

INGE
VAN CALKAR

General & Technical Rider

January 5, 2021

General Rider	3
Artist Billing	3
Contact Info	3
Travel Party (depends on the band lineup)	3
Catering/Dinner	4
Hospitality / Backstage	4
Parking	4
Technical Rider	5
Changeover/Soundcheck	5
Festivals	5
Club shows	5
Monitoring	5
FOH talkback	5
Wireless Equipment	6
Output locations/ snakes	6
Things on stage we need from the venue	6
How to speed up changeover	7
Tips for the FOH engineer	8
Hi there!	8
Tracks	8
Test Track	8
Lead Vocals/ Voice Processor	9
Lead Vocals Volume	9
Guitars Volume	9
Broadcasting	9
Tips for the light technician	10
Hi there!	10
Don't be careful	10
Visuals	10
About our automated light show	10
Maybe map our DMX channels 1,2 and 3?	10

Appendix A: Stageplot

Appendix B: Channel list

General Rider

This is the rider for Inge van Calkar. We are looking forward very much to working with you. In order to have a great show, we kindly ask that you take a moment to read all of it. Please give us notice (via email is ok) that you have received this rider.

We love playing all sorts of events and to play under all sorts of circumstances. If you are unable to provide any of the services in this rider, contact us as soon as possible. We are happy to discuss alternatives.

Artist Billing

Please take care to spell "Calkar" correctly. On promotional material you can write the band name as this:

Inge van Calkar
Inge van Calkar and band

In the rest of this rider we will refer to the band as 'IVC'.

Contact Info

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Arjen Hurkmans	0031 6 45 30 85 37	arjenhurkmans@gmail.com

Travel Party (depends on the band lineup)

Inge van Calkar	Vox/Guitar
Frank Fiedler	Bass/Keys/Technical Director
Alusein Rosier	Drums
Joost van der Beek	Vox/Guitar (on some gigs)
Rudy Schuitema	Vox/Keys (on some gigs)
Jeroen Goudappel	FOH engineer (most of the time, not always)
Arjen Hurkmans	Light engineer (not always)

Catering/Dinner

We have no food allergies. Only vegetarian is Rudy Schuitema (if he is part of the band lineup for that day)

Hospitality / Backstage

- non-alcoholic drinks
- minimum 2 cans of beer per travel party member
- one bottle of cooled white wine
- some snacks
- well-lighted mirror for Inge to do makeup

Parking

The band and all equipment fits neatly in a Mercedes Vito band bus (H FF-968). It is 5.3 meters long and 1.91 meters high and fits in most normal parking spaces and even parking garages. The FOH engineer might arrive in an extra car.

Technical Rider

Changeover/Soundcheck

Festivals

Minimum time for soundcheck/changeover is 30min. This is really a bare minimum and only possible if we can prepare our stuff in a safe place in direct proximity to the stage. 45min - 60min is preferred.

Please make sure IVC has full access to the stage and FOH desk 30mins before show time.

Club shows

We like to get in at least 3 hours before showtime. We will use this time as:

- 1 hour set-up
- 1 hour soundcheck
- 1 hour dinner break

Please provide technical assistance during setup and soundcheck.

Monitoring

We bring our own in-ear monitoring using a rack mixer on stage (A&H QU-PAC). All drum mics have to run through our mixing system for this. This might be achieved by using our splitter or via return signals.

FOH talkback

The FOH talkback can be plugged in our monitor mixer on stage into **Line 15**:



Wireless Equipment

We always use two Sennheiser SR IEM G4 senders working in the B-Band (626 - 668 MHz) for wireless in-ears.

We also use two Sennheiser Senders for wireless bass guitar and wireless lead vocals working in the A-Band (516 - 558 MHz).

If you know in advance of any frequencies already reserved or occupied, please let us know! Of course we can change frequencies at any time in the given ranges.

For some gigs we hire more wireless equipment. It might use different frequency ranges.

Output locations/ snakes

All our outputs come from only two locations:

1. The splitter near the drums
2. The rack near Frank's keyboard

We provide pre-labelled snake cables from these for a quick and easy changeover. The one from the splitter is only one meter, the one from the rack near Frank is three meters.

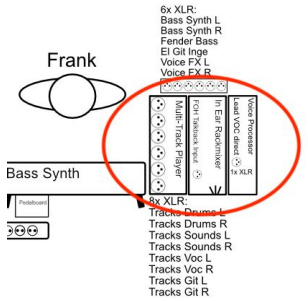
Things on stage we need from the venue

As we bring some things ourselves there is sometimes confusion about what we still need from the venue:

1. Enough **power outlets** on front, back and both sides. This is especially important as we bring our own automatic light show which needs extra outlets. The light show is low-energy LED lights only. We ran it on the same circuit as the sound equipment quite often and until now never experienced a problem.
2. Drum mic stands in different sizes
3. Drum mic cables to connect the drum mics to our splitter
4. If the extra guitar player (Joost) and keyboard player (Rudy) are present: Each of them needs a mic stand and a microphone for background vocals
5. Stage risers as defined on the stage plot (if available)
6. Two stage boxes near our two channel outlets: One with up to 16 inputs near the splitter near the drums. One with up to 15 inputs near the rack on the front center stage. The exact number of channels depends on the band lineup.

How to speed up changeover

A mobile drum riser can speed up changeover a lot. Our own splitter can be placed on this riser and all drum mics plugged in in advance of the changeover.



Also, our on-stage rack near Frank (see pic) sits in a solid chest with handles. It can be prepared near the stage, if possible using our pre-labelled snake cables (that means: If 3 meters is long enough). After bringing it in position on the stage you can immediately begin to connect the snakes to the stagebox.

To speed up the line-check for the tracks the test track is very handy. See next chapter.

Tips for the FOH engineer

We do not always bring our own FOH engineer. The following instructions are for the case we work with the FOH engineer of the venue.

Hi there!

We are looking forward to working with you! While our setup is not super special or complicated there are some things which are good to know in advance.

Tracks

The backing tracks have an important function and must not be mixed too soft. They contain lead parts of the music essential for some songs to work.

We have splitted our backing tracks in four separate stereo signals to give the FOH technician more control:

1. Tracks Drums - percussion, sometimes also bass drum, snare or toms
2. Tracks Sounds - ambient sounds, extra keys and guitar
3. Tracks Voc - background vocals. **These must be louder than the live background vocals** (if there are any). You might consider to share processing of Tracks Voc with the lead vocals for a nice blending
4. Tracks Git (only when **not** playing with a dedicated guitar player. If there is a guitar player please just ignore these outputs)

A perfect starting point is to set all these tracks to roughly the same volume. In fact, for situations with little time for soundcheck we use a downmixed version of the tracks which is exactly this.

Test Track

We have a test track to be able to check that all tracks are wired and roughly the same volume quickly. It consists of computer voices speaking which track they are in a repeated sequence: *"drums left, drums right, sounds left, sounds right, vocals left, vocals right, guitar left, guitar right, drums left, drums right..."* (and so on)

If you hear all these loud and clear and at the same volume you have a great starting point for the show.

Lead Vocals/ Voice Processor

We provide 3 channels for lead vocals:

Voc FX L/R - This is the output from our voice processor (Voicelive Rack). Please take care to not confuse it with the 'Tracks Voc L/R' signal. It contains the dry lead vocals mixed with voice effects which are controlled via midi. They also contain a minimal reverb or delay, but we use it very sparingly as these effects depend on the venue and might be too much in some circumstances. Feel free to **add more reverb/ delay!**

Lead Voc direct - This is **normally not to be used** and has never been used in fact to this day. It is only provided as a fallback if the Voc FX L/R signal turns out to be unusable (maybe due to a programming error or malfunction).

Lead Vocals Volume

We prefer the lead vocals to not dominate the whole mix, but to be embedded in the band sound. Think more of a rock-mix, not a singer-songwriter-mix.

This also helps with the frequent problem of the drums being heard over the vocals mic. Especially in combination with the effects processor this may cause unwanted effects.

Guitars Volume

If an extra guitar player is present, his guitar must be louder than Inge's guitar.

Broadcasting

We would appreciate it if you make a recording from the soundcheck for us to listen back. Ideal would be already with the broadcasting processing active, but that's not a must.

Tips for the light technician

Hi there!

We are looking forward to working with you!

Don't be careful

We do electro-pop, not singer-songwriter and we love the light show to be intense and action-filled. So don't be shy but THROW IT ALL IN, including strobos and audience blinders. Think more "The Prodigy" than "Ilse de Lange".

Visuals

We have a system to automatically trigger video playback for every song. The video player is located on Frank's keyboard. Video playback is optional and depends on whether it makes sense in the venue. Except when we do the 'rollercoaster' show where the videos play an important role. Videos can be displayed on the venue's beamer/ LED screen (if there is one) or on a small beamer we bring.

We have two options for video output: We can wifi-stream to a Apple TV we provide, which has in turn HDMI output. We can use our own wifi for this, or a wifi from the venue. There are also 2 HDMI outputs directly at the video player for when wifi-streaming does not work.

About our automated light show

We set up some vertical LED bars and some PAR lights on the floor which play an automatic, midi-triggered light show. We tried to restrict to certain colors per song, so you can adapt to this if you like. But it's not important, you can also just fire away and do your thing.

Maybe map our DMX channels 1,2 and 3?

The DMX channels one, two and three of our automated light show control the PAR lights on the ground. Sometimes it is nice to map these to some (not too much) also RGB controlled fixtures of the venue. We had good results mapping these channels to some extra lights in the back of the stage or to an LED stripe running through the venue.

However, this is completely optional and up to you. Doing so would need you to bring a DMX splitter/merger which we will run our DMX through, so you can process it further in your lighting console.

Copy of Inge van Calkar priklijst 5m 6x tracks 3x voc esns

	tracks are sorted by output location				Output Location
	we bring our own drum mics				
1	Kick in	Audix i5		Alusein @SC	Splitter near drums
2	Kick out	Audix D6		Alusein @SC	Splitter near drums
3	Snare Top	Audix i5		Alusein @SC	Splitter near drums
4	Snare Bottom	Audix D1		Alusein @SC	Splitter near drums
5	HiHat	Aston Starlight		Alusein @SC	Splitter near drums
6	Rack Tom	Audix D2		Alusein @SC	Splitter near drums
7	Floor Tom	Audix D4		Alusein @SC	Splitter near drums
8	OH L	Aston Spirit		Alusein @SC	Splitter near drums
9	OH R	Aston Spirit		Alusein @SC	Splitter near drums
10	Roland SPD Kick	XLR		Alusein @SC	Splitter near drums
11	Roland SPD Snare	XLR		Alusein @SC	Splitter near drums
12	Ei Git Joost	SM 57		Joost @SL	Splitter near drums
13	Keys Mix L	XLR		Rudy @SL	Splitter near drums
14	Keys Mix R	XLR		Rudy @SL	Splitter near drums
15	Voc Git	B57	reverb	Joost @SL	Splitter near drums
16	Voc Keys	B57	reverb	Rudy @SL	Splitter near drums
17	Bass Synth L	XLR		Frank @SR	Rack near Frank
18	Bass Synth R	XLR		Frank @SR	Rack near Frank
19	Fender Bass	XLR		Frank @SR	Rack near Frank
20	Ei Git Inge	XLR		Inge @SC	Rack near Frank
21	Voc Fx L	XLR	reverb	Inge @SC	Rack near Frank
22	Voc Fx R	XLR	reverb	Inge @SC	Rack near Frank
23	Tracks Drums L	XLR		Frank @SR	Rack near Frank
24	Tracks Drums R	XLR		Frank @SR	Rack near Frank
25	Tracks Sounds L	XLR		Frank @SR	Rack near Frank
26	Tracks Sounds R	XLR		Frank @SR	Rack near Frank
27	Tracks Vocals L	XLR	reverb	Frank @SR	Rack near Frank
28	Tracks Vocals R	XLR	reverb	Frank @SR	Rack near Frank
29	Lead Voc direct	XLR	reverb	Inge @SC	Rack near Frank
	'XLR' means: We bring our own DI, no DI from venue needed				
	Actually, we only need mic stands for BG singers and drums				

Inge van Calkar

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