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Ange Hardy Solo Technical Rider – Festival Version

Updated April 19th 2017

For a solo act (and especially for rapid festival changeovers) Ange Hardy *really* doesn't travel light! However she is very self-contained and comes with a tech so don't panic!

The closer we can park to the stage the better; and if we can unload and set up in a behind-the-stage area that's ideal.

Standard festival setup:

The standard way that Ange Hardy performs is by plugging all of her own equipment into her own wirelessly controlled desk (X32 Rack) which is then operated by her own engineer from the audience. We'll then send a fully mixed stereo from that back to your desk.

For that scenario all that they require is: 2 channels on your desk, panned hard left and right, no channel EQ (but feel free to leave room EQ on), no reverb and no need for stage monitors (as these are all catered for from her own desk).

Channel	Instrument	Panning	Gain	Reverb	Monitors
1	Balanced line level XLR (left)	Full left	0db	None	None
2	Balanced line level XLR (right)	Full right	0db	None	None

Ange needs one power socket on the stage, preferably within 5 meters of her position on stage.

We've used this setup variously for solo, duo and band performances at well over 150 gigs and festivals now.

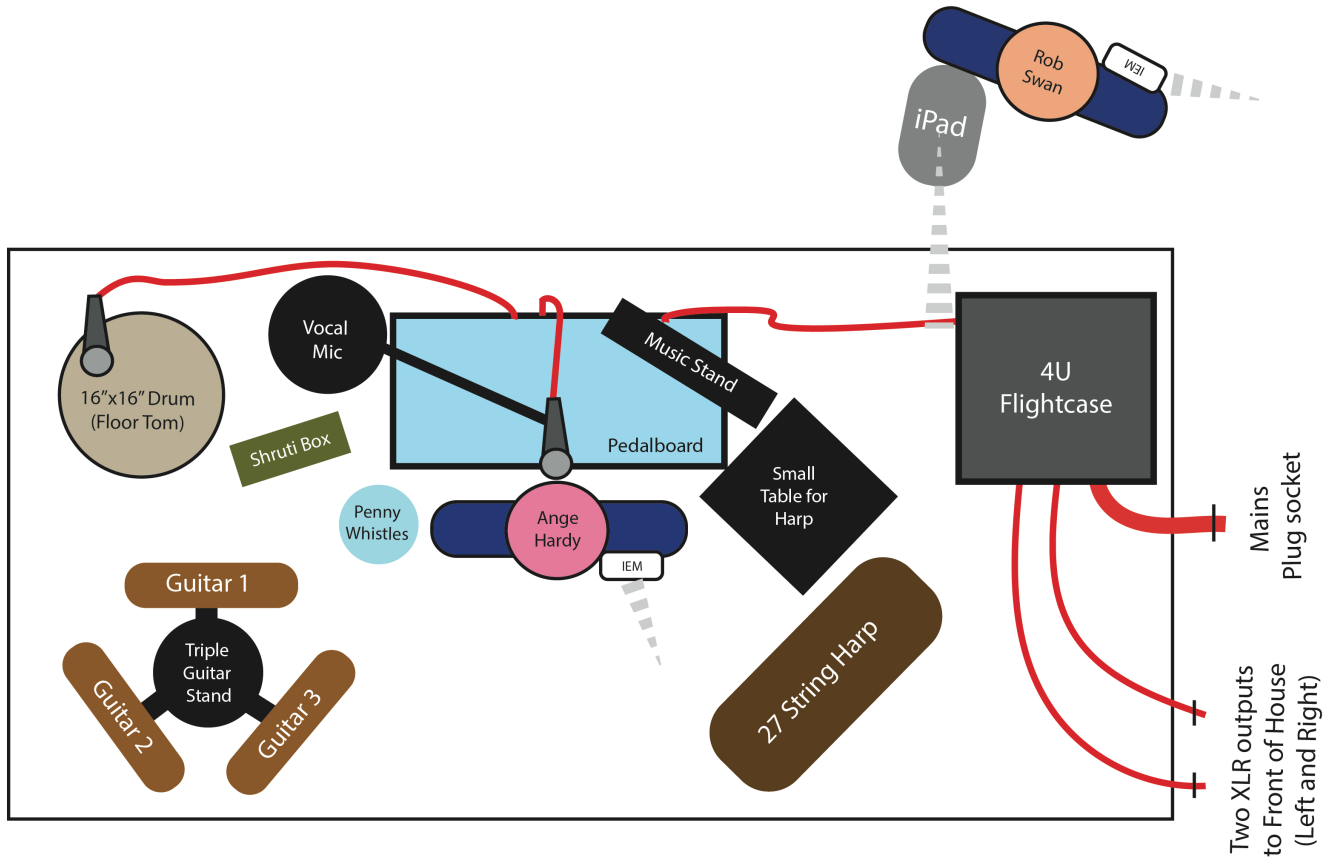
The reason for this setup is:

- It allows for easier in ear monitoring (*which is essential due to the nature of Ange's vocal looping*)
- A lot of Ange's performance requires changes mid-song, i.e. adjusting the volume of loops and changing reverbs and specific points during a set, re-routing the aux sends to the loop pedals, and switching instruments mid-song.
- It provides Ange with absolute consistency from venue to venue, allowing her to concentrate on delivering the best performance possible



Stage items and layout

Ange requires a minimum clear stage space of at least 2m wide and 1.5m deep.



On stage with her Ange will have: a microphone on a stand (Neumann KSM105 condenser), multiple low whistles, a shruti box, three guitars (on a triple stand), a 27 string harp, a 16" x 16" floor tom (with a mic), a tambourine, a music stand, her in-ear-monitor (Sennheiser EW 300 G3) her pedalboard, and a 4U flight case which contains a WiFi rack mixer (X32) and wireless in ear monitor transmitter (Sennheiser SK 300 G3).

PLEASE NOTE: Ange is fairly likely to change instruments as and when she writes new songs. For example she may or may not additionally have a hammered dulcimer, Bodhran drum, stomp box, another guitar... and so on!

Ange's in ear monitor operates within the licensed CH38 606.500-613.500 MHz band for which she holds the appropriate license. We carry wired backups for emergencies and backups.



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Cabling

All we need is two balanced XLR cables to plug into the output from Ange's pedalboard. All Ange's mic cables and instruments run straight into her pedal board and we'll provide all of that.

These need to be panned left and right (assuming a stereo setup – if you're running in mono one XLR cable is all we'll need).

Ange's mix, compression, EQ, reverb, and in ear monitoring will be mixed remotely by Rob from an iPad in the audience. Think of Rob as a "pedalboard engineer". He's the hidden third band member - he stops Ange having to do quite so much with her already busy feet and adds consistency to the set.

We need a single power socket to plug the 4U flightcase into within 5 meters of Ange.

We will provide all our own microphones, stands, and cables **except for the two XLR cables to connect to your desk.**

Getting onto the stage

Ideally in a festival setting it's best if there's a behind-the-stage area where we can take everything out of cases, put the guitars in the stand, put the legs on the harp, get the pedalboard out of the case... etcetera...

As long as we've done that then we can then get onto the festival stage, plug everything in, and line check within 10 minutes (as long as we've been able to tune the guitars and set up the stands back stage).

Obviously, the more time we have – the better! It's also quite possible for us to set up on the stage, and then clear most stuff out of the way to save time (leaving the flight case in situ, and not moving the pedalboard too far away is a good time saver in that event).

Time to tune the guitars, harp and drum are also needed, so being able to either tune these back stage or carry them off to a quiet corner without disrupting other performers is really helpful.

Ange always has Rob on hand to help carry and set stuff up.

Getting off the stage

It takes about 10 minutes to carry everything back of stage. During a string of concerts in festival settings we're quite used to having to wait until the end of the last performance, but it's always preferable if stuff can immediately be carried off as it means we're out of the way. Ange always has Rob on hand to help carry and set stuff up.

If we've got a workshop booked it's also always preferable to clear the stage.

This solution is beautifully simple and ensures minimum setup time and complication and maximum consistency.