

OSAKA MONAURAIL
HOSPITALITY & TECHNICAL RIDER

Updated September 2013

1. TOUR PERSONNEL (9 people)

8 Musicians and 1 road manager:

- Mr. Kentaro Yamagata - trumpet (b. Sep. 29, 1979)
 - Mr. Yohchi Masago – trumpet (b. Mar. 26, 1987)
 - Mr. Shimon Mukai – tenor saxophone (b. Jun. 9, 1976)
 - Mr. Dan Hayami – guitar (b. Dec. 1, 1976)
 - Mr. Yuichi Ikeda – guitar (b. Mar. 7, 1981)
 - Mr. Dai Nakamura – bass (b. Jan. 30, 1976)
 - Mr. Soki Kimura – drums (b. Jan. 30, 1984)
 - Mr. Ryo Nakata – vocal & keys (b. Oct. 7, 1972)
- and
- Ms. Sachi Suzuki - Road manager & merchandise (b. Jan. 12, 1980)

2. BACKLINE REQUIREMENTS

(a) KEYBOARD (Electric piano).....One (1) electric piano such as Wurlitzer 200A, Rhodes MK1 or similar. Stand, stool, sustain pedal and cables.

(b) KEYBOARD AMP.....One (1) keyboard amp. (A guitar amp is sufficient.) The most favourable model is Fender Twin Reverb. This is to be used to monitor the electric piano.

(d) GUITAR AMPS (TWO).....Two (2) Fender Twin-reverb guitar amps (or equivalent tube amps) for the two guitarists.

(e) BASS COMBO.....One (1) Ampeg (or Fender) bass amp combo for the bassist.

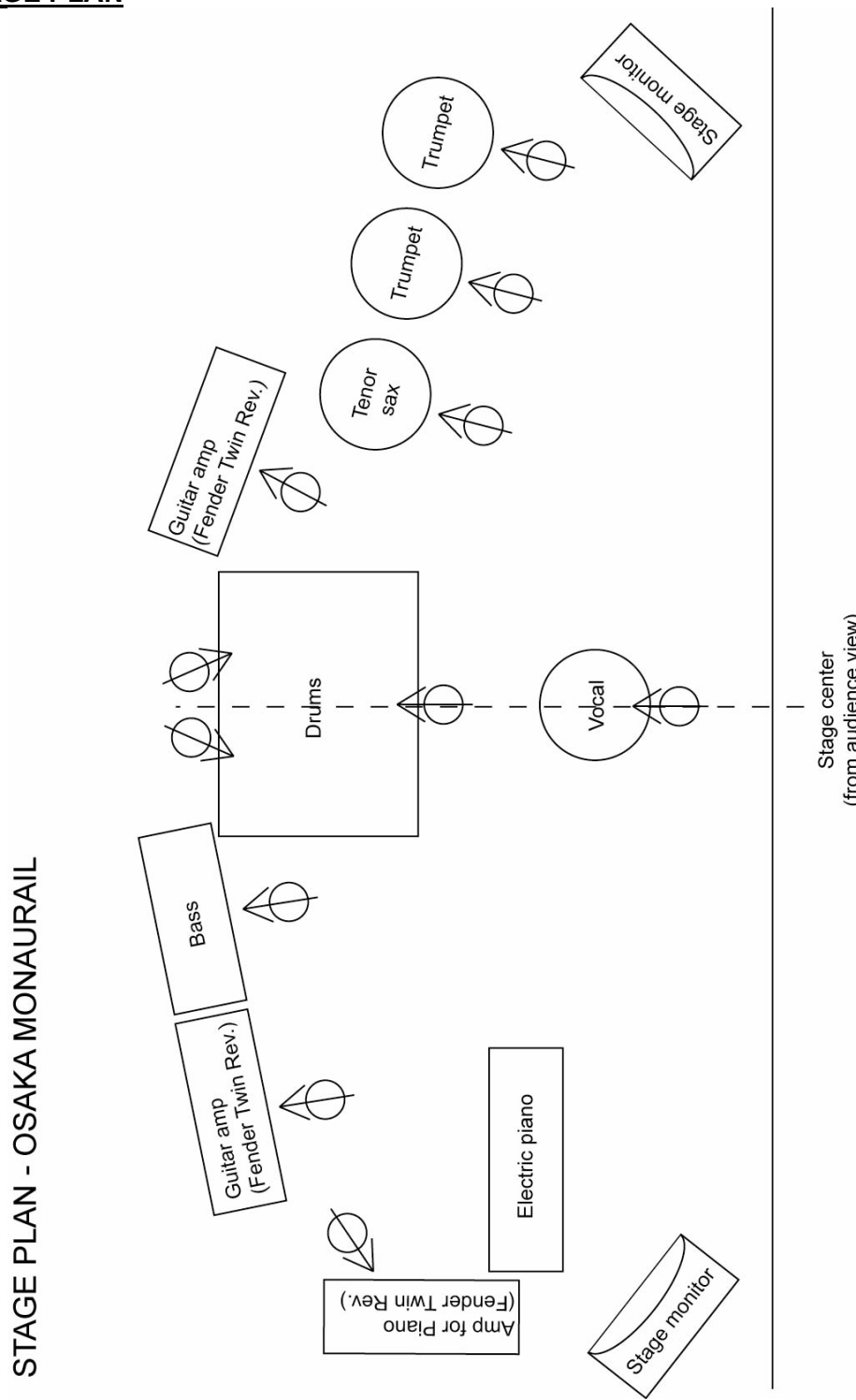
(f) DRUM KIT.....A complete drum kit in the preferred sizes as: 20-inch or 22-inch kick-drum; 14-inch snare-drum; 12-inch rack-tom; 14-inch floor-tom; 14-inch hi-hats; 20-inch ride cymbal (or 22-inch); 18-inch crash cymbal (or 20-inch); kick pedal; stands and adjustable drum throne; hardware; carpet and/or stage weight.

Note: Better if the front head of the bass drum does not have a hole.

Note 1.....According to the budget and/or the availability, the backline requests above might be difficult to achieve. Please feel free to speak to your booking agent or directly the artist to find the best solution.

Note 2.....The older versions of our Rider included a request for one Hammond Organ. It is not requested anymore.

3. STAGE PLAN



(a) NO DRUM RISER. Please remove if there is one on stage;

(b) The Amps on the floor. No boxes to raise the amps;

(c) The band usually travels carrying a microphone stand for the vocalist;

(d) The three microphone stands for the horn section are “straight”;

(e) For the keyboard (electric piano), please be advised to mic the amp instead of using D/I box;

(f) No stage drinks required.

4. STAGE MONITORS

- (a) One vocal monitor on each end of the stage. These two monitors are for the entire band including the vocalist to hear the vocal foldback. (Illustrated on the Stage-plan);
- (b) Please remove all monitors (except the two) from the stage if any.

5. DRUM RISER

Do not use a drum riser. Please remove it from stage unless it is extremely necessary.

6. FRONT-OF-HOUSE REQUESTS

- (a) Design the sound very NATURAL. Please refer to the raw sound of each instrument;
- (b) Not too much emphasis on the brass section. The melodies are not always played by the horns. Treat the three equally: the lead guitar, the rhythm guitar and the horn section;
- (d) Not much reverb on Trumpets. Boosting Trumpets in high frequency is not recommended;
- (c) No extra effects (EQ, reverb, compressor etc.) on each instrument recommended. However, we would suggest some reverb on the vocal. Also some reverb on the master (stereo) channels;
- (d) The soloists use the vocal microphone as well: trumpet and tenor sax.

7. STAGE LIGHTING

Please see the attached and read the descriptions. (Attached in the last page of this document.)

8. IRON and IRONING BOARD (Essential)

Please have a set of IRON AND IRONING BOARD ready in the dressing room at the venue by the time of sound-check.

9. CATERING / DINNER

- Some snacks, sandwiches and soft drinks upon arrival would be much appreciated.
- No vegetarians in the entourage.
- No alcohol at dinner before the show. (If the dinner is after the show, beer and wine would be much appreciated.)
- No walking a long distance to dinner (more than 5 minutes) before the show.
- No stage drinks. No stage towels.
- We would appreciate towels, still water and soft drinks in the dressing room.

10. ACCOMMODATION (if not included in the contract)

(a) Hotel quality and services:

- The hotel must be rated 3-star or more.
- No "hostel" accommodations.
- Breakfast must be included.

(b) Rooming: Two (2) single-bed rooms; Two (2) twin-bed rooms; One (1) triple-bed room

Room #1 with One (1) bed for Mr. Ryo Nakata (Non-smoking)

Room #2 with One (1) bed for Ms. Sachi Suzuki (Non-smoking)

Room #3 with Two (2) beds for Mr. Dan Hayami and Mr. Yuichi Ikeda (Non smoking)

Room #4 with Two (2) beds for Mr. Shimon Mukai and Mr. Soki Kimura (Non smoking)

Room #5 with Three (3) beds Mr. Dai Nakamura, Mr. Kentaro Yamagata and Mr. Yohchi Masago (Smoking)

- Please note that "Twin" and "Double" are different. Do not book a room with one bed for two people.
- If the hotel does not have any Triple room, please book one Single and one Twin instead.

11. TIMETABLE

(a) The performers must be back (from dinner, interviews etc.) in the dressing room at least one hour before the performance;

(b) The time schedule for the day must be informed to your booking agent in advance.

12. CONTACTS

For further information, please contact your booking agent, or Ryo Nakata directly at:

nakata@osakamonaurail.com

Office +81 44 567 7541 (Tel & Fax)

(End)

Description of Stage Lighting For Osaka Monaurail

Thanks for doing the lighting for Osaka Monaurail. We really appreciate your help.

Here is our ideal lighting plot, however it's understandable that it could be impracticable depending on the venue, environment and circumstances of the event and festival. In that case we are happy to have something close to:

- Osaka Monaurail's style is a mid-60's soul band. We aim to create the vibe of this era on our stage.
- It's preferable to have red drapes at the back of the stage. If the venue has black drapes but not red, please use them with red lights facing towards the drapes from the bottom or side.
- If possible, please add some colors (Blue/Green) on the drapes to have some scene change.
- Mainly, Lights on performers need to be open white. White footlights and spotlights would be quite effective too. However, add some colors and make changes as you feel – Having only one color, white, might not make the show exciting enough to up-to-date audience.
- We like to have some shadows on us. As an example, shadows on the faces and shadows on our chests/side when we put our hands up. Most importantly a clear dark shadow behind the singer.
- We are an eight-piece band and try to create depth on the stage by the way we stand. The singer is positioned in the centre of the stage. The rest of the performers stand in a V-shape. From the front, the brass, the guitars and the base. The drummer is in far back of the stage, behind the singer.
- We don't prefer using fog, however you are welcome to use it if you think it's effective on the stage.

We are looking forward to seeing you on the day.

Kind Regards,

Sachi Suzuki
Road manager for Osaka Monaurail
sutti@shout-productions.com