



## TECHNICAL RIDER

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**Manager:** **Tina Allen**  
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This rider is attached to and made part of the agreement between **Stereo 360** (hereafter referred to as "Artist") and \_\_\_\_\_ (hereafter referred to as "Purchaser") for the performance on \_\_\_\_\_, 200\_. Your cooperation in meeting the guidelines found within this agreement is appreciated to help insure the Promoter, Artist and audience the best possible experience with Stereo 360. Should you have any problems in fulfilling the provisions of this rider, please contact the Artist's Booking Agent. Any revisions you wish to make must be confirmed in writing.

**Note to promoters:** The terms of the following hospitality and technical riders are set forth for IDEAL situations. The Artist is completely aware that these terms will not be able to be fulfilled in their entirety in every instance. If certain provisions are unable to be met due to restrictions on the part of the venue or promoter, please notify the Artist's Booking Agency.

## TECHNICAL RIDER TERMS

### PA:

- The house system must be of proper size to give ample dispersion throughout the venue. The system must be EAW, JBL, EV, etc and must be tri-amped or 4-way active. The system must be capable of delivering 11-DB spb clean at the mix position. ARTIST'S engineer (when applicable) will have access & full control over the operation of the system.

### FRONT OF HOUSE:

- PURCHASER must provide a high-grade (Yamaha, Soundcraft, etc.) console with at least 32 channels. Console must have phantom power, inserts, and at least 6 sends per channels. Must also provide 8 channels of compression, 4 channels of gates, 2 reverbs and 1 delay. PURCHASER must provide sober, competent sound engineer familiar with this system to operate soundboard for entire engagement. ARTIST'S engineer (when applicable) will have access & full control over the operation of the system.

**MONITOR:**

- PURCHASER must provide a separate, on stage console with at least five mixes. Each mix must have a dedicated 31 band EQ. Wedges must be capable of producing 120 dB of level with no distortion. Bi-amped wedges would be preferred. PURCHASER must provide sober, competent sound engineer familiar with this monitor system to operate soundboard for the entire engagement. ARTIST'S engineer (when applicable) will have access & full control over the operation of the system.
- An Intercom System between FOH, Monitors and Stage Right will be needed, as well as Talkback from FOH to Monitors.
- Monitor board position should be in clear view of all areas of the stage.

**LINE-LIST & MICROPHONE REQUIREMENTS:**

*See Stage Plot and Input List (next page)*

**STAGING:**

- PURCHASER must provide a completely clear stage space, a minimum of 24' long by 16' deep and 4' high. Purchaser must also provide an on-stage drum riser with dimensions of at least 8' long by 8' deep.
- Please make sure that there is a carpet for the drum kit.

**LIGHTING:**

- Upstage truss shall contain a minimum of 12 high quality PAR 64 instruments to be patched into 6 channels from outside to inside. Two "4-pack" arrangements of ACL or similar instruments to be on separate channels.
- Down stage truss shall have a minimum of 8 high quality PAR 64 instruments equipped with "wide" lamps to be patched into 4 channels (paired from outside to inside).
- Operating console should be at minimum 1-16 channel, 2 scene, 4 preset board of professional quality (i.e.; Leprechaun, Jands, etc.)
- A diverse and complete gel selection should be available.
- An in house lighting technician should be present at time of ARTIST'S arrival and performance.
- ARTIST'S lighting director (when applicable) will have access & full control over the operation of the system.

**SOUNDCHECK:**

- Artist will be given a full soundcheck no later than two (2) hours before doors are scheduled to open for the event. In the event a full soundcheck is not possible, a minimum line check and monitor check will be provided.

**ARTIST INTRODUCTION:**

- The concert emcee should speak with Road manager fifteen (15) minutes prior to start of concert, to clear introduction, intermission contents, and timing of the concert.

We hope this rider explains the technical needs of the Artist in full. If you have any additional questions, please contact Artist's Booking Agency. We appreciate your cooperation.

Accepted and Agreed-

\_\_\_\_\_  
Purchaser

\_\_\_\_\_  
Date

\_\_\_\_\_  
On Behalf of Artist

\_\_\_\_\_  
Date