



TECHNICAL REQUIREMENTS

The specifications below are by no means essential but preferred. Our management and engineer will be happy to work with the highest quality equipment available, but any substitutions should be discussed prior to the event.

FOH Requirements

System

The FOH speaker system should be at least a 3-way system and be capable of an undistorted 110dB at the FOH mix position and must provide adequate coverage over the entire audience.

A professional 1/3 octave graphic EQ should be in line to the system crossover and both should be located at the FOH mix position.

Preferred systems: L'Acoustics, Meyer, D&B Audiotechnik, JBL Vertec etc etc

NB - Pa must be free of hums, buzzes and high gain noise at least one hour prior to sound check

FOH Console

The FOH console should have a minimum of 24 mic channels, with 4 band parametric EQ, 6 Aux sends, 8 groups and phase switching on all mic channels.

Preferred consoles:

Midas XL4 / H3000

Soundcraft GB8 / Series 5 / VI-6

Yamaha PM5-D.

Please no behringer, peavey, studio master etc etc

Outboard

- 2 x Reverb Units (Lexicon PCM 80 / 90 / 91, Yamaha SPX 990 / 2000, TC M3000.....)
- 1 x Tap Delay Unit (TC 2290 / D2.....)
- 8 Channels of quality Compressors (DBX 160, Drawmer, Summit Audio...)
- 6 Channels of quality Gates (Drawmer, DBX...)

An experienced, sober and english speaking system engineer should be at the FOH console throughout sound check and show.

MONITOR Requirements

Floor Monitors

6 x Low Profile floor monitors (includes engineer cue) on Three (3) Aux sends, each with quality 1/3 octave graphic Eqs **inserted** over the aux sends.

Preferred monitors:

L'Acoustics – 112 / 115

Oceania – CLP12

D & B Audiotechnik – M2

Monitor Console

The monitor console should have a minimum of 24 mic channels, 6 Aux sends + PFL Cue and Phase switching on each mic channel.

An experienced, sober, and english speaking monitor engineer should be present at the monitor console throughout sound check and show

Like the FOH console / system, the monitor console must be free of all hums, buzzes and high gain noise at least one hour prior to sound check.

**All enquiries relating to this rider are to be directed to STEVE ROBERTS
(M)+ 64 21 277 9070 (E) stevetheengineer@gmail.com**



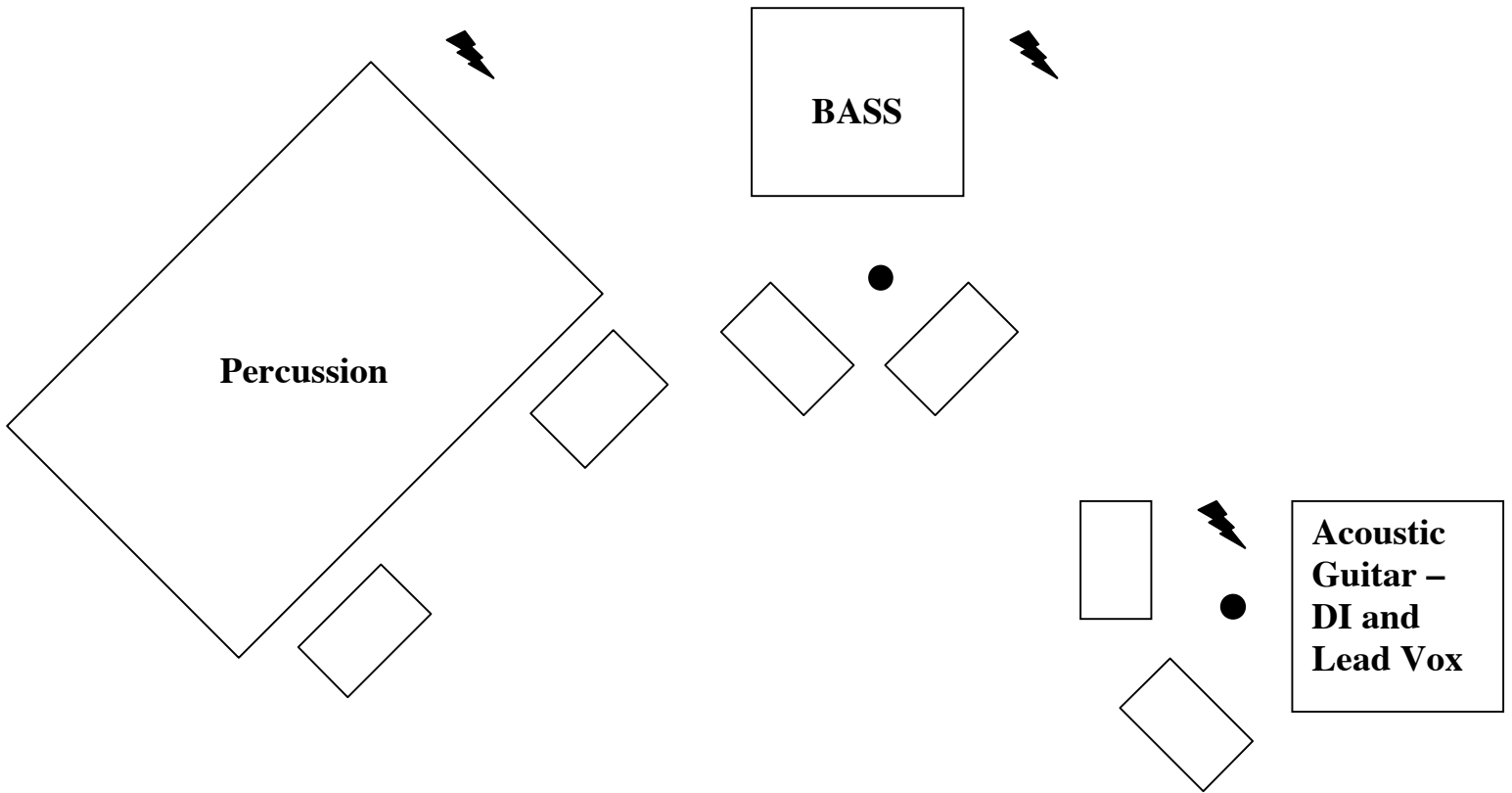
INPUT LIST

CH	INSTRUMENT	MIC/DI	STAND	INSERT
1	Cajon	Has own mic/ XLR required	n/a	Comp
2	Yambu	Has own mic/ XLR required	n/a	
3	Djembe	SM81 / SM57	clamp	
4	Ride Cymbol	SM81 / SM57	medium	Gate
5	Extra perc mic	SM81 / SM57	medium	Gate
6	OH (SR)	SM81 / SM57	Tall	Gate
7	OH (SL)	SM81 / SM57	Tall	
8	Roland SPDF- L	Active DI	n/a	
9	Roland SPDF-R	Active DI	n/a	
10	Bass DI	Active DI	n/a	
11	Bass Mic	Beta 52 / MD421	Short	Comp
12	Jayson Ac Gat	Active DI	n/a	Comp
13	Jayson Vocal	Beta 58a	Tall	
14	Vocals SL	Beta 58a	Tall	Comp
15	Vocal Spare	Beta 58a	n/a	Comp
16	Delay Return			
17	Reverb1 Ret L			
18	Reverb1 Ret R			
19	Reverb2 Ret L			
20	Reverb2 Ret R			

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STAGE PLOT



● = Vocal Mic ⚡ = Power Drop (240v / 50 Hz AC – UK Plug)

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