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## 2. PREFACE

*PLEASE READ CAREFULLY PLEASE READ CAREFULLY PLEASE READ CAREFULLY*

The information contained in this document aims at optimal performance and has to be taken as a standard to reach so far as possible, not as a whim. This document cannot take into account the variety of possible setups of venues nor does it demand that all requirements be met. Nevertheless, this document is meant to be informative and should allow promoters, stage managers or other personnel in charge to inform the band of any deviation from their expected standards before any compromise is signed or else before arrival on the premises. Do not hesitate to contact the band.

*PLEASE READ CAREFULLY PLEASE READ CAREFULLY PLEASE READ CAREFULLY*

## 3. TECHNICAL RIDER

### 3.1. INPUT LIST

<b>Artist</b> Trouble Agency
<b>Venue</b>
<b>Date</b>
<b>FOH</b> Thierry Van Cutsem (+0032 479 231 419)
<b>Monitors</b>

CH	DESCRIPTION	MIC /DI	STAND	POSITION	FOH INSERT
1	KICK IN	BETA 91 A	-	USC	GATE 1
2	KICK OUT	BETA 52	SMALL BOOM	USC	GATE 2
3	SNARE TOP	SM 57	SMALL BOOM	USC	GATE + COMP 1
4	SNARE BOTTOM	BETA 57	SMALL BOOM	USC	GATE + COMP 2
5	HI-HAT	C451	TALL BOOM	USC	
6	TOM 1	E 904	-	USC	GATE 3
7	TOM 2	E 904	-	USC	GATE 4
8	FLOOR TOM	E 904	-	USC	GATE 5
9	RIDE	C 451	TALL BOOM	USC	
10	OVERHEAD L	C 414	TALL BOOM	USC	
11	OVERHEAD R	C 414	TALL BOOM	USC	
12	BASS DI	AR 133	-	USL	COMP 3
13	BASS MIC	MD 421	SMALL BOOM	USL	COMP 4
14	RHYTHM GUITAR	E 906	SMALL BOOM	USR	
15	LEAD GUITAR	E 906	SMALL BOOM	USL	
16	VOCALS	BETA 58	TALL STRAIGHT	DSC	COMP 5
17	BV (Rhythm Guitar)	SM58	TALL BOOM	DSL	COMP 6
18	BV (Drums)	SM 58	TALL BOOM	USC	COMP 7

#### L -R

19-20	PCM 70 / M3000			
21-22	SPX 990 / SPX 2000			
23-24	D-TWO / D5000			

### Notes

See Stage Plot for positions;  
 USL : Upstage Left  
 USC : Upstage Centre  
 USR : Upstage Right  
 DSL : Downstage Left  
 DSC : Downstage Centre  
 DSR : Downstage Right  
 SC : Stage Centre

## 3.2. MONITOR LIST

**Artist** Trouble Agency  
**Venue**  
**Date**  
**FOH** Thierry Van Cutsem (+0032 479 231 419)  
**Monitors**

MONITOR	MIX	DESCRIPTION	TYPE	POSITION
MIXED	1	RHYTHM GUITARIST	WEDGE	DSR
	2	VOCALIST	WEDGE x 2	DSC
	3	LEAD GUITARIST	WEDGE	DSL
	4	DRUMMER	DRUMFILL	USC
	5	SIDEFILL L	FULL RANGE STACK	DSR
	6	SIDEFILL R	FULL RANGE STACK	DSL
	7	PFL	WEDGE	MON.DESK

FOH	MIX	DESCRIPTION	TYPE	POSITION
MIXED	1	VOCALIST	WEDGE x 2	DSC
	2	LEAD GUITARIST	WEDGE	DSR
	3	RHYTHM GUITARIST	WEDGE	DSL
	4	DRUMMER	DRUMFILL	USC
	5	BASSIST	WEDGE	SC

**Notes**

- If Monitor Mixing occurs FOH we require additional time for sound checking.
- Monitor patching as exposed here is in order of importance or availability.
- For smaller venues where few or no Monitoring is available, please provide the necessary risers for the guitar amps (see Stage Plot Notes).

## 3.4. STAGE & EQUIPMENT REQUIREMENTS

### 1. Stage

#### 1.1 Onstage

- The event organizer will provide a stage with minimal required dimensions of:
  - 7 to 10m width.
  - 5 to 8m depth.
  - 0,80 to 1,20m height.
- The stage's minimal weight tolerance will be 500 kg/m<sup>2</sup>.
- Access to the stage area will be made available through backstage or side doors.
- Access to the stage will be possible at the crew's arrival and a nearby unloading area will be freed at that same moment. 2 parking spaces are to be provided during the concert.
- For open-air events, the stage will be weatherproof, covered and safety-certificated power supply will be required.

#### 1.2 Crossover & Wing space requirements

- Tracked black backdrop stage curtain.
- Hooks or trolley system for band logo-backdrop.
- Legs & borders or teasers in sufficient number to cover the stage dimensions.

#### 1.3 Light & Sound Control Booth requirements

- Control booths need appropriate installation space & mojo barriers at a maximal distance of 20m in front of the stage.
- In case of open-air events, control booths will be weatherproof, covered and safety-certificated power supply will be required.

### 2. Equipment

#### 2.1 Sound

##### **A / SEPERATE FOH & MONITORS MIXING DESKS**

##### *FOH*

- a 24-inputs minimum mixing desk with 8 pre/post aux busses of the following type: Midas XL3, H1000 ,Soundcraft MH3,... or a digital mixing desk of the following type: Yamaha M7CL, Soudcraft Vi,...
- a reverb of the following type: Lexicon PCM 70 / TC M3000 (except if digital mixing desk).

- a reverb of the following type: Yamaha SPX 990 / SPX 2000 (except if digital mixing desk).
- a delay of the following type: TC D-Two / Yamaha D5000 (except if digital mixing desk).
- a pair of quad noise gates of the following type: Drawmer DS404 / BSS DPR504 (except if digital mixing desk).
- four dual compressors of the following type: Drawmer DL241 / DBX 166 (except if digital mixing desk).
- a dual 30-band graphic EQ of the following type: Klark Teknik DN360 / BSS FCS960.
- mics & mic stands according to Input List.
- Loudspeaker system of the following type: L-Acoustic, D&B, Adamson, Nexo, ... (with power amplification providing a comfortable 105 dB at any location in the hall).

### *MONITORS*

- a 24-inputs minimum mixing desk with 8 pre/post aux busses of the following type: Midas XL3, H1000, Soundcraft MH3, SM20,... or a digital mixing desk of the following type: Yamaha M7CL, Soundcraft Vi,...
- a reverb of the following type: TC M3000 / M-One (except if digital mixing desk).
- a pair of quad noise gates of the following type: Drawmer DS404 / BSS DPR504 (except if digital mixing desk).
- four dual compressors of the following type: Drawmer DL241 / DBX 166 (except if digital mixing desk).
- four dual (=8 channels) 30-band graphic EQs of the following type: Klark Teknik DN360 / BSS FCS960 / APEX GX230 (except if digital mixing desk).
- cf. Monitor List for monitors requirements.

+ ALL REQUIRED CABLES FOR THE OPERATING OF THE FULL EQUIPMENT

### **B / MONITORS MIXING FROM FOH DESK**

- a 24-inputs minimum mixing desk with 10 pre/post aux busses of the following type: Midas XL3, H1000, Soundcraft MH3,... or a digital mixing desk of the following type: Yamaha M7CL, Soundcraft Vi,...
- a reverb of the following type: Lexicon PCM 70 / TC M3000 (except if digital mixing desk).
- a reverb of the following type: Yamaha SPX 990 / SPX 2000 (except if digital mixing desk).
- a delay of the following type: TC D-Two / Yamaha D5000 (except if digital mixing desk).
- a pair of quad noise gates of the following type: Drawmer DS404 / BSS DPR504 (except if digital mixing desk).
- four dual compressors of the following type: Drawmer DL241 / DBX 166 (except if digital mixing desk).

- four dual (=8 channels) 30-band graphic EQs of the following type: Klark Teknik DN360 / BSS FCS960 / APEX GX230 (one single dual 30-band graphic EQ if digital mixing desk).
- mics & mic stands according to Input List
- Loudspeaker system of the following type: L-Acoustic, D&B, Adamson, Nexo, ... (with power amplification providing a comfortable 105 dB at any location in the hall).
- cf. Monitor List for monitors requirements.

+ ALL REQUIRED CABLES FOR THE OPERATING OF THE FULL EQUIPMENT

## 2.2 Lighting

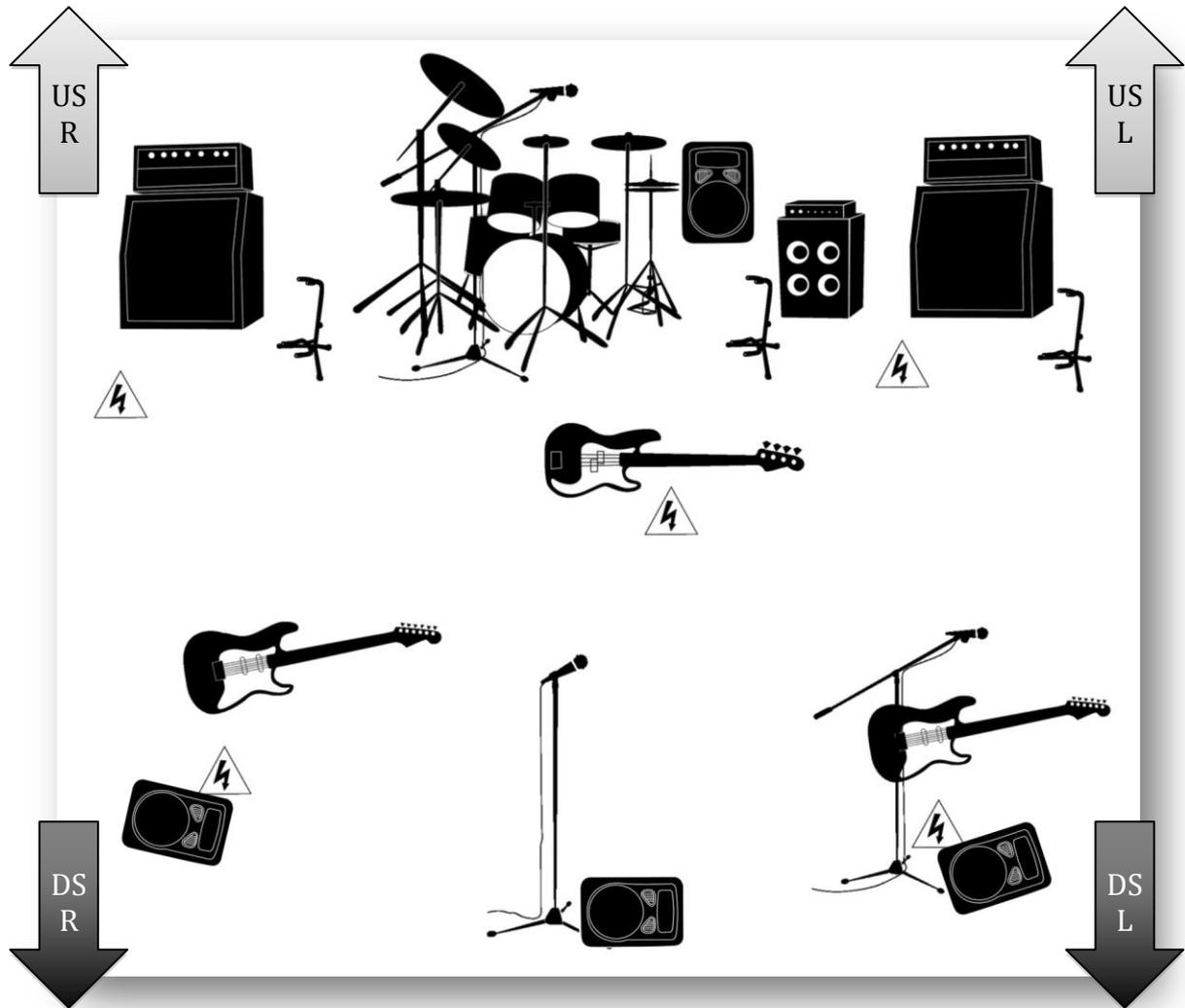
Our requirements will fit the available equipment. Please provide a detailed list of your equipment and a stage lighting plan. Please warn us about the possibility of changing the stage plan if it isn't fixed.

## 2.3 Power supply

Please provide sufficient powerstrip sockets for backline according to Stage Plot

**NB : All material should be installed and fully functional at the crew's arrival. Qualified technicians with a perfect knowledge of their systems will be required from the get-in to the end of the show.**

## 3.4. STAGE PLOT

**Notes**

- Electrical symbols represent where power supply is needed (Amps, FX pedals, fans,...).
- For stages above 18ft./5m depth x 24ft./7m width please provide a drum riser (6x6 ft. /2x2m).
- In absence of wedges please provide risers for the guitar amps.

## 3.5. LIGHTING WISHLIST

DOs	DON'Ts
<ul style="list-style-type: none"> <li>- One dominant colour per song/ per two songs.</li> <li>- Create variation with intensity, dimming, accents, whites or natural shades, not with too many different colours.</li> <li>- Be generous with fumigants/ smoke FX.</li> <li>- Slightly dim the stage at the beginning and end of the show/ each song.</li> <li>- Focussed-beam lighting on the singer from the Stagecentre pointing towards the central Downstage area (Vocal microphone stand): medium to high intensity.</li> <li>- Soft mood lighting around the Upstage area (floor lighting around the drums, around the wedges or amps): low intensity, pointing upwards.</li> <li>- Keep moving lights in the Upstage area.</li> <li>- Preferred colours: reds, blues, purples, oranges and dimmed whites.</li> <li>- Preferred atmospheres: dusk-, dawn-, furnace-, midnight-like atmospheres.</li> <li>- Keep audience lighting for fully crowded venues.</li> </ul>	<ul style="list-style-type: none"> <li>- Avoid blends of vivid or contrasted colours like greens or pinks (no carnival or reggae-like atmosphere).</li> <li>- Don't over-light the stage. Keep the intensity atmospheric and dimmed (except for highlights and accents).</li> <li>- No strobes or lasers.</li> <li>- No immediate lighting on faces.</li> <li>- Don't plunge the stage in complete darkness between two songs. Musicians may need to re-tune their instruments, read set lists or grab a drink.</li> <li>- No excessive flashing or movement.</li> </ul>

## 4. HOSPITALITY RIDER

- Secured and nearby parking space for 2 vehicles.
- Venue and stage should be cleared for installation and line/sound check.
- Provide drum rug, safe and stable stage area.
- The band should have access to a private lockable area for relaxing and storing instruments.
- The band requires a minimum of 20 minutes for instrument setup. Please make necessary preparations if instrument setup needs to be done according to a specific schedule.
- If backline is provided (or backline is shared by several bands) please provide for the appropriate setup time.
- The band would appreciate unlimited water or beer in 33cl or 50cl cans or bottles while on stage.
- Depending on the timing of the event, the band + announced stagehands or roadies (max. 2) would appreciate a lunch or dinner (that is; garnished sandwiches with a drink or a complete meal including vegetables, starches/fibres & meat with a drink).