



Technical Production Rider (Simplified)

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PLEASE REFER TO YOUR CONTRACT/LETTER OF AGREEMENT TO ENSURE THAT THIS TECHNICAL RIDER AND REQUIREMENTS HEREIN APPLY TO YOUR PRESENTATION AND VENUE.

PLEASE CONTACT THE PRIMARY CONTACT TO DISCUSS THE DAY-OF-SHOW SCHEDULE.

Dedicated Rehearsal/Sound Check:

Artist will require three (3) hours of dedicated time in the performance space prior to the room's opening. This pre-show time in the space will be utilized to (A) complete a technical cue-to-cue or basic lighting notes, (B) complete a sound check, and (C) perform a full-volume run-through of part of the show to adjust lights and work out any sound issues. This will be similar to a dress rehearsal, involving instrumentalists, amplification/microphones, and lights. This is essential for a smooth final performance. Please be sure to note that Artist will be performing at FULL VOLUME during this dedicated time so as not to affect events in the adjoining areas.

Stage: ARTIST requests a proscenium-style performing space with at least 30 feet of usable width and 18 feet of usable depth. Smaller spaces can be accommodated, provided the stage can comfortably contain the six performers and their instruments.

Recording: Absolutely no recording (audio, video, film, or otherwise) of the concert or sound check is permitted without prior written authorization. ARTIST retains the rights to record for personal and archival uses.

Parking: Please arrange for two (2) parking spaces for Artist's vehicles adjacent to stage door to be available before, during, and after performance.



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Dressing/Green Rooms: ARTIST requests at least one (1) Private Dressing Room big enough for 6 artists (or multiple smaller separate private dressing rooms) and use of one (1) Lounge or Green Room. All dressing rooms and the green room must be heated and cooled, have adequate electrical outlets and appropriate lighting.

Security:

- A. Purchaser shall guarantee proper security at all times to ensure the safety of Artist, Artist's crew, auxiliary personnel, instruments, and all equipment, clothing, and personal property, from the beginning of the load in to completion of the load out. While uniformed security is not necessary for this show, there must be ushers or other applicable theater personnel guarding all entrances to the stage from the audience and preventing any unauthorized individuals from accessing the backstage area. Security protection shall commence upon arrival of Artist's equipment at the venue and continue until the removal of all of Artist's equipment. Purchaser(s) shall be financially responsible for loss due to lack of security.
- B. No non-venue personnel are allowed access backstage or to dressing rooms without approval.

AUDIO AND BACKLINE REQUIREMENTS

SOME BACKLINE IS REQUIRED: ARTIST DOES NOT TRAVEL WITH RHYTHM-SECTION INSTRUMENTS (Keys/Drums).

Venue-Provided Backline KEYS: ARTIST requires the use of two professional keyboard instruments (preferably two electronic keyboards as specified below, but ARTIST can accommodate one piano and one keyboard) provided by presenter at own expense. If a Piano is substituted for one of the electronic keyboards, a well-tuned concert grand or baby grand piano with adjustable piano bench is required, recently tuned by presenter at own expense and amplified appropriately (At least one (1) but preferably two (2) PZM or boom microphones for piano [Example: Crown PZM 6-D or Shure SM57]).



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Keyboards 1: Roland 88 FA Series or similar

Keyboards 2: Roland 88 FA Series or similar OR Piano

Venue-Provided Backline DRUMS AND DRUMCAGE: ARTIST requires the use of a standard rock drum kit with cymbals (snare, bass, two rack toms, floor tom, hi-hat cymbal and crash/ride cymbal), drum stool, and appropriate hardware provided by presenter at own expense. ARTIST also requires a music stand with clip light and standard 5-foot plexiglass drum cage (wrap-around plexi-panels to contain drum volume) surrounding the drum kit with appropriate amplification (four (4) to six (6) microphones on boom stands for kick, snare/toms and right/left overheads [Example: Shure Beta 52 for kick, Shure SM57 for snare/toms, AKG C414 for overheads]).

Drum Requests (similar substitutions are acceptable):

Ludwig Classic Maple Fab 22 Shell Pack - Sky Blue Pearl requested

(1) 22" Kick with DW 9000 Bass drum pedal

(1) 14" x 5.5" Chrome Snare with Snare Stand

(1) 13" Tom

(1) 16" Tom

(1) 14" K or Mastersound Hi-Hat with Stand

(1) 17" K Custom Dark Crash with Stand

(1) 18" K Custom Dark Crash with Stand

(1) 20" K Custom Ride with Stand

(1) Roc n Soc Saddle Throne

Venue-Provided Backline GUITAR AND BASS AMPS: ARTIST requires two (2) guitar amps and one (1) bass guitar amp provided by presenter at own expense with appropriate amplification:

Guitar Amp 1: VOX AC30 or Fender Deluxe Reverb or similar

Suggested Microphone: Sennheiser e609 Silver or similar

Guitar Amp 2: VOX AC30 or Fender Deluxe Reverb or similar

Suggested Microphone: Sennheiser e609 Silver or similar

Bass Amp: Working Man 15 SWR or similar



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Audio Equipment: ARTIST WILL REQUIRE A FULLY-OPERATIONAL PROFESSIONAL SOUND SYSTEM WITH OPERATOR provided by presenter at own expense. ARTIST requires the venue to have a stereo full-range PA system with subs and fills fully flown and checked as needed to deliver complete coverage to all seating areas. The system should be entirely free of noise, hums, or buzzes and have sufficient headroom and gain before feedback to accommodate the dynamic range of the performance. Professional and Competent Front-of-House (FOH) Audio Mixing Engineer (preferably mixing from a main floor position) with access to and familiarity with all equipment shall be available at all times that the system is being used, including load-in, line check, alignment, sound check, any rehearsals, and performances. System shall be flown, patched, and line checked IN ADVANCE of artist's arrival.

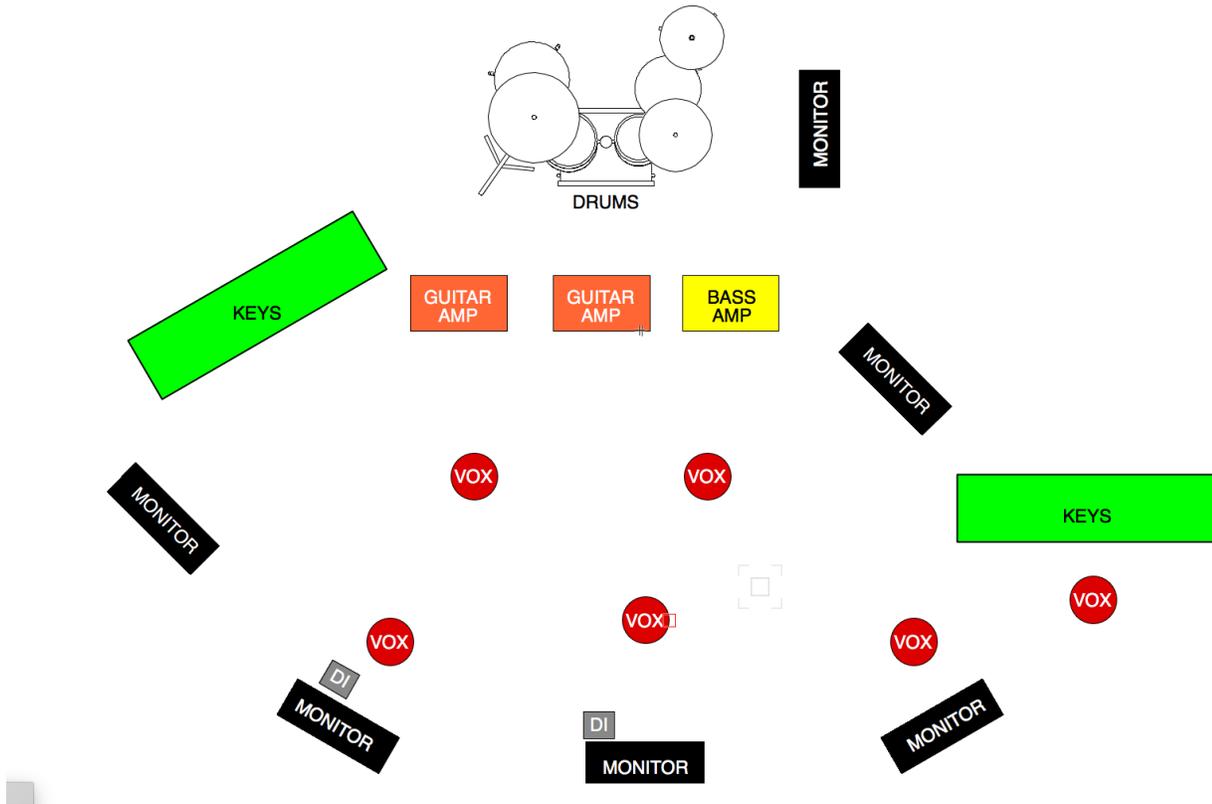
Stage Personnel: In addition to FOH Audio Engineer, one (1) Light Board Operator (if possible), and one (1) or more Deck Person(s) with duties as assigned (if possible). Clear-Com communication headsets allowing communication between stage left and right, monitor and front of house sound positions, and all lighting positions is preferred.

Monitor System: Monitor Systems must consist of six (6) high-quality, low profile bi-amplified wedges with appropriate controllers or DSP located as shown in attached stage plot. Monitors should be identical and be identically powered and processed. Additionally, if possible an in-ear monitoring system (IEM) should be provided for the drummer. If venue allows, a separate monitor mixing area with separate monitor engineer is preferred.



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Stage Layout and Monitor Placement:



Input List House Console:

<u>Input:</u>	<u>Description:</u>
1 thru 6	Vocal Mics
7 thru 8	Acoustic DIs
9 thru 10	Keyboard 1 and 2
11 thru 12	Guitar Amp Mics
13	Direct Bass Amp
14 thru 20	Drum Kit Mics



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Stage Lighting Requirements: ARTIST WILL NOT PROVIDE LIGHTING EQUIPMENT OR TECHNICIANS. Good concert lighting is required. A general stage wash preferably with multiple color options AND some front-of-house electrics are required. Theatrical lighting capable of dimming is preferred. ARTIST also prefers a lighting plot that allows for six (6) focused specials on each of the instrument areas. Lights should be hung and circuited, trouble shot, and in full working order with color media dropped in units prior to Artist arrival. Artist will provide a song list and basic staging plot to all operators on the day of the show to aid in lighting effects.

If venue has capability for a more sophisticated full-production lighting (e.g., front and back specials, hazers, and/or automated lights) ARTIST can send a detailed lighting plot in advance of show.