

Andy Bell Tech Rider 2018



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1.0 - Dressing Rooms

Purchaser shall provide a minimum of 2 properly maintained, secure, clean, adequately ventilated air-conditioned and adequately lit dressing rooms, for exclusive use of the Artist and Band. The dressing rooms must be made available from load-in, until the departure of the last band member.

- a. A clean private lavatory facility, not shared with the public
 - b. The dressing rooms must be accessible without passing through the general public, and accessible to the stage and exits without passing through the audience area
 - c. Dressing Room 1 should have a clothing rack, a makeup table and stool, a full makeup mirror with lighting and nice couch or chairs to sit on. Towels (4-10), soap, hot & cold running water and power outlets and private lavatory. In addition to the makeup mirror a full length is also required.
 - d. Dressing Room 2 should have a clothing rack, makeup table with lighting (large enough for two persons), a full length mirror, and two stools. Towels, soap, hot & cold running water and power outlets
- Dressing Room 1 – Andy Bell & Dancers
 - Dressing Room 2 – MD / musicians

2.0 - Catering

Basic requirement for both Dressing Rooms would be cheese, meat, and fruit platters, organic raw nuts, potato chips, Coca-Cola, Red Bull, pineapple juice, & plenty of bottled water.

Additionally, in Artist's Dressing Room:

Room temperature 10 bottles of known brand water, (Evian or Fiji ONLY)

8 Corona beers with lime slices

1 750ml bottle of Don Julio Anejo Tequila or other similar pre-approved brand

Hot Water - Pure Honey (manuka if possible) – Lemon – Coffee and Tea Setup - Cups / Spoons

3.0 - Ground Transportation

Artist requires professional hired, and private SUV Ground Transportation to and from the airport, rehearsals, sound checks, and venue/performances. One Large SUV with legal capacity of at least 8 passengers and room for luggage. Two smaller SUV's is an approved option if large SUV is not available.

4.0 - Production

The Purchaser will ensure production services and equipment meet the Artist's requirements. Any discrepancies will be reported to the Artist's Road manager in advance of the show date.

4.1 - Venue Logistics

- a. **Access to the Venue**, stage, sound wings and loading dock, must be available at the load-in to be determined by Artist's road manager.
- b. **Rehearsal and sound check** shall be a minimum of two hours after all technical set-up has been completed, at the venue, **PREFERABLY DAY OF SHOW IF POSSIBLE** and the Purchaser shall ensure that the audience shall not be allowed to enter the place of engagement, until technical set-ups and sound checks have been completed.
- c. The Artist requires that the stage be cleared of all equipment and debris prior to load-in, and a clear path access to the stage

5.0 - Personnel Requirements

Purchaser shall provide at his sole expense the sound, stage, and lighting crews, for set-up, sound check, performance and load out. The Purchaser's production staff shall be in attendance, to aid in the load-in setting up, of systems, lighting and power etc. Purchaser's staff include sound and light company technicians engineer/operators and any of their personnel directly involved with in the presentation of Artist's performances shall be at the venue as required to permit carrying out all the provisions of this rider.

5.1 - Setup Schedule and Purchaser Supplied Crew

Completion of equipment load-in, setup and testing to be completed no later than 4 hours in advance of audience admittance, leaving this time for the Artist to make final adjustments with the assistance of the Purchasers technical staff, as required. The Purchaser will provide production staff at no cost to the Artist. These include the following

- a. Experienced stagehands must be available at load-in, during set-up, during performance, and to complete the load-out, to meet the Artist's requirements.
- b. A person with a full working knowledge of the electrical facilities for the facility must be available for the day of the Artist's performance, or an Electrician available on an immediate emergency call basis.
- c. Experienced follow spot operators for each follow spot.

- d. Backline, Sound and Lighting contractors, as well as Purchaser's production staff, shall be under the direction of the Artist.
- e. The Purchaser, or representative of the Purchaser, with full decision making authority, must be at the venue, or immediately accessible, at all times during the day of the Artist's performance.

5.2 - The Band

The Band will consist of:

- One drummer
- One Keyboard player
- One Electric Guitar
- Two dancers

6.0 - Stage Requirements

- a. **The Stage area** shall be an elevated, flat level, stable surface a minimum of 30 feet deep, front to back and 40 feet wide, from left to right. Access to the audience for the artist from the stage should be available. There shall be left and right sound wings in addition to the stage area, with adequate space for monitor console, guitar tuning, and other additional equipment as required.
- b. **Stage must be completely clear** prior to load-in and set-up
- c. **Professional/Sturdy Stage Risers** – 2 Risers 8'x 8' by 24"-36" high.

6.1 - Electrical Power requirements

Buyer must insure that an approved, stable and properly grounded Electrical Power Distribution system is in place to meet the regional electrical authority's codes and as required to reliably power all equipment.

7.0 - Stage Lighting System

- a. An appropriate stage lighting system designed to accommodate any physical restrictions imposed around the stage will be provided by the purchaser. This system shall include no less than 12 moving head wash fixtures and 12 moving head spot fixtures in overhead positions. In addition, 4 moving head spot units will be placed on the deck behind the Artist. Examples of acceptable units would be VL3000 Wash and Spot units, Mac 2K Performance and Profile units, or their equals. All units will be controlled via DMX by the Lighting Console.
- b. 20 Source Four Ellipsoidals at 19 degrees, 20 Source Four Ellipsoidals at 26 degrees and 60 Source Four PARs will be available for overhead, front, and backlighting purposes. Unusual or extremely low angle front lighting shall be avoided as it detracts from the Artist's ability to perform to the audience.
- c. Lighting Console and experienced operator shall be provided. The preferred lighting consoles are a Whole Hog 2, Whole Hog 3, or Grand MA
- d. 2 Follow Spots and experienced operators shall be provided.
- e. **Clear com sets** are required for the lighting system operator, spot operators, the stage monitor and Front of House console positions, as well as backstage, in order to facilitate the operation, setup and any troubleshooting prior or during the performance

8.0 - Sound System

- a. Purchase shall provide the appropriate sound system (both meeting the Artist's specified requirements and suitable for the circumstances and the venue) and experienced, English speaking technicians to setup, connect, test who are fully capable of operating all equipment. The final determination of what will be appropriate shall rest solely with the Artist's road manager, after consultation with the Purchaser or their representative and sound company hired.
- b. **The sound system** in general, is expected to cover the entire listening area of the performance, with evenly distributed pattern, capable of maintaining a sustained average sound pressure level of 122 dbA with a balanced frequency response from 30Hz to 16kHz, measured within the listening area. A quality, reliable, and properly maintained sound system is expected as required. L Acoustics K2,D&B, Nexo line arrays are preferred systems.

- c. **The front of house mix position shall be located out front and within the prime listening area of the Artist's performance** with a clear sight and facing the stage of the Artist's performance. Artist road manager expects the front of house position and the lighting console position to be located beside each other for most circumstances.
- d. **Front of House Console must be approved by Artist Road manager** , Yamaha CL5/ CL1/ M7CL, Digidesign SC48/ Venue/ Profile
- e. **Drive Processing**
- Centre Fill and Main speakers fed by Matrix
 - All additional speakers such as delay stacks to be fed by console matrix.
 - Subs feed from aux send
 - All speaker system may be feed thru 1/3rd Octave Analogue EQ such as Klark Teknik DN360
 - All System time alignment, equalization and cross-over adjustment shall be readily accessible to the Artist's technician during system testing, sound check and the performance.
- f. **The FX processing rack (if analog)** shall include a minimum of:
- One Digital delay with tap button or pedal to set delay time (Lexicon PCM42 /TC electronic D2)
 - 3 Digital reverbs (Lexicon PCM 81/91/92)
 - Gates – Klark Teknik preferred – 8 Channels
 - Compressors – BSS preferred – 18 Channels
 - 2 CD Players with auto pause
 - Stereo 1/8th phono jack connected to console for iPod/Computer
 - Talkback mic with switch into FOH console with send to monitor console for talkback.
- g. **The Stage Monitor system** Purchaser shall provide for the sound companies inclusion of a monitor system as follows:
- Monitor desk must be approved by artist road manager
 - Minimum 8 mixes (8 wedges)
 - Each mix inserted 1/3rd octave EQ (KT DN360)
 - 2 Channels of Compression

- Digital Reverb (Lexicon PCM 81/91/92)
- 8 bi-amped monitor wedge speaker cabinets (Clair 12AM)
- h. **Monitor Console Position** shall be set-up in accordance with results of prior consultation between the sound company and the Artist's road manager, up to and including the day of the Artist's performance.
- i. **Radio Microphone System** - Microphones & Accessories
 - FOUR (4) A2003-UHF Wideband Passive Directional Antenna
 - FOUR (4) 50' RG8 Antenna cables
 - All Frequencies must comply with Local codes
 - Three (3) Shure Beta SM 87 Condenser Vocal Mic
 - 5 Sennheiser EW 300 ST IEM (receiver and packs)
 - FOUR (4 Stereo) Passive Direct input boxes
 - Mics, DI's, & Stands for the Band TBD By Road manager
 - ***any substitutions must be approved by Artists road manager***

9 - Cables, Stands, Connections and other Requirements

- The sound company hired must provide all patch cables, microphone cables, microphone stands, clips adapters, power cables, direct boxes and other such items, related to their sound system with extra ready, to repair or replace all requirements.
- Purchaser or Purchaser's representative also needs to be aware, that the sound company hired is expected to meet the monitor needs and requirements of any and all other concurrent performance(s), beyond and in addition to, the requirements of the Artist's band and crew, appearing upon the same stage and occurring before or after the Artist's performance, on the same day, (re: opening act)

10 - Stage Equipment - General

The Purchaser will ensure Stage Equipment meets the Artist's requirements. Any discrepancies will be reported to the Artist's Road manager and remedied in advance of the show date.

11 - Backline Equipment

Keyboards

Two (2) 88-key weighted keyboards

(Yamaha S90, Motif 8, Montage, Roland RD-2000 or similar)

Two (2) Sustain pedals should be similar to a piano pedal and not a small square "footswitch" variety. It needs have a polarity-switch.

Two (2) double braced x-style keyboard stands

Three (3) heavy duty music stands **OR** Two iPad stands (one Pro) **plus**
One (1) laptop stand

¼ in Signal cables – Variety of lengths.

Two (2) 1/8 in to ¼ in cables

Three (3) Stereo Direct Input (DI) boxes - or 6 mono DI's

One (1) Drum stool

Power converter to 60Hz / 120v power - with 4 receptacles.

Drums (Gretsch preferred) *DW excepted*

22" Kick Drum

14"x 5 1/2" Snare on Stand (wood)

14" x 5 1/2" Spare Snare (wood)

10" Rack Tom Mounted on Kick

12" Rack Tom Mounted on Kick

14" Tom Mounted on Stand

1 Bass Drum Pedal DW 9000

1 Spare Single Bass Drum Pedal

1 Adjustable drum stool

Cymbals (Zildjian A's or K's preferred)

12" Splash Cymbal With Stand

16" Crash Cymbal With Stand

18" Crash Cymbal With Stand

20" Ride Cymbal With Stand

14" Hi Hats W/ Stand

1 Music Stand with light (see stage plot).

1-Wireless in-ear pack (Mix 2 see stage plot)

1-pair of Shure UE5 In-ear monitors with new foam sleeves

GUITAR

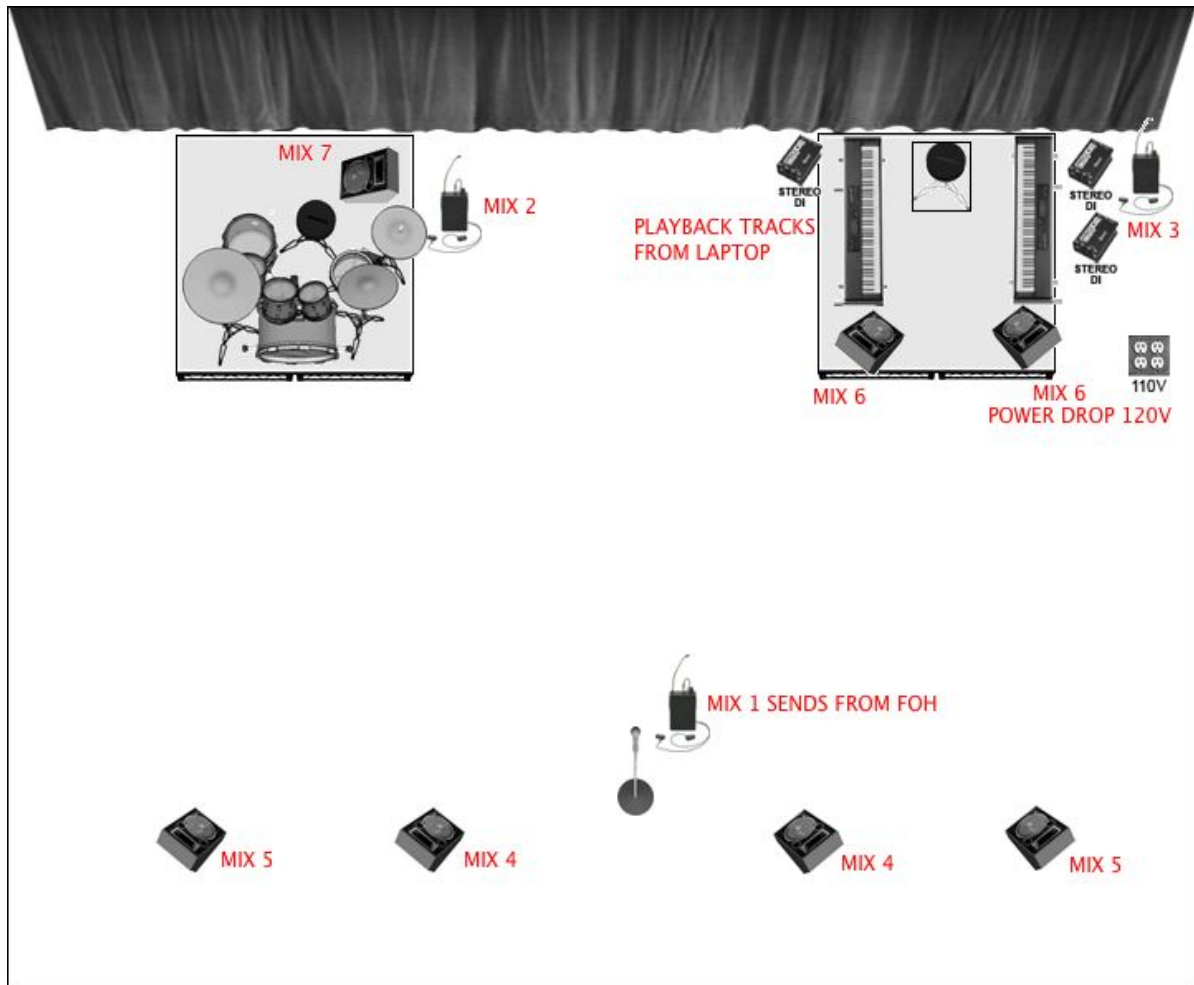
On-Stage guitar amp and connection

At mix position:

- Power converter to 60Hz / 120v power - with 4 receptacles.

**** UPDATED STAGE PLOT TO BE PROVIDED TO INCLUDE GUITAR SETUP.**

Stage plot



Input List

Ch. #	Description	Microphone	Processing	Stand
1	KICK	SM 91		SHORT
2	SNARE TOP	SM 57	GATE	SHORT
3	SNARE BTM	SM57	GATE	SHORT
4	HI HAT	SM 81	GATE	BOOM
5	R-1	e-604	GATE	
6	R-2	e-604	GATE	
7	R-3 FLOOR	MD-421	GATE	SHORT
8	OVER LT	KSM 32-42		BOOM
9	OVER RT	KSM 32-42		BOOM
10	KEY LT	DI		
11	KEY RT	DI		
12	KEY LT	DI		
13	KEY RT	DI		
14	TRACK LT	DI		
15	TRACK RT	DI		
16	ANDY MN	BETA87	COMP	STRAIGHT
17	ANDY B-UP	BETA87	COMP	STRAIGHT
18	KEY VOX	BETA 58	COMP	BOOM

12-Merchandise

Artist reserves the right to sell Merchandise. The Promoter will provide one (1) person to sell the merchandise. The designated location of the merchandise table must be approved by the road manager. The Appropriate split of moneys will be subject to good faith negotiations with Artist's Management.

13- Security

Uniformed Security to be provided while artist is at Venue at all times

14 - Recording

No sound or video recordings are to be made unless prior artist, or artist management approval is given in writing.

15- Rider, Tour and Technical Inquiries

The Purchaser and the Purchaser's sub-contractors will not rely on one-way voicemail or email for notification/communication of the information. Two-way communication is required to ensure the information connects

PURCHASOR: 

MGR: D. Stephen Moss dstephenmoss@gmail.com 352-284-8500