

WISH YOU WERE HERE TECHNICAL RIDER 2004/2005

PRODUCTION (SOUND) In the event there are any questions regarding these requirements, please contact:

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PURCHASER is to provide local sound and lights as a show cost. **ARTIST** will be carrying only their own instrumentation and back line equipment. If there is not local house sound and lighting production available, then **PURCHASER** must hire local sound and lights according to **ARTIST'S** technical requirements. This would be a show cost and not a direct cost to the **ARTIST**.

SOUND REQUIREMENTS

PURCHASER agrees to provide at no cost to the **ARTIST**, a complete, professional quality P.A. system capable of comfortably delivering 117 dB at the mix position without any distortion. The type and specifications of the P.A. system should conform to the following guidelines:

House Sound System

The house P.A. system should have no less than 5,000 watts per each 500-seat capacity of the venue. The speaker/power system should be a minimum 4 - way actively crossed-over. The system should consist of all professional state of the art components such as V-Dosc, EAW, JBL, EV, Meyer, Martin , Turbosound Flashlight System ect.

This is a high-fidelity show with extreme dynamic range and requires that all systems be in complete working order.

Sound System Set-Up

PURCHASER agrees that the **ARTIST'S** representative has the right to decide if the sound system should be set-up on the stage, sound wings, on the floor and/or rigged in the air whenever possible. **PURCHASER** agrees that the **ARTIST'S** representative has the right to decide on the placement of both the house and monitor mixing consoles. The artist's representative has the right to decide on which side of the stage that the monitor-mixing console is set-up. The Artist's representative shall discuss the appropriate equipment requirements in order to professionally tie-into the house power and speaker system during the advance of the show. **PURCHASER** must provide an experienced local Monitor Engineer to mix Monitors during the show and to assist with the sound system set-up. This person must be well qualified and have a good working knowledge of the house and Monitor sound system(s). This person must be available from the start of load-in until load-out is completed on the day of show.

Stage Plot/Mic' Input List

The following input list represents a rough outline of the channel assignments but is subject to change:

STAGE REQUIREMENTS

30' wide by 20' deep stage minimum. (3) 8' X 8' Risers for Drums, Backing Vox and Keys
6 - Grounded quad box electrical outlets on at least 4 separate 15 amp circuits including 3 downstage AC drops

MONITOR REQUIREMENTS

32 Input Monitor Console capable of a minimum of 8 mixes (Inputs may NOT be shared with supporting acts)

(1) - 1/3 Octave 31 Band Eq. for each mix, Klark, White, Ashley, TC

Minimum of (8) 2-way active downstage monitor wedges with accompanying power capable of producing a minimum of 115-dB SPL per mix.

(1) - 3-way active drum fill capable of reproducing 40Hz-16kHz with accompanying power capable of producing a minimum of 115-dB spl.

(2)- 3-way active side fills

(1) - Competent, sober and attentive monitor engineer from load in to load out to take an active role in stage set up and mixing of monitors. Vent currently does not travel with a monitor engineer.

F.O.H. REQUIREMENTS

Minimum 40 Input Console with 4 - band sweepable eq., minimum of 6 aux. sends and 8 vca's. Acceptable desks are Midas, Gamble, ATI, some Crest and some Soundcraft. **NO PEAVEY PRODUCTS.**

1 - Stereo 1/3 octave dual 31 band eq for L/R house and separate eq's for any other matrix feeds to center fills or balcony fills etc. Loudspeakers should be 3 to 5-way and should be able to reproduce 117db of 20Hz - 20kHz undistorted, phase coherent sound at the mix position.

Properly functioning clean microphones and DI's as per input list

Minimum of 4 double 18" sub woofers per side and 4 mid-high packs per side with appropriate processors and amplification per every 500-person capacity or equivalent efficiency.

Outboard – (8)- Insertable channels of noise gates. (12) Insertable channels of compression.

(1) - Digital Delays: TC 2290, H 3000, SDE - 3000, D-2

(4)- Digital Reverbs or multi FX units: H3000, SPX 990's, REV7, PCM70/80,
TC M5000, M 3000,M2000

We may be carrying additional processing and may require space at FOH within reach of the engineer. (1)15amp 120 VAC outlet required for this equipment.

GENERAL REQUIREMENTS

Wish You Were Here Engineer must have access to all eq's, crossovers and amp racks. Enough clean 117 volt and/or 220/208 volt 3 phase power to accommodate the PA, monitors and lighting including four separate 15 amp circuits of stage power. 2 secure dressing rooms from load in to load out with keys to be given to a band representative. A production office with 2 free phone lines available from load in to load out for our production manager. Secure parking for one van and a trailer and 14' box truck.

GENERATOR POWER

- A. Should the venue not have the power necessary to supply the show production, the **PURCHASER** agrees to provide a generator to supplement the existing power supply of the venue, with the approval of the **ARTIST'S** production manager.
- A. A generator if required, must be placed at a distance not to interfere with the sound of the show, and all cables, disconnects etc. be provided by the **PURCHASER**. Sufficient cables must be provided with the generator to reach an area within 25' of the stage. Sound and Light power to be from two (2) totally separate generators.

SAFETY EQUIPMENT

Fire Extinguishers

The **PURCHASER/BUILDING** must provide two (2) 10lb CO-2 fire extinguishers to the Stage Manager by Load in and be available in the event of an emergency through load out.

First Aid

A complete and easily accessible first aid kit must be available from load-in to load-out. All first aid/emergency services staff and equipment must be located away from the back stage area.

AIR CONDITIONING AND HEATING

- A. During the summer months it is essential to have air conditioning turned on during the load-in and the load-out, for the safety and well being of both the **ARTIST'S** production crew and local crews.
- B. During the winter months it is absolutely essential to have the heating system turned on the day before the load-in order to maintain the safest conditions for health and well being, the same heating system must stay on during the load-in and the load-out.

Rider Detail Acceptance Page.

Technical conditions necessary for the performance of the **ARTIST** shall be adhered to without exception. If, for any reason a requirement cannot be met, make a verbal or written notification to the **ARTIST'S** representative immediately. If the **PURCHASER** is unable to meet a requirement due to his inability to arrange for a service or item, and that service or item can be provided by the sound, lighting or trucking companies, or their subcontractors, the **PURCHASER** shall be liable for any and all reasonable fees, charges or other remuneration's required to provide said service or item.

Accepted by and agreed to:

PURCHASER _____

Date _____

ARTIST _____

Date _____