

3A

TECHNICAL & HOSPITALITY RIDER
SUMMER Version A1
“LIGHT FLOOR KIT + VIDEO TRUSS”

12 pages + 3 pages general & rig plot + 24 pages Light rider = Total 39 PAGES

This Rider is subject to change, please check with the production manager to make sure you have the latest version before starting your pre-production. **Last Update and reference for discussion 10/05/2023**

We are aware of the difficulties you might encounter when trying to answer all these requests. Therefore, do not hesitate to contact us to discuss even minor problems.

All of the details in this technical rider may seem constraining; however they guarantee a high quality show, under good conditions.

Any failure to respect this technical rider can be the cause of the cancellation of the show, to be supported by the Purchaser.

3A CAN'T PLAY WITH DAY LIGHT / MUST PLAY AT NIGHT

1/ TOURING CREW PARTY SIZE is 21 crew members

ON STAGE (2)

TECHNICIANS (12)

	Production manager / Technical director <i>(not on tour, advance only from the office)</i>	_____
	Stage manager / prod rep.	_____
	Tour manager / prod rep.	_____
	Lighting desk operator	
	Lighting tech - Rep	
	Light tech assistant 1	
	Light tech assistant 2	
	Video projectors tech	
	Media operator (Media server)	
	Sound FOH & MNT	
	Backliner	
	Rigging tech & stage machinery	
	Rigging tech & stage machinery	

ADDITIONNALS (6)

Photographer	Following the tour all this summer
Production	Live Nation or Management (Savoir Faire)
2 x Truck Driver	Pieter Smit
1 x Bus Driver	Tbc → <i>please confirm with our tourmanager</i>
1 x Prod or management REP	Live Nation or SAVOIR FAIRE

purchaser :

2 / ARRIVAL / PARKING / GENERAL SCHEDULE

To prepare our arrival, please provide access & parking information's even a scan draw with Truck and Bus position at night, everything could be useful to help our driver to park their vehicle during the night. Please contact the production with any specific house loading conditions that limit accessibility.

- **2 x PRODUCTION TRUCK: 45''** tractor-trailers (Length: 16 M – 45' / Width 2,55 M – 8.33' / Height 4,10 M – 13.45')
- **1 x buses double-decker:** need parking and power (**P17 CEE 32 A tetra / 3 Phases**): Length 16 M – 55' / Height 4M – 13' on the night before show day until our departure.

No steps or any other hindrances: all our gear is heavy and on wheels and it must be wheeled on stage, if you have any problem please contact us as soon as possible

Once the nightliner & the trucks are parked, they won't move during all our stay.

Drivers must have a daily rest period of at least 9 consecutive hours.

Police barricades, Parking cones, or meter bags are the sole responsibility of the local production manager.

Please contact the production with any specific house loading conditions that limit accessibility.

ARTISTS & CREW are all travelling on the same bus. Please confirm with our tourmanager.

We'll need locally a vehicules, Vans for local transfers for the technicians (12 + additionnals)= 19 pax

And an Artist Van Viano Mercedes only for the Artist

GENERAL TIMINGS FOR FESTIVALS

ADVANCE / SET UP / CHANGE-OVER

Our requests are realistic, based on our last tours experienced.

Of course, all of this can be discussed between your representative & our production manager.

LOAD IN / SET UP

LOAD IN 4 h before soundcheck OR linecheck.

Light, video, backline set up: 3 h **ON STAGE**

Set up on stage before soundcheck 45 mn incompressible

+ Soundcheck: 45 mn

CHANGE OVER

Change-over before 3A if we had a set up in the morning: 45 mn incompressible

Change-over before 3A: in "LINECHECK" conditions: 60 mn incompressible

Change-over after 3A : 20 mn

LOAD OUT

We need 30 min to go out of the stage and 60 min to strike with 8 stagehands

Load out in the truck : 30 min with 8 stagehands

MINIMUM LOCAL CREW CALL

The promoter or a promoter's rep.

1 venue / festival manager

1 technical director/ Stage manager

2 sound engineers experienced in the venue

3 lighting technicians (1 at the desk / 2 on stage).

1 electrician / technician

1 forklift w/Operators with Forklift 2.5 if there is no ramp for stage access **tbw with our prod manager'**

Our lighting tech need help of the 2 local lighting technicians for the change-over (festival conditions).

8 STAGEHANDS minimum (sober & experienced) for load in & set up and load out

For festivals conditions 8 loaders should stay for the change-over before and after 3A

All stagehands will be available until trailer doors close

5/ CATERING

Set up at arrival, available all day for 20 people

Please don't buy too much food. We can be hungry but we don't appreciate wasting food 😊

MEAL:

Breakfast will be ready at 9:00 AM and served until 11:30 AM

Coffee, tea, cocoa, milk, bread, jam, butter (salt & plain), pastries ...

Please be advised: if we aren't able to have breakfast in the venue (Late Get In) there is no need to provide breakfast foods.

21 hot meals will be provided by the purchaser for lunch **AND** dinner with meat, vegetarian and fish options

Dinner will be served 2 hours before the show (to be confirmed by the TM on the day of the show)

6/ SECURITY / PHOTOS / PRESS

Press photographers or agencies accredited by the artist, are allowed to take pictures without flash during the 3 first songs only (after written approval of the record company, the artist, the production or the management) but not from the pit.

No photograph will be allowed to be on stage even if they're working for the festival.

Thank you to forward your requests to the production no later than 3 days before the concert day

Purchaser will deny entrance to any persons carrying cameras or video recording device. No portion of performance or rehearsal can be broadcasted, photographed, recorded, filmed in any form without prior tour manager agreement.

NO DEAL THE DAY OF THE SHOW FOR AUDIO OR VIDEO RECORDING for agreement, 1 week before the show.

Moreover, before, during and after the show, nobody (except people working) will go backstage and in the dressing-room without the tour / production manager's authorization

During the show, nobody on stage (except people working)

- 1 security agent at the mixing desk (doors opening till the show starts)
- 1 security agent on stage (doors opening till the show starts).
- 1 security agent in the dressing rooms

BARRIERS / MOJO:

Provide security barriers in quantity for:

- Continuity of crash barriers / mojo
- Mixing desks
- Your own needs for the entrance area

7/ FESTIVAL VIDEO SCREENS

The diffusion of the performance on video screens for festival will be done with our OWN video production control from our media server (SMODE).
Your video crew should run 1x SDI cable on Stage R to get the Full HD (1920 x 1080) signal from our production Kit. That's one part the Live show for 3A

PLEASE, NO DEAL THE DAY OF THE SHOW FOR AUDIO OR VIDEO RECORDING.

Contact: for agreement, 1 week before the show minimum

Moreover, before, during and after the show, nobody (except people working) will go backstage and in the dressing-room without the tour / production manager's authorization

During the show, nobody on stage (except people working)

- 1 security agent at the mixing desk (doors opening till the show starts)
- 1 security agent on stage (doors opening till the show starts).
- 1 security agent in the dressing rooms

PASS & GUEST LIST

All touring crew will have their appropriate laminated AAA (access all areas) pass.

The local promoter agrees that the official tour laminate supplied by the artist tour manager is the only pass to be issued for stage access with the exception of official show security.

Any additional local promoter laminate / sticky pass may only be used for ANY ACCESS (including FOH) with advance authorisation or instructions from the artists and/or tour manager.

GUEST LIST: 20 tickets will be left at the ticket office for the guests of the Artist; the tour manager will provide the names of these guests **one hour before** the doors opening.

Some sticky passes **AAA / AFTERSHOW** could be provided to our guests, our TM will present it to the chief of security.

8/ MERCHANDISING: NO merch on this summer tour.

STAGE / SOUND / LIGHT / BACKLINE / POWER

1/ THE BAND PROVIDES

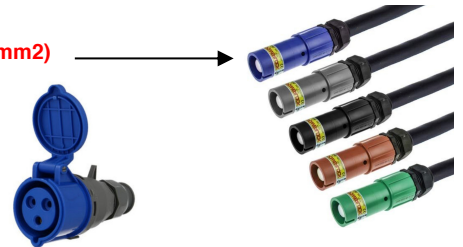
- 1 x truss 13 m long to hung locally at 7m height from de stage with 2 track systems walhberg for our 5 projections screens and 10 x DMX winches for the projection screens
- 3 x Light Trusses (PRT) to hung locally as per our plot attached
- 1 x Light floor kit
- 2 x Light Dollies on SL & SR **wich requires (to be mounted / deployed) : 4 extra local motors 250 kg, please discuss with our prod rep for to confirm position on stage. 2 motors on each side: SL & SR interval between 2 motors 2,1m**
- 1 x DJ booth on rolling risers 3m x 1.5 m
- 3 x video projectors 32K on stage (floor position – stage border) & 2 video media servers
- 1 x Sound desk S3L-24D AVID + 1 STAGE RACK
- All the backline
-

2/ REQUIREMENTS NEED TO BE SUPPLIED BY THE LOCAL PROMOTER / FESTIVAL

2.1 - POWER

- **LIGHT + VIDEO + MACHINERY: CEE 200 A POWERLOCK (cable section 120 mm2)**
(3 Phase + NEU + GR)
1A – 1 sec. Upstage right @ dimmer position

- **SOUND AND BACKLINE: CEE P17 plug 32 A Mono**
(1 phase + NEU + GR) Stage left



2.2 - STAGE SIZE

- playing area 24 m x 12 m : minimum opening for rigging 14m (Side Wings not included) x **10m depth min (incompressible)** x stage height 1.80 minimum.
- **A load in access adapted to our dollies (access doors, loading dock, lift) with a minimum height of 2.60m.**
- We'll have to screw on stage 12 x small screw on you stage floor to guide our riser. 2 Wood guide 6 m long (wooden battens)
"see the production risers plot attached"
- The stage floor must be in excellent condition and painted flat black.

2.3 – RIGGING "see the rigging plot attached"

- To hang our truss, the local promoter / festival will provide
 - 5 motors 500kg for the video truss
 - 3 motors 1 T for the light trusses upstage
 - 4 extra motors 250 kg for dollies set up
- ALL The motors must be hung UPSIDE DOWN or with a queue 2 or 3 m depending of your clearance + load fall arrester adapted to facilitatate the change over**
- The motors should be **hung before our arrival** (as per our adapted rigging plot so we need your DWG)
- Our video truss need to be hung at 7.30 height from the stage / 13 m long
- The command of all the motors for our trusses should separated from the others festival motors

RIDER - 3A – SUMMER Version A – LIGHT FLOOR KIT + Video Truss

2.4– LIGHT Fiber

We work ALL day with our sound & light desk: so we need 2 light fiber exclusive for 3A

LIGHT: 2 x Fiber exclusive 3A for light

KLOTZ Fiber SmartBeam DUO multimode Or KLOTZ Fiber SmartBeam QUAD multimode



2.5 - CREW CALL

10 x loaders for load in (4 hours call) and 10 for load out (2 hours call): (4 x light – 2 x backline / sound – 4 vidéo)

3 x lighting technicians (1 at the desk / 2 on stage).

2 x sound technicians (1 x PA resp, 1 x on stage)

For festivals conditions 8 loaders should stay for the change-over before and after 3A

Our lighting tech need help of the 2 local lighting technicians for the change-over (festival conditions).

Local needs.

- **1 forklift 2T5 for load in and load out** (TBC at the preproduction, depending of the loading conditions)
- A full light truss with a minimum light kit (plot attached)
- **1 x MA Lighting GMA2 light (as support in any case)** 1 x Stage & prod manager and 1 Prod Rep.

2.6 – LOCAL TECHNICAL PLOT

We need ASAP a stage plot + DWG imperative including your rigging plot, rig clearance, light plot, to adapt our rigging plot. + 2 weeks before the show the WYG file...

purchaser :

SOUND RIDER

3A

2023 - EUROPE - AUDIO KIT TO PROVIDE

PLEASE PROVIDE :

- ✓ **x3 RJ45 cat5e Ethercon MAX 100m, from Stage L to FOH position**, to connect our AVB network.
- ✓ Please make sure that we keep at least x2 RJ45 at the sole use of 'The Blaze' act, always connected to our system.
- ✓ **x6 XLR Analog lines from Stage L to FOH position**, to connect SOS stereo lines, 2 wireless hand mics and TC Signal. -> from our AVID Stage16 XLR Female to FOH XLR Male.
- ✓ **x1 PC-16A EU power outlet at StageL**
- ✓ **x2 Wedges bi-amp 15' type L-Acoustics X15 on 2 amp channels** (Audio signal comes from our AVID Stage16 in AES XLR, located at StageL)

FOH

- ✓ **Professional Stereo PA Line Array WITH 15' Speakers, type MEYER SOUND LEO , ADAMSON E15 or L-Acoustics K1**
- ✓ **x1 minimum 150x80cm stable table at FOH position**, to put the AVID E3 engine rack and a laptop on the right side.
- ✓ **x1 PC-16A EU power outlet at FOH position**

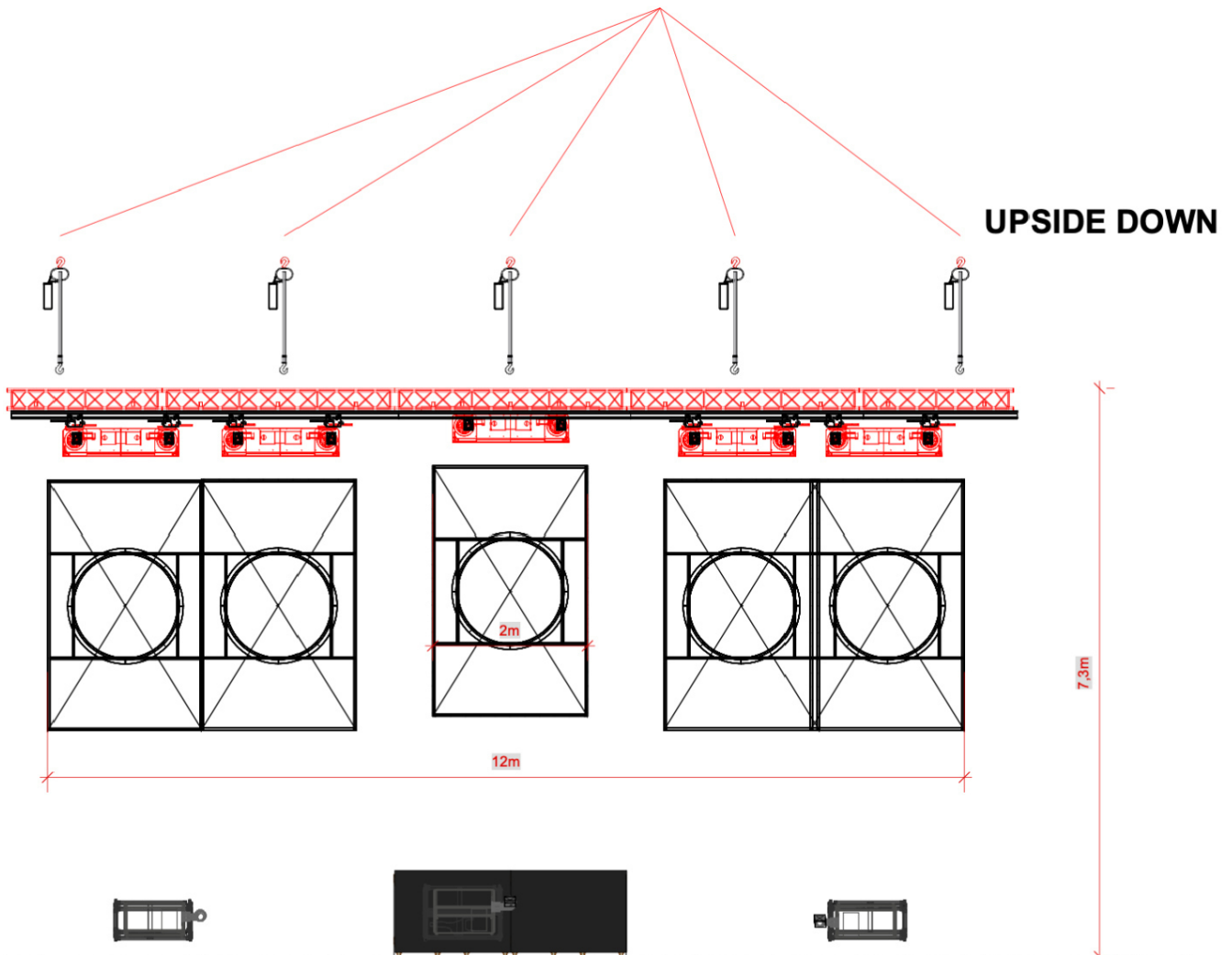
FYI we travel with mics, psm and mixing console :

- x1 AVID S3L-X Mixing System : E3 Engine + S3L Surface (FOH)
- x1 AVID Stage16 (STAGE L)

3A

FRONT VIEW

Local promoter will provide : 5 motors 500kg with 5 load fall arrester (500kg)
to be able to unhook our truss at the change over
+ 3 motors 1000kg with 3 load fall arrester (1000kg)
All the motors must be hung up side down or with a queue (safety sling)



3B

FLY SHOW PRODUCTION RIDER 2023 v1

The information in this rider expires December 01st 2023.

The following requirements are essential to ensure a smooth-running show. Should you have any questions relating to this document please do not hesitate to contact the production and tour managers.

Agent

Tour Manager

Production Manager/Advance

Production Director

Production Requirements Outline

What "Artist" is Touring:

1. Guitars
2. Guitar Pedalboards
3. Kemper Profiler Amps + Remotes
4. Playback System
5. Artist, Band and Drum Microphones
6. Cymbals
7. Drum Electronics
8. Production Items
9. Wardrobe Items
10. More etc

What we require you to provide:

1. All Backline
2. All Audio equipment
3. All Lighting Equipment including main & spare console
4. Stage and risers as per required configuration and aesthetic.
5. Quick Change area for Artist to do wardrobe change during performance.
6. Catering (Lunch and Dinner for A, B and C parties).
7. Fulfilment of dressing room requirements as per Rider information.
8. 3 x Robo Follow spot plus operators.
9. Stage Fans x 5

Production Specifics

The promoter/contracting party agrees to supply, at no cost to the artist, the following.

Stage

The performance area must be a flat stage of solid construction and to be a minimum size of 60ft x 40ft / 18m x 15m with a minimum height clearance of 26ft/ 8m. Please advise in advance if the stage is any smaller than the above dimensions.

The performance surface should be completely smooth and level, of sturdy construction and without any loose panels or sections. There is no area of this stage that is not used and therefore it must receive equal care and focus in its construction. The stage must be ready for use prior to the time of load in.

Any equipment that is not part of the **3B** show must be kept off the performance area.

Mixer Positions

FOH Sound: 4m wide – 2m deep

FOH Lighting: 3m wide – 2m deep

Position is to be located house centre and no more than 100ft (30m) from stage. If this is an arena show Sound should be placed on the floor and Lighting on a 2ft riser.

Monitors: 4m wide – 2m deep at stage left.

Position must be located stage left with a clear view of the whole stage.

Labour/Stagehands

Load In – 6 Stagehands for 4 hours (exclusively for our use)

Stop on/Show Call – Normally 2 but check with us.

Load Out - 6 Stagehands for 4 hours (exclusively for our use)

If any local working personnel are deemed to be incapable and appear to be under the influence of drink or drugs, they must be removed from the venue and replaced immediately.

Venue Access

Parking Areas

The promoter/contracting party will ensure that there is adequate parking space from load in through to the finish of load out for the following:

2 x Tour buses (with access to power)
1 x 45ft Artic Truck

The trucks should be in the nearest possible position to the load in. The trucks must be able to stay in position throughout the load in, show and load out.

Please note: Our production and tour vehicles have total priority over all other vehicles (except emergency services). Please DO NOT allow guests, VIPs etc. to park their cars backstage or near the load out where they could cause an obstruction.

Parking Permits/Dispensations

The promoter/contracting party will ensure that all parking permits, dispensations, weekend driving restrictions etc. are granted prior to the arrival of the touring vehicles.

Inclement Weather and Surface Area Safety

The promoter/contracting party will ensure clear access from the trucks directly to the stage with no obstruction or delays whatsoever to these movements and will ensure that all roadways, loading areas, access points inside and outside the venue used by production personnel and equipment will be free of any dangerous conditions – e.g. snow, ice, areas of surface water or oil spillages.

The promoter/contracting party will provide all the necessary equipment and materials to ensure that the situations are corrected prior to load-in, throughout the day and load out.

The promoter/contracting party will provide for any heavy gauge plastic sheeting (visqueen rolls) required to protect the artist's equipment when stored outside.

Sound Pressure Restrictions

Please notify in advance of any sound level restrictions well in advance of the show day.

Any limit placed on the sound level must be support by a qualified engineer with a calibrated meter at the FOH mix position. This person must understand the imposed limit and be able to explain to our FOH engineer what his/her maximum working level is and over what time this is measured. "98db maximum etc." is not enough information for us to judge what the real limit is.

Pyrotechnics & Video Content

We are not touring any Pyro, but if you have stage effects available such as Co2, stadium shots, confetti, Flames etc please notify us for use.

We are not touring our fly shows with a VJ on this run so if you have imag screens in place and any LED screens, please notify us as we may wish for a local VJ Operator to run some content for us.

Security

We are not touring personal security for the artist. The promoter/contracting party agrees to always provide complete and proper security to ensure the safety of the public, artists, artist's personnel, guests and equipment. The promoter/contracting party agrees to provide adequate insurance against all loss and/or damages to musical and electrical equipment, road cases and personal effects in the dressing rooms. All staff must be SIA approved.

Any security related queries please contact our Tour Manager Mark Pickard.

Backstage Facilities

Dressing Rooms

1. "Artist" - **3B**
2. "Band" - **3B** Band

All dressing rooms should have clothes rails, hangers & full-length mirrors.

Full details on Dressing room rider spec including furniture specifications and the full tour party catering and food requirements can be found in the Dressing Room Rider Document – Hyperlink is on page 6 of this production rider.

Offices

1. Production Manager - **3B** Production
2. TM Office - **3B** TM

All offices should have one telephone line, one wireless broadband and wired broadband. Desks for 4 people in each.

Please ensure that wireless Internet connection can facilitate the production requirements. This should be a dedicated CAT5 internet connection providing upload and download speeds in excess of 30mb. There should be no charge for the use of Wireless Broadband. Any usernames and passwords should be made available to the Production Manager upon arrival at the venue

Other Rooms

1. "Crew" Room – **3B** Crew Room

All rooms should be spotlessly clean, have private bathroom facilities, be fully stocked with a good supply of soft toilet tissue, paper towels and hand soap.

Rooms should be pipe and draped if located in a sport changing room.

We would appreciate the venue making every effort to ensure that these rooms are as comfortable as possible.

Showers/Towels

There needs to be adequate shower facilities to accommodate all the touring party. Please ensure that there is hot water available from load-in to the end of the load-out. Please put all towels in production office.

Towels:

At load in: 16 bath towels

Before show: 12 small hand towels (black)

At load out: 16 bath towels

Bins

Dressing Rooms – 1 large waste bin per room.

Offices – 1 large waste bin per room plus paper recycling in the Production Office.

Stage - 2 large waste bins to be placed in the upstage right and left area prior to load in.

Towel Bins - 1 clearly marked medium size flip top wheelie bin close to the production office for dirty towels.

Recycling - Please provide recycling bins for paper, cans and plastics in the backstage area.

Hygiene

Please have all areas cleaned prior to load in and regular removal of rubbish.

Audio Requirements

PA System

STEREO sound system capable of delivering full frequency response up to 110 dB, sound pressure level (A weighted) at the front of house mixing position, with even distribution throughout the audience area. This measurement must be achieved after system compression or limiting. Front fills should be supplied where necessary on their own drive line. Subs should also have their own drive line

The front of house PA should be a professional line array system adequately amplified and spec'd for the performance area. The FOH engineer will have full access to amplifiers, crossovers, system processors and EQs, as they deem necessary

Lighting Requirements

Console + Control:

1. 2 x GrandMA3 Light (Main & Backup Console)

Lighting Control Stage Rack:

2. 2 x MA3 NPU M
3. X sACN Nodes
4. Festival Patching

FOH Rack:

5. UPS's etc
6. Network Switches

Floor Package:

7. 20 x GLP Impression FR10 Bar
8. 16 x SGM Q-8
9. 10 x Robe MegaPointe
10. 1 x Ayrton Domino S

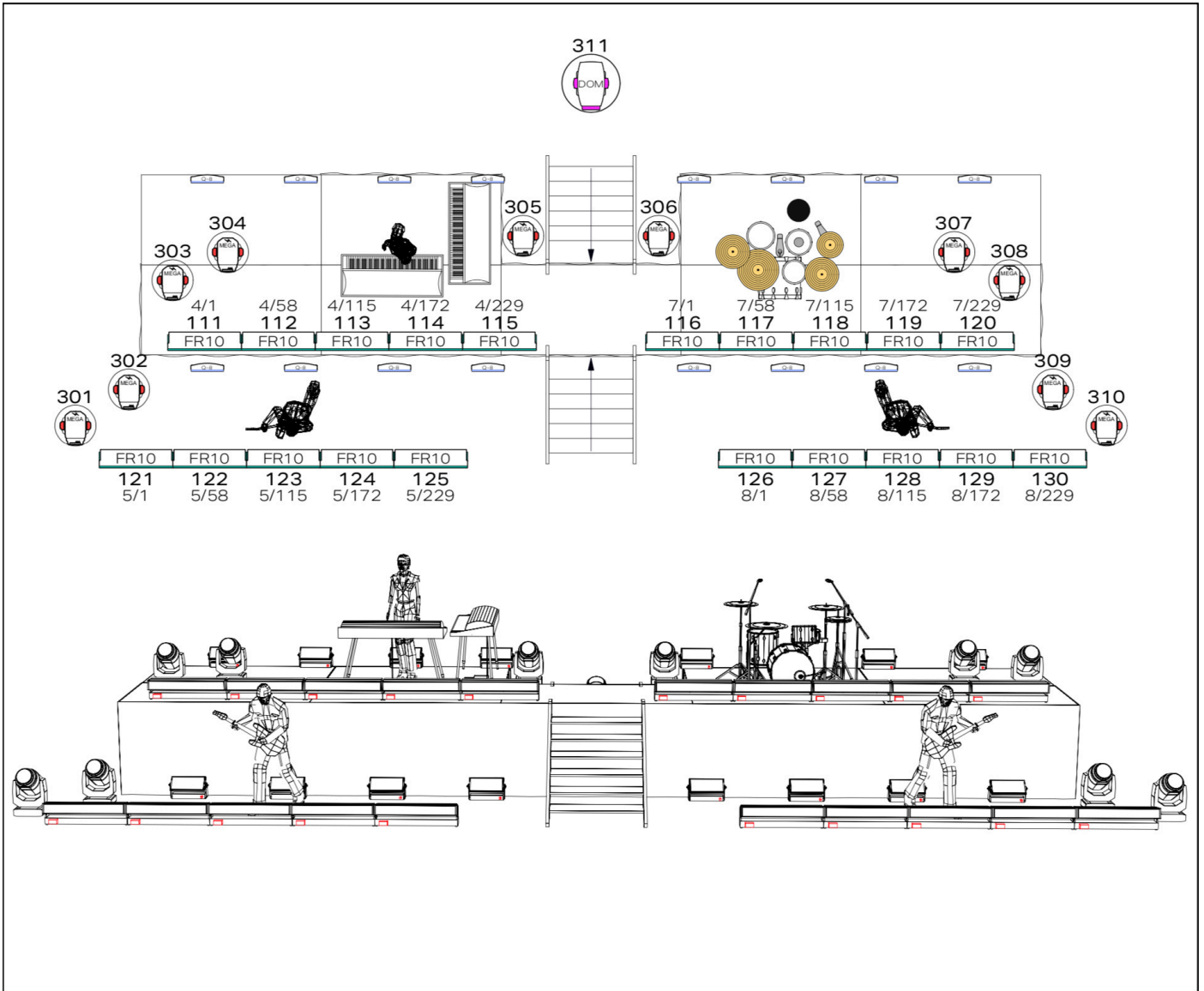
Overhead fixture preference – to be discussed with LD during advance – Rear Followspot is a requirement.

11. Spot - Ayrton Domino
12. Wash – Robe Spiider
13. Front Light - BMFL Blade
14. **Rear Robo Follow Spot: BMFL Spot required.**

Stage Risers

Our Stage Risers comprise of Riser decking covered in black Hi-Shine gloss Marley flooring with black front and side fascias or neat unpleated riser skirts.

(9) x 8ft x 4ft Rolling Riser Deck (@4ft high)
 2 x Set of Stairs (Upstage & Downstage as pictured)



Quick Change Area

The artist will require a well lit quick change area for wardrobe changes during her performance. We will need a minimum area of 3m x 3m x 3m (h) placed within a 10 second walk time from SL monitors offstage or backstage. This area surrounding the quick change is to be fully covered so that wardrobe outfit changes can be done in the upmost privacy and not accessible to either local crew or venue staff other than any extra security that may be assisting with the artist's own personal security (at the discretion of the tour manager).

The following quick change items are essential and cannot be omitted or replaced:

1. Overhead lamps and lighting fixtures to ensure of sufficient lighting within the quick change.
2. 1m x 1m x 80cm (h) Table for makeup, drinks and towels. Please make sure this is well lit.
1. Full length dressing mirror (free standing) at least 180cm height. Please make sure this is well lit.
2. 2 x Chairs
3. 1 x Tall stool
4. 1 x Roll of black PVC tape.

Wardrobe

Please provide a wardrobe person who can be available from Load in through to Load out. We do require a person who is fluent in English language and is able to undertake steam cleaning and washing of stage outfits and attire. This role is to be paid directly and not from show advance.

VISA Requirements

Our travelling party is comprised of a band and crew originating from both the USA and the UK. Please advise on the correct VISA forms/paperwork and overall requirements for each member of the touring party travelling from USA/UK. Please flag any time constraints with adequate time for processing at the start of this advance. A full travelling personnel list is available on request.

Covid Policy

INTRODUCTION

As we begin to return to shows again, we recognise that this is a difficult and ever-changing environment. We have covid protocols which must be followed, but expect that venues, promoters and vendors will all have their own policies, and that these may occasionally be contradictory. We expect all parties to work together in good faith towards producing the most practicable covid-safe environment for all.

COVID POLICY MANAGEMENT

The Promoter should co-ordinate with the venue and their vendors to ensure all parties have in place acceptable policy and procedures. As a minimum, these should include protocols for mask wearing, social distancing, and equipment & personal hygiene. These policies should be available to the Production Manager in advance.

1. COVID PROTOCOL

Please forward your venues covid protocols as soon as possible which we will adhere to as required.

Please find below covid protocols from the tour which we would require be followed throughout our time with you.

1.1. ACCESS CONTROL AND TESTING

There should be strict control over who has access to every working and backstage area. Before gaining entry, each person will have to provide a negative Lateral Flow Test.

We will be Lateral Flow Testing the following personnel daily:

- All Touring Personnel
- All Venue Staff who we will interact with the Touring Party
- All Local Crew/Stagehands/Riggers/Catering Assistants/Runners

Regarding lateral flow testing all local staff, the tour will set up a testing area 30 minutes before load in and will begin testing all staff.

Once a negative lateral flow test has been witnessed, we will issue a wristband which will declare that persons covid safe status for the day. This wristband will be on the security pass sheet.

They will then be able to access the venue freely and this wristband will work in conjunction with their AAA pass.

Testing everyone can, of course, provide a comfort to all but we must stress that testing does not stop the spread of covid 19. It just tells us when people are positive to the virus. A tested person may wrongly think they are safe if they have been tested but transmission of covid will be greatly reduced if the following precautions of mask wearing, distancing and basic hygiene are adhered to.

Visitors and non-essential personnel should not be permitted under any circumstances.

1.2. Backstage Precautions

Hand Sanitiser Stations

We shall be touring hand sanitiser stations, which we will deploy for use at entry points and throughout the communal backstage area. We will make sure these complement any venue hand sanitiser stations.

Masks

Masks must be worn at all times by all personnel while working in any communal space, and while in any space that will be occupied by the touring party.

Exceptions will be:

1. In the room dedicated for catering; masks may be removed at table while eating
5. In dressing rooms where the touring party only has access.
6. In tour designated production offices where desks can be distanced, masks may be removed when sitting at a desk.
7. In private offices where the touring party have no access
8. In dedicated, outdoor smoking areas

The minimum standard for a mask will be 3-ply surgical IIR type medical disposable; FFP2 or N95 are preferred.

Those who cannot wear a mask because they have a valid mask exemption should not be permitted in any space where the touring party may be working, with the exception of the public arena. While we have sympathy for those who

may have a valid reason for not wearing a mask, this does not mean that we accept the increased risk to the touring party.

Distancing

Please remain at 2m distance from all of the touring party at all times.

The exception to this would be while performing tasks that require to be closer for safety reasons; e.g. lifting or loading equipment, loading or unloading trucks etc when masks must be worn and these times must be kept as brief as possible for everyone's safety.

Dressing Room Cleaning

Please clean the dressing rooms thoroughly before our arrival. Pay particular attention to touchpoints and all surfaces. A disinfectant spray should be used on soft furnishings.

Touch Point Cleaning

Please arrange for all touch points (door handles, 'push' plates, light switches, toilet doors, flush handles, taps, stair banisters) to be cleaned and disinfected regularly and often throughout the day while the touring party is present.

We look forward to seeing you and working with you to provide a covid safe environment for our show so we can all get back to doing what we do best after such a long time.

END OF DOCUMENT

COMPONENTĂ SCENICĂ

- ✓ **4B**
- ✓ Tobe
- ✓ Chitara
- ✓ Bass

STAGE & BACKSTAGE CREW

- ✓ MANAGER
- ✓ Tehnic 1
- ✓ Inginer de sunet
- ✓ Sofer
- ✓ 5 X invitati

ACCOMODATION RIDER

CAZARE: 4 camere double twin + 1 camera singla (pat matrimonial)

- ✓ Cazarea nu va fi la o distanta mai mare de 10 min de locatia in care se concerteaza
- ✓ Cazarea va fi INTOTDEAUNA aprobata de agentie

TRANSPORT: 5 ron / km + 1 bilet de avion pentru distante mai mari de 250 km

- ✓ Propunerea programului de zbor trebuie aprobata de Artist/Forward
- ✓ Biletele de avion achizitionate fara acordul Artistului/Forward se considera inadecvate si nu vor fi luate in considerare.
- ✓ 2x Locuri de parcare cat mai aproape de backstage /scena

SECURITY:

- ✓ 2 security personal
- ✓ Personalul de securitate va fi prezent la scena de la sosirea artistului si pina la plecare.

RIDER TEHNIC

INTRODUCERE:

Acest document este destinat să ofere Promoterului o idee despre planurile și cerințele pentru Show-ul **4B**.

Promoterul trebuie să furnizeze (la propriul cost) sisteme profesionale audio (P.A), sisteme de monitorizare, sisteme wireless, stativ, multicoloruri, cabluri, ecrane LED, sistem de iluminat și tot ceea ce este specificat în acest rider tehnic.

Promoterul va transmite o prezentare detaliată a întregului sistem de sunet, a sistemului de lumini, a scenei etc. către Production Manager-ul **4B** cu cel puțin două (2) săptămâni înainte de data show-ului.

Production Managerul **4B** trebuie să aprobe întregul sistem de sunet, sistemul de lumini, sistemul de Ecran LED, etc. înainte ca Organizatorul să facă orice aranjamente și / sau contracte cu orice companie de producție de sunet / lumini / video.

SCENA:

Dimensiunile minime pentru scena:

Lungime Minima: 6m
Adancime Minima: 4m
Inaltime Platforma: 0,8m (minim)

Scena trebuie sa fie **acoperita**, indiferent de conditiile meteo, perfect stabila si sa nu fie montata deasupra apei.

Daca Evenimentul are loc in aer liber, aveti obligatia sa furnizati si sa asigurati scena cu **tun de caldura** in anotimpurile reci si **ventilator** pe timpul verii. In situatia in care temperatura pe scena, atat pe durata probelor, cat si in timpul prestatiei artistice, este sub 7 grade Celsius, veti pune la dispozitie 5 tunuri electrice de caldura/aeroterma industriala de minim 15Kwatti/ bucata. Daca Evenimentul are loc in spatii inchise, aveti obligatia de a asigura o temperatura ambientala potrivita in zona scenei punand la dispozitie, dupa caz, echipamente de racire sau incalzire, atat pe durata probelor, cat si in timpul prestatiei artistice.

RISERE:

In cazul in care scena este mai mare de 6x4 m, trebuie asigurat riser pentru tobe:
3m x 2m x 0.4m

- cu scari in spatele riserului
- riserul trebuie sa fie pe roti

Scena trebuie să fie delimitată de public.

SUNET:

PA-ul trebuie pozitionat in stanga si in dreapta scenei.

PA-ul trebuie sa genereze 115db la front of house, fara distorsiuni.

PA agreat

- o D&B Audiotechnik
- o L'Acoustics
- o Meyer Sound
- o RCF

PA-ul va fi atacat direct din mixerul nostru si NU se va trece prin mixerul locatiei.

Inginerul de sunet trebuie sa aiba acces la procesoarele si amplificatoarele instalatiei de sunet.

NOTĂ: Vă rugăm să ne spuneți cu cel puțin două săptămâni înainte toate specificațiile P.A-ului și configurarea P.A-ului pentru a putea fi aprobată de Production Managerul **4B**.
Dacă se furnizează alte branduri de PA, se va contacta inginerul de sunet al formației și se va agreea cu el modelul folosit.

Dacă PA-ul de la locație nu poate livra presiunea necesară unei cântări live trebuie suplimentat.

Mixerul va fi poziționat în fața scenei, la 15 m de scena și la nivelul scenei (nu la balcon, nu în lateralul scenei).

- FOH
- Nu trebuie un case pe care să punem consola
- FOH-ul trebuie să fie acoperit și ferit de ploaie

Organizatorul va pune la dispoziție un cablu cross sau un sistem similar care să protejeze cablurile de la mixer la scena (2 cabluri Cat5e).

LUMINI:

1 x operator de lumini care să opereze luminile în timpul show-ului **4B**.

2 x Follow Spot-uri de urmărire (2500 W HMI)

2 x operatori Follow Spot-uri

sistem INTERCOM între operatorul de lumini și operatorii Follow Spot-urilor.

Plot-ul de lumini, lista de aparate și tipul de comandă pentru lumini, vor fi transmise spre aprobare către Production Manager cu cel puțin 2 săptămâni înaintea show-ului.

VISUAL

4B dispune de material video care va fi redat de către VJ-ul locației conform playlistului.

BACKLINE:

Echipa **4B** va furniza tot Backline-ul, mixerul și sistemul de monitorizare pentru uzul EXCLUSIV al trupei **4B**

Tensiunea curentului în sursele de electricitate trebuie să fie de minim 210V și maxim 230V.

Tensiunea trebuie să fie identică și constantă pe durata probelor de sunet și pe durata concertului, dacă nu, se va trece pe generator asigurat de locație.

În cazul în care, alimentarea la curent nu este stabilă, are fluctuații și cu valorile menționate mai sus ARTISTUL nu va porni echipamentele până la remedierea situației!

După ce backline-ul **4B** a fost montat, acesta **NU** poate fi scos sau mutat de pe scenă, cu excepția cazului când scena este dotată cu side stage left – right sau backstage pentru backline-ul **4B** care va fi pus pe cele două risere pe roți cerute.

Backline-ul va fi folosit în mod individual de echipa **4B** și **NU VA FI SHARE-UIT CU ALTI ARTISTI**. Vă rugăm să furnizați spațiu pentru stocarea altor echipamente ale artistului.

Vă rugăm să aveți totul pe scenă gata înainte de sosirea artistului.

MONTARE/DEMONTARE/SOUNDHECK

Load In:	30 min
Montare și Setup:	60 min
Soundcheck:	60 min
Demontare:	80 min
Load Out:	30 min

PROGRAM:

Ordinea completă de functionare pentru ziua de spectacol, incluzând încărcarea, setarea, verificarea sunetului / luminilor / ecranelor, schimbarea, afișarea timpului, etc, vor fi furnizate la probele de sunet.

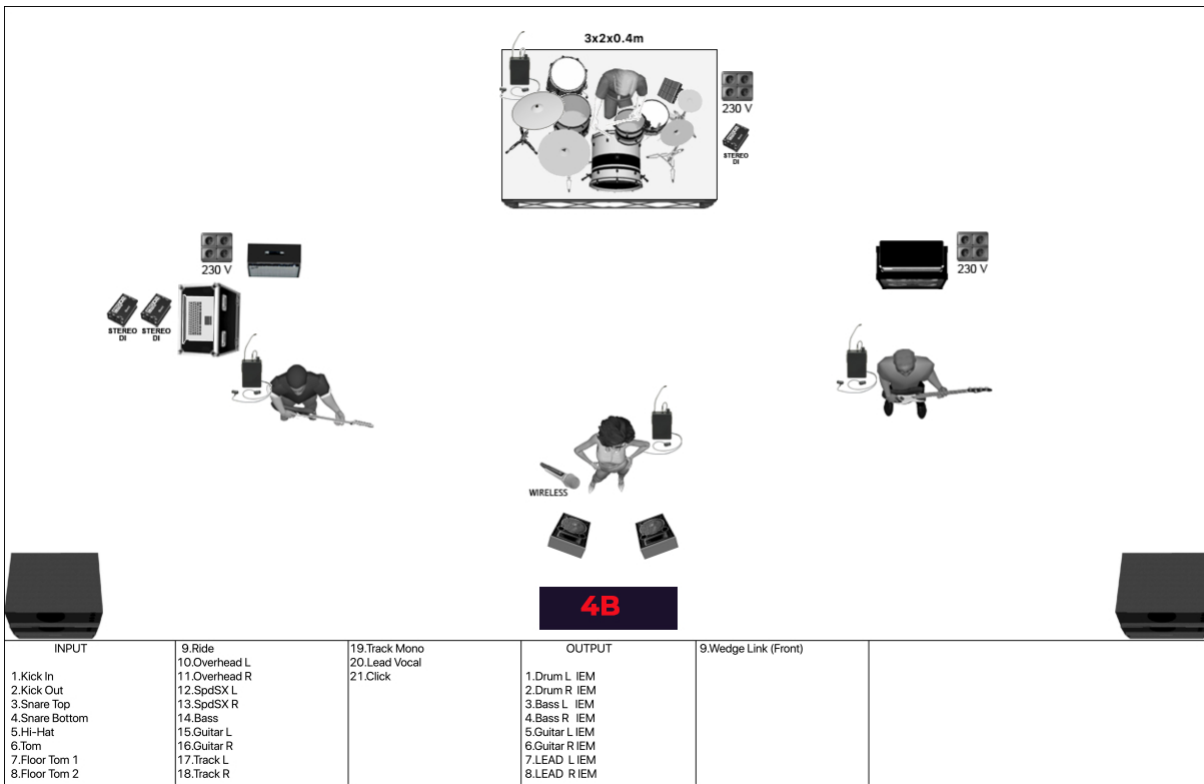
ECHIPA TEHNICA LOCALA:

Operatorul de Lumini, inginerul Sunet, inginer de system, inginerul video (in cazul in care sunt instalate ecrane LED sau ecrane de proiectii) trebuie sa fie prezenti pe toata perioada montajului, a probelor de sunet si a concertului.

Echipele tehnice va fi prezenta la scena cu cel puțin o oră înainte de probele de sunet și se vor asigura că totul este pregătit înainte de sosirea artistului.

2 STAGEHANDS VOR FI PREZENTI PENTRU LOAD IN SI LOAD OUT

STAGE PLOT 4B



In cazul nerespectarii rider-ului tehnic, se considera a fi o nerespectare a contractului, caz in care Artistul sau echipa acestuia poate anula recitalul.

3B

AUDIO INPUT CHANNEL AND MICROPHONES LIST 2023 AUTUMN v2

MULTI	PATCH	INPUT	MIC	MOUNT	LOCATION	NOTES
1	#01	Kick In	Shure Beta 91a	N/A	USL DRUM KIT	
2	#02	Kick Out	Audix D6	LP CLAW	USL DRUM KIT	
3	#03	Snare 1 Top	Shure B56	LP CLAW	USL DRUM KIT	
4	#04	Snare 1 Bot	Sennheiser MD421	LP CLAW	USL DRUM KIT	
5	#05	Snare 2 Top	Shure B56	LP CLAW	USL DRUM KIT	
6	#06	Snare 2 Bot	Sennheiser MD421	LP CLAW	USL DRUM KIT	
7	#07	Rack 1	Shure 98AMP	Shure A75M	USL DRUM KIT	
8	#08	Rack 2	Shure 98AMP	Shure A75M	USL DRUM KIT	
9	#09	Floor 1	Shure 98AMP	Shure A75M	USL DRUM KIT	
10	#10	Floor 2	Shure 98AMP	Shure A75M	USL DRUM KIT	
11	#11	High Hat	Neumann KM 184	LP CLAW	USL DRUM KIT	
12	#12	Snare 2 Trigger	ACTIVE DI	N/A	USL DRUM KIT	PAD OUT
13	#01	OH SR	Neuman TLM103	TALL BOOM	USL DRUM KIT	
14	#02	OH SL	Neuman TLM103	TALL BOOM	USL DRUM KIT	
15	#03	Kick Trigger	ACTIVE DI	N/A	USL DRUM KIT	PAD OUT
16	#04	Snare 1 Trigger	ACTIVE DI	N/A	USL DRUM KIT	PAD OUT
17	#05	SPDX Kick	ACTIVE DI	N/A	USL DRUM KIT	PAD IN
18	#06	SPDX Snare	ACTIVE DI	N/A	USL DRUM KIT	PAD IN
19	#07	SPDX L	ACTIVE DI	N/A	USL DRUM KIT	PAD IN
20	#08	SPDX R	ACTIVE DI	N/A	USL DRUM KIT	PAD IN
21	#01	Bass Guitar	XLR	N/A	MSL BASS	
22	#02	Bass Synth JDXA	ACTIVE DI	N/A	MSL BASS	PAD IN
23	?	Keys 4L	ACTIVE DI	N/A	USR KEYS	PAD IN
24	?	Keys 4R	ACTIVE DI	N/A	USR KEYS	PAD IN
25	#01	Keys 1L	ACTIVE DI	N/A	USR KEYS	PAD IN
26	#02	Keys 1R	ACTIVE DI	N/A	USR KEYS	PAD IN
27	#03	Keys 2L	ACTIVE DI	N/A	USR KEYS	PAD IN
28	#04	Keys 2R	ACTIVE DI	N/A	USR KEYS	PAD IN
29	#05	Keys 3L	ACTIVE DI	N/A	USR KEYS	PAD IN
30	#06	Keys 3R	ACTIVE DI	N/A	USR KEYS	PAD IN
31	#07	Guitar Left	XLR	N/A	MSR GUITAR	
32	#08	Guitar Right	XLR	N/A	MSR GUITAR	
33	#01	P/B#1-Perc L	XLR	N/A	OFF SL PB WORLD	
34	#02	P/B#2-Perc R	XLR	N/A	OFF SL PB WORLD	
35	#03	P/B#3-Music L	XLR	N/A	OFF SL PB WORLD	
36	#04	P/B#4-Music R	XLR	N/A	OFF SL PB WORLD	
37	#05	P/B#5-Lead L	XLR	N/A	OFF SL PB WORLD	
38	#06	P/B#6-Lead R	XLR	N/A	OFF SL PB WORLD	
39	#07	P/B#7- BV's L	XLR	N/A	OFF SL PB WORLD	
40	#08	P/B#8- BV's R	XLR	N/A	OFF SL PB WORLD	
41	#09	P/B#9-3B Click	XLR	N/A	OFF SL PB WORLD	
42	#10	P/B#10-Band Click	XLR	N/A	OFF SL PB WORLD	
43	#11	P/B#11-Sub Out	XLR	N/A	OFF SL PB WORLD	
44	#12	P/B #12-LTC	XLR	N/A	OFF SL PB WORLD	
45	#01	3B Main	Senn 6K (MM445)	ROUND	MONITORS	AF+18
46	#02	3B Spare	Senn 6K (MM445)	ROUND	MONITORS	AF+18
47	#03	Guest Vox	Senn 6K (MM445)	N/A	MONITORS	AF+18
48	#04	Guest Spare	Senn 6K (MM445)	N/A	MONITORS	AF+18
49	#09	Drum Talk	Senn 935 & Hotshot	Short Boom	USL DRUM KIT	
50	#03	Bass Talk	Senn 935 & Hotshot	Tall Boom	MSL BASS	
51	#09	Keys Talk	Senn 935 & Hotshot	Tall Boom	MSR GUITAR	
52	#10	Guitar Talk	Senn 935 & Hotshot	Tall Boom	USR KEYS	
53	#11	SR Tech Shout	Senn 935 & Hotshot	Tall Boom	OFF SR GTR WORLD	
54	#09	Acoustic Guitar	ACTIVE DI	N/A	MSR GUITAR	PAD IN
55	HR	Ambient SR	Senn SHOTGUN	SHORT ROUND	DSR	
56	HR	Ambient SL	Senn SHOTGUN	SHORT ROUND	DSL	
57 (avid only)						
58 (avid only)						
59 (avid only)		SHOUT TO FOH				Digico S/rack output 27
60 (avid only)						
61 (avid only)						
62 (avid only)						
63 (avid only)						
64 (avid only)						

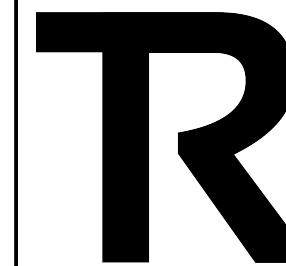
OUTPUT	WHO	DEVICE
1	DRUMS L	RF IEM#01 & 1 Pack (DRUMS)
2	DRUMS R	
3	BASS L	RF IEM#02 & 1 Pack (BASS)
4	BASS R	
5	GUITAR L	RF IEM#03 & 1 Pack (GUITAR)
6	GUITAR R	
7	KEYS L	RF IEM#04 & 1 Pack (KEYS)
8	KEYS R	
9	3B L	RF IEM#05 & 1 Pack (3B, 3B Dup, TM)
10	3B R	
11	PFL L	RF IEM#06 & 2 Packs (BAGGY, PFL)
12	PFL R	
13	PB TECH L	RF IEM#07 & 3 Packs (PB TECH, PM, PB2)
14	PB TECH R	
15	GTR TECH L	RF IEM#08 & 1 Pack (GTR TECH)
16	GTR TECH R	
17	GUEST L	RF IEM#09 & 2 Packs (GUEST, GUEST DUP)
18	GUEST R	
19	SPARE L	RF IEM#10 & 2 Packs (SPARE#1, SPARE#2)
20	SPARE R	
21	DRUMS L	#11 H/W L
22	DRUMS R	#12 H/W R
23	DRUM THUMPER	#10 XLR to Amp
24	BASS FLOOR PAD	#12 XLR to Amp
25	Side Fills L	House Stacks
26	Side Fills R	House Stacks
27	FOH Shout Send	Avid Input 64
28	Shout Speaker	Mon Shout Speaker
29		
30		
31		
32		

MONS ANALOGUE INPUT		
LOCAL 1	MON TTS	Senn 815s
LOCAL 2	PB2ALL TTS	Senn 815s & Hotshot
LOCAL 3	PB2CREW TTS	2nd output from hotshot
LOCAL 4	FOH TTS	Avid S/Rack Output 16
LOCAL 5	Mini Jack In L	
LOCAL 6	Mini Jack in R	
LOCAL 7	PCM91 L	
LOCAL 8	PCM91 R	

MONS ANALOGUE OUTPUT		
LOCAL 1	Side Fills L	House Stacks (if easier)
LOCAL 2	Side Fills R	House Stacks
LOCAL 3		
LOCAL 4		
LOCAL 5		
LOCAL 6	TC to MTC	(we carry this device)
LOCAL 7	PCM91 L	
LOCAL 8	PCM91 R	

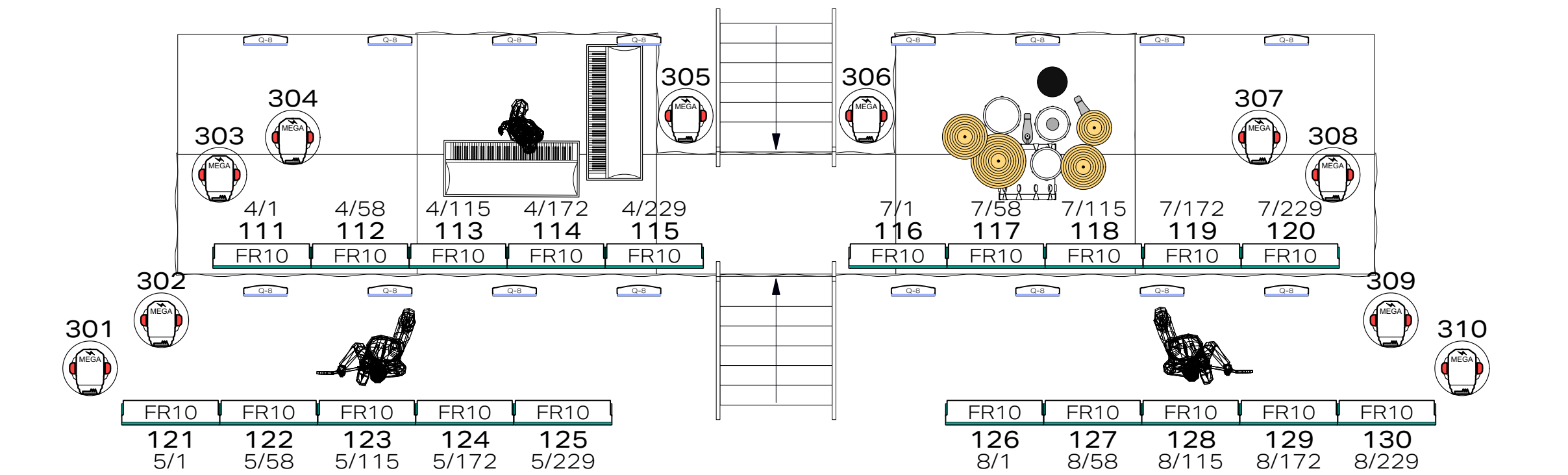
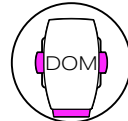
MONS AES INPUT		
LOCAL 1&2	3B Main & Spare	AES Cable from 6K
LOCAL 3&4		

MONS WORDCLOCK		
Input		
Output	To 6K Receiver	



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Notes

- 1 - MA3 Lite (Main)
- 2 - Haze & Fan Package
- 3 -
- 4 -

Fixture Modes

Fixture Type	Mode	Chnls	Fixture Type	Mode	Chnls
GLP JDC 1	3	38	Robe BMFL Blade	1	49
GLP XBar 20	Spix	89	Robe T1	1	49
Robe Spikie	1	27			
Astera Pars AX5 & 10	RGB	3			

ALL FIXTURE DISPLAYS TO BE SET TO OFF/SLEEP

FR10	GLP Impression FR10 Bar	20
DOM	Ayrton Domino S	1
MEGA	Robe MegaPointe	10
Q-8	SGM Q-8	16

Project: **3B -**
 Venue: **24/7 Productions**
 Client: **Morgan Evans**
 Drawn By: **00/00/0000**
 Date:
 Crew Chief: **TBC**
 Programmer: **Morgan Evans TBC**
 Vendor:

THIS DOCUMENT IS CONFIDENTIAL

Ver	Changes	Date
1	Revision 1	00/00/00

3B Rider 2023 v1

Bass - Abel Addington

Item	Description	Qty	Notes
Bass Synth Keyboard			
Roland JDXA	Synthesiser workstation	1	2nd Choice: Roland Gaia Synth
Bass Guitar			
Fender American Ultra Jazz Bass 5	5 String USA Made Active Bass	1	Please include Strap with strap locks fitted.
Amp			
Kemper Rack + Remote	Digital modelling Guitar/Bass amp	1	Second Choice Line 6 Helix Rack or Helix Floor
Stands			
QuikLok Single Tier X stand	Heavy Duty Apex Style Keyboard Stand	1	
Hercules GS412B Guitar Stand	Neck Grabber style guitar stand	2	
Monitoring			
Porter & Davies KT Platform Concert	Tactile monitoring platform	1	Please include Power amp and NL4 Speakon Cable - Crown XLS 1002
Wireless			
Sennheiser EW500 G4 Wireless System	Wireless Reciever and Transmitter system	1	Please include 4 beltpacks. Will accept Shure UR4D+ System

Backline Rider 2023 v1

Drums

all drums to be supplied in Black or Dark finish

Item	Description	Qty	Notes	Drum Skins - REMO
PEARL Masters or Reference Series (No power toms)				
08" x 07" Rack Tom	Rack Tom	1		Emperor Clear Tops / Ambassador Bottoms
10" x 08" Rack Tom	Rack Tom	1		Emperor Clear Tops / Ambassador Bottoms
12" x 08" Rack Tom	Rack Tom	1		Emperor Clear Tops / Ambassador Bottoms
16" x 14" Floor Tom	Floor Tom	1	Must have 3 legs	Emperor Clear Tops / Ambassador Bottoms
22" x 18" Kick Drum	Kick Drum	1		Powerstroke 3 Clear/Ebony Ambassador
14" x 07" Snare Drum	Snare Drum	2		Powerstroke 77 or Emperorx Coated Top / Ambassador Snare Hazy Bottoms
13" x 07" Snare Drum	Snare Drum	1		Powerstroke 77 or Emperorx Coated Top / Ambassador Snare Hazy Bottoms
PEARL or DW or GIBALTAR Hardware				
Pearl BC2030 Heavy Duty Boom Cymbal Stand		8		
Pearl 2050 Hi Hat Stand		1		
Pearl Eliminator Red Line Kick Pedal		2		
Pearl Low Position Snare Stand		2		
Pearl D3500 Roadster Multicore Saddle Drum Throne		1		
Pearl Tom Holders		3		
Pearl 3 way Clamp		1	For the 8" and 10" Rack Toms	
Pearl 2 way Clamp		2	For the 12" Tom	
Roland PDS20 Module Stand		1	For Roland SPDSX	
Cymbals - Istanbul Agop				
19" Ultra Hammered China		1	<i>Endorsed by Istanbul Agop</i>	
21" Xist Brilliant ride		1		
18" Xist Brilliant crash		1		
16" Xist ion China		1		
10" Xist ion splash		1		
20" Trash hit		1		
18" Xist ion crash		1		
16" Xist ion crash		1		
08" Xist ion splash		1		
15" Signature hi hats		1		
Electronics				
Roland TM-6 Pro		1	Please supply all cabling with sufficient lengths to go around the kit.	
Roland SPD-SX		1		
Roland RT-30HR Dual		2	Include Jack to jacks for SPDSX trigger input	
Roland RT-30K		2	Include Jack to jacks for SPDSX trigger input	
Roland PD-8		4	Include Jack to jacks for SPDSX trigger input	
Roland KT-10		1	Include Jack to jack for SPDSX trigger input	
Y Split Mono to Stereo Jack @3m long		2	To run 2 triggers into the same input on back on SPDSX	
TRS 1/4" Jack Instrument Cables 3m		4	Output from SPDSX to DI	
Misc				
Powerful but small stage fan		1	Must be finished in black	
Vater 5A Stretch		12	12 pairs.	
Porter and Davies BC2 Tactile Monitoring System		1	Tactile Throne top and Amplifier + all cabling	
8' x 8' High Quality Drum Carpet		1		



Backline Rider 2023 v1

Guitar

Item	Description	Qty	Notes
Amps			
Neural DSP Quad Cortex	Modelling Guitar amp	2	Must have latest software, plus power cabling
Guitars			
Gibson J45 or Taylor 7 Series 714 CE	Electro Acoustic with D'Addario Phospor Bronze light 11-52 Strings	1	Must be supplied with Strap, Capo and feedback buster and a new battery.
Suhr Classic Antique	Electric Guitar with D'Addario NYXL 9-46 strings	1	Must be supplied with straplocks and Strap
Extras			
Hercules GS412 Guitar Stand	Neck Grabber style guitar stand	2	
Boss TU3 Tuner	Chromatic Floor Tuner	2	With fresh batttery and Power Supply
Wireless			
Sennheiser EW500 G4 Wireless System	Wireless Reciever and Transmitter system	1	Please include 4 beltpacks. Will Accept Shure UR4D+ System



Backline Rider 2023 v1

Keyboards

Item	Description	Qty	Notes/Software Revision
Keyboards			
Yamaha YC88	88 note Stage Keyboard	1	Most recent software on all keys, IECs and Sustain Pedals Will accept Nord Stage 3 88 only if YC88 is not available
Yamaha Montage 6	61 Note Keyboard Stage Piano Workstation	1	
Yamaha YC61	Synthesiser Keyboard	1	Will accept Nord Electro 6D 61 note
Korg Prologue 16	61 Key Analogue Synth	1	
Stands			
QuikLok QL-642 Double Tier Stand		2	
Tall Stool	Bar Stool	1	in Black/Dark Finish



Backline Rider 2023 v1

Extras

Item	Description	Qty	Notes
Audio Cables			
1/4" Jack Cables - 5 Metre	1/4" jack to jack instrument cables	12	
1/4" Jack Cables - 3 Metre	1/4" jack to jack instrument cables	12	
1/4" Jack Cables - 1 Metre	1/4" jack to jack instrument cables	12	
1/4" Patch Cables - 6"	1/4" jack to jack pedalboard patch cables	6	
Stage Props + Peripheral Items			
Bar Stool	Smart, Dark finished bar stools w/small Backrest	4	Please send photos of Bar stool for approval.
Stage Fans	Floor mounted stage fans with adjustable speed.	5	Black and discreet looking, High powered stage fans please.
Ultracase 6 way Guitar boat		1	For backline tech
Konig + Meyer 13500 Small Percussion Table	Small Profile Black Percussion Table	2	Table surface must be no larger than 573 x 373mm. Must be Black finish
MIDI			
5 Pin DIN MIDI Cable	Midi Cable	2	
30m Cat5E Cable	Tour grade Cat5e cable	1	



1B TECHNICAL RIDER SUMMER 2023

AUDIO GENERAL

- Please supply 1 x pa systems technician at FOH, 1 x monitor/stage systems technician on stage and ideally a 3rd audio technician for patching the stage.
- Under no circumstances should gain be shared between FOH & monitors. Each console should have its own i/o racks and should be fed independently from each other via an analogue split.
- Please provide a dedicated "shout" system between FOH and monitors. This should be a small active speaker with multiple inputs, with one at each end of the multi-core. **NO ACTIVE STAGE SPLITS PLEASE**
- Please provide all microphone stands, stage power and a suitable line system for your show with satellite sub-boxes as detailed on the stage plan and channel list.
- Please provide suitable power distribution to cover the stage with 240v outlets on UK 3-pin or schuko plugs.

PA SYSTEM

- Please provide an L'Acoustics K2/K1, Martin MLA, or D&B V/J PA system along with suitable subs, in/out fills, front &/or lip fills to ensure complete coverage of the entire audience area. The system should be appropriately designed for the venue by a specialist systems technician using the appropriate software to ensure an even dispersion around the entire space including into and under balconies etc. We are also happy to use Alcons Audio and Adamson line-array systems but L'Acoustics is our first choice.
- PA system control should be fully accessible at FOH with Smaart & Lake processing systems and EQ. The PA systems technician should be completely fluent in all aspects of setting-up, fault-finding and equalising the system using the Lake & Smaart processors. Our FOH engineer must have full and unencumbered access to this system and also its EQ which should not be touched post sound check unless with the express permission of the FOH engineer.

FOH CONSOLE

- FOH console should either be for our sole use at headline shows or we should have access at least 3 hours prior to changeover at festivals (unless previously agreed). Console should be an Avid S6L, Profile or compatible Avid equivalent (SC48). We can also use Digico, SSL or Yamaha PM series consoles with prior arrangement. Please advise FOH console at the earliest opportunity so we can hire for rehearsals accordingly.

MONITORS

- The whole band is on in ear monitors. No wedges are required.
- Console: Digico Quantum 225, SD12, SD10, SD8 or SD5 with the LATEST firmware MIN 24 OUTPUTS
- Please discuss ASAP if you cannot supply the specified monitor console as these have been programmed after many hours of rehearsals and not easily substituted without extra time and expense.
- Console MUST be positioned on stage level, down stage left with unrestricted line of sight across the stage
- At festivals we require access to the monitor console at least 3 hours before changeover
- At headline shows we require sole use of the console unless sharing has been pre-arranged.

WIRELESS EQUIPMENT

- Please ensure all wireless equipment is appropriately licensed for our sole use and a fully coordinated frequency plan (including for the 4 channels of wireless guitars, as detailed in the backline hire list) is printed out for our monitor engineer.
- If any LED video equipment or intercom system interferes with any of our wireless systems, we reserve the right to have it switched off to ensure the smooth running of our show.

WIRELESS EQUIPMENT REQUIRED *subject to confirmation as we often carry our own!

- 2x Sennheiser ew500 G3 (or better) or SHURE UHFR (or better) radio microphone systems with DPA D:facto or Shure ksm11 capsules. * WE CARRY 1 x D:FACTO CAPSULE with a SHURE or SENNHEISER ATTACHMENT and 2 x SHURE KSM11 Capsules.
- 8 x Sennheiser EW300 or better, or Shure PSM900 or better wireless in ear monitor systems with appropriate antenna and aerial combiners.
- We also required 4 x guitar wireless systems (shure or sennheiser), **see the backline hire list.**
- Systems must have appropriate antenna and cabling and must be licensed for our exclusive use.
- Any other RF in use on site must be included in a coordinated (inter-modulation free) frequency plan presented to use in written form well before our line-check. We will do a frequency plan and re-tune our equipment where necessary. Please advise if there are restrictions on frequencies.

RISERS

We require 1 x 8x8 @1ft (min 2.5 x 2.5m @3m) drum riser & 1 x 10x8ft (min 3m x 2.5m @no height) keys riser at our own headline shows with sound check where equipment remains in situ.

- **AT FESTIVALS WITH NO SOUNDHECK WE REQUIRE ROLLING RISERS:** 1 x 8x8ft drum riser at 1ft (min 2.4 x 2.4m @ .3m) and 1 x 10x8ft keyboard riser on as low as possible legs/wheels (min 3 x 2.5m). We also require 2 dollies for guitar worlds.

LOCAL CREW

- Please supply 2 x local crew dedicated to us to assist with load in/out and set up. A qualified house electrician should be available throughout the set up period in case of problems with the power.

1B TECHNICAL RIDER SUMMER 2023

LIGHTING & STAGE SET

- Please provide a clean black stage with wing masking to hide S/R monitors & S/L guitar world
- Please provide 2 fully competent lighting technicians to assist in all aspects of the lighting rig.
- We require:
- 2 x 40ft OVERSTAGE TRUSSES and 1 x FRONT TRUSS
- *PLEASE SEE PLOTS ATTACHED WITHIN*
- Back truss 11-12m upstage 6 wash, 6 spot
- Mid truss no more than 6m upstage 8 wash, 6 spot
- Front truss (position dependent on PA hangs). 6 Mac Aura wash and 4 Viper spots or equivalent
- The overhead LX system must consist of AT LEAST 20 x moving head profile i.e. Mac Viper, Robe BMFL, Mythos & 22 x moving head wash i.e. Mac Aura, GLP X4
- A minimum of 6 x moving head wash (such as Mac Aura/GLP x 4) should be positioned on the front truss to provide artist key light.
- In addition 6-8 moving head profiles/washes should be positioned at floor level.
- Please supply 2 x Haze Machines with SILENT Fans. One SL and One SR.
- Follow spots are not required

LIGHTING CONSOLE

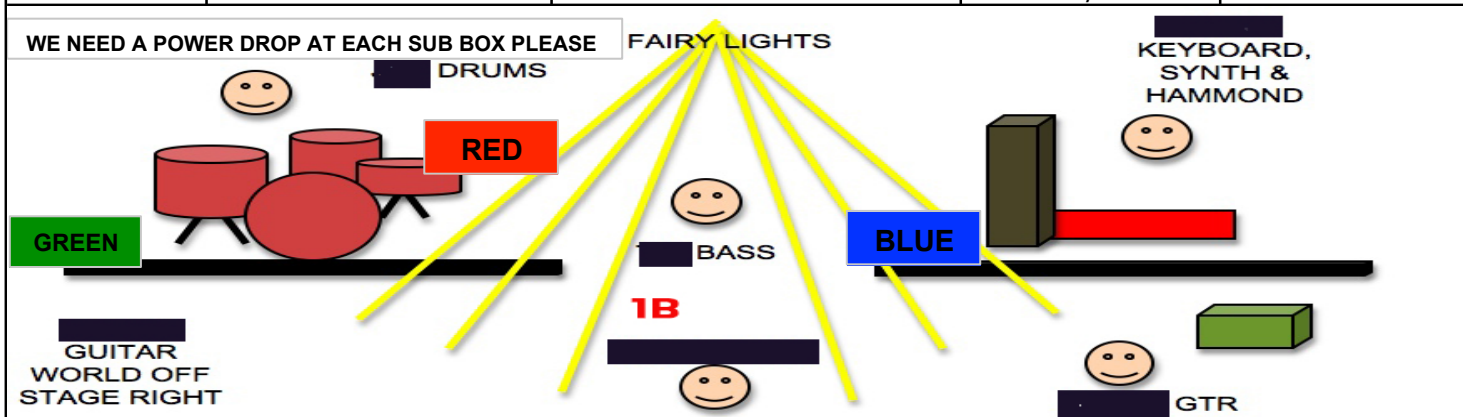
- Please Supply 1 x GrandMA2 Lite or full size.

VIDEO CONTENT *only when you already have projection equipment in situ

- TBC

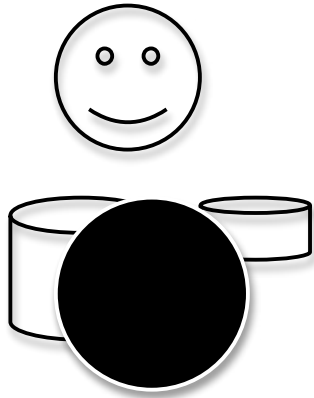
1B - INPUT LIST & PATCH SPRING 2023

CH	INSTRUMENT	MIC	MIC STAND	BOX
1	KICK	OWN B91a	N/A	1
2	KICK OUT	OWN AUDIX D6	SHORT BOOM	2
3	SNARE TOP	OWN DPA 2011C	OWN CLAMP	3
4	SNARE BOTTOM	OWN DPA 2011C	OWN CLAMP	4
5	HATS	OWN SM81	OWN CLAMP	5
6	RACK	OWN DPA 4099	OWN CLAMP	6
7	FLOOR	OWN DPA 4099	OWN CLAMP	7
8	RIDE	OWN SM81	OWNCLAMP	8
9	OH <	OWN KSM27	TALL BOOM	9
10	OH >	OWN KSM27	TALL BOOM	10
11	BASS	OWN SANS AMP DI	N/A	11
12	NORD L	OWN DI PASSIVE	N/A	1
13	NORD R	OWN DI PASSIVE	N/A	2
14	HAMMOND L	OWN DI PASSIVE	N/A	3
15	HAMMOND R	OWN DI PASSIVE	N/A	4
16	SYNTH L	OWN DI PASSIVE	N/A	5
17	SYNTH R	OWN DI PASSIVE	N/A	6
18	ELECTRIC GTR L	XLR DIRECT	N/A	7
19	ELECTRIC GTR R	XLR DIRECT	N/A	8
20	1B SPARE ACOUSTIC	OWN NEVE DI	N/A	1
21				
22	1B NYLON 1	OWN NEVE DI	N/A	2
23	1B NYLON 2	OWN NEVE DI	N/A	3
24	DOUBLE BASS DPA	OWN 4099	N/A	9
25	1B	OWN HANDHELD KMS11	TALL BOOM	DIRECT
26	1B WIRED SP	OWN D:FACTO	TALL BOOM	DIRECT
27	PLAYBACK LEFT	IPOD CABLE AT MONS		DIRECT
28	PLAY BACK RIGHT	IPOD CABLE AT MONS		DIRECT
31	STRING PADS L	STEREO PASSIVE DI REQUIRED	N/A	10
32	STRING PADS R	STEREO PASSIVE DI REQUIRED	N/A	11
33*MONS	CLICK	OWN JDI	N/A	12
34	KEMPER BACKUP L	XLR DIRECT	N/A	12
35	KEMPER BACKUP R	XLR DIRECT	N/A	13
37	AMBIENT <	OWN KSM27	TALL BOOM	DIRECT
38	AMBIENT >	OWN KSM27	TALL BOOM	4
39	MONS TALK TO FOH	OWN SWITCH SM58	N/A	FROM MONS
40	TB MATRIX TO FOH	N/A	N/A	FROM MONS
41 *MONS	JOE DRUMS TB	SM58 *REQUIRED	TALL BOOM	14
42 *MONS	TIM BASS TB	SM58 *REQUIRED	TALL BOOM	15
43 *MONS	MARK KEYS TB	SM58 *REQUIRED	TALL BOOM	15
44 *MONS	ZURAB GTR TB	SM58 *REQUIRED	TALL BOOM	16
46 *MONS	TECH MIC TB	SWITCH SM58 *REQUIRED	N/A	5
RETURN	FOH TALK TO STG	OWN SWITCH SM58	N/A	DIRECT



1B STAGE PLAN 2023

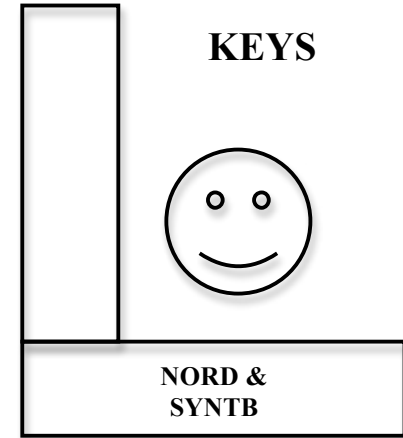
DRUMS



BASS



**HAMMOND
& STRING
PADS**



KEYS



**NORD &
SYNTB**

(ALL Z GTRS)

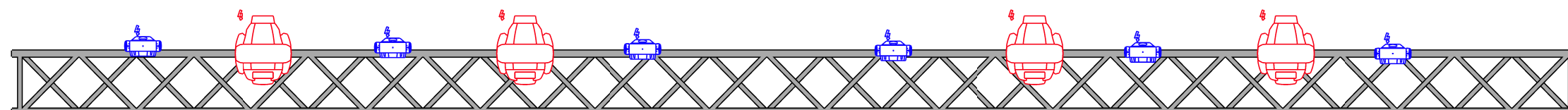
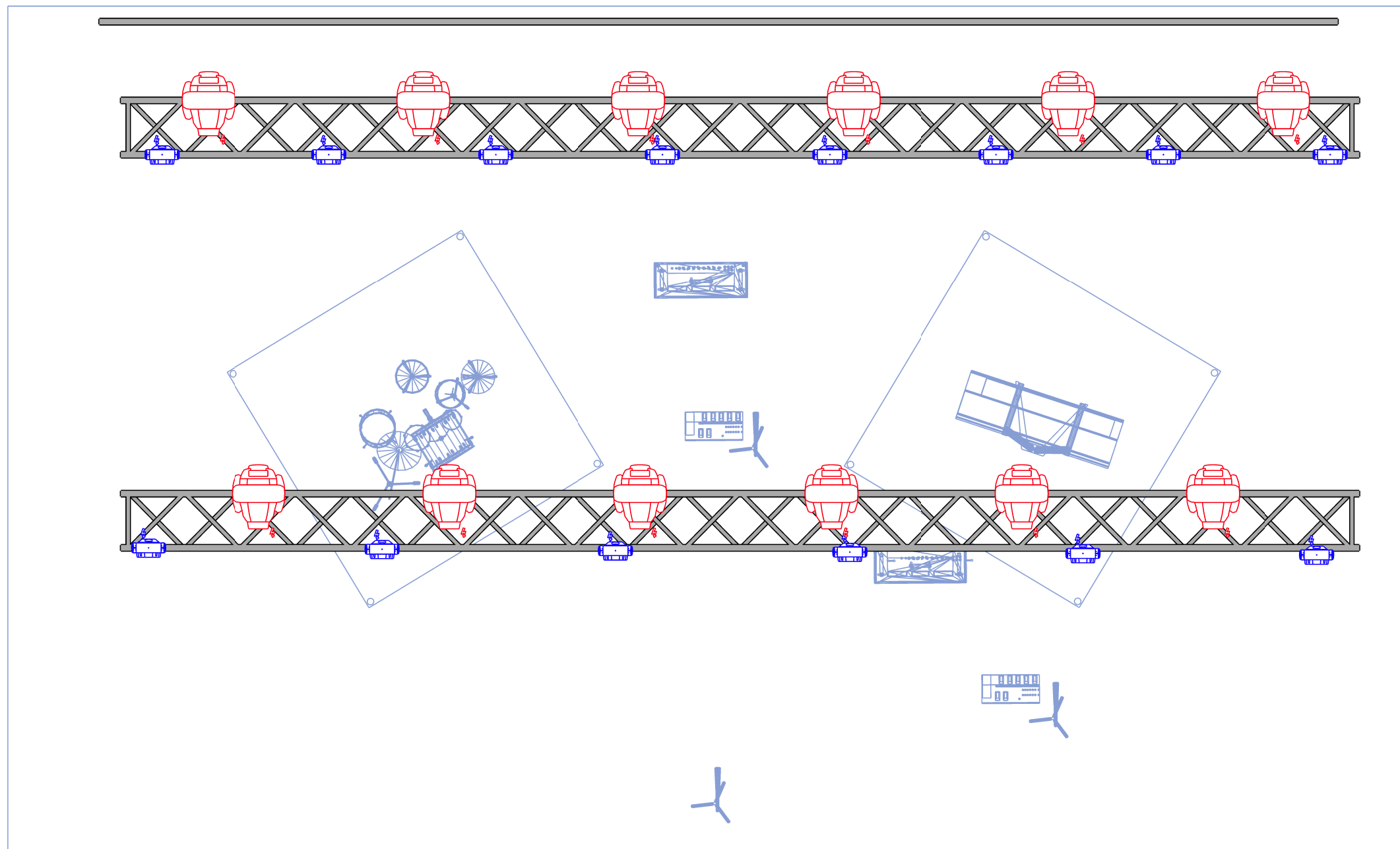


**1B &
ACOUSTI
C GTR**



**Z
ELECTRIC
&
ACOUSTIC
GTR**

**1B
ACOUSTIC
DI BOXES
OFF STAGE
RIGHT**



DRAWN BY:
Jake Venum

DATE:
18/02/2019

VERSION:
001



SCALE:
DO NOT SCALE

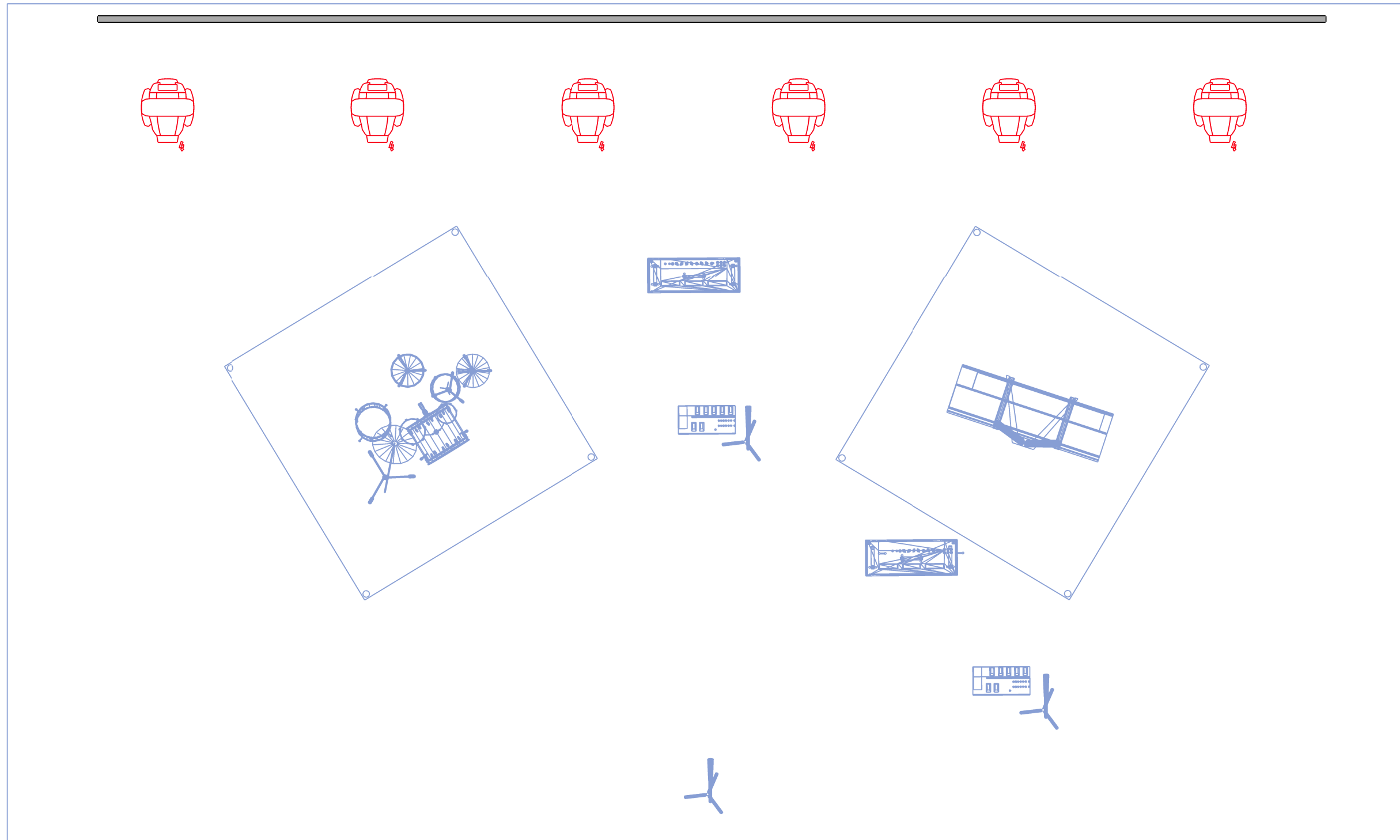
2019 FESTIVAL PLOTS – FLOWN LX

NOTES:
CONTROL:
GRANDMA2 LITE

EFFECTS:
2 x Unique II Hazer
2 x DMX FAN

Fixture KEY

 MAC Viper Profile (22)  MAC Aura (20)



DRAWN BY:
Jake Venum

DATE:
18/02/2019

VERSION:
001

SCALE:
DO NOT SCALE



2019 FESTIVAL PLOTS – FLOOR LX

NOTES:

CONTROL:
GRANDMA2 LITE

EFFECTS:
2 x Unique II Hazer
2 x DMX FAN

Fixture KEY

 **MAC Viper Profile (22)**  **MAC Aura (20)**

INPUT COUNT	NAME	I/O DEVICE	I/O DEVICE IN	MIC/DI USED	EXTRA	CHANNEL ON MIXER
1	KICK	DSPRO	ANALOG 1	Shure SM91	SOCAPEX in.1	1
2	SNARE	DSPRO	ANALOG 2	Shure SM 57	SOCAPEX in.2	2
3	SNARE DN	DSPRO	ANALOG 3	Sennheiser e604	SOCAPEX in.3	3
4	SNARE 2	DSPRO	ANALOG 4	Sennheiser e604	SOCAPEX in.4	4
5	HI HAT	DSPRO	ANALOG 5	Beyer MC931	SOCAPEX in.5	5
6	TOM 1	DSPRO	ANALOG 6	Sennheiser e604	SOCAPEX in.6	6
7	TOM 2	DSPRO	ANALOG 7	Sennheiser e604	SOCAPEX in.7	7
8	TOM 3	DSPRO	ANALOG 8	Sennheiser e604	SOCAPEX in.8	8
9	OH L	DSPRO	ANALOG 9	Beyer MC930	SOCAPEX in.9	9L
10	OH R	DSPRO	ANALOG 10	Beyer MC930	SOCAPEX in.10	9R
11	BASS DI	DSPRO	ANALOG 11	DI out SansAmp	SOCAPEX in.11	10
12	SYNTH BASS DI	DSPRO	ANALOG 12	DI out SSL card	SOCAPEX in.12	11
13	GIUITAR MIC	DSPRO	ANALOG 13	Sennheiser e906	SOCAPEX in.13	12
14	YAMAHA L	STG1608 STAGE	ANALOG 1	-	TS jack-jack	13L
15	YAMAHA R	STG1608 STAGE	ANALOG 2	-	TS jack-jack	13R
16	DEXIBEL L	STG1608 STAGE	ANALOG 3	-	TS jack-jack	14L
17	DEXIBEL R	STG1608 STAGE	ANALOG 4	-	TS jack-jack	14R
18	TRX ARMONIE L	STG1608 STAGE	ANALOG 5	-	TS jack-jack	15L
19	TRX ARMONIE R	STG1608 STAGE	ANALOG 6	-	TS jack-jack	15R
20	TRX DRUMS L	STG1608 STAGE	ANALOG 7	-	TS jack-jack	16L
21	TRX DRUMS R	STG1608 STAGE	ANALOG 8	-	TS jack-jack	16R
22	TRX VOX L	STG1608 STAGE	ANALOG 9	-	TS jack-jack	17L
23	TRX VOX R	STG1608 STAGE	ANALOG 10	-	TS jack-jack	17R
24	CLICK	STG1608 STAGE	ANALOG 11	-	TS jack-jack	18
25	DELIA VOX	DSPRO	ANALOG 14	Sennheiser G4		19
26	DELIA INSERT	STG1608 FOH	ANALOG 1	-	XLR from FX RACK	19INS
27	DELIA BACKUP/INVITAT	DSPRO	ANALOG 15	Sennheiser G3		20
28	BK VOX 1	DSPRO	ANALOG 16	SE Electronics V7		21
29	BK VOX 2	DSPRO	ANALOG 17	SE Electronics V7		22
30	DELIA TALKBACK	DSPRO	ANALOG 18	-		23
31	MASSIER TALKBACK	DSPRO	ANALOG 19	tbone w/switch		24
32	TECH TALKBACK	DSPRO	ANALOG 20	tbone w/switch		25
33	GRIG TALKBACK	STG1608 FOH	ANALOG 2	tbone w/switch		26
34	TAPCIUC TALKBACK	STG1608 FOH	ANALOG 3	tbone w/switch		27
35	MOISE TALKBACK	STG1608 FOH	ANALOG 4	tbone w/switch		28
36	TIMECODE/SMPTE	STG1608 STAGE	ANALOG 12	-	TS jack-jack	DIRECTOUT
37	VIDEO IN L	STG1608 FOH	ANALOG 5	-	TS jack-jack	29L
38	VIDEO IN R	STG1608 FOH	ANALOG 6	-	TS jack-jack	29R
39	SOUNDCHECK IN L	STG1608 FOH	ANALOG 7	-	TS jack-jack	30L
40	SOUNDCHECK IN R	STG1608 FOH	ANALOG 8	-	TS jack-jack	30R
41	DELIA FX RTN L	STG1608 FOH	ANALOG 9	L out BIG SKY DELIA	XLR from FX RACK	FX1 RETURN L
42	DELIA FX RTN R	STG1608 FOH	ANALOG 10	R out BIG SKY DELIA	XLR from FX RACK	FX1 RETURN R
43	DRUMS FX RTN L	STG1608 FOH	ANALOG 11	L out BIG SKY DRUMS	XLR from FX RACK	FX2 RETURN L
44	DRUMS FX RTN R	STG1608 FOH	ANALOG 12	R out BIG SKY DRUMS	XLR from FX RACK	FX2 RETURN R
45	VARITUBE L	STG1608 FOH	ANALOG 13	L out RHEA	XLR from FX RACK	DRUMS/LR L
46	VARITUBE R	STG1608 FOH	ANALOG 14	R out RHEA	XLR from FX RACK	DRUMS/LR R

OUTPUT COUNT	NAME	I/O DEVICE	I/O DEVICE OUT	EXTRA
1	DELIA IEM L	DSPRO	ANALOG 1	
2	DELIA IEM R	DSPRO	ANALOG 2	
3	DRUMS IEM L	DSPRO	ANALOG 3	SOCAPEX OUT 1
4	DRUMS IEM R	DSPRO	ANALOG 4	SOCAPEX OUT 2
5	BASS IEM L	DSPRO	ANALOG 5	
6	BASS IEM R	DSPRO	ANALOG 6	
7	GUITAR IEM L	DSPRO	ANALOG 7	
8	GUITAR IEM R	DSPRO	ANALOG 8	
9	KEY IEM L	DSPRO	ANALOG 9	TS TO 3.5MM JACK
10	KEY IEM R	DSPRO	ANALOG 10	TS TO 3.5MM JACK
11	BK VOX 1 IEM	DSPRO	ANALOG 11	ON L CHANNEL OF G3IEM
12	BK VOX 1 IEM	DSPRO	ANALOG 12	ON R CHANNEL OF G3IEM
13	INVITAT IEM L	DSPRO	ANALOG 13	-
14	INVITAT IEM R	DSPRO	ANALOG 14	-
15	INTERCOMS	DSPRO	ANALOG 15	-
16	DELIA DIRECT OUT	STG1608 FOH	ANALOG 1	TO FX RACK
17	DELIA FX OUT	STG1608 FOH	ANALOG 2	TO FX RACK
18	DRUMS FX OUT	STG1608 FOH	ANALOG 3	TO FX RACK
19	TIMECODE/SMPTE	STG1608 FOH	ANALOG 4	DIRECT OUT
20	SHOUT WEDGE FOH	STG1608 FOH	ANALOG 5	
21	MASTER L	STG1608 FOH	ANALOG 7	TO FX RACK
22	MASTER R	STG1608 FOH	ANALOG 8	TO FX RACK
23	MASTER L	STG1608 FOH	AES 1	-
24	MASTER R	STG1608 FOH	AES 2	-
27	MASTER L	DSPRO	AES 1	-
28	MASTER R	DSPRO	AES 2	-
25	REC/FILLS L	STG1608 FOH	-	-
26	REC/FILLS R	STG1608 FOH	-	-
29				
30				
31				
32				
33				
34				
35				
36				
37				
38				
39				
40				
41				
42				

DEVICE	FREQUENCY	WHO IS USING IT	EXTRA
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DEVICE	WHO IS USING IT	FREQ RANGE	EXTRA
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SWITCH	PORT	PROTOCOL	WHO IS USING IT	DEVICE IN USE
CISCO SG350STAGE	1	SOUNDGRID	SERVER STAGE	EXTREME V3
CISCO SG350STAGE	2	SOUNDGRID	DSPRO4000	-
CISCO SG350STAGE	3	SOUNDGRID	STG1608 STAGE	-
CISCO SG350STAGE	4	SOUNDGRID	RADU BASS?!	MACBOOK AIR
CISCO SG350STAGE	5	TCP/IP	WIRELESS ROUTER	CISCO 300S
CISCO SG350STAGE	6	TCP/IP	MASSIER LAPTOP	LENOVO T770
CISCO SG350STAGE	7	TCP/IP	-	-
CISCO SG350STAGE	8	TCP/IP	-	-
CISCO SG350STAGE	9			
CISCO SG350STAGE	10			
CISCO SG350STAGE	11			
CISCO SG350STAGE	12			
CISCO SG350STAGE	13			
CISCO SG350STAGE	14			
CISCO SG350STAGE	15			
CISCO SG350STAGE	16			
CISCO SG350STAGE	17			
CISCO SG350STAGE	18			
CISCO SG350STAGE	19			
CISCO SG350STAGE	20			
CISCO SG350STAGE	21			
CISCO SG350STAGE	22			
CISCO SG350STAGE	23			
CISCO SG350STAGE	24			
CISCO SG350STAGE	SFP1	-	TRUNKING	MGBSX1
CISCO SG350STAGE	SFP2	-	LAG REDUNDANCY	MGBSX1
CISCO SG300FOH	1	SOUNDGRID	AXIS SOUNDGRID PORT	
CISCO SG300FOH	2	SOUNDGRID	STG1608 FOH	
CISCO SG300FOH	3	SOUNDGRID	REC LAPTOP	
CISCO SG300FOH	4	SOUNDGRID	-	
CISCO SG300FOH	5	TCP/IP	LAPTOP CONTROL	LENOVO 530
CISCO SG300FOH	6	TCP/IP		
CISCO SG300FOH	7	TCP/IP		
CISCO SG300FOH	8	TCP/IP		
CISCO SG300FOH	SFP1	-	TRUNKING	MGBSX1
CISCO SG300FOH	SFP2	-	LAG REDUNDANCY	MGBSX1

2A

SHOW RIDER 2023

(Completed as of 13/4/ 2023 pages 12)

Dear Promoter, please note that the following technical specifications and information are an integral part of our show, they should be read in conjunction with the artist contract and any other supplied riders and specifications. All items are to be provided as stated and at no additional cost to artist or touring personnel.

Your help and co-operation in all matters is most appreciated, should you have any questions, or feel that any of the technical specifications could present any problem please do not hesitate to contact the Tour Manager as per below.

TOUR MANAGER – disclosed after contract

We ask that you provide us a "Promoter's Representative" who is capable of and empowered to make any decisions that directly or indirectly affect our performance. They should also be fluent in both English and the local language and is to be present from load-in time until all the Artist's equipment and touring personnel have left the venue.

Upon receipt of this rider please return to the Tour Manager the following information for each show/venue:

- Full Venue address and parking information for Bus & Truck (including permits / power / maps etc)
- Full lineup including stage times / sound check etc
- Drawing of stage including wings & site layout
- Venue/Festival Technical package including specifications for sound / lights / video
- Accreditation information, Location of Box Office / Guestlist and opening time

Please also provide the name / email / telephone number for the below contacts:

- Production / Stage Management
- Dressing Rooms / Shower Facilities / Catering
- Hotels / Ground Transport
- Ticketing – Complimentary + Guest tickets as per contract
- Merchandise
- VISAS – If required please provide details to our Tour Manager immediately upon receipt of this contract.
(Our travel party consists of Irish / UK / French / Spanish & Portuguese citizens)

HOTELS (if promoter is providing as per contract)

We will provide rooming lists and passport copies if required after hotels have been agreed.

Hotels should be 5 star and all members of the touring party including all band and crew must be in the same hotel. Please ensure that hotel provides breakfast / Wi-Fi/ spa, gym, sports facilities access at no additional cost.

Please provide a minimum of 2 hotel options prior to any hotel booking or commitment, if neither of these hotels are suitable we may request more options.

A suite or superior / executive room is to be provided for ARTIST and all remaining members of the touring party require double rooms for sole use.

**All hotel check ins are to be done in advance and keycards & rooming lists MUST be ready upon our arrival.

TOUR BUS

TBC depending on the show

We will be arriving on a tour bus with and will require shore power for the bus on arrival and adequate parking with security if not in a secure venue compound

GROUND TRANSPORT IF APPLICABLE

Airport Transfers – we would prefer 1 x large bus for 14-16 passengers with enough space for hand and checked luggage including, please confirm vehicle options with Tour Manager in advance.

We need a LARGE VAN for our equipment we have 30 pieces when we fly please confirm what you will supply with the Tour Manager in advance

Hotel / Venue Transfers – Band and Crew will probably travel from hotel to venue at different times, vehicles used for these trips will ideally be at least 8 seater MPVs, please confirm vehicle options with the Tour Manager in advance.

Please ensure all vehicles are an appropriate standard of both safety and cleanliness.

All drivers must be professional, friendly, drive carefully and within speed limits and have local knowledge of the various routes required ie: Airports / Hotels / Venues.

***DRIVERS MUST NEVER TALK ON THE PHONE WHILST DRIVING!

PROMOTION / PRESS / PHOTOGRAPHY / FILMING

If the Promoter OR venue operates a sponsorship deal with a commercial company any displays of sponsors advertising inside the venue or in conjunction with artist name or image must be approved by the Tour Manager in advance. The Tour Manager reserves the right to request the removal of any inappropriate or unapproved materials on display either external or internal at the venue

No portion of the Performance may be recorded, filmed, taped, or embodied in any form for the purpose of reproduction, re-broadcast or any other use, without prior written permission from the Tour Manager.

The Promoter accepts that it is their sole responsibility to prevent any such recording. Therefore, it is essential that no-one, including but not limited to the audience, the Promoter's staff, Venue staff or member of the press or media

are allowed to enter the Venue with any sort of audio or visual recording device. In the event that any such recording does take place the Promoter shall use his best endeavors to seize the images / recordings and deliver it to the Tour Manager.

The Promoter agrees it will not commit the Artist to any personal appearances, interviews or any other type of promotion or appearance without the prior consent of the Tour Manager.

PRESS PHOTO / FILMING PASSES

Photo passes and any live filming of our show is only permitted from the pit for the first 3 songs and photographers must not use flash. Please provide the Tour Manager a list of all passes issued for approval upon our arrival.

STAGE

The stage **MUST** be clean and have an even smooth surface. At end of show **NO** lowering of any truss / equipment above or surrounding the stage is permitted until our personnel have cleared the stage.

Our preferred stage size is 12m (wide) x 8m (deep)

*Please see Stage Plot on Page 11

Please provide 2 x stage fans (1 x **2A** Down stage & 1 x Drums)

WINGS

We require space on both stage right and left for use of our Monitors and Backline techs

*** All sides / wings of stage **MUST** be protected with railing and all stairs to and from stage **MUST** have handrails.

RISERS

Keys:	2 x (1m x 2m x 0.5m) joined long side by side (2x2)
Drums:	2 x (1m x 2m x 0.5m) joined long side by side (2x2)
Guitar:	2 x (1m x 2m x 0.5m) joined long side by side (2x2)
Bass	2 x (1m x 2m x 0.5m) joined long side by side (2x2)
Perc	2 x (1m x 2m x 0.5m) joined long side by side (2x2)

Total:	5 x (1m x 2m x 0.5m) Risers
	5 x (1m x 2m x 0.5m) Risers

QUICKCHANGE Booth

Pipe and drape area on stage right, to be constructed to allow privacy from audience and backstage area.

It should be 10' x 10' with a trestle table / 2 chairs / full length mirror / sturdy clothes rail / Hat coat stand / a sturdy clothes rail/ bright light / power supply (13a) / 3 towels / 6 bottles of water

BACKDROP / DRAPE / SCREENS

We will not be touring a backdrop. We require you to provide a full rear black drape.

NB: Our video content is an integral part of the creative aspect of our show so to make sure we are able to give you the best performance possible please provide video screen see lighting spec .

BACKLINE

We will have 2 Backline technicians and we will bring some backline with us.

A list of items we require is attached to this rider that we will need you to supply locally, this is on a show by show basis depending if we are flying in for the show

POWER

Mains Power - Please ensure that there is more than ample mains power provided for the sound element of the show and that this is RCD / RCBO protected.

We will need the following supplies -

Lighting & Video 1 x 16a 1ph c-form @ FOH

Audio : 1 x 16a 1ph 240v drop at Monitors S/L and 1 x 16a 1ph 240v drop @ FOH

Backline : 4 x 13amp 240v drop

At no time must any supply be switched off or disconnected without approval from the Tour Manager.

LOCAL CREW

STAGEHANDS

We love local crew helping us, 2-4 crew is normally sufficient depending on load in, please let the Tour manager know.

Please introduce us to the stage manager and local crew boss upon arrival.

We respectfully ask that all crew have had previous experience of working on stage at festivals and must not be under the influence of any substance.

RUNNER

1 x Runner – we probably don't need a runner dedicated to us all day/night however if we need local supplies we would like to have access to a runner.

SECURITY

Please provide proper security at all times. Security personnel should be placed in positions to ensure the safety of our artist, band & crew, equipment, vehicles, dressing rooms and personal property from the time we arrive onsite until we leave.

If security provided by the Promoter is deemed to be insufficient, we reserve the right to request additional security personnel, to be supplied at no cost to the Artist.

All security must be clearly identifiable and must have had previous experience of security and crowd control.

We do not like to ban local / venue staff whilst we are sound checking however we do not allow any photography / filming of our stage / set / band / artist at any point during the day or sound check and respectfully request that you ensure all staff are aware prior to our arrival.

LIGHTING

We tour a Lighting Director that will operate the live show and collaborate with the local team to ensure the best show outcome. We require a stage PATCH AND PLOT within 2 weeks of the show happening. Any changes to the documents must be delivered to the LD asap, no changes should happen 48 hours before the show. Due to the variety of stage sizes on this run our requirements may differ from venue to venue. Please feel free to get in touch with us if you have any questions about this spec.

If possible and where suitable some programming time with the house in darkness would be greatly appreciated.

***note: if you have a WYSIWYG/capture file for the show please can you provide that**

Connectivity: We require 2 X CAT5/6 (main & backup) running from stage LEFT to FOH. This should be a dedicated set of lines just for our production and not sharing with other protocols. We will be running MIDI and NDI over it.

Console: We will be touring a Grand MA2, on the occasion that we can't bring our own desk we require an MA2 or 3 (running in mode 2) Lite or Full Size at FOH with clear & direct line of sight to the stage. We require the desk to run on MA2 software Version 3.9.60.50 or above.

Front of House: At front of house please provide room for the console and laptop(s). We will need 1x 16amp C-form power socket. Talkback to stage left video world, lasers and follow spots.

Follow Spot: Please provide one (1) central operated follow spot with 1/2 CTB for any shows of which the sunset will affect or into night time, the operator must be english speaking and competent.

Fixtures: Please see attached lighting plot for positional information. All lighting rigs must include (at minimum) 3 over stage truss, with a mixture of Spots, LED Wash and LED Strob/floods. 6-10 of each across each truss, appropriate to the stage size.

We ask that each stage provides a basic floor package of which should consist of, see plot for positioning.

- 8 X Spots (Viper profile, Mega pointie, Huracan LT)
- 7 X LED Strobe/Flood (GLP JDC-1. Atomic 3000 LED, SMG P-8)
- 6 X LED Wash (Robe LEDWash 600. Robe Spider, Mac Quantum Wash)
- 2 X heavy duty haze machines with fan (U/S)

VIDEO

We are bringing our own server running Resolume. We need an HDMI connection from Stage LEFT position to the upstage video screen, plus a back up line.

Our Video operator will operate this at Stage LEFT and we need your video tech to integrate this into your screen system.

Our most basic video requirements are as follows:

· Upstage video screen suitable to the size of your stage, preferred size 10m x 6m. For smaller stages the screen should cover at least 70% of the stage, and span the width of our riser setup (typically 32')

- 1 x 16amp c-form power socket at Stage LEFT
- 1 x Trestle table

SOUND

MONITORS

We will have our own Monitor Engineer with us.

We are carrying our own Monitor desk, stage box and fiber optic multi but WE WILL NEED to use your stage cables, remote boxes mics, some di's and mic stands please see our input list on page 10 of this rider.

This is To be confirmed with the TM on a show by show basis as we may need you to supply a desk if we are flying in for the show .

Desk needs to be positioned stage left within full view of the stage.

We will bring 2 x Sennheisser radio mics, transmitters / receivers / antenna

Freq 470-638 MHz

We will also have an 8 Way Sennheisser IEM radio system with us GW-X /GBW frequencies

This is to be confirmed with the TM on a show by show basis as we may need you to supply if we are flying in for the show .

*****PLEASE ADVISE US ASAP IF WE WILL NOT BE ABLE TO USE THESE FOR YOUR SHOW!**

Please provide the below -

- 6 x WEDGES - Full range 15" or Dual 12" bi-amped wedges with 8 channels of suitable amplification & processing. Preferred: D&B M2, L'Acoustic 115XT, Turbosound TM-450
- Left & Right S/Fills 2 x L'Acoustic Arcs plus Subs per side or Similar
- 1 x Shout System with switch microphone and loudspeaker
- 1 x Comms to FOH
- All mics and stands as per channel list on

FOH / PA

We will have our own FOH Engineer with us

We are carrying our own FOH desk we require power at FOH ,see power spec

This is to be confirmed with the TM on a show by show basis as we may need you to supply a desk if we are flying in for the show .

Please provide professional high quality, stereo 4-way PA system including separate subs.

This system must be of adequate size and power to ensure full and even coverage of all public areas in the *venue* and be able to achieve a clear and undistorted average SPL of 110dB ("A" weighted) at all points.

Software/Hardware control for the system should be available at FOH and operated by a qualified person, available to assist our FOH engineer.

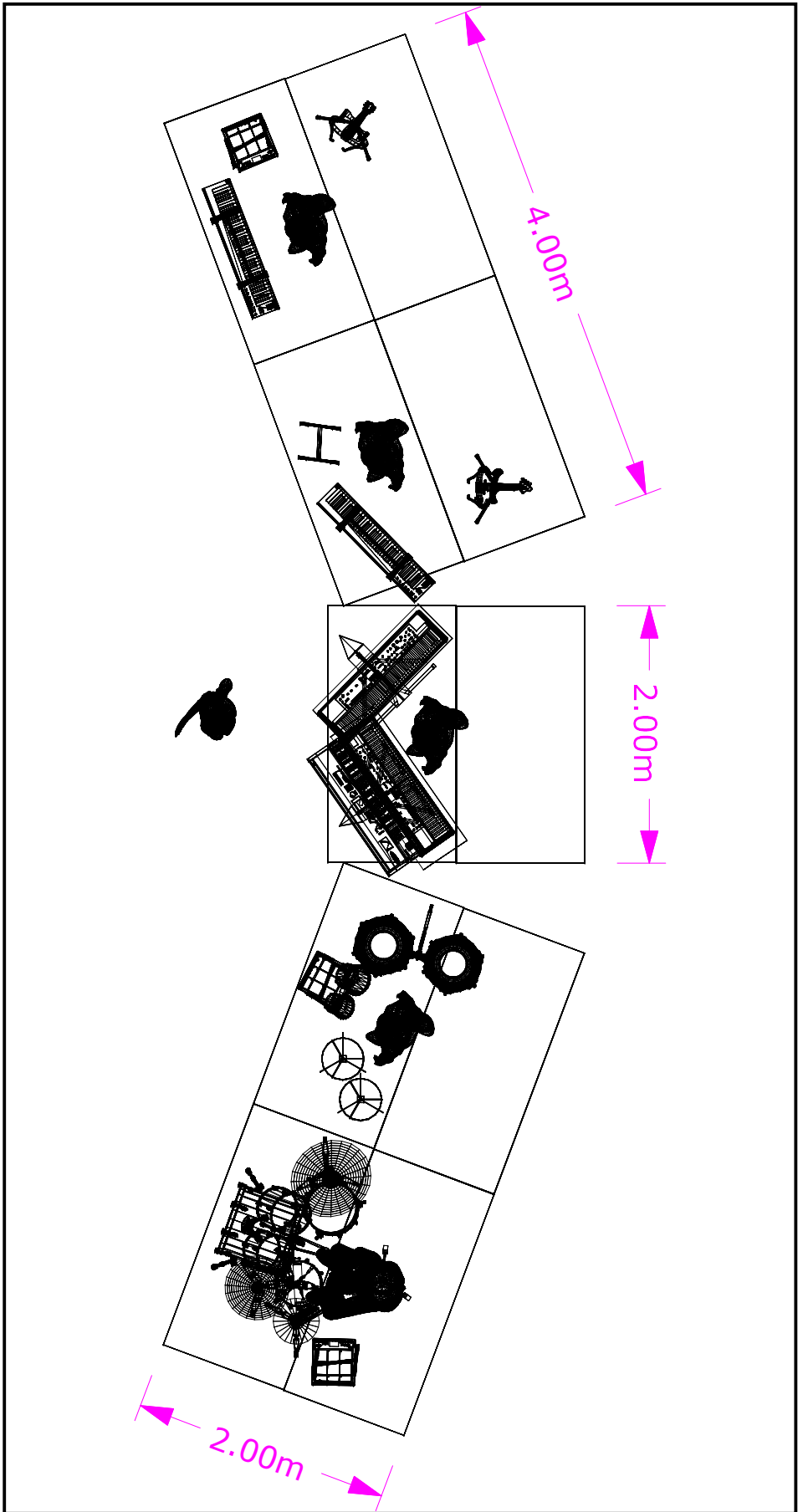
Preferred systems are: L-Acoustic K2 or D&B J series

We need you to provide infills / front fill speakers. At audience ear level and on a separate send from the left/right mix. We are flexible on positioning except we really prefer them not to be flown. FOH mix position must central to the venue and be agreed in advance, there should be no physical obstruction (visual or acoustic) between this position and the stage.

SOUNDCHECK

If your festival / venue has any legal restrictions for noise throughout the day/evening please advise TOUR MANAGER in advance

Input	Channel	Instrument	Mic / DI	Mic/DI Notes	Stand	Position
	1	KICK	B52	You Supply	Short Boom	Drum riser SLL
	2	SNR	SM 57	You Supply	Short Boom	Drum riser SLL
	3	HATS	AKG 451	You Supply	Short Boom	Drum riser SLL
	4	RACK	Senn 904	You Supply		Drum riser SLL
	5	Flr	Senn 904	You Supply		Drum riser SLL
	6	OH SR	AKG 414	You Supply	Tall Boom	Drum riser SLL
	7	OH SL	AKG 414	You Supply	Tall Boom	Drum riser SLL
	8	MATT SPD L	Active Di	We Bring		Drum riser SLL
	9	MATT SPD R	Active Di	We Bring		Drum riser SLL
	10	MATT SPD AUX	Active Di	We Bring		Drum riser SLL
	11	CONGA	SM 57	You Supply	Tall Boom	Drum riser SL
	12	CONGA	SM 57	You Supply	Tall Boom	Drum riser SL
	13	BONGO	SM 57	You Supply	Tall Boom	Drum riser SL
	14	TOYS	AKG 414	You Supply	Tall Boom	Drum riser SL
	15	BASS	Active Di	We Bring		Drum riser SR
	16	BASS FX	Active DI	We Bring		Drum riser SR
	17	BASS AUNTIE	Active DI	We Bring		Drum riser SR
	18	BENJI GTR	Active Di	We Bring		Drum riser SL
	19	GTR KEMPER L	XLR	You Supply		Gtr Riser SRR
	20	GTR KEMPER R	XLR	You Supply		Gtr Riser SRR
	21	JAMIE SPD L	Active Di	We Bring		Gtr Riser SRR
	22	JAMIE SPD R	Active Di	We Bring		Gtr Riser SRR
	23	CLICK	Active DI	We Bring		Keys Stage Center
	24	ED KIT L	Active DI	We Bring		Keys Stage Center
	25	ED KIT R	Active DI	We Bring		Keys Stage Center
	26	ED RHYTHM L	Active DI	We Bring		Keys Stage Center
	27	ED RHYTHM R	Active DI	We Bring		Keys Stage Center
	28	ED BASS L	Active DI	We Bring		Keys Stage Center
	29	ED BASS R	Active DI	We Bring		Keys Stage Center
	30	ED KEYS L	Active DI	We Bring		Keys Stage Center
	31	ED KEYS R	Active DI	We Bring		Keys Stage Center
	32	ED CHAOS L	Active DI	We Bring		Keys Stage Center
	33	ED CHAOS R	Active DI	We Bring		Keys Stage Center
	34	ED LOUD L	Active DI	We Bring		Keys Stage Center
	35	ED LOUD R	Active DI	We Bring		Keys Stage Center
	36	ED FX L	Active DI	We Bring		Keys Stage Center
	37	ED FX R	Active DI	We Bring		Keys Stage Center
	38	VX FX L	Active DI	We Bring		Keys Stage Center
	39	VX FX R	Active DI	We Bring		Keys Stage Center
	40	ED NOISE L	Active Di	We Bring		Keys Stage Center
	41	ED NOISE R	Active Di	We Bring		Keys Stage Center
	42	KICK	Active Di	We Bring		Keys Stage Center
	43	ED TTS	SM58	You Supply	Tall Boom	Keys Stage Center
	44	VX SPARE	Radio	We Bring	TRB	Mons Desk
	45	2A MAIN	Radio	We Bring	TRB	Mons Desk
	46	SNR	RADIO	You Supply		Mons Desk
	47	ACC BASS	RADIO	You Supply		Mons Desk
	48	ACC GTR	RADIO	You Supply		Mons Desk
		TTS Monitors	Switch Mic	You Supply	Tall Boom	Monitors
		TTS Front of House	Switch Mic	You Supply	Tall Boom	Front of house



go-marrn

Show Designer: Tuck
 Drawn By: Tuck
 Drawing Date: Apr 05/23

Summer Run 2023
 Venue: Festival

Plot
 Design: stage_design_01
 Version: V1.2.5

LIGHTING SUPPLIER:

CONTACT:

2A

Risers

Symbol Name Count Mode

NOTES

- 2 X U/S corner four hazers with Fan
- All Rigging to be Black
- Risers to have BLACK trim
- Risers to be 0.5m or 2ft high

MAY 2023 / LOCAL HIRE LIST

BACKLINE	QUANTITY	ITEM	AVAILABLE YES/NO? - ALTERNATIVE OFFERED?
DRUMS		DW Collection Series/Gretch/Ludwig	
	1	20" Kick Drum with EVANS EMAD 2 Clear head or Remo Powerstroke Clear	
	1	16" Floor Tom with Legs and EVANS G2 Coated head or Remo Emperor Coated	
	1	13" Rack Tom with EVANS G2 Coated head or Remo Emperor Coated	
	1	14" x 6.5" SNR Drum with EVANS G2 Coated head or Remo Emperor Coated	
	1	14" Hi Hats Zildjian Kerope / K Custom Hybrid / K Custom Specail Dry	
	1	20" Ride Zildjian Kerope / K Custom Hybrid / K Custom Specail Dry	
	1	16" Crash Zildjian A Custom Thin or Similar	
	1	18" Crash Zildjian A Custom Thin or Similar	
	7	DW boom cymbal stands (Double Braced)	
	1	DW Tom stand (Double Braced)	
	1	DW Snare drum stand (Double Braced)	
	1	DW 9000 Hi Hat stand with clutch and spring tension adjuster (Double Braced)	
	1	DW 9000 Kick drum Pedal	
	1	Comfortable Drum throne	
	1	Black drum carpet	
PERCUSSION	1	Latin Percussion Table Large	
	1	13" & 14" Prestige Timbales & Stand	
	1	11.5" Latin Percussion Conga & Stand	
	1	13" Rack tom to be used as a marching drum	
KEYS	1	Quicklok Two tier keyboard stand - must be X stands!!! (Double Braced)	
	5	Quicklok One tier keyboard stand - must be X stands!!! (Double Braced)	
	1	EXTRA TALL drum stool	
	1	Music Stand with lights	
GTR	9	Hercule Guitar stands or similar	
BASS	1	4 String Fender Jazz Bass / Fender P Bass with new set Dunlop Superbright Nickel Strings 45 - 105	
AUDIO	10 Channels	Sennheiser SR2050 IEM w 14 RECEIVERS or SURE PSM 1000's	
	1	MONITOR DESK SD8/10 / MIDAS HD 96 / YAMAHA CL5	
	1	FOH DESK SD8 /7/10 / MIDAS HD 96	
	8	Wedges on 7 sends D & B M2's	
	L & R	Side Fills	
	-	MICS & STANDS - See Input List	
LIGHTS	1	Grand MA 2 Lite running software version 3.9.60.50 or above	
	1	Screen 10m x 6m or cover 70% of the rear of the stage	
VIDEO	1	Trestle Table Stage Left	
RISERS	5	2m x 2m x 0.5	
STAGE	1	Quick Change Booth	

PLEASE SEE OUR FULL RIDER FOR FULL SPECS

1A

TECH RIDER SHOW 1A

*Salutare! Noi, crew **1A**, dorim să susținem un show memorabil, iar colaborarea dintre noi e esențială în acest sens! Vrem să enunțăm încă de la început câteva principii care pot face diferența și pot cântări câteodată mai mult decât toată organizarea în sine:*

- 1. Asigurați-vă că echipamentele sunt CONFIRMATE, instalate, testate din timp, ÎNAINTE DE AJUNGEREA staff-ului **1A** în locație.*
- 2. Asigurați-vă că locația este potrivită pentru show-ul **1A**, că instalația de curent electric va deservi cu succes consumul și că nu vor fi evenimente de tip SHOW STOP. Un exemplu ar fi acela în care este închiriat un sistem de sunet puternic, însă instalația electrică a locației nu permite utilizarea acestuia.*
- 3. Asigurați-vă că echipa tehnică va avea câteva ajutoare (helperi) la operațiunile de încărcare/descărcare ale echipamentelor noastre.*

A. AUDIO:

P.A.:

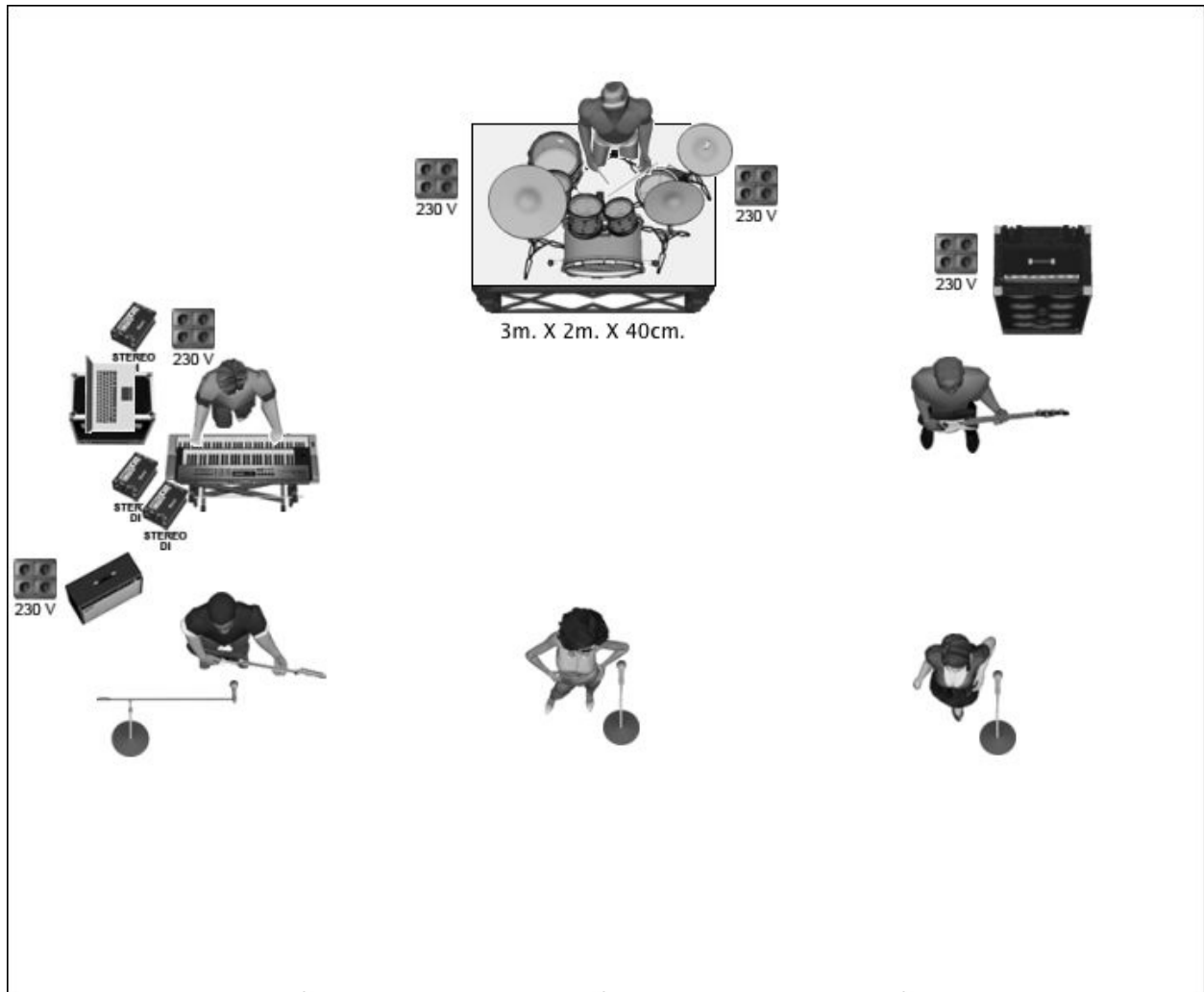
- EVENIMENTE INDOOR: Locația trebuie să fie eficientă RT60, adaptată nevoilor showului **1A**, care este un spectacol rock, zgomotos! Vă rugăm să țineți cont de acest lucru atunci când alegeți locația și furnizorii de echipamente tehnice. Vă rugăm să rețineți că **scena este gălăgioasă și că la fel ar trebui să fie și sistemul de sunet**. Prin urmare, trebuie furnizat un PA configurat adecvat, coerent în fază și capabil să ofere peste 100dB SPL@FOH cu THD scăzut. **Mărci agreate: D&B, L-Acoustics, Meyer Sound, KV2, Nexo (doar anumite modele).**

Nu vom refuza din start brandurile de nivel mediu/entry-level, dar NU NE VOM ASUMA RESPONSABILITATEA pentru sunetul neadecvat pentru spectacol. Dacă intenționați să utilizați/inchiriați una dintre mărcile DB technologies, The Tbone, Yamaha, Qube sau Bose vă rugăm să contactați reprezentantul responsabil de producție al organizatorului

- EVENIMENTE OUTDOOR: Obligatoriu contact inginer de sunet **1A**

B. SCENA:

Stage Plot:



- Indoor minim 6 x 4 m, înălțime minim 1 m
- Pentru concertele în aer liber - obligatoriu scenă acoperită (neimprovizată!), **cu prelate/ mesh-uri laterale și spate, bine ancorată și asigurată.**
- Nu se admite folosirea instrumentelor noastre de către alte trupe sau persoane.
- Setul de tobe trebuie înălțat față de restul bandului, printr-un riser de dimensiunea 3 x 2m (*podium extra pentru înălțarea setului de tobe*), ce trebuie furnizat de firma care asigură scenotehnica.
- Pentru a evita accidentele scena trebuie să fie curată/uscată.
- În cazul unei temperaturi ambientale care scade sub 15 grade Celsius trebuie să existe **4 (patru) tunuri de căldură/aeroterme puternice funcționale** pe scenă, un tun/aerotermă în zona FOH și în camerele de backstage.
- Corturi sau camere backstage pentru **1A** și pentru band cu canapea, oglindă înaltă de minim 1.5 m și stander haine.
- In cortul de FOH se va asigura suprafața minimă necesară montării echipamentelor pentru sunet, lumini și SFX ale **1A** (detalii la punctul F.)

C. **LUMINI:** Necesar contact telefonic dupa finalizarea achizitiei

INDOOR:

×Truss FRONT:

- 2x Blinders
- 2x Fresnel 1000w
- 4x MovingHead Wash

×Truss BACK:

- 8x MovingHead Beam/BWS
- 4x Moving Head Wash

2x Haze Machine

1x sau 2x Follow Spot minim 1500w

1x GrandMA 2 onPC/Lite/Full Size

OUTDOOR:

- 18x MovingHead Beam/BWS
- 12x MovingHead Wash
- 6x Fresnel
- 4x Blinders
- 4x Haze Machine + 4x Fan
- 1x sau 2x Follow spot minim 2000w
- 1x GrandMA2 Full Size

Important:

1. Pe parcursul probelor de sunet și al evenimentului, inginerul de lumini al **locației/evenimentului** trebuie să fie disponibil și prezent în zona FOH.
2. Operatorii follow-spot-urilor trebuie să aibă stație de comunicare cu operatorul consolei.

D. **VIDEO:**

Ecran LED minim 6 x 3,5 m preconfigurat și gata pentru a primi un semnal HDMI. Ecranul va trebui să aibă totul necesar pentru a rula videourile inclusiv procesor, sending card și cablu HDMI.

E. **SFX:**

Necesar contact telefonic in functie de tipul de show!

F. MIXER & BACKLINE:

Band-ul si echipa tehnică a **1A** vin cu tot ce este nevoie pe scenă, mai puțin riserele și curentul. Așadar vă rugăm să ne asigurați:

- o cuplă de **16Ah**, monofazat, Schuko, **în dreapta scenei**
- o cuplă de **16Ah**, monofazat, Schuko, **în stânga scenei**
- o cupla de **32 Ah** pentru **instalatia de lasere**
- o cupla de **32 Ah la FOH**

Mixerul bandului este **WAVES LV1**, cablurile necesare conectării acestuia cu scena fiind aduse de echipa tehnică a bandului. Aceste cabluri vor fi protejate de **pasaje cable-cross, pe care le va furniza firma ce asigură scenotehnica.**

Daca nu puteti oferi pasaje cable-cross, atunci va trebui sa ne puneți la dispoziție o fibră optică multimode, cu mufe OpticalCon DUO la capete, instalată, testată și calibrată, care să asigure conexiunea FOH-STAGE.

IN CORTUL FOH mixerul va fi instalat pe unul sau mai multe panouri de tip BUTEC asigurate contra vibrațiilor și oscilațiilor, cu podea flotantă, după caz. Sunt necesare un **minim** de 2 x 1m (un panou BUTEC) pentru instalarea mixerului cât și o suprafață **minimă** de câte un metru în jurul consolei. Cortul FOH trebuie să fie de bună calitate, cu prelate/mesh-uri laterale și spate, bine ancorat și ventilat astfel încât supraîncălzirea echipamentelor să fie pe cât posibil evitată.

De asemenea, pentru buna desfășurare a evenimentului, trebuie asigurat un **culoar de comunicare între scenă și FOH**, delimitat de **garduri modulare**.

Pentru a evita orice fel de probleme, mixerul nostru să fie conectat **DIRECT** la instalația PA, respectiv fără "obstacole" pe traseul MIXER->PA!

Dacă pe scenă sunt mai multe trupe trebuie asigurat spațiul adecvat montării echipamentelor și backline-ului. Nu se va face rabat de la spațiu și nu se vor folosi/schimba alte backline-uri/instrumente.

F. MONTAJ - ECHIPA LOCALĂ:

La probele de sunet la locație sunt necesare două locuri de parcare pentru dube, iar la show sunt necesare cinci locuri de parcare (două dube și trei autoturisme).

Personalul de mai jos trebuie pus la dispoziție de către Promoter/Organizator pentru load-in (cărat și asamblat) și load-out (dezafectare după eveniment):

- 1 Stage Manager
- 1 x Inginer de sunet
- 1 x Inginer de lumini
- 2 x Ajutoare (Helperi) pentru load-in la probele de sunet și load-out la final de concert.

Important: Aceștia nu trebuie să fie sub influența băuturilor alcoolice și să fie disponibili atât la sound-check, cât și la concert și după acesta. Managerul locației trebuie să stea pe toată durata evenimentului în apropierea zonei de backstage.

Dacă evenimentul are loc la unul dintre etajele superioare ale unei clădiri, e obligatoriu accesul la un lift!

G. **SHOW & TIMING:**

Durata showului este menționată în contractul semnat pentru fiecare eveniment. Pe toată perioada desfășurării concertului avem rugaminta ca cei care asigura echipamentele să se asigure ca **nu este pornit alt echipament wireless** pe scenă sau care poate avea legatură cu scena!

Echipa tehnica are nevoie de **două ore pentru montajul backline-ului** plus **încă o oră pentru probele de sunet**, după ce echipamentele s-au descărcat și transportat în locație.

DUPĂ MONTAJ ECHIPAMENTELE RĂMÂN ÎN ACELEAȘI POZIȚII ȘI NU SE VA DECABLA/DEMONTA NIMIC PÂNĂ DUPĂ TERMINAREA SHOWULUI!

Organizatorul sa obligă să asigure integritatea și securitatea backline-ului și echipamentelor tehnice ale trupei după instalare și până după terminarea concertului și load-out-ul echipamentelor.

Înainte de începerea show-lui echipa are nevoie de minim **10 minute pentru line-check!**

SHOW STOP

Daca organizatorul/promoterul nu respecta cerintele acestui rider tehnic, Tour Managerul 1A are dreptul sa anuleze reprezentatia!