



## **TECHNICAL RIDER - Festivals, Showcases & Other Events**

**SWARM** requires a performance surface that is level, smooth and reasonably seamless as the instruments are wheeled around during the performance. The main stage must be clear of microphones, monitors and other obstacles. If amplification is necessary (e.g. in large venues), four cardioid microphones and two shotgun microphones should be situated at the front of the stage in short microphone stands. As well, two cardioid microphones in tall stands should be placed at the back of the stage. Finally, two direct in boxes for electric instruments and one vocal mic at the side of stage are required. Due to the constant movement of the performers and the instruments, no close miking is possible. No monitors are required on stage which will help to minimize the risk of feedback.

### **Technical Contact:**

Bill Wallace, Director Tel: 604-251-7043 E-mail [swarm@shaw.ca](mailto:swarm@shaw.ca)

### **SWARM Personnel:**

The number of performers is subject to change.

**Minimum Stage Area:** 30 feet by 30 feet

### **Types of Venues:**

|               |              |                |                          |
|---------------|--------------|----------------|--------------------------|
| Theatre Stage | Dance Stage  | Festival Stage | Street (paved and level) |
| Art Gallery   | Sports Arena | Auditorium     | School Gymnasium         |

### **Show Length:**

Our standard shows are 45, 60 & 90 min. long, but may be adjusted to meet the presenter's needs.

### **Related Details:**

A water source is required for filling up a performance sculpture with water.

Bottled water for performers would be appreciated.

A temporary storage area of 15' by 15' is required backstage in situations where a fast performer turnaround on stage is necessary (in outdoor venues this should be a covered area to protect the drums from the sun & rain).

The load-in of SWARM instruments into buildings requires a 4' door width and preferably no or few stairs which if enclosed be 5' in width.

### **Acoustic**

Set-up time for acoustic performances (street performances, gymnasiums & small festivals) is 60 minutes for arrival and unloading of instruments. 5 minutes is required between sets to set up instruments on the stage or to remove them from the stage.

### **Amplified**

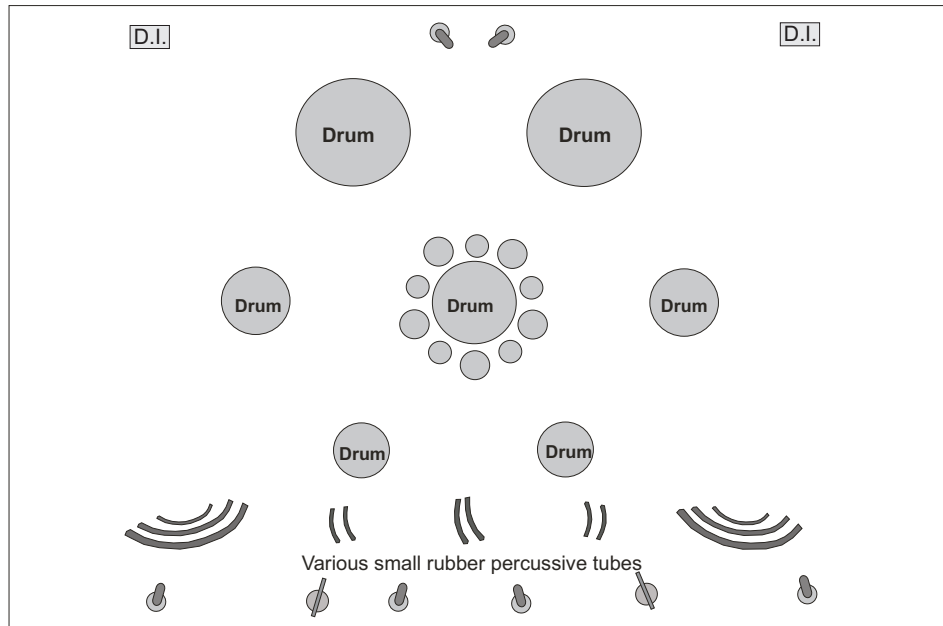
Set-up time for amplified events (festivals, stadiums and theaters) is 60 minutes for arrival and unloading of instruments. 15 to 30 minutes is required for sound check. Additional time will be required for more complex sound and lighting productions.

If you have any questions or require additional technical material please feel free to contact us at any of the numbers below.

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## STAGE PLOT - Festivals, Showcases & Other Events



**Stage size - 30' by 30' minimum**

  = **4 Cardioid microphones at the front of the stage**

These microphones are of primary importance as they are the main pickups for the drums as well as being used for the close miking of our exhaust pipes hoses. If possible, microphones should be insulated from the floor, otherwise our stomping feet & bashing tubes will be too loud. Front microphones, if placed on the stage should be in very short microphone stands so as not to obstruct the audience's view. Alternately the microphones can be placed in taller stands in front of, and completely off the stage (this also insulates the microphones from our stomping feet). PZM microphones, Shotgun microphones and Condenser microphones may be substituted for the Cardioids.

  = **Stereo pair of microphones at the back of the stage.**

Cardioid microphones are recommended. These microphones strongly reinforce the bass of the main drum sound as all the bass drums are usually situated at the back of the stage. The microphones are displayed in a central position, except when we are using our 16 foot projection screen, or if the stage depth is too narrow. Then the microphones will have to be placed more to the sides of the backstage area.

  = **2 shotgun microphones at the front of the stage**

These microphones are aimed at center stage and not only help pick up the center drums and tubes but are necessary to amplify the marimba, which spins while being played at center stage, just out of reach of the cardioid microphones. Alternatively, shotgun mics may be suspended above centre stage. (9' above stage floor).

 = **One vocal microphones at the side of stage front**

 = **Two direct in boxes at the back**

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