Artist 1

Rider Tehnic

General Production Info

Production Touring Party (Names and final numbers to be confirmed during advance):

1. Production Manager // 2. Tour Manager // 3. Production Assistant // 4. FOH Engineer // 5. Monitor Engineer //6. Lighting Engineer // 7. Video Engineer // 8. Stage Manager / Drum Tech // 9. Guitar Tech // 10. Playback Tech // 11. Audio Tech // 12. Drummer // 13. Guitar // 14. Keys // 15. Dancer 1 // 16. Dancer 2 // 17. Dancers 3 // 18. Dancer 4 // 19. Dancer 5 // 20. Dancer 6

Local Crew:

Please supply local, fluent English speaking crew, in the following positions:
1 x Mons Tech / RF Engineer
1 x Audio Patch Engineer
1 x Backline Technician to look after locally hired equipment
1 x Video Engineer to handle feeding our system with IMAG content and sending our content to screen
1 x Lighting Technician to handle locally supplied floor package if applicable

Overnight Programming:

Please supply an overnight programming slot to the production crew ahead of the show day to facilitate overnight programming and focus. The full lighting and video rig should be available to Artist's production crew with necessary local crew available throughout.

Load In, Soundcheck and Changeover:

Artist require 4 hours for load in and line check. 1 hour for soundcheck and 30 minutes for changeover.

Production Office:

Please supply Artist's crew with a dedicated Production Office furnished with two desks, four office chairs, a
dedicated high speed ADSL line, 6 x power sockets (240v) and 2 direct dial telephone lines with international
dialling enabled and clearly labelled with their phone number.

Quick Change Areas:

Please supply 2 x quick change areas (USL and USR). These should be completely obscured from view either gazebo style with 4 full sides (no windows) or using pipe and drape. Each quick change area needs a stage fan, white light, full length mirror, clothes rail, 6 foot trestle table, 13a 240v power drop, chair and if possible portable air conditioning unit. Please ensure the quick change is ready a minimum of two hours before our changeover.

Stage Fans:

Please supply 6 x Black Stage fans

PA System:

d&B GSL/J, L'Acoustics K1, Adamson E15, Meyer Lyon

Large format stereo system with subs, fills and delays where required, capable of 110dBa without distortion at the FOH mix position. Any PA systems not featured on the above list must be approved in writing by the Production Manager and FOH at least 2 weeks prior to the show.

We will feed Left/Right, Sub, Fill outputs to the PA over AES with analog backups at the FOH position. Our FOH engineer must be supplied with full control of the PA processing at FOH.

Artist's FOH Engineer and Production Manager must be informed in writing of any sound limits along with details of how they are measured and where. Meaningless phrases like 'the limit is 100' are not sufficient. How is measuring weighted, where is it measured, if the limit is low, why is this the case? We will be happy to work with you on restrictions but require the proper information with which to operate.

FOH Control:
1 x Digico SD10 with optics running latest software running at 96khZ
1 x Waves Extreme Server with necessary cabling and switches and SoundGrid for Venue licence (Artist's engineer will supply V10 Plug In licences)
1 x Shout Speaker fed from FOH desk

Monitors Control:
1 x Allen & Heath S5000, or S3000
1 x DM48 / DM64 Stage box with Super Madi Card
Or
or Digico SD10 or SD7
1 x Digico SD10 with optics running latest software running at 96khZ
1 x Digico SD Rack with Optics and at least 32 analog outputs utilising 32 bit io cards
1 x Shout Speaker

Comms and Shout System:
Separate to our consoles, we require a dedicated comms link or shout system between FOH, Monitors, Lighting Control and Video Control available throughout changeover and the show.

Shout Ring:
The last output of the FOH rack links to the last input on the MONs racks and the last output of the MONs rack links to the last input on the FOH rack to distribute shouts between the two systems.

Multicore:
1 x Dual HMA Optical multi!
4 x Analogue XLR Line from Monitors to Lighting/Video for SMPTE TimeCode (active & backup x2). If lighting and video control are located separately, we will require 2 x XLR lines to each position.

RF Mics:
2x Sennheiser EM 6000 series dual channel receiver
4x Sennheiser SKM 6000 Handheld Black with 9235 Capsules
1 x L6000 charger with 2 x LM6060 charging module and 4 x BA60 Batteries
2 x AD3700 Antenna (or A2003 with AB3700 Antenna Booster)
High Quality RF Cabling, no RG58 over 5m in length please

IEMs:
8 channels of Shure P10T 2 Channel IEM Transmitters running in Stereo
12x Shure P10R+ IEM Beltpack Receivers (assignment in output list)
2 x Shure PA821 Antenna Combiner (inc. Spare)
1 x Sennheiser A5000-CP Antenna
1 x Sennheiser A2003 Antenna
1 x Shure SBRC with 2 x SB900A per P10R+ or 50 AA Batteries (AA adapter clips must be fitted!!)
RG213 or LMR400 RF Cabling
Extra Tall Manfrotto Stand for Antenna

Please network up all RF with a network switch and laptop running Sennheiser WSM. All RF must be set up, coordinated, licensed if necessary, and thoroughly tested by an experienced RF engineer before Artist's crew load in.

Stage Return Lines:
Please allow an analogue return in the line system to feed the butt kicker at Drums.
Keys Sub and Side Fills:
Please supply a d&B Q Sub or similar for the Keys Player and a set of full range side fills covering the entire stage area. L'Acoustics Arcs and SB28s preferred.

Ambients:
Please provide a stereo feed of house ambients to the monitor console. Where possible a return feed from broadcast is preferred.
Mics/DIs:
Please supply all mics and DIs, stands and camps as per the channel list that follows.

Stage Power:
4 x 13a 240v Sockets in Monitor World!
4 x 13a 240v Sockets for Playback (Right of Monitor Board)
2 x 13a 240v Sockets SL of Drum Kit!
4 x 13a 240v Sockets at Guitar!
4 x 13a 240v Sockets at Keys
4 x 13a 240v Sockets Backline World
2 x 13a 240v Sockets DSC

Broadcast:
Broadcast of Artist's show must be advanced with the Tour Manager , Production Manager at least 2 weeks before the show. Artist

reserves the right to approve all pre recorded broadcasts before transmission and will endeavour to have a person present in broadcast for all live transmission.

Channel List and Stage Plot follow on the next pages

INPUT LIST (2023 V3) 12 Way Boxes					
Ch #	**SB#**	**Input**	**Mic/DI**	**Stand**	
1	1.1	Kick In	Shure Beta 91A	-	
2	1.2	Kick Out	Shure Beta 52	LP Claw	
3	1.3	Snr.Top	Shure Beta 57A	Short Tele Boom	
4	1.4	Snr.Bottom	Sennheiser e904	-	
5	1.5	Hats	Neumann KMS184	LP Claw	
6	1.6	Rack 1	Sennheiser e904	-	
7	1.7	Rack 2	Sennheiser e904	-	
8	2.1	Rack 3	Sennheiser e904	-	
9	2.2	Floor	Sennheiser e904	-	
10	2.3	Ride	Neumann KMS184	LP Claw	
11	2.4	OH.SR	AKG 414 XLS	Tall Tele Boom	
12	1.8	OH.SL	AKG 414 XLS	Tall Tele Boom	
13	1.9	SPD.L	Radial Pro2 L	-	
14	1.10	SPD.R	Radial Pro2 R	-	
15	3.1	Gtr.L	XLR	-	
16	3.2	Gtr.R	XLR	-	
17	3.3	Kronos L	Radial Pro2 1.L	-	
18	3.4	Kronos R	Radial Pro2 1.R	-	
19	3.5	Prophet L	Radial Pro2 2.L	-	
20	3.6	Prophet R	Radial Pro2 2.R	-	
21	4.1	Drum.Track.L	XLR	-	
22	4.2	Drum.Track.R	XLR	-	
23	4.4	Bass.Gtr.Track	XLR	-	
24	4.4	Bass.Synth.Track	XLR	-	
25	4.4	Music.Track.L	XLR	-	
26	4.6	Music.Track.R	XLR	-	
27	4.7	BVs.Track.L	XLR	-	
28	4.8	BVs.Track.R	XLR	-	
29	4.9	Live.BVs.Track.L	XLR	-	
30	4.10	Live.BVs.Track.R	XLR	-	
31	4.11	As Live	XLR	**Referred to as Roger**	
32	4.12	Band.ClickCues	XLR	-	
33	5.1	Rita.ClickCues	XLR	-	
34	DIR	Rita	Senn SKM 6000 + 9235	Tall Roundbase	
35	DIR	Spare/Guest	Senn SKM 6000 + 9235	Tall Roundbase	
36	5.2	Rita Tuned	XLR	**Referred to as Derek**	
37	DIR	BV 1	Senn SKM 6000 + 9235	Tall Roundbase	
38	DIR	BV 2	Senn SKM 6000 + 9235	Tall Roundbase	
39	2.5	Trombone	DPA 4099		
40	2.6	Trumpet	DPA 4099		
41	2.7	Sax	DPA 4099		
42	-	-			
43	DIR	Ambi Shotguns.SL	Sennheiser MKH416	Tall Tele Boom	
44	2.8	Ambi Shotguns.SR	Sennheiser MKH416	Tall Tele Boom	
45	DIR	Ambi LDC. SL	AKG 414 XLS	LP Claw	
46	2.9	Ambi LDC. SR	AKG 414 XLS	LP Claw	
47	2.10	Drum Shout	SM58 + Radial HotShot	Tall Tele Boom	
48	2.11	DrumTech.Shout	Sennheiser e845 (Switch)	-	
49	3.7	Gtr Shout	SM58 + Radial HotShot	Tall Tele Boom	
50	3.8	Keys Shout	SM58 + Radial HotShot	Tall Tele Boom	
51	DIR	GtrTech.Shout	Sennheiser e845 (Switch)	Tall Tele Boom	
52	5.3	Plaback Shout	Sennheiser e845 (Switch)	Tall Tele Boom	
53	5.4	Playback to Rita	Radial HotShot	-	
54	5.5	TimeCode	XLR	**Tieline to FoH Video + LX**	
55	DIR	FoH To Mons		-	
56	DIR	Mons To FoH			
Mons Analogue Local Inputs					
1		Mons TTS	Sennheiser e845 (Switch)		
2		MonTech.TB	Sennheiser e845 (Switch)	LP Claw	
3		Choreo Shout	Sennheiser e845 (Switch)	Tall Tele Boom	
FOH Analogue Local Inputs					
1		TTS	Sennheiser e845 (Switch)	LP Claw	
2		iPod L	Mini Jack to XLR		
3		iPod R			

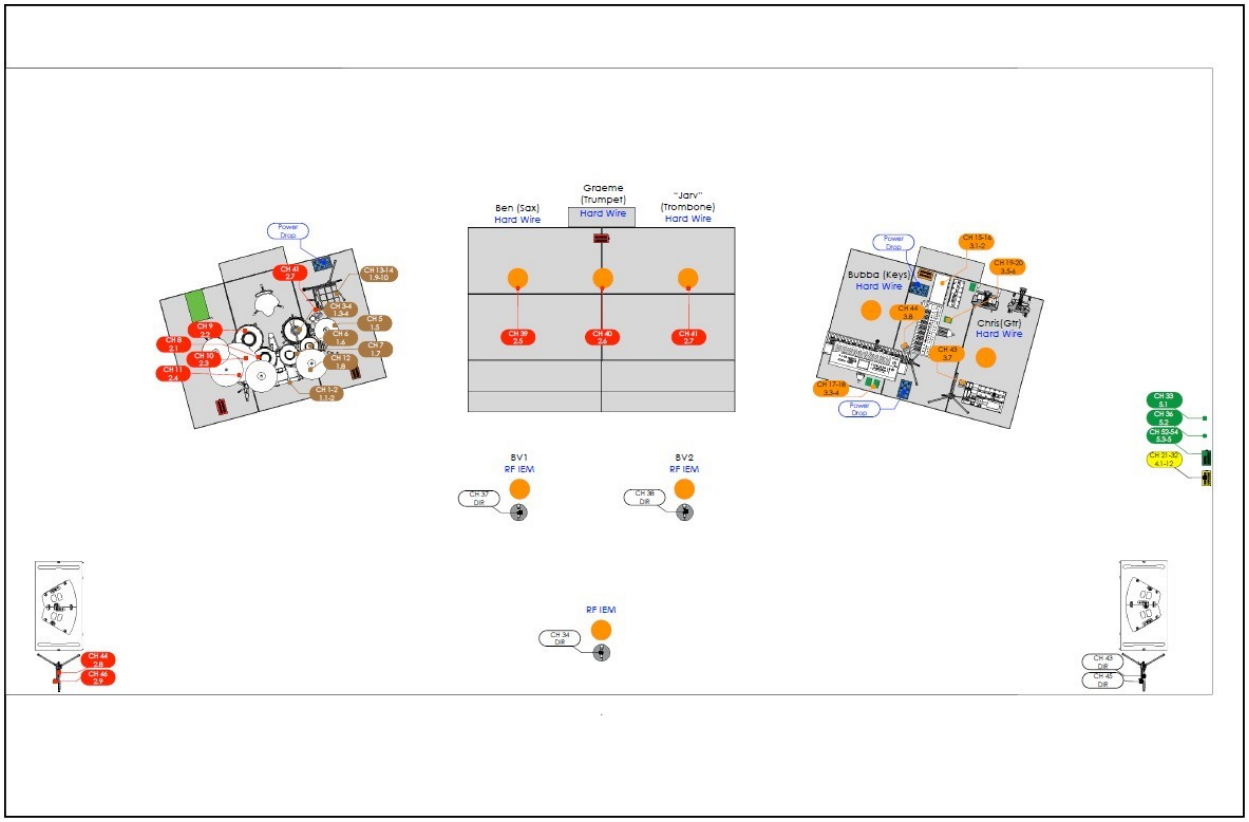
OUTPUT LIST (2023 V3) 12 Way Boxes

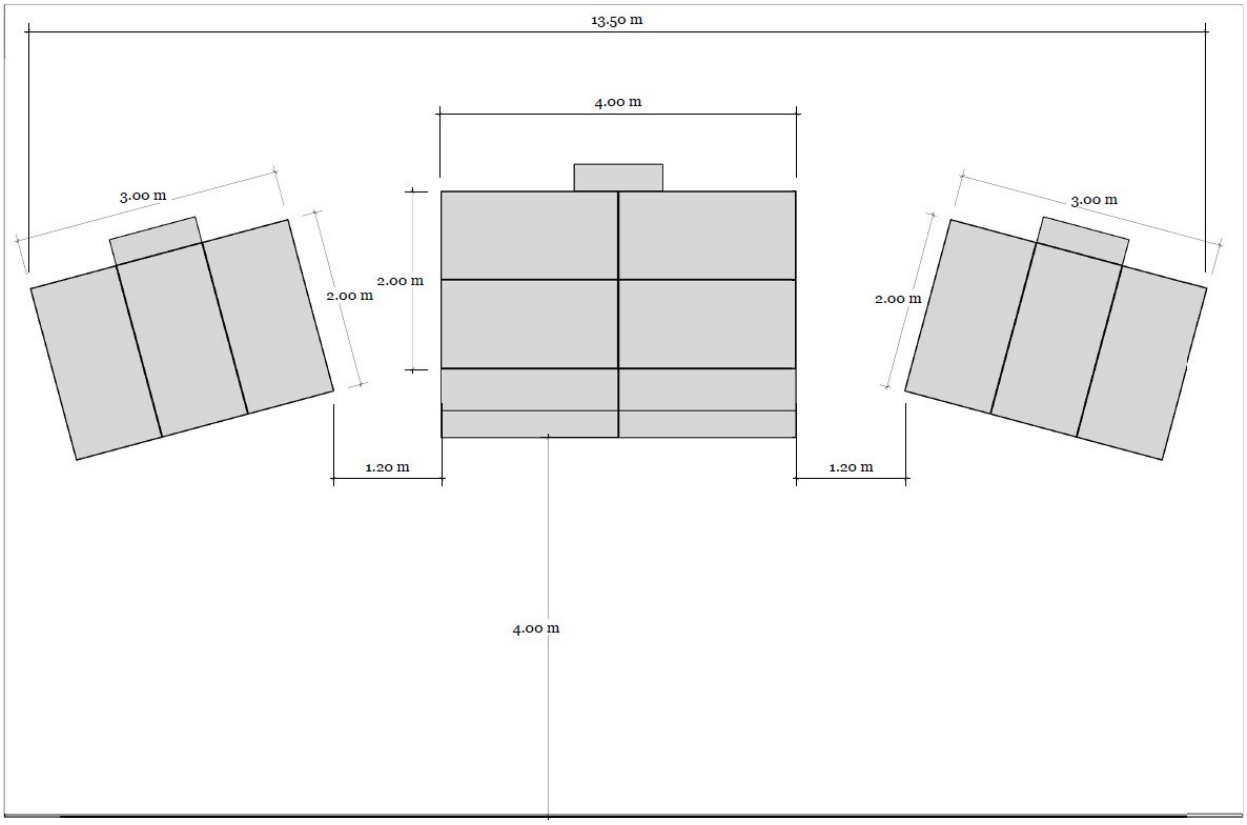
Monitor Local Outputs

Name	SD Output	Patch	Destination	Notes
Drums	1+2	Box 1: 11+12	IEM 1	Can be P9HW
Guitar	3+4		IEM 2	Can be P9HW
Keys	5+6		IEM 3	Can be P9HW
Rita	7+8		IEM 4	3 Packs
Playback	9+10		IEM 5	Can be P9HW
Techs	11+12		IEM 6	2 Packs
BV1	13+14		IEM 7	1 Pack
BV2	15+16		IEM 8	1 Pack
Trombone	17+18		IEM 9	Can be P9HW
Trumpet	19+20		IEM 10	Can be P9HW
Sax	21+22		IEM 11	Can be P9HW
Dancers	23+24		IEM 12	6 Packs
Choreo	25+26		IEM 13	Can be P9HW
Guest	27+28		IEM 14	1 Pack
Spare	29+30		IEM 15	1 Pack
PFL	31+32		IEM 16	2 Packs
SF's	33+34			2 x KS28 2 x A15
D/S Wedges	35			
BC2	36	Box 2: 12		
Keys Sub	37			KS21
WAG PA	39+40			2 x A15
R.O To Tune	Local 1		Apollo	Playback Rig
Talk To FoH	48		FoH In 56	

FoH Local Outputs	
Analogue 1	PA Left
Analogue 2	PA Right
Analogue 3	PA Sub
Analogue 4	PA Fills
Analogue 5	LX/Vid Mix L
Analogue 6	LX/Vid Mix R
Analogue 7	LTC to LX/Vid
Analogue 8	Shout Speaker

FoH MADI Outputs	
1	Mix L
2	Mix R
15	LX TB to Mons
16	FoH TB To Mons


Graeme
(Trumpet)
Hard Wire
Ben (Sax)
Hard Wire
"Jarv"
(Trombone)
Hard Wire
Bubba (Keys)
Hard Wire
Chris (Gtr)
Hard Wire
BV1
RF IEM
BV2
RF IEM
RF IEM


13.50 m
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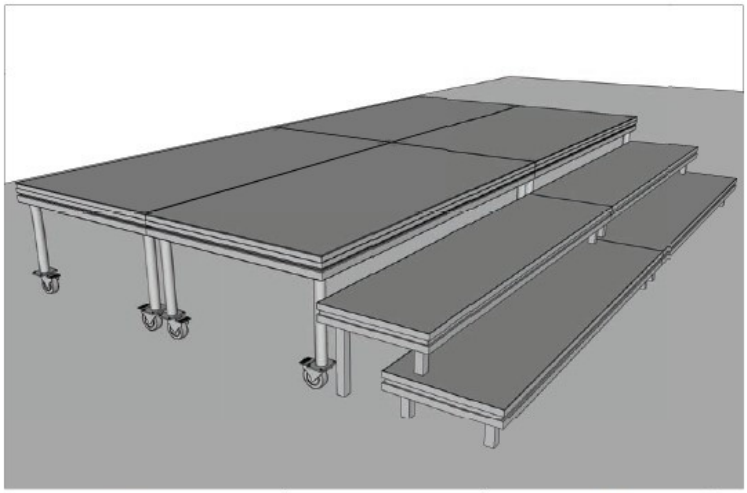
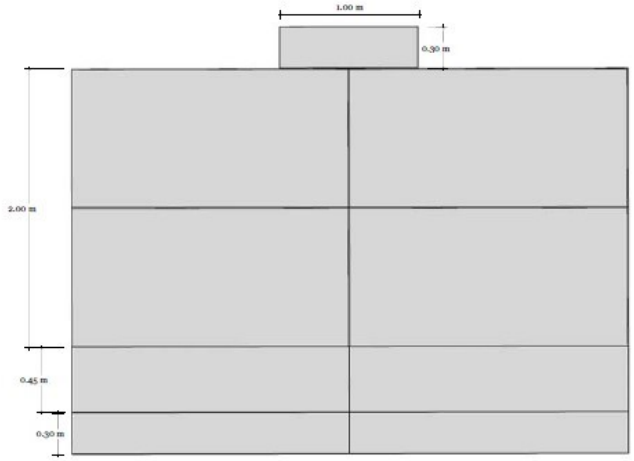
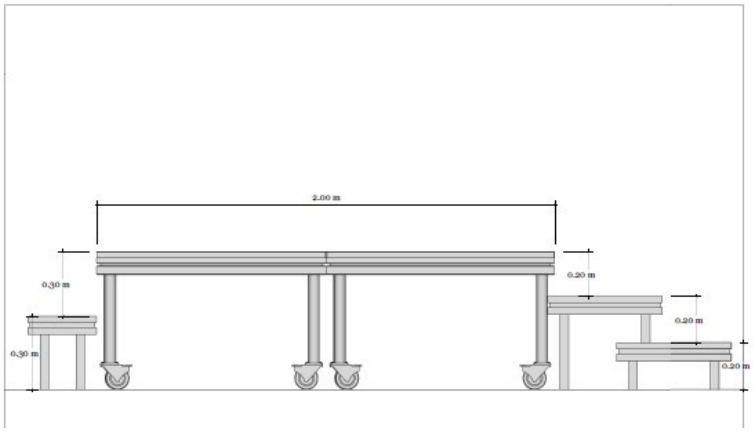
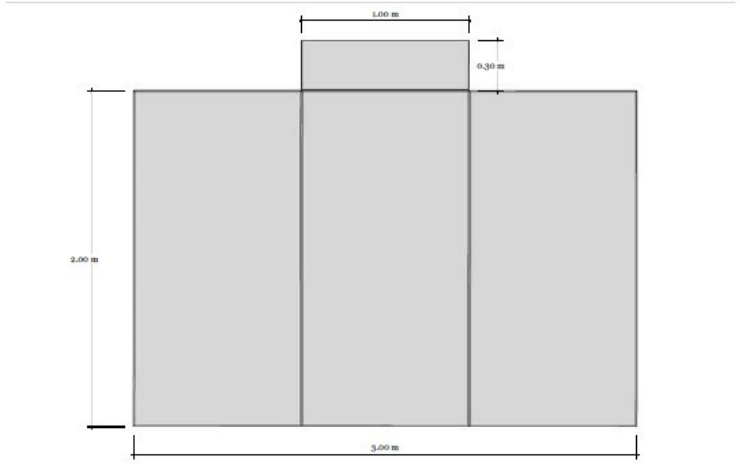


Production & Touring Ltd	Brass Riser ISO	Notes	A 06



Production & Touring Ltd	Brass Riser Top	Notes	A 07





Production & Touring Ltd

Dum & Keys Riser Top

Notes

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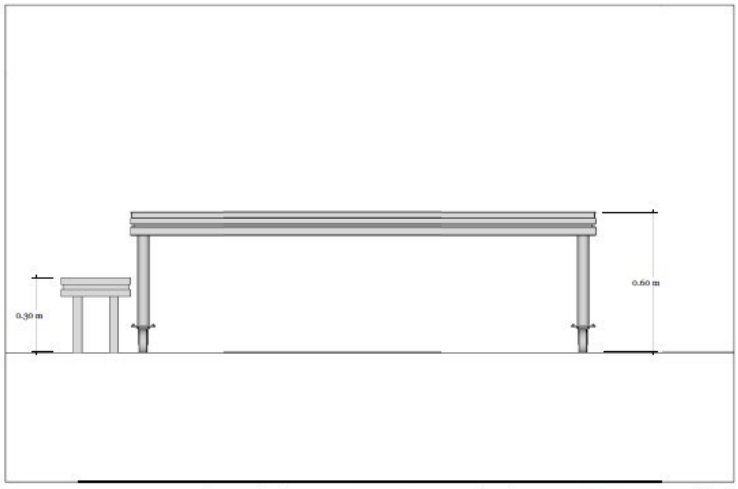

Production & Touring Ltd

Drum and Keys Riser Side

Notes

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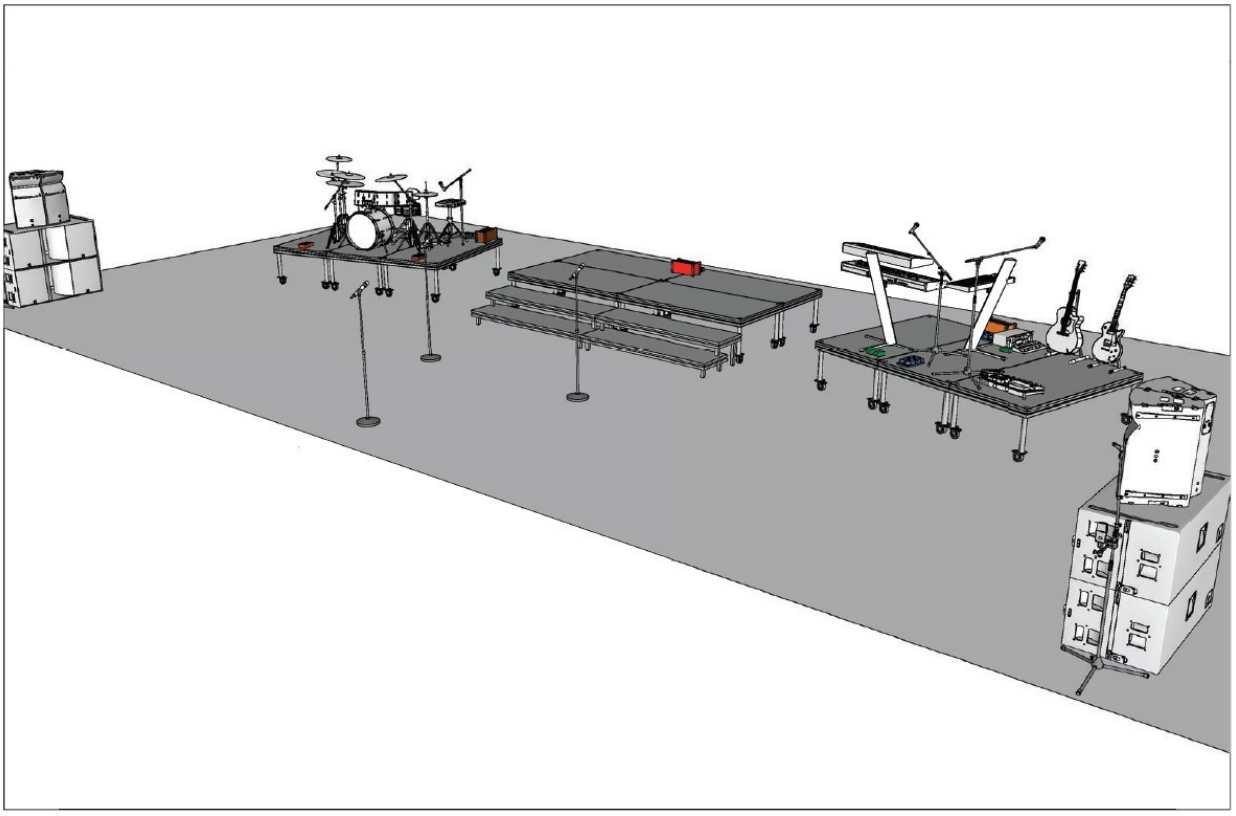


BACKLINE

Drums

Shells
Yamaha Recording Custom
1x 22” x 14” Kick Drum
1x 10” x 7.5” Rack Tom
1x 12” x 8” Rack Tom
1x 13” x 9” Rack Tom
1x 16”x15” Floor Tom (with legs)
1x Yamaha Recording custom Aluminium14”x6.5” Snares
1x Manu Katche Signature Snare
Option 2:- Yamaha Absolute Hybrid Maple
Option 3:- Yamaha Club Custom
Hardware
1x Porter & Davis BC2 with Bench top
1x Porter & Davis BC2rm Amp | Power Lead | Speakon Cable |

1x Yamaha CL945LB long tom arm
6 x Yamaha CS-865 Cymbal Boom Stand
1 x Yamaha TH-945 Double Tom Holder + 2 x Tom arms
2 x Yamaha WS865 Double Tom Holder (With Legs)
2 x Yamaha SS-950 Snare Stand
1 x Yamaha HHS9D Hi-Hat Stand (2 Legs)
3 x Yamaha Floor Tom Legs
1 x Yamaha DFP9C Double Foot Pedal
2 x Yamaha CH-750 cymbal mount
2 x Yamaha CSAT924ABP Multi clamps
1 x Yamaha DS950 Throne Base

Heads

Remo Ebony Pinstripe on all toms
Remo Coated power dot on snares
Remo Powerstroke 3 (Clear) on Bass Drum

Electronics

1x Roland SPDS-SX + PSU
2x Roland BT-1 Bar
2x Roland PD-8 Pad
1x Roland KT-10 Pedal
1 x RT-30K Trigger Acoustic Drum Trigger
2x Boss FS-5U Foot Switches
6x 5m Right Angle to Straight Instrument Cables
3 x Mono to Stereo Y Split Cables (for trigger inputs on SPDS)

Miscellaneous

1x Lasko Blower Fan
1x 8'X8' Black Carpet

Cymbals

1x 22” Crash Of Doom"
1x 18” K Cluster Crash
1x 20” A Custom EFX Crash
1x 19” K Sweet Crash
1x 18” K Cluster Crash
1x 15” K Sweet Hats
1x 16” A Custom EFX Crash"
1x 10” K Splash
1x 12” K Splash
1x 14” A Custom EFX Crash
1 x 12” Trashformer Crash
1 x 13” A Custom Mastersound Hi Hats

Guitar

1x Kemper Profiler with Remote Pedal Board
1x Boss FV-500 Expression Pedal with TRS balanced Jack cable
1x Martin OM28 acoustic guitar with D’Addario EJ11 .012-.053 Strings
1x Gibson Les Paul Custom Shop with Humbuckers and with D’Addario VYXL 10/46 Strings
3x Single Guitar Stand

1x 4 Way Guitar Boat/Rack (preferably Ultra Case)
1x Boss TU-3 Tuner
3x Mono Jack Instrument Cable

Keys
1x Nord Stage 2 88 Key Keyboard
1x Korg Kronos 2 61 Key Keyboard
1x Prophet 6 Analogue Synthesiser
2x Ultimate Support 2-Tier Apex Stand (with sand bags)
3x MAudio SP-2 Sustain Pedals (or pedals with polarity switch)
2x Boss FV500 Volume Pedal with 2x TRS STEREO 1/4" Cable (for Expression Pedal)
8x MONO 1/4" Instrument Cables
3x MIDI Cable

Hand Held Radios (Walkie Talkies)
Frequencies:
Artist is travelling with a hand held radio package for communication utilising 4 frequencies. Please advise during the advance on 4 frequencies in this list for our dedicated use. Our available frequencies are:
452.4725 // 452.4975 // 452.5475 // 454.1000 // 454.1250 // 454.1500 // 455.5000 // 455.5375
468.56875 // 468.59375 // 468.61875 // 468.65625 // 468.68125 // 468.70625 // 468.73125 // 468.75625

Miscellaneous
6x Stage Fans (Black) - at least two matching
6x LED Lights for set lists (if in doors or after dusk)
Spare cables including: IEC and Fig 8 power cables, instrument jacks, MIDI cables, Kemper Ethernet
Plastic sheeting to cover all equipment

Pyro and SFX
Please supply:
-6 hits of mines across the down stage edge
-6 hits of gerbs across the down stage edge
-6-8 flame jets across the down stage edge (Galaxis G Flame Preferred)
-1 hit of confetti (4 machines) Pink confetti is preferred

VIDEO
Pixel Maps:
Please supply a pixel map of all screens to the production manager and production director at least 2 weeks before our performance.
Upstage Screen Spec:
Please supply a 16m x 10m Main LED Screen with a minimum of 4mm pitch, positioned at the back of the performance area.

Control Position:
FOH control as close to our LD is preferred. Please supply a sturdy trestle style table and office chair.
Media Server:
We will be travelling with a Pixera media server and required peripherals. We will feed your screen either over SDI or HDMI (to be confirmed before arrival, SDI if multiple outputs, HDMI if just one).

Camera Feed:
Please supply a PGM camera feeds to be delivered to FOH via SDI, preferably at 1080i50 with minimal frame delay. Please also supply a comms link between our operator and the camera director.

Timecode:
We will supply timecode (main and backup) from our playback rack (positioned stage left by monitors). Please supply 2 x XLR tie lines from playback to the media server position.

Power:
Please supply 4 x 13a Single Phase 240V power supply to our rack at the media server position. If outside of the UK please provide adapters for UK plugs.

LIGHTING

Lighting Plot:
Please supply a festival lighting plot and fixture patch at least 2 weeks prior to Artist's performance.
Lighting Previs File:
Please supply a festival WYSIWYG file at least 2 weeks prior to Artist's performance
Lighting Previs Suite:
If available on site, please supply a time slot for use of the festival WYSIWYG programming suite.

Follow Spots:
For all shows after dusk, please supply 2 x follow spots with operators. Spots must be equipped with a TV colour correction kit and the operators need to be on comms with Artist's LD at FOH.

Overnight Programming:
We require a time slot to to be provided to the production crew ahead of the show day to facilitate overnight programming and focus. The full lighting and video rig should be available to Artist's production crew with necessary local crew available throughout.

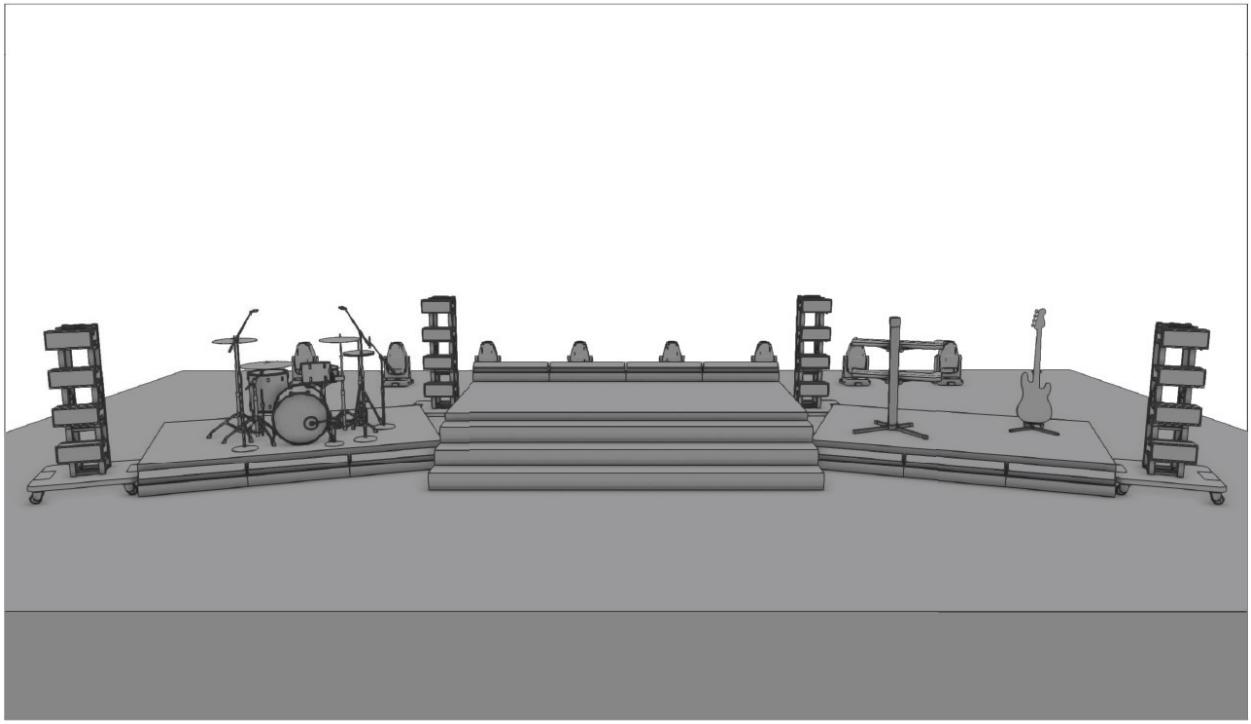
Multicore:
If FOH lighting control is located separately to FOH Audio we will require 2 x XLR Audio Lines from the playback position for timecode.

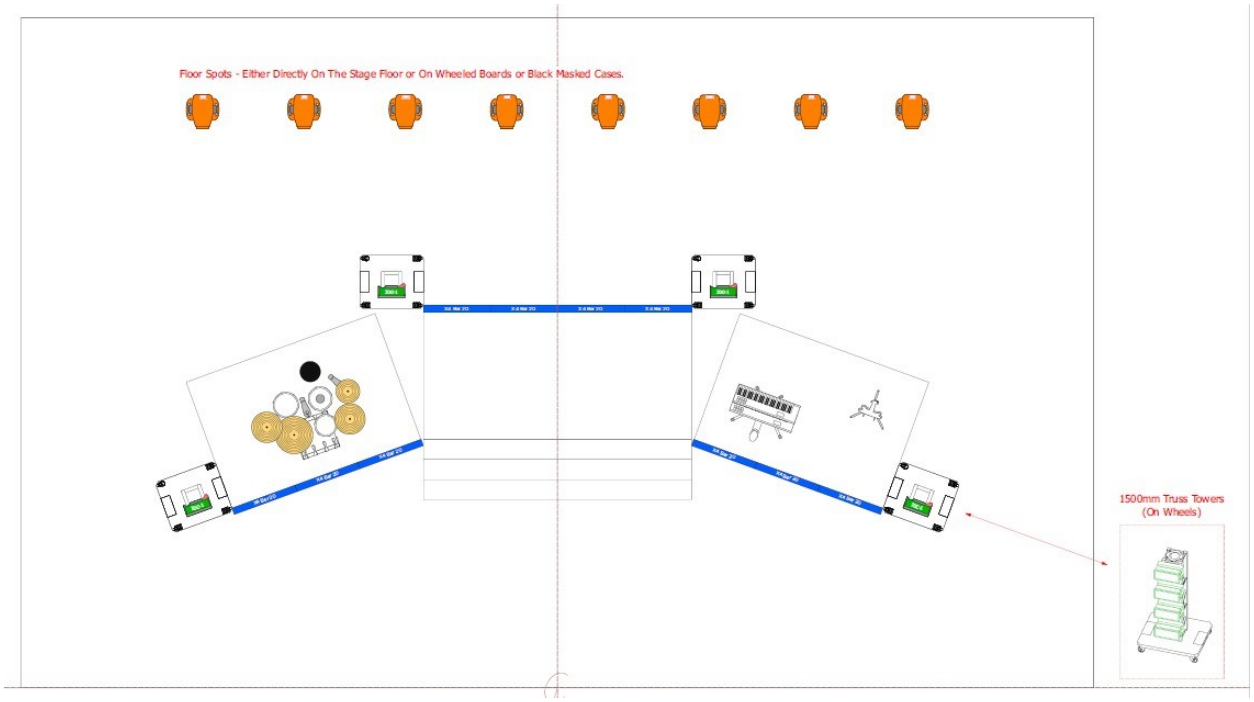
Hazers:
Artist's LD must have full control of all Hazers from FOH.

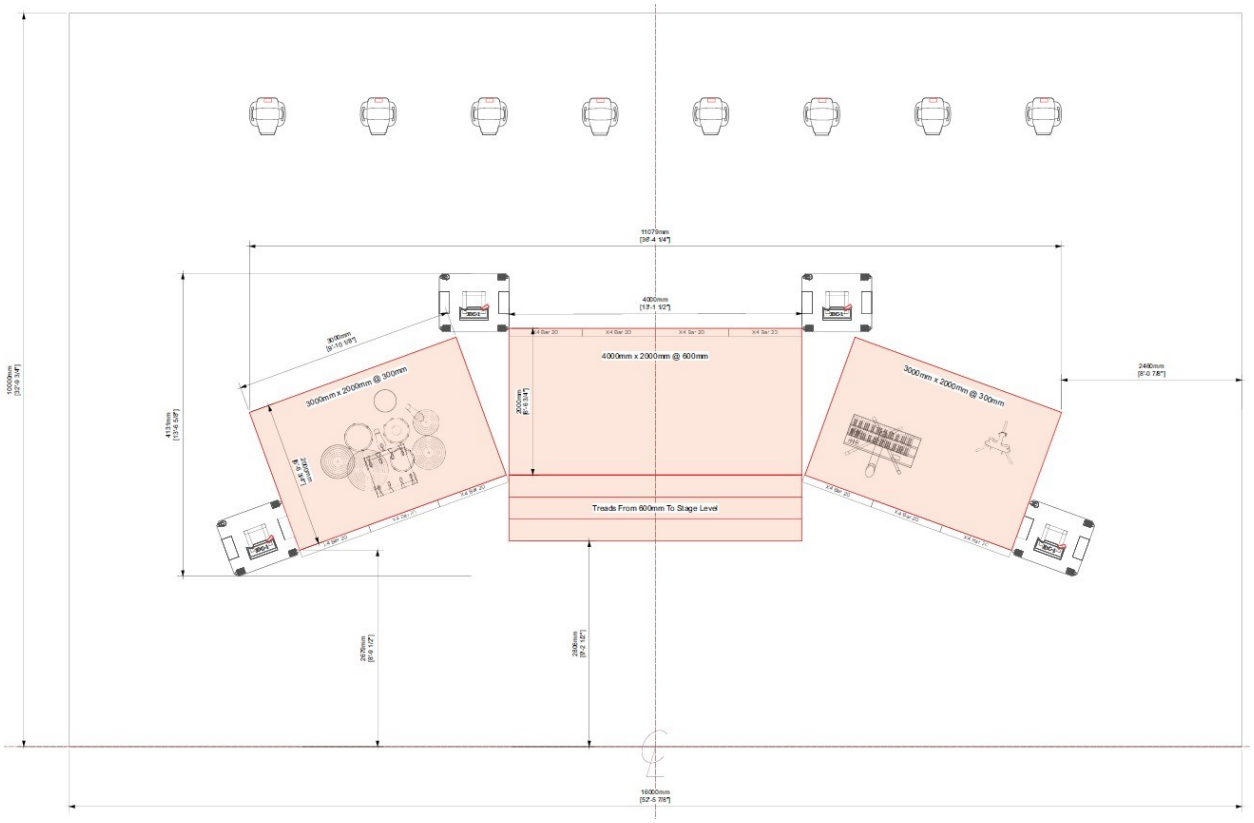
Consoles:
We require 2 x MA2 Full Size or Lite lighting consoles (Main/Backup). Please ensure they are running Grand MA Software v3.9.60.65. Please do not supply MA3s without discussing and procuring our approval first.

Lighting Plot:
Plots of our requested floor package and staging information are attached to this production advance.

Fixtures (floor plot):
16 x GLP JDC1 Strobe
08 x Ayrton Perseo Profile S
10 x GLP Impression X4 Bar 20
Please review plans regarding rolling truss uprights
Please supply sufficient techs to handle change over. It is a necessity that we have the opportunity to flash out the rig with the help of a fluent English speaking tech prior to change over.
Detailed lighting plot included in production packet.




Floor Spots - Either Directly On The Stage Floor or On Wheeled Boards or Black Masked Cases.
1500mm Truss Towers
(On Wheels)


4000mm x 2000mm @ 600mm
3000mm x 2000mm @ 300mm
3000mm x 2000mm @ 300mm
Treads From 600mm To Stage Level

Artist 2
Technical rider

LOAD IN / ACCESS
In order to ensure everything goes as smoothly as possible, please ensure the below is in place from load-in:
- All ramps in place ready to roll our equipment from our vehicles to stage with an unimpeded path.
- The stage must be clear of all other equipment and clean of spike markings, gaffer tape and rigging marks etc.
- The stage must be structurally sound and unable to move upon impact.
- Showers must be clean, fully functional and available with towels from load in

PERSONNEL
We request the following staff to be available (where applicable) from load-in until load-out:
• (1) ONE promoter's rep.
• (1) ONE venue electrician.
• ALL house audio and lighting technicians with knowledge of in-house systems.
• (1) ONE runner with own vehicle (to be discussed/confirmed in the advance)
• (1) ONE Venue representative that should have keys for all dressing rooms and production office. We require that they be contactable on a house radio. The production manager must be given a fully charged house radio upon commencement of load in.

LOCAL CREW
All crew engaged to assist with the production of the show should:
1) Attend for work with appropriate Personal Protective Equipment (P.P.E) This will include but not limited to steel toe capped boots, high visibility jackets, gloves and fall arrest equipment for riggers.
2) Have verifiable training and competency for the task they are engaged to provide e.g manual handling training.

We anticipate requiring the below deployment of local crew:
LOAD IN Rigging: TBC 6 x Stagehands
SHOWTIME No crew needed
LOAD OUT Rigging: TBC 6 x stagehands

TRANSPORTATION Band, crew and equipment will be travelling in **1 x 45ft Tour Bus + trailer,** arriving overnight. We must have priority over support & venue vehicles. Please ensure adequate parking for all of the above vehicles immediately adjacent to the stage and load in doors. Please provide power supplies (32a 3ph ceeform) for the Tour Bus. Venue staff should leave out the power supply for the bus and truck and inform us of the exact location of the supply. Please also provide all necessary route maps/parking information that we may need. Any

necessary permits are to be organised by the promoter, at no cost to the artist, in advance and emailed where necessary to Tour Manager at least 7 days prior to engagement. Where the bus and truck are in a public area we will require a security guard stationed with these vehicles at all time.

SOUNDCHECK
Artist requires a minimum of 5 hours set-up time, and 1 hour 30 mins of Sound Check time before doors where time allows. Please ensure all local technicians are on site for the duration of set up and sound/line check and that adequate power and house lighting is available from arrival. The soundcheck is strictly for touring personnel only. All others must vacate the arena and we will need security to ensure that nobody is there that should not be. There will be no side of stage viewing unless showing proper credentials.

VENUE POWER
We will require the full use of your in-house power supplies. These should be available for hook up from load in. All supplies are to have had relevant compliance checks and be tested. We require:
Lighting | TBC
Audio | 16amp Single Phase Ceeform (Down Stage Left)

AUDIO PA SYSTEM
Please provide: Stereo professional PA system of high quality and suitable size that will provide even coverage of the audience area. The system must be capable of producing 114dB (A Weighted) at FOH with NO distortion. Preferred choices are as follows: 1. **Meyer Sound** Panther, Leo, Lyon or Leopard**,** MeyerSound subs, MeyerSound down-fills, out-fills and front-fills as necessary. 2. **d&b audiotechnik GSL/KSL**, d&b SL-SUB and SL-GSUB, d&b down-fills, out-fills and front-fills as necessary. 3. **L'Acoustics K1/K2, KARA**, L'Acoustics KS28 subs, L'Acoustics down-fills, out-fills and front-fills as necessary.

Substantial and appropriate infills, front fills and out fills must be included to cover the area directly in front of the stage, and areas to the sides of the main speaker stacks or hangs. **These are essential.** Please advise before the show as to set-up, quantity, and layout of both the system and the venue.

The PA must be rigged and tested for functionality before we arrive for setup and soundcheck. Local system engineers must be available for our FOH engineer at all times, from load-in until the end of the performance.

Software/Hardware/Crossover control for the sound system should be available at FOH and our FOH engineer must have access to all control equipment if requested. System inputs should be from FOH locally and fed AES Left, Right Sub & Fill with analogue backup. Our FOH engineer must be made aware of any system limitations and restrictions in advance of the show.

FOH CONTROL POSITION
A 12ft x 12ft, safe working area must be provided for our FOH set up. Positioned centrally, no further than 60ft from the DSE.
• Must be within the stereo field of the PA.
• Must have an unimpeded line of sight to the stage.
• Must be at audience height-level and in the auditorium. **This is essential.**
• Must **not** be on or under a balcony.

FOH CONSOLE: We are carrying our own Digico SD11 + 12U Outboard Rack
For Festival or *Outdoor* Shows please provide: 2 x HMA Fibre Multi's for our **SOLE use.**
Please provide: 1 x 16a + **2 x 13a** Power drops at the FOH control position.

ANY SOUND LEVEL RESTRICTIONS MUST BE NOTIFIED WELL IN ADVANCE.

MONITOR CONTROL POSTION:
• A 12ft x 12ft, safe-working area must be provided for our monitor set up.
• Positioned **Down Stage Left.**
• Must have an unimpeded line of sight across the stage.
• House engineers and / or other staff must not be passing through this space during Freya Ridings' soundcheck and performance.

MONITOR CONSOLE: We are carrying our own Digico SD11i + line system and stage power. **This is for our sole use.**
Please provide: 1 x 16a + **2 x 13a** Power drops at the Monitor control position.

RF We are carrying our own RF rack, consisting of:
• FOUR frequencies in Shure Axient range *470MHz - 636MHz*
All frequency licensing is the responsibility of the Promoter. Please license FIVE (5) frequencies in the above frequency range.

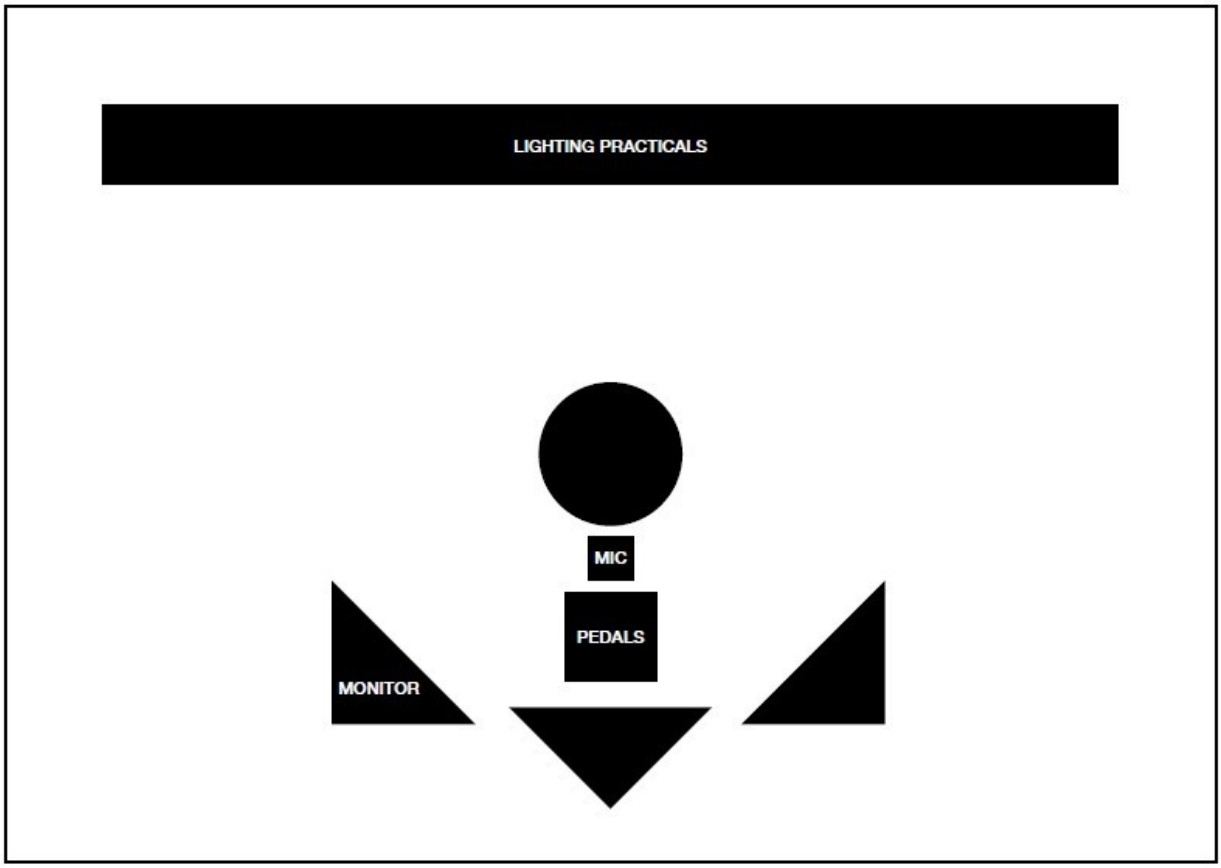
IMPORTANT FOR ANY COUNTRY THAT DOES NOT HAVE A MANAGED RF COORDINATOR (i.e. OfCom), PLEASE PROVIDE INFORMATION ON TV CHANNEL EXCLUSION BANDS AND ANY IN-HOUSE RF ALLOTTED FREQUENCIES PRIOR TO OUR ARRIVAL.

AUDIO INFRASTRUCTURE
We are carrying our own line system, XLR's, microphones, DI boxes and stage power. **This is for our sole use**.

AUDIO POWER We are carrying our own Stage / Backline Power.
Please Provide: 1 x 16a Single Phase Ceeform supply at the Stage Left monitor console position

STAGING / RISERS

Artist does not require any stage risers.



LIGHTING
We will be travelling with a small lighting package. More details on this will be shared in due course.

HOUSE LIGHTS
We will require the house lights control to be given to our LD at FOH. Where it is not possible for him/her to have physical control of the house lights please provide an operator and house radios so that our LD can call house light cues. This person should be stationed at the house lights control on standby throughout the show, in case of emergencies or deviation. This person is only to take orders from our LD, or Production manager.

Artist 3

Rider tehnic

P.A. SISTEM
MEYER Milo- 700hp / L-Acoustic/Adamson Y-18/Martin Audio W8L-W8LC/ JBL VERTEC. Doar massive lineare [line arrays].
Sistemul trebuie să fie în stereo + Sub și capabil să reproducă 20Hz-18kHz la un volum de 112dB in mod uniform pe tot perimetrul salii.
Toata amplificarea trebuie să fie de aceeași marcă (Lab Gruppen, Crown, Crest, Qsc) Puterea necesară a boxelor:
Pentru club mic [până la 150 de persoane] nu mai puțin de 10 kW Pentru locație închisă [până la 500 de persoane] nu mai puțin de 20 kW
Pentru concert în aer liber [până la 2000 de oameni] nu mai puțin de 40 kW

CONSOLA F.O.H.
Noi avem nevoie de Allen-Heath [DLive] CDM32 MixRack și consolă c1500 (daca nu puteti găsi DLive contactați-ne), un cablu lung de tip Ethernet CAT 5 de la scenă la consolă FOH. Un cablu tip Y (stereo-mini-jack [3,5 мм] to 2 xlr) pentru Intro playback de pe iPadul nostru. Un microfon cu buton si cablu XLR pentru talkback.
Zona FOH se amenajează doar în faţa sistemului acustic în mijlocul sălii pe centru în raport cu deschiderea scenei la un nivel cu parterul. Se exclude amplasarea consolei la balcon sau sub balcon, cât și în spaţii care ar limita auditiv inginerul de sunet al trupei. Conexiunea la PA prin 3 canale Sub/Left/Right + Front Fill daca așa este.

SISTEMUL DE MONITORIZARE
Pentru Open Air și scenele mari, avem nevoie de Side Fill-uri [Sub+Top] Se conectează în mono. și 2 monitoare conectate la un canal aux.
Pentru scene mici- 2 monitoare conectate la un canal aux.

BATERII:
Tip AA 10 Buc.
Tip 9V 2 Buc.

TOBE:
Tama Starclassic / DW; Toba Mare 20/22, Premier 14x6, Alt Tom 10/12, Cazan 14/16, un set de cinele+fus, un scaun, o Pedala toba mare, un stativ pentru HiHat , un stativ pentru premier, 5 stative pentru cinele.
Covor pentru setul de tobe [Drum Mat] Microfoane Sennheiser Drumset 900:
e901, e902, e904*4buc, e914*3buc. Podium 200 cm x 300 cm x 50 cm

STAȚIE DE CHITARA:
Amplificator cu pedală footswitch :JCM 2000-Tsl100 / JCM 900/ + Cabinet 4x12 1960a. sau Combo: Hot rod DeVille / fender twin reverb
2 stative pentru chitară,

STAȚIE DE BASS:

Amplificator pentru bass și cabinet de bass cu puterea minima de 600 watt, AMPEG sau SVT 810E sau SWR WorkingPro 8x10 cab;
1 Di-box (Countryman sau BSS). 1 stativ pentu chitară Hercules Stands HCGS-414B

MICROFOANE PENTRU VOCE:
SHURE sm58 - 4 Buc, SHURE sm57 - 1 Buc,
SHURE beta57 - 1Buc.

STATIVE PENTRU MICROFON:
Stativ Mic - 4 buc.
Stativ Mare - 9 buc.
Stativ pentru clape de tip X pentru DOBA [etno percutie] - 1 Buc,

CABLURI:
xlr 6m-10m - 40 Buc. xlr 12m - 2 Buc.
Jack-Jack 3m - 3 Buc.

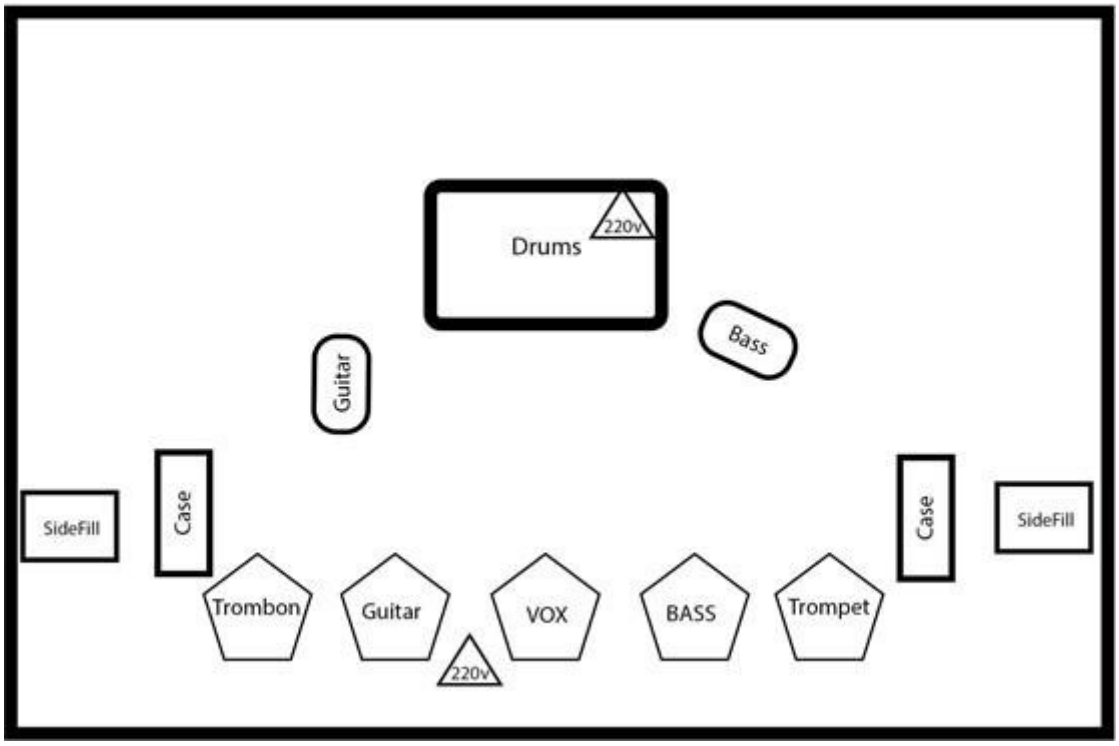
INPUT LIST in Allen-Heath [dLive] cdm-32 MixRack

1 Kick In e901
2 Snare Top Sennheiser e904
3 Hi Hat Sennheiser e914
4 Alt Tom Sennheiser e904
5 Floor Tom Sennheiser e904
6 Over Head L Sennheiser e914
7 Over Head R Sennheiser e914
8 Click cable XLR [drums]
9 Bass cable XLR [Di al nostru]
10 Guitar mic e906
14 LEAD Vocal Wireless Mic [al nostru]
15 Back Vocal Trombone player Shure SM58
16 Back Vocal Guitar player, Shure SM58
17 Back Vocal Bass player, Shure BETA58
18 Back Vocal Trumpet player, Shure SM58
19 Bass mic e902
20 Romanian Doba cable XLR
21 Romanian BagPipe ShureSM57
22 Trumpet cable XLR [microfon propriu]
23 Trombone cable XLR [microfon propriu]
24 fluier Wireless [al nostru] 25-32 Playback XLR

Aux:
1-8 In-Ear Monitoring [al nostru] 9 Drummer xlr
11 Side Fill
12 monitor
13 Front Fill
14 Sub
15-16 Left/Right

STAGE PLAN:

Două case-uri în loc de masă lângă Trombon și Trompetă



SOUNDCHECK:

Avem nevoie de minim două ore pentru probe de sunet!!! SE POATE GARANTA 1 ORA DE SOUNDCHECK.

Este necesară prezența a doi specialisti calificati pe scenă și unul la FOH mixer. De asemenea, în timpul probelor de sunet trebuie să fie prezent un electrician calificat. Tot echipamentul trebuie sa fie pregătit, conectat și verificat pana la începerea probelor de sunet. În cazul în care trupa nu este satisfăcută de calitatea sunetului, sau apar întrebări legate de deservirea tehnica, își rezervă dreptul de a reține probele de sunet și efectuarea concertului, până se soluționează problemele existente.

!!! Orice schimbare în Riderul tehnic trebuie să fie convenit cu personalul tehnic al trupei cel puțin 1 săptămână înainte de concert. În cazul în care microbuzul formației (12 m lungime) nu va avea acces lângă scenă, echipa tehnică va asigura prezența a două persoane, până la probele de sunet și după concert, pentru a ajuta la descărcarea și încărcarea echipamentului trupei!!!