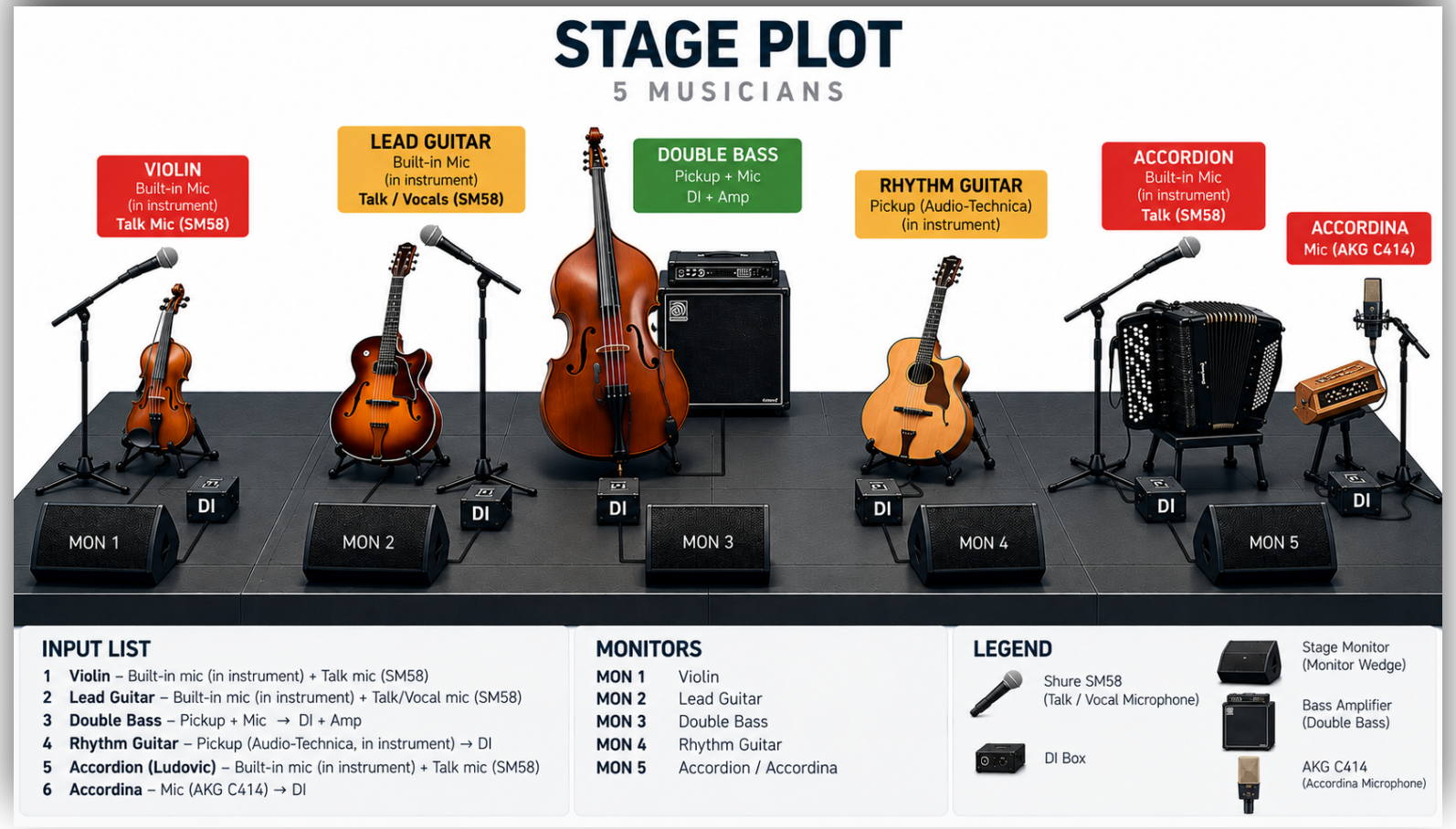
DJANGO FESTIVAL ALL-STARS

SAMSON SCHMITT - LUDOVIC BEIER - PIERRE BLANCHARD

FRANCKO MERHSTEIN - ANTONIO LICUSATI

FRENCH ARTISTS - ENGLISH SPEAKERS



TECHNICAL RIDER

DI boxes for all instruments; only the specifically listed talk microphones and the Accordina microphone are required. Instrument amplifiers are not required when suitable stage monitors are provided, except for the double-bass amplifier.

- **Monitor requirement:** 5 separate monitor mixes.
- **Electrical power** required for PedalBoards : Violin / Lead Gt / Accordion

INPUT LIST

All instruments require a direct input (DI box). No instrument microphones are required except the three talk microphones and the single Accordina microphone listed below :

INPUT	SOURCE / REQUIREMENT
DI	Accordion – instrument output / pedalboard output
DI	Lead guitar – instrument output
DI	Rhythm guitar – instrument output
DI	Violin – instrument output
DI	Acoustic double bass – pickup output (instrument supplied by venue)
MIC	Acoustic double bass
MIC	Accordina
MIC	Wireless talk microphone – accordion
MIC	Wireless talk microphone – violin
MIC	Vocal / talk microphone – lead guitar

BACKLINE TO BE PROVIDED BY THE VENUE OR FESTIVAL

Guitars

- DI box for lead guitar
- DI box for rhythm guitar
- One vocal talk microphone for the lead guitarist
- No guitar amplifiers required, when provided stage monitors are available.

Accordion / Accordina

- DI box for accordion
- One wireless talk microphone for accordion
- One microphone for Accordina
- No accordion/keyboard amplifier required, when provided stage monitors are available.

Violin

- DI box for violin
- One wireless talk microphone for violin
- No violin amplifier required, when provided stage monitors are available.

General audio requirements

- All instruments are to be connected through DI boxes.
- No additional instrument microphones are needed beyond those explicitly listed in the input list.
- **Stage monitors are required for all performers; please provide five independent monitor mixes.**

DOUBLE BASS – INSTRUMENT AND AMPLIFIER

IMPORTANT: The double bass and its amplifier must be provided by the venue or festival.

Instrument

- Acoustic double bass, preferably size 3/4 or 7/8.
- String length (vibrating string length): 102–106 cm for 3/4–7/8.
- Adjustable bridge required.
- Pickup: Fishman Full Circle or The Realist (David Gage).
- French-style bow.

Amplifier and speaker

- Bass amplifier is required even when stage monitors are provided.
- Preferred amplifier brands: Gallien-Krueger, Aguilar, Acoustic Image, or Ampeg (combo or head).
- Speaker configuration: 1×12”, 2×10”, or 4×10”. Please do not provide a 15” speaker.
- Any cabinet is acceptable provided it contains no 15” speakers.
- Please raise the amplifier approximately 70 cm; a flight case covered with black cloth is usually suitable.

Signal

- One quality DI box from the bass pickup (BSS active DI or equivalent).
- Bass microphone is required.

MISCELLANEOUS BACKLINE

Please provide:

- **2 chairs for guitarists**
- **2 medium-height stools for violin and accordion**
- **2 guitar stands**
- **2 music stands**

STAGE MONITORS

Five different monitor mixes are required.

Please provide a suitable stage monitor for each performer and ensure that all instruments can be heard clearly. Since instrument amplifiers are not required (except for double bass), stage monitoring is essential.

Suggested monitor approach

- Give the leading instrument a higher level in its monitor mix (for example, guitar higher during a solo).
- Keep the other instruments lower but clearly audible.
- Follow the lead/rhythm guitar changes: the guitar taking the solo should be raised, while the rhythm part should sit lower.

SOUND CHECK, MIX AND EQ

Sound check

- Start the sound check with individual instruments.
- Use DI signals for all instruments; only the specifically listed microphones should be used.
- Check each of the five monitor mixes independently and avoid feedback from talk microphones.
- Keep the live acoustic sound natural and clear in the PA. Excessive volume is not required, but the performance must retain its energy.

Mix priorities

- Bring the leading instrument forward in the PA and in the relevant monitor mix; keep the accompanying instruments behind it.
- The lead and rhythm guitar roles switch during the performance. Follow these changes carefully: higher level for the guitar solo and lower level for rhythm.
- Follow solos with appropriate level changes.

EQ suggestions

- Accordion: avoid overly brilliant highs; reduce around 3–5 kHz and gently increase high mids around 400–500 Hz as needed.
- Accordina: reduce high frequencies more noticeably, support the high mids in a similar way to the accordion, and use a longer hall reverb if available.
- Guitars and violin: avoid harsh or aggressive tones and excessive low-frequency boom during rhythm parts.

BACKSTAGE & HOSPITALITY

Dressing rooms

5 lockable dressing rooms (minimum 2).

Please provide

- A variety of snacks and drinks, including vegetables and fruit
- 5 towels if possible black (white is acceptable; for stage use)
- Small bottles of water minimum 12
- A full hot dinner before the show, with 2 bottles of red wine

CONTACTS

Producer's Office in the USA
Pat Philips
patmusic2@gmail.com

Artist Sound Coordinator in France - *Author of this document ©2026*
Ludovic Beier
dovicbe@gmail.com

This updated rider supersedes the previous 2024 audio/backline requirements wherever they conflict.