The channel strips and the patch cannot be reduced, therefore, please provide a suitable console that can accommodate several groups.

Please program small-scale groups as openers.

**8/ DRESSING ROOMS, MEALS, AND LODGING:**

**8.1 – Dressing rooms:**

The dressing rooms must be ready, and catering set up, before the group's arrival.

Please provide **2** dressing rooms for a total of **6** people. Dressing rooms must be comfortable, with **showers** and private toilets nearby, with direct access to the stage (no passage through the house).

Dressing rooms must be equipped with refrigerators, tables, chairs, armchairs, **mirrors**, garbage cans.

They must be ventilated, heated (or air-conditioned) in order to have a minimum and constant temperature of 19°C.

**Provide 6 bath towels for the team's showers.**

The dressing rooms must have locks. The keys will be given to the representative of the production and returned upon the group's departure.

**Catering for the dressing rooms:**

- Still and sparkling water (cold and room temperature)
- Fruit juice, soda, cold high-quality beer
- High-quality red and white wine (natural wines are preferred)
- High-quality coffee (espresso is preferred)
- Please provide a cold buffet (do not forget plates, silverware, glasses, cups, napkins, bottle openers for wine and beer)

**Dressing room equipment:**

- ADSL or wifi access
- 1 ironing board with an iron
- 1 clothes rack with hangers
- 1 lit mirror
- electrical outlets

**Dressing room furniture:**

- 1 couch and armchairs (6 seats total)
- 1 low table
- 3 chairs
- 2 tables
- 2 small trash cans

**8.2 – Meals:**

Please do not forget that the artist and his team are touring and they are counting on you to provide them the best quality nourishment possible. Organic products are appreciated.

**Attention: Two members of the group are allergic to shellfish and fish!**

Please provide a hot dinner, with starter / main course / dessert, for 6 people.

If dining out, no prix fixe menu imposed.

If the group's arrival is scheduled before 2pm, provide a hot lunch, with starter / main course / dessert, for 6 people.

**8.3 – For the stage:**

- Please provide six small towels for the stage
- Please provide 12 small half-liter bottles of water (room temperature) to the production representative before the start of the show

**8.4 – Accommodation:**

Provide 6 single rooms with a double bed in a minimum three-star hotel in a quiet area, but close to the concert venue, with an elevator.

Each room must include a mini-bar, a bathroom, and toilets. WiFi internet access, free and unlimited, must also be available. Breakfast must be included.

Please prefer boutique hotels located close to the venue, in the city center.

# SAMY THIEBAULT "CARIBBEAN STORIES"

## Technical rider

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Please forward the ROOMING LIST attached to this contract to the hotel in advance of our arrival.

### **9/ COMPS AND PASSES:**

Please provide six "All Access" passes.

The group will be allowed 15 guests. The names of the guests will be provided to you the day of the concert.

### **10/ MERCHANDISING:**

The artist reserves the exclusive right to sell T-shirts, posters, records, etc...

The organizer will provide the artist's merchandiser with a stand measuring at least 2 square meters. The help of a person from the venue will be requested at the merchandising stand as long as doors are open, and during the autograph session after the concert.

The merchandising area should be lit, accessible to the public, and preferably inside the venue. It will have to be equipped with a table, a chair, 220v power supply, and a security barrier if necessary.

No remuneration or commission will be payable by the organizer and/or venue on the day of the concert if no such contract has been previously established.

### **11/ PROMOTION / INTERVIEWS / APPEARANCES:**

Any and all requests for interviews, showcases and photo/video accreditation must be submitted to the group's production team.

### **12/ SECURITY:**

Venue security will be ensured by a discreet and experienced team of security guards, who will do their best to make the audience feel safe and welcome. The dressing room access area, the dressing rooms, and the group's equipment must be monitored at all times.

The dressing rooms must be locked, and the key must be given to the person in charge of dressing room management.

### **NOTES:**

**This technical rider contains 11 pages and is an integral part of the performance contract signed with Gaya Music Production.**

**Please get in touch with us as soon as you receive it.**