

# BIPUL CHETTRI & THE TRAVELING BAND

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Please take the time to thoroughly read it and understand all aspects of it to ensure a smooth day. We ask that all reasonable effort be made to satisfy this Rider and **any conditions that cannot be met must be discussed with the artist's Tour/Production Managers and Audio Engineer with as much notice as possible.**

*We look forward to a great show!*

This rider is not intended to cause annoyance, or anything synonymous with "pain in the ass". We do our best to make everyone's day as easy as possible. However, that is not to be mis-constructed with the thought that this is a day where you can sit back and do nothing. We are here to provide you, the purchaser, and yours' and our audience the best show possible and to contribute to the overall success of your promotion. In order to do so, it is necessary that all the following points be met. We are aware that some venues may be limited in size and capabilities, thus making it impossible to accommodate some of our needs and/or requirements. We are happy to work with you on any of these points, but ask that you make us aware **well in advance** if anything below is not possible.

#### **Audio Engineer**

Binaya Man Amatya  
[bnamatya@gmail.com](mailto:bnamatya@gmail.com)

## FACILITY ACCESS

The ARTIST's show will require venue access as of 9 AM day of show. This must include all of the venue facilities relevant to production; specially power, floor access, parking, dressing rooms, and offices.

## PROMOTER REPRESENTATION

A representative of PURCHASER with the power to make decisions must be on site for all working hours, beginning with the show load-in and staying all the way through the show load-out.

## RUNNER and GROUND TRANSPORTATION

Three (3) runners with a valid driver's license, working knowledge of the area and most importantly common sense will report to ARTIST's audio engineer at the load in call. The runner should have a Van/Car/SUV and a cell phone. The runner reports to the ARTIST's Tour Manager. The runner should also have \$200 USD, or equivalent, on hand for float.

## SECURITY

The PURCHASER shall protect and secure all of ARTIST's personnel and their belonging, both owned and leased for the tour, in all areas, including but not limited to, the following:

- Dressing, Crew and Production Rooms
- Catering and Hospitality Areas
- Stage, Band and Equipment Areas
- Sound, Light and Video Console Risers
- Equipment Access and Storage Areas
- Trucks, Buses, and any other show vehicle utilized

Quantities, qualities and roles of all Security personnel to be discussed with and determined by the Tour Manager in advance. These calls are subject to change day of show if need arises.

*Listed below are basic guidelines for backstage and stage:*

### ALL DAY:

- (1) Security Personnel at load-in area outside or near dock.
- (1) Security Personnel inside catering hall.
- (1) Security Personnel outside of ARTIST dressing rooms.

### AFTER DOORS OPEN:

- (1) Security Personnel at each stage access point.
- (4) Security Personnel between stage and the barricade.
- (1) Security Personnel at the Front of House mix location.
- (1) Security Personnel at Spot Locations, *if in a public area.*

Immediately after the performance, no one other than production/tour personnel should have access to any backstage rooms for 60 minutes after the show or until notified by a production/tour representative.

## ABUSE OF AUTHORITY

We reserve the right to have removed from the premises and have relieved of his/or her duties of any person(s), security or house staff(s) who have been abusing their authority or deemed to be using excessive violence to members of the general public. We will also reserve the right to have anyone removed due to intoxication of alcohol or other substances.

## BACKSTAGE ACCOMMODATIONS

Dressing rooms must be available for entry from a pre-assigned time set by Bipul Chettri's Tour Manager. All rooms must be clean and lockable with appropriate heating/air conditioning available. Please use your best judgment in supplying a clean, comfortable dressing room area.

## OTHER PERSONNEL

At least one (1) dedicated FOH technician and/or system engineer to oversee the PA, at least one (1) assistant engineer to set-up and deal with all support acts and (1) stage hand to deal with stage/backline setup. Crew to assist the artist at load in, load out and during sound check. The personnel should be present at the venue from the artists' arrival until departure.

## PRODUCTION CONTROL

The production manager and/or FOH engineer or Band Representative shall maintain complete and total control over all aspects of the audio and lighting systems and their usage.

## MISCELLANEOUS

The sound, stage and lighting systems must be fully operational prior to bands load-in time. All outboard gear, monitor mixes, and AC Circuits must also be in place. A stage plot is provided for this purpose, and it is the responsibility of the sound company to obtain these documents from the buyer. These documents can also be obtained by contacting the Band's Representative. Production Company shall have enough mic stands and cables to mic the stage AND the support act, WITHOUT removing any cables and stands from the stage.

## SOUND CHECK

Ensure system is entirely installed, tested and aligned prior to the Band's arrival. The time scale may not be less than 3 Hour (setup and sound check) provided that everything is in working condition.

Only working personal will be allowed in the venue during sound check unless authorized by band's representative. The stage will not be struck or moved after sound check except under the direction of the production or stage manager.

# AUDIO SPECS

Item	Quantity	Model Required	Notes
<b>A</b>	<b>FOH</b>		
	High Quality industry PA system which is adequate to the venue, flown to proper height and supplied with all 'fills' for any coverage gaps within the audience area. It should be possible to produce a clean 116 dB 'C' weighted and minimum 102 dB LAeq, 15 mins at FOH. It should have ample 'subs' and generous headroom. Ensure the system is entirely installed, tested and tuned/aligned prior to BIPUL CHETTRI's crew/band arrival.		
1	1	L'Acoustics K1 or K2	Loudspeaker systems and design must be approved by BIPUL CHETTRI's audio engineer 2 weeks in advance of the event date.
2	OR 1	D&B J Series/KSL/GSL	
<b>B</b>	<b>FOH CONSOLE</b>		
	Must be located center of PA/Audience area, about 60 feet from the stage, and, where applicable, neither on, nor under a balcony. Console and it's systems must be powered via a UPS.		
1	1	AVID S6L-24D with Waves WSG-HD Option Card	Waves 'Soundgrid Rack' installed with required license(s)
2	1	Waves 'Extreme SoundGrid Server' or better	
3	1	Small Powered Speaker - Behringer Eurolive B207MP3 'OR' RCF LiveSYS 5S	on rack for engineer 'shout' system, needs to take mic level or have a pre-amp before it
4	1	SM58s - 'Talk to Stage' Mic	BIPUL CHETTRI's crew to supply
<b>C</b>	<b>MONITOR SYSTEM</b>		
1	6	Sennheiser ew300 G3 or better with appropriate antennas.	Stereo Mix Sends
2	1	Powered Speaker	for engineer 'shout' system, needs to take mic level or have a pre-amp before it
3	2	Wedge Monitors – L'Acoustics, d&b or equivalent	Stereo Mix Send
4	1	SM58s or e835s	'Talk to FOH' Mic

## INPUT PATCH LIST

In	Label	Mic/DI	Stand	Notes
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STAGE PATCH				
1	Kick In	e901		
2	Kick Out	e902	Short Boom	
3	Snare Top	M201TG	Short Boom	
4	Snare Bottom	SM81	Short Boom	
5	Hi-Hat	M201TG	Medium Boom	
6	Rack Tom	e904		
7	Floor Tom 1	e904		
8	Floor Tom 2	e904		
9	Overhead L (Stage Right)	SM81	Tall Boom	
10	Overhead R (Stage Left)	SM81	Tall Boom	
11	Drum Module	TRS to XLR-M Patch	Snare Stand	
12	Bass	JDI		will supply
13	Acoustic Guitar	Stereo JDI	Left	will supply
14	Fender Acoustasonic		Right	
15	Electric Guitar	JDI		
16	Sarangi	PZDI		will supply
17	Tungna	IMP2		will supply
18	~ Leave Blank ~			
19	Nord	Pro D2		will supply
20				
21	Prophet	Pro D2		
22				
23	Melodica	SM57	Tall Boom	
24	Back Vocal 1 /Keys	SM58	Tall Boom	
25	Back Vocal 2 /Sarangi	SM58	Tall Boom	
26	Back Vocal 3 /E. Guitar	SM58	Tall Boom	
27	LEAD Vocal /Acoustic Gtr	KMS105	Tall Boom	will supply
28	~ Leave Blank ~			
29	Ambience SR	SM89 or similar	Straight	
30	Ambience SL	SM89 or similar	Straight	
31	Talk Mic 1 /Keys	SM58s, e835s or similar	Straight	
32	Talk Mic 2 /Sarangi	SM58s, e835s or similar	Straight	
33	Talk Mic 3 /Bass	SM58s, e835s or similar	Straight	
34	Talk Mic 4 /E. Gtr	SM58s, e835s or similar	Straight	
35	Talk Mic 5 /Drums	SM58s, e835s or similar	Medium Boom	

FOH PATCH				
01	EVO 8 Out 1	TRS to XLR-M Patch		will supply
02	EVO 8 Out 2	TRS to XLR-M Patch		
03	EVO 8 Out 3	TRS to XLR-M Patch		
04	EVO 8 Out 4	TRS to XLR-M Patch		
05	Talk to Stage	SM58s		

## OUTPUT PATCH LIST

Mix	Output	Device	Note
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### STAGE PATCH

1	Drums IEM L	EW300	Sensitivity: -18 dB Mode: Stereo
2	Drums IEM R		
3	Bass IEM L	EW300	Sensitivity: -18 dB Mode: Stereo
4	Bass IEM R		
5	Keys IEM L	EW300	Sensitivity: -18 dB Mode: Stereo
6	Keys IEM R		
7	Sarangi IEM L	EW300	Sensitivity: -18 dB Mode: Stereo
8	Sarangi IEM R		
9	Lead Vox IEM L	EW300	Sensitivity: -18 dB Mode: Stereo
10	Lead Vox IEM R		
11	Spare IEM L	EW300	Sensitivity: -18 dB Mode: Stereo
12	Spare IEM R		
13	Guitar Wedge L	Wedge	
14	Guitar Wedge R	Wedge	
15	'Shout System'	Powered Loudspeaker	
16	<b>SUBS</b>		
17	<b>MAINS</b>		
18			

### FOH PATCH

1	'shout' System	Small Powered Speaker	
2	SMAART Reference	Sound Card 'In 02'	
3	Recorder L		
4	Recorder R		

## BACKLINE REQUIREMENTS

Item	Quantity	Model Required	Notes	
<b>A</b>	<b>DRUM KIT</b>			
	Pearl Reference or MCX Needs to have fresh and/or similar drum heads.			
<b>1</b>	1	20" Kick Drum	Evans EMAD 2	
	1	14 x 5.5" Snare Drum	Evans HD Dry	
	1	10" Rack Tom	Evans G2 Clear Heads on all toms	
	1	14" Floor Tom		
	1	16" Floor Tom		
<b>2</b>	1	Kick Drum Pedal	Pearl Power Shifter Eliminator	
	2	Snare Stand		
	1	Hi-Hat Stand		
	4	Boom Cymbal Stands		
	1	Drum Throne		
<b>3</b>	1	Cymbals all Zildjian K Custom		
	1	14" Dry Hihats		
	1	16" Dark Crash		
	1	18" Dark Crash		
	1	20" Dry Ride		
<b>B</b>	<b>SARANGI</b>			
	The sarangi clamps into the cymbal stand for support			
<b>1</b>	1	Straight Cymbal Stands – Pearl C150S or Similar		
<b>2</b>	1	Two-way Clamps – Pearl ADP20 or Similar		
<b>C</b>	<b>GUITARS</b>			
	<b>1</b>	1	Vox AC30 or Fender Twin Reverb	<b>NOT Twin Amp</b>
<b>2</b>	4	Guitar Stands	Any Make - needs to be Sturdy	
<b>D</b>	<b>KEYBOARD</b>			
	<b>1</b>	1	X-Type 2-tier keyboard stand	
<b>E</b>	<b>STAGE</b>			
	L x W x H (in feet)			
	<b>1</b>	1	8' X 8' X 2' Riser for Keyboard Player	<b>NOT REQUIRED</b> If the Stage is 24' x 16' or smaller
	<b>2</b>	1	8' X 8' X 2' Riser for Bass Player	
<b>3</b>	1	8' X 8' X 2' Riser for Drummer		

Please note that the backline and IEM systems will not be shared with any other artists or opening acts.

# LIGHTS AND LED SCREENS

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Bipul Chettri will NOT be traveling with a Lighting Director or Engineer for the event(s). Please ensure that there is a Systems Engineer, who is familiar with your lighting rig, present at the venue at all times. A nice controller and one skilled light technician who is good with programming will be required from load in.

House light control must be from the lighting desk, with the house light system able to be manually dimmed to a full blackout. The vendor shall provide enough lights to make for a good show, appropriate to the venue. Lighting control should be located in close proximity to the FOH Audio Mix position, with a clear view to the stage. A single lighting desk should be used for both moving lights and conventional fixtures.

Individually-circuited profile spots should be focused on each instrument/vocal position. We will not require colored front light.

# VIDEO

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Bipul Chettri will not be traveling with a video production team for your event. Therefore, please make sure that you supply a full crew for the event including Director, Vision Switcher, Engineers, Camera Operators, and Camera Assistants where needed.

Due to copyright laws, no portion of the night may be photographed or video/audio recorded by those in attendance and it cannot be reproduced in any form. All camera tapes, masters and program mixes recorded by your department must be given to Bipul Chettri's Tour Manager at the end of the event.

If required, detailed information about the show including the pre-concert playback videos, on stage announcements, set up of projector/screens, recommended camera positions and directing style for the concert will be emailed closer to the event date.



# VENUE SPECS

Item	Quantity	Model Required	Notes
<b>A</b>	<b>SHOW TIME</b>		
	Please make sure that we do not start the concert later than 20:00 and the curfew must be no earlier than 21:30.		
<b>B</b>	<b>AUDIENCE</b>		
	We would prefer to have the floor as general admission with no seating.		
<b>C</b>	<b>END STAGE CURTAIN / BLACK OUT CURTAIN</b>		
	If the venue is an arena, please make sure you provide an end stage curtain.		
<b>D</b>	<b>RESOURCE</b>		
<b>1</b>	Areas to setup stands to sell resource		
<b>2</b>	Sufficient	Lighting for the sales areas	
<b>E</b>	<b>STAGING</b>		
<b>1</b>	Venues larger than 1,000	Minimum size is 40' wide x 30' deep	Height will vary depending on venue, no lower than 3' and no higher than 6' please.
<b>2</b>	Venues larger than 3,000	Minimum size is 60' wide x 40' deep	
<b>3</b>	If a festival	Please provide rolling risers for the keyboard player, bass player and drummer.	
<b>F</b>	<b>SECURITY</b>		
<b>1</b>	Sufficient	Venue staff to make sure all the attendees are safe at all times.	
<b>2</b>	Venues larger than 1,000	A crowd barrier in front of stage with a 4' walkway in front of stage.	Also required for ALL outdoor events

**\*Stage Plot will be provided close to the show date.**