



**STEWART COPELAND/BEN HUR 1925 SYMPHONIC COPY  
TECHNICAL RIDER**

**rev. 08.09.2017**

*Performed by orchestra with Stewart Copeland on drums and percussion*

**Artist's Technician:**

Artist will require the engagement by purchaser of Artist's choice of a drum technician/backline coordinator. This person will be intimate with Artist's sound needs and his other requirements. Cooperation with the drum technician is essential to the success of the piece.

**TECHNICAL REQUIRMENTS**

**PROJECTOR SYSTEM**

Two (2) 20K (or better) 3-chip DLP projectors stacked and aligned for brightness and redundancy.  
With native resolution of 1920x1080 (or better).

The feed to the projector should be at 1080 i @ 59.94hz, include HD video split at the projectors position to feed both projector, unless projectors have loop-through capabilities.

**SCREEN**

An 18' X 32' projection screen to hang mid-stage. Bottom of screen should be no lower than 10' from stage floor. Front projection preferred. Size to be adjusted as necessary and provided by producers.

A black-backed screen should be used or black plastic or visqueen (builders plastic) must be snapped on or hung behind the screen. This is to eliminate light spill from showing through the screen, if necessary.

**VIDEO PLAYBACK SYSTEM**

Ben Hur uses a Cinemuse XCL system which will be delivered to the venue by Ed Kalnins as part of his fee. Cinemuse DOES NOT provide projectors or screens. Contact Ed Kalnins at [info@cinemusesystems.com](mailto:info@cinemusesystems.com) for booking or more information.

CineMuse XCL will provide one CineMuseXCL media playback package consists of

- two CineMuse media servers (one being a redundant backup)
- an HDMI media matrix switcher
- six LCD monitors
- two 8 channel audio I/Os, outputting to one 8 channel XLR snake.
- One certified CineMuse Operator/Programmer.

Presenter to provide: (all to receive conductor video signal)

- One (1) 24" LCD 1080p video monitor for FOH audio desk
- Three (3) 10" LCD 1080p video monitor for Stewart's Drum Kit
- One (1) 28" LCD 1080p video monitor for Conductor



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From wherever the operator and the CineMuseXCL system are stationed, presenter shall provide the proper convertors and cabling to manage the connections to the projector, Stuart, conductor and FOH displays.

**VIDEO HOUSE POSITION**

The video position to be located at FOH next to the audio engineer so that the video and audio engineer can have direct communication with one another. This is crucial for the audio cues that will be sent from the video playback system.

**CLIX (Click Tracks)**

Wireless: Stewart Copeland, 2x perc., timp., hrp., 1 trp.

Wired: Conductor, piano, principal string stands (10), principal brass, tuba, 1st flute, guitar

**SOUND SYSTEM**

Audio FOH:

This production includes sound effects and limited music tracks that are pre-recorded and must be mixed into the house sound system and blended with the live orchestra and soloist. These tracks must be included whether the orchestra/soloist is amplified or not.

**Requirements for Amplified Orchestra as follows:**

Professional line array capable of producing 110db of undistorted audio evenly distributed to provide full coverage of the entire venue. Provide fills where needed. A central cluster of speakers is ideal so that music/tracks come from the direction of the screen.

- At Artist's request drums and percussion shall be amplified.
- No microphones should be placed in the sightline between the projection booth and the screen.
- FOH engineer to run 64 input channels including but not limited to tracks and SFX provided by the video engineer. The same engineer must be available for all rehearsals as well as performance dates.
- Yamaha CL5 or similar w/ two 3224-D 32 in 16 out RIO boxes on stage daisy chained or equivalent must have the capability to handle 64 inputs (see attached input list for microphones and channel list)
- FOH assistant to work along side the engineer to give cues from the playback.
- One dedicated hotspot at video station with direct continuous feed from conductor.

**Requirements for Acoustic Orchestra as follows:**

- Artist's drums and percussion to be mic-ed and fed through monitor console to the IEMs only
- Same IEM requirements for amplified orchestra (6 IEM Sennheiser G3 with 4 backup packs)
- Min 24 channel digital console (No Mackie Consoles)



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- Same mic-ing requirements of the percussionists and Mr. Copeland for the amplified orchestra; feed will only be sent through the IEMs and not through the house PA system
- Suitable PA system for SFX tracks played throughout the performance

**Audio Monitoring System (if necessary):**

- Monitoring console must have the capability for 64 inputs split from FOH mixer
- Monitor engineer
- (6) Sennheiser G3 IEM systems for conductor, Mr Copeland (stereo) & drum tech (mono) and three members percussion dept.(3). Please have headphones available per players preference.
- (4) Spare backpacks synced and ready for distribution.

**FACILITY REQUIREMENTS**

**LIGHTS:**

- The orchestra is to use stand lights, only. No overhead stage lighting on orchestra member. Every effort should be made to keep stand-light spill off the screen by raising the screen as high as possible, turning stands away from the screen (bounce light from the music is the worst culprit), and dimming the stand lights as much as is acceptable by the musicians.
- Conductor and Mr. Copeland should have specials through-out. Lights up for entrances/exits and bows.
- Please note that the first four rows of seats center stage may be sightline restricted because the conductor stands between the audience and their view of the screen. If possible these seats should be filled with patrons who are aware of the sightline restrictions and do not simply leave them unfilled.
- All lighting instruments must be installed, tested, and focused prior to the start of the first rehearsal onstage

**STAGE MANAGEMENT:**

See rehearsal section

**PRODUCTION CREW:**

Venue must provide sufficient crew for the load in/get in, rehearsals, performance, and load out/get out  
Crew with working knowledge of the venue, consisting of:

- a. Stage Manager
- b. Master Electrician or LD with 1 to 2 LX Assistants to adjust focus as needed
- c. FOH Audio Engineer with Audio Assistant
- d. Sufficient Stagehands to expedite the load in, setup, and load out of orchestra chairs, stands, instruments, light stands, power cords, etc.



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**INSTRUMENTATION**

3 Flutes (3rd dbls Picc)  
2 Oboes (2<sup>nd</sup> dbls E.Hn)  
3 Clar (3rd dbls Bass Clar)  
2 Bassoons  
1 Contrabassoon  
4 French horns  
3 Trumpets in Bb (1<sup>st</sup> dbls Picc)  
3 Trombones (2 tenor + 1 bass)  
1 Tuba

(assistance for high brass )

**Strings**

14 first violins  
12 second violins  
10 violas  
8 cello  
6 double bass

Harp  
Piano or synthesizer  
Guitar (Acc./Elec.)

Percussion: 2 players + 1 timpani  
Two 31-gallon steel trash cans with lids on stands.