



NYANSAPO HIGHLIFE BAND

TECHNICAL RIDER

PURCHASER WILL PROVIDE "STATE OF THE ART" SOUND EQUIPMENT FOR PERFORMANCE. SOUND EQUIPMENT SHOULD ONLY BE PROVIDED BY PROFESSIONAL SOUND CONTRACTORS. ABSOLUTELY NO HOBBYISTS, MUSIC STORE PA'S, OR OPENING ACT SYSTEMS. PURCHASER MAY OBTAIN A LIST OF PREFERRED AND ACCEPTABLE SOUND CONTRACTORS FROM ARTIST'S PRODUCTION MANAGER.

Producer/Artist reserves the option to use any and all of ARTIST'S equipment when ARTIST is headlining. NO ASSUMPTIONS SHOULD BE MADE AS TO THE USE OF ARTIST'S AND/OR ARTIST'S BAND'S EQUIPMENT BY ANY OTHER ACTS. PRODUCER or PRODUCER'S REPRESENTATIVE will determine the placement of any and all equipment owned by, placed on the stage by, or used by any and all opening acts. PURCHASER shall ensure that the stage area is completely cleared of any and all equipment, except P.A. and lighting equipment, before PRODUCER/ARTIST arrival.

DETAILS OF THE FOLLOWING TECHNICAL RIDER SHALL BE APPROVED IN ADVANCE WITH ONE OR BOTH OF THE FOLLOWING PEOPLE:

(Production Manager)

(Tour Manager)

I. STAGE REQUIREMENTS

- A. A. THE STAGE: Stage shall be of safe, solid construction, and be level so as not to hinder free movement of equipment and personnel. Stage should be clear of any equipment not being used in conjunction with ARTIST'S show.
- B. B. MINIMUM STAGE DIMENSIONS: 42' width x 35' depth x 5' height. In addition, a minimum work area of 12' x 20' x 5' is required both Stage Left and Right (wings). Illuminated steps to be placed both Stage Left and Stage Right and a ramp placed at the rear of the stage. A toe-rail should run the outer edge of the up, left, and right sides of the stage.
- C. C. THE ROOF: There shall be a minimum of 45' above the stage of clear space to hang lighting trusses at 40' from the stage to the bottom of said trusses. The roof of any stage must be secure and able to support the weight of the lighting system. Otherwise a ground support system, approved by ARTIST'S Production Manager, must be provided.
- D. D. CONSOLE AREAS: A 24' x 12' space to be used in house area for house console and lighting console. This will be in house center approximately 75' from center of stage. In the event of festival style seating (no seats), or any situation impairing the sight-line from house mix position, risers must be provided for sound and lighting consoles.
- E. E. STAGE RISERS: Three risers should be carpeted, draped, level, and stable, and placed on stage. Dimensions and placement as the attached Stage Plot directs.
- F. F. OUTDOOR SHOWS: The following requirements pertain to outdoor shows.
 1. A stage cover must cover complete stage, wings, and work areas at a height of 45' above stage. Cover shall be a professional seamless, waterproof roof.
 2. A house sound and lighting console covering must be 24' x 12' at a height of 8' above platform. In the event of a night show with no signs of rain, front of house covering should be removed.
 3. An adequate supply of visqueen must be made available in the event of rain.
- G. G. UNSAFE CONDITIONS: ARTIST shall have the right to refuse to perform if water is standing on stage or ARTIST otherwise deems performance conditions unsafe. Despite such refusal to perform, PRODUCER shall pay full contracted price as shown on the face of contract.

II. MINIMUM POWER REQUIREMENTS

- A. A. SOUND POWER: 100 amps, 120 volts per leg, single or three-phase service to supply sound power distro only. (Lighting and sound cannot be on same service.)
- B. B. LIGHT POWER: 400 amps, 120 volts per leg, three-phase service that is used solely for lighting equipment.
- C. C. STAGE POWER: For ARTIST consisting of two (2) 30 amp, 120-volt services, terminating into three (3) professional quality quad boxes. Services to be supplied by sound power and positioned on stage according to attached Stage Plot.
- D. D. SHORE POWER: For one (1) 45' bus, consisting of a 50 amp, 120-volt service to be located within 30' feet of the bus parking. House electrician must be available to connect this service to ARTIST'S equipment during load-in, and available to disconnect during load-out.
- E. E. GENERATOR POWER: If power is provided by generator, two (2) separate generators must be provided for lights and sound separately. Generators must be properly grounded with adequate fuel for operation from lighting company's load-in till post show load-out. A qualified technician must be onsite for the entire duration of both generators use.

III. MINIMUM MANPOWER REQUIREMENTS

- A. A. HANDS: The ARTIST requires a minimum of four (4) able-bodied people to assist with the unloading, set-up, loading, etc., of ARTIST'S production. Hands to be made available at production managers specific call times, and their services will be required from load-in through load-out.
- B. B. ELECTRICIAN: One house electrician is required at load-in and loadout to connect and disconnect the PRODUCER'S sound and lighting equipment and the ARTIST'S shore power.
- C. C. TECHNICIANS: are to be provided at no cost to PRODUCER or ARTIST, including at least a lighting director and pre-show focus crew, and two (2) or more competent technicians for both house and monitor system. Technicians are to be available for load-in, sound check, performance and load-out.
- D. D. LIGHT OPS: Two (2) follow spot operators are required from one-half hour prior to scheduled show time until the ARTIST show is concluded. In addition, one (1) person to control house lighting. Spot and house light procedures are determined by ARTIST'S Lighting Director.
- E. E. TRANSPORTATION: PURCHASER shall provide one (1) eight- (8) passenger van or limousine with driver to be used for transportation of ARTIST, Band, and Crew at Tour Manager's request.

IV. MONITOR SYSTEM Currently ARTIST carries his/her own monitor system. In the event the ARTIST does not have their monitor package, please follow the requirements below. Contact Production Manager before ordering monitor system.

- A. A. MONITOR CONSOLE: 40-channel mixing console for on-stage mix with 12 independent mixes and four (4) auxiliary sends. Acceptable consoles include Midas, Yamaha 4k, Soundcraft MH. Monitor mix position must be stage left and at stage level with clear sight lines to stage.
- B. B. MONITOR ELECTRONICS: Five (5) Shure PSM 700 or 600 wireless, and three (3) PSM 600 hardwired personal ear monitor systems. In the event that personal ear monitors cannot be provided, monitor wedges must include a high quality 1/3 octave equalizer (all same brand and model) with appropriate two- or threeway crossover on each mix. Cue system must contain the same wedge, components, and crossover as other mixes and be wired so that the operator has a post EQ signal of all 12 mixes.
- B. C. ON-STAGE MONITOR WEDGES:
 - 1. Ten (8) professional bi-amped monitor wedges with single 12" woofers and single 2" horn.
 - 2. Amplification, for each wedge, to be no less than 650 watts (8 ohms) for low-end, and no less than 125 watts (8 ohms) for the high end.

3. A separate 3-way drum fill must be provided, or a system consisting of a sub speaker box with either 2 x 15" or a single 18" and a bi-amped high-powered wedge, with adequate power of no less than 1000 watts (8 ohms) minimum.
 4. All monitors must be able to provide clear, undistorted musical program of frequencies from 60 Hz to 16 kHz at (+ or - 3 dB) handling peak levels of 120 dB (c weighted) 5' from cabinet. For this reason, passive wedges are not acceptable.
 5. See attached Stage Plot monitor placement and configuration.
- C. D. OUTBOARD GEAR FOR MONITOR MIX POSITION:
1. REVERBS: One (1) high quality digital reverbs (SPX 990, 90, REV 5, 7 are acceptable)
 2. GATES: Six (6) channels of noise gates (Drawmer, Apex).
- D. E. SEE ATTACHED STAGE PLOT AND INPUT LIST for positions of monitors, microphone specifications, and configurations of system inputs. Sufficient microphones, direct boxes, stands, subsnakes, and cables are required to support all inputs, house, and monitor needs for both ARTIST and opening acts separately.

V. HOUSE SOUND SYSTEM

- A. A. HOUSE CONSOLE: A FOH console with a minimum of forty-eight (48) channels is required. Separate console(s) will be needed for any other acts. YAMAHA (PM5D preferred, PM1D, M7CL, PM4K) MIDAS (Heritage 1k, 2k, 3k, XL3, XL4, XL 200, etc.) Digico (D5, D1) Digidesign (Venue, Profile) consoles are preferred and only those of similar professional quality will be accepted. Digital consoles are preferred. House mix output must be from matrix send. House Position must be 75' from stage, Slightly to the right of center with clear sight lines to entire stage.
- B. B. HOUSE ELECTRONICS: Should be set up in stereo with two (2) matched 1/3 octave equalizers and high-quality crossover. Any center cluster, front fills, or subs should have a separate EQ and matrix send/aux send. EQ's and crossover must be accessible to FOH engineer.
- C. C. SOUND SYSTEM: High quality horn loaded three-, four-, or five-way sound system capable of providing clear, undistorted, evenly distributed sound throughout the venue. System must be able to sustain musical program of frequencies from 20 Hz to 20k Hz (+ or - 3 dB) at a main level of 115 dB and handle peak levels of up to 110 dB, measured (c weighted) 75'-100' from front of stage.
- D. D. OUTBOARD GEAR FOR HOUSE MIX POSITION:
1. REVERBS: Four (4) high quality digital reverbs. (SPX 990, REV 5/7, LEX 480/224, PCM 70, SPX 2000, T-CM-1, M-3000/5000, ET-H 3000)
 2. DELAY: One (1) digital delay (Roland SDE 3000 or 330, TCD2, 2290)
 3. COMPRESSORS: Ten (10) channels of compression (Klark, BSS, DBX, or Drawmer)
 4. GATES: Six (6) channels of noise gates (Klark, Behringer, BSS, DBX, or Drawmer)
 5. RTA: One (1) Real Time Analyzer Klark, Teknik DN60, or Goldline)
 6. CD PLAYER/BURNER: One (1) CD player/burner patched to open matrix or aux send
- E. E. AUDIO CLEAR-COM: Two (2) positions of intercom, house mix position, and stage monitor mix position. Clear-com flasher must be at eyelevel, visible to operator at each station. This system must be independent from the lighting intercom.
- F. F. HOUSE SNAKE AND SPLIT: House snake must be capable of sending stage inputs (40+) to house mix position and return sends to stage. Snake must be of a length (150'-250') to reach from stage to house mix by a path that meets house fire-code regulations. Splitter should have ground lift capabilities and at least 40 lines splitting to monitor console.
- G. G. SOUND LEVEL MAXIMUMS: House Engineer has the right to make decisions regarding appropriate Sound Pressure Levels at Sound check and during show. No HOUSE VOLUME MAXIMUM will be heeded without prior signed consentment by Tour Manager.

VI. LIGHTING REQUIREMENTS

- A. A. LIGHTING CONSOLE: 60-channel lighting console with at least three scenes of pre-set and three separate programmable chases (Celco Gold and Avo are acceptable consoles). All lighting equipment should be patched to appear on the console's channels as indicated on the attached lighting plot.
- B. B. SIGHT LINES: At ground level, console must be on a secure riser allowing an unobstructed clear view of the entire stage. Height must allow sightlines above persons standing in their seats.
- C. C. THE LIGHTING SYSTEM: Should consist of two (2) 40' box style trusses. Trusses must be secure and it's support system, whether chain motors or ground support, sufficient to lift and hold all lighting instruments and additional ARTIST provided lighting equipment and scenery.
- D. D. TRUSS HANG AND TRIM: The front truss shall be hung even with the downstage edge of the stage, the rear truss edge 30' from the downstage edge of the stage. Trim for both trusses shall be set at 30'-40' above stage. In addition, a black curtain or black backdrop is to be hung from upstage truss extending the length of the truss and from truss to stage.
- E. E. INSTRUMENTS: The following instruments are to be provided by Production Company.
- F. FRONT TRUSS: a. Sixty (60) 1-kilowatt fixtures; b. Six (6) Leko's; c. Two (2) Mole lights.
- G. REAR TRUSS: a. Sixty (60) 1-kilowatt fixtures; b. Two (2) quad bars of ACL's
- H. FLOOR MOUNTS: a. Two (2) quad banks of ACL's on stage beneath rear truss.
- I. F. SPOTS: Two (2) Super Troopers (Xenon) shall be provided solely for ARTIST'S use. They shall be in good operating condition and placed in an elevated environment that must allow a clear sightline of entire stage above persons standing in their seats. Each spotlight should be equipped with such gels as specify
- J. ed in the Lighting Plot. All spot operators must be experienced, capable, and sober.
- K. G. LIGHTING CLEAR-COM: Five (5) positions of intercom (independent from audio clear-com).
 - 1. Lighting Console
 - 2. Dimmer Racks
 - 3. House Lighting Controls
 - 4. Spot Light Operator #1
 - 5. Spot Light Operator #2

EXISTING SYSTEMS/PLOTS: Venues with existing lighting systems may compromise above mentioned lighting system. All changes with system/plot must be approved in advance by PRODUCTION MANAGER. PURCHASER/PRODUCTION COMPANY shall provide appropriate dimmer racks, cabling, rigging, and focusing crew for PRODUCER/ARTIST'S equipment. ARTIST'S Lighting Director shall have Full Creative Control over all aspects of the Lighting System throughout the duration of ARTIST'S performance including House Lighting.

SEE ATTACHED STAGE PLOT FOR DETAILS.

VII. PURCHASER AGREES

- A. PURCHASER AGREES that any sound and/or light companies, being independent or other, hired for Engagement shall be a professional, competent, and experienced Production Company with current quality equipment and properly insured for damage of equipment or personnel. It is understood that PURCHASER assumes full responsibility for any liability arising from physical/internal damage to equipment, life, or limb. PURCHASER also agrees that any such damages are not the responsibility of the PRODUCER or ARTIST and his or her crew.
- B. RESPONSE REQUIRED: Any and all changes made to this Technical Rider by PURCHASER and/or any third parties directly involved with said Engagement (such as Production Companies) must be provided in writing to ARTIST'S Management for approval no later than 30 days prior to date of Engagement.

AGREED AND ACCEPTED BY:

Purchaser _____ Date _____