



Story Records Limited, The Glebe, Sampford Brett, Taunton, Somerset TA4 4LA

Ange Hardy: www.angehardy.com / ange@angehardy.com / 07702 799 834

Live bookings: Ant Miles at Fancourt music / 07837 881 941 / ant.miles@fancourtmusic.co.uk

Management and technical: Rob Swan at Story Records / 07703 677 578 / rob@story-records.co.uk

Ange Hardy Solo Technical Rider

Updated April 19th 2017

For a solo act Ange Hardy really doesn't travel light! However she is very self-contained so don't panic!

If Ange is providing the full PA:

If Ange is providing PA (as she very often does) she'll just need a single plug socket (13amp, standard UK please) within 10 meters of the stage area, and a clear area of about 2m x 1.5m to set up in. She'll have everything else that she needs with her, including a sound engineer. Her speakers are 2x 1000 watt QSC K10's – suitable for most venues of up to about 150 people.

It takes a *minimum* of 45 minutes to set up and 45 minutes to pack away. They'll want to park the van as close to the venue as possible.

If there are support acts or floor spots could they (or the organiser) please contact rob@story-records.co.uk in advance to let him know of any requirements.

If Ange isn't providing the speakers:

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.

For that scenario (if you are providing the PA) all that they require is: 2 channels on your desk, panned hard left and right, no EQ, reverb or stage monitors (as these are all catered for from their 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 100 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
- It provides Ange with absolute consistency from venue to venue, allowing her to concentrate on delivering the best performance possible



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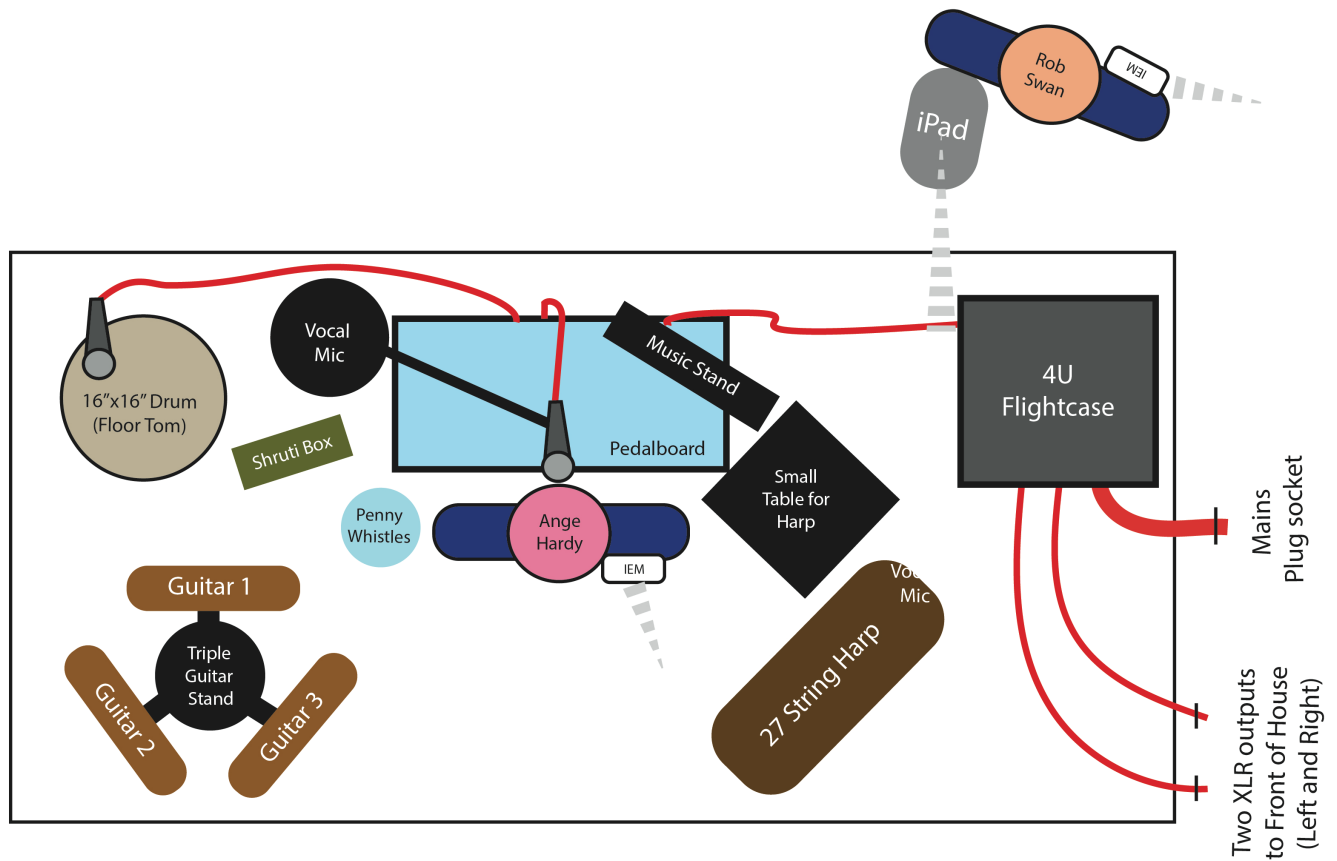
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Stage items and layout

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 Hercules triple stand), a 27 string harp, a 16" x 16" floor tom (with a mic), 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 liable 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, tambourine, 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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Simple setup

Minimum setup time required is 15 minutes (that's for getting everything on stage, plugging it in, and doing a basic line check). We *can* be on and off a festival stage in about 7 minutes as long as we've been able to tune the guitars and set up the stands back stage. Comfortable setup time is 60 minutes.

This document presumes you will be providing front of house speakers and probably an engineer.

Two balanced XLR output from Ange's pedalboard will plug into your mixing desk or speakers.

These need to be panned left and right. If the speakers are only setup in mono rather than stereo then only one channel will be needed, but we prefer to run in stereo wherever possible.

The channels on your desk should be set flat and not sent to stage monitors, one panned hard left, one panned hard right.

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 the flightcase.

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

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

Speaker position and a note about line arrays (e.g. BOSE L1)

Because of the nature of Ange's looping it is essential that front of house speakers are situated in front of the stage and not behind the performers. Compact line arrays such as the BOSE L1 which are positioned behind the performer (and therefore double up as monitors) do not work with Ange's vocal looping as they result in far too much audio bleed in her vocal microphone.

A note on kit quality

All our XLR cables are high quality with good Neutrik connectors, Ange's DI box's are BSS-AR133's and Orchids, her guitars are Martins, her pedal board is built on an aircraft grade aluminium frame, the flight case is 9mm hexaboard. Yes I know the X32 is made by Behringer, no I wouldn't ever use a Behringer DI box. It's all very good quality well maintained kit. If you have *any* concerns about audio fidelity or quality please do talk to Rob.



Standard Channel List

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

Alternative Channel List

IMPORTANT: You probably don't need this information, please see page 1

If for some reason it is necessary to mix the front of house sound bypassing our standard set up then that *can* be done, but please note the following:

1. You will need to provide a monitor engineer and wireless in ear monitors for the whole band or provide a suitable XLR splitter so that we can split *everything* and still do our own monitoring
2. In this event please also ensure that you receive adequate notes in advance about the set list, with a cue list for instrument changes and volume and reverb changes for the loops.

Channel	Instrument		Person	Notes
1	Ange Main Vocal	KMS 105 Mic	Ange	Also used for whistle
2	Ange Loop Pedal 1	Balanced XLR	Ange	
3	Ange Guitar	Di Box	Ange	3 different guitars used
4	Ange Shruti Box	Audix D5 Mic	Ange	
5	Ange Loop Pedal 2	Balanced XLR	Ange	Also used for whistle
6	Ange Harp DI	Di Box	Ange	
7	Ange Harp Mic	Sennheiser MKE-2P	Ange	
8	Ange Loop Pedal 3	Balanced XLR	Ange	
9	Ange Stomp Box	Possible		
10	Ange Kick Drum	Possible		
11	Ange Hammered Dulcimer	Possible		
12	Ange Bodhran	Possible		

Outputs	Description	Person
1	Ange in ears	
2	Rob's in ears	
3		
4		
5		
6		
7	Main Left	Front of House
8	Main Right	Front of House