

Technical Rider

CONTACT:

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Dear promoters and sound engineers. This is the minimum setup we need to play a nice show in your venue. Please don't hesitate to contact us if you have any concerns or problems providing the following things. We will find a solution with you! For any technical question please contact our FOH engineer. General questions should be directed to xxx tour manager.

Information for the venue

Please Read This First - Please have this information printed and available for any local technical staff at the time of load in.

Our front of house engineer controls both in content (i.e. songs being played) and in volume the sound system 30 minutes before and after each xxx set.

When headlining we also request all in house music / DJs not play new metal bands/rap metal bands like Korn, Limp Bizkit, Hoobastank or similar bands. If this is a problem let us know and we can either provide an ipod or figure out a solution.

Please have the entire system fully running at the time of load in, this includes the monitors and all snakes run correctly.

Loading

At least 2 (4 with stairs) loaders required before and after the show. The band or crew will not assist any loaders up or down any stairs.

Audio & Light Techs

- One monitor mixer &/or head sound engineer required
- One lighting person required

Lighting

xxx does not travel with a lighting director on tour.

The house lighting director should be on hand at load in to focus lights, and during the entire show to operate for all the bands on the bill.

xxx prefers a low-key light show using solid scene movement.

All we ask is:

- No strobes, strobing lights, or disco lights.
- No fog. A little haze is ok so you can see the lights.
- No blackouts. The entire band must be lit at all times.

Merchandise

We provide our own merchandise person.

PA

Please provide a professional 3 or 4 way sound system, with a full range active crossover system. The System should be capable to produce an undistorted SPL of 110dBA throughout the entire venue. This includes center-fills if venue acoustics will necessitate their use.

FRONT OF HOUSE

The front of house mix position should not be on a riser if it can be avoided and be in a center position in front of the stage. Console and mix position should be secure and separated from audience with appropriate barriers.

CONSOLE

A high quality console with a minimum of 24 channels, 8 auxiliaries and 4 stereo returns is required.

It is preferable that the console should support enough inputs to dedicate channels for our use only and enough other channels for support and opening acts.

DRIVE

A minimum of two 31 band EQs for the mains are required at the front of house mix position. Additional EQs should be available for front or other fills as required by the pa. All drive sets should be properly time aligned.

OUTBOARD

2x Eq on Mains / additional EQs for any center-fills.

4x(minimum) Eq on monitors

2x Reverb

6x Gate

4x Compressor

MONITORS

xxx does not travel with a monitor mixer on tour. The Venue should provide a competent monitor engineer available and ready to work at load in, soundcheck, and during the show. Please provide a monitor desk, wedges and a drum fill and everything else to run the monitor system.

Monitor desk must have enough channels so that our channels are dedicated to us only, with separate channels available for support.

We require the following mixes:

- 4 mixes through wedges / drum-fill (including a 31 band eq on every mix)
- 1 In-Ear Mix
- Side-fills, if the size of the stage necessitates their use.

We require a total of 4 wedges up front (6 preferred) plus an adequate drum fill. All should be bi amped and capable of supplying ample volume to compete with the stage volume of a loud rock band. Drum fill should be capable of producing adequate sub content.

Please Know This

If it is not possible to provide a monitor desk including a monitor engineer, please provide everything that's needed to do monitors from the front of house:

- 5 pre fader auxiliaries, including a 31 band eq on each mix
- 4 additional channels including a Y-Split cable for monitor splits.
- 3 post fader auxiliaries for FX

Stage

We provide all microphones, except the ones you find highlighted in the channel list.

Please provide enough stands and cables for xxx AND for the supporting bands. yyy are touring with us and we don't share microphones or channels if possible. They set up their backline in front of ours. They are used to it, so everything is very simple for everybody.

CHANNELS / MICROPHONES / STANDS / FX

C	Instr.	Mic	48V	Stands	FX
1	Kick In	Beta 91			Gate / Comp
2	Kick Out	D6		Low	Gate
3	Snare Top	SM57		Low	Comp
4	Snare Bottom	e604 (needed)			Gate
5	Hi Hat	Cond.	✓	Low	
6	Rack Tom	e604		Clip	Gate
7	Rack Tom	e604		Clip	Gate
8	Floor Tom	e604		Clip	Gate
9	Ride	Cond.	✓	Low	
10	OH L	Cond.	✓	High w. boom	
11	OH R	Cond.	✓	High w. boom	
12	Bass DI	DI			Comp.
13	Bass Mic	SM 57		Low	
14	Guitar SR 1	SM 57		Low	
15	Guitar SR 2	e606		Low	
16	Guitar SL 1	SM 57		Low	
17	Guitar SL 2	e606		Low	
18	Vocals SR	SM 58 (needed)		High w. boom	
19	Vocals Center			High w. boom	
20	Vocals SL		✓	High w. boom	
21	Vocals Drums			High w. boom	Comp.
22	Spare Channel	SM 58 (needed)			

STAGEPLOT

