

# SHEDAISY

Production (Tech) Rider  
Stage Plot, Input List, & Tech Rider  
8/6/05 8:18 PM

The following information is a guideline for sound, lighting and staging requirements. If any variations from the specifications below occur or are forecasted, please contact Artist's Production Manager.

The BUYER agrees to provide at the BUYER'S expense the following technical requirements for SHEDAISY, here forth referred to as the ARTIST. If any part of the following rider cannot be met, please contact Chris Ferrari (Tour Manager) at (615) 218.6249 or Brett "Scoop" Blanden (Production Manager) at (615) 294.5191.

27. **TRANSPORTATION/PARKING**

Buyer will ensure that ARTIST'S busses, trucks and any other vehicles used by ARTIST for transportation to venue will have clear access to and from PERFORMANCE venue. This will include payment of any towing costs incurred as a result of BUYER'S failure to comply with the terms of this paragraph.

Parking should be provided as close to dressing room as possible for one (1) forty five-foot (45') bus and trailer. If parking is available only on the street, space must be blocked off prior to arrival.

All parking areas will have dry, clear (without going through audience) passage to and from stage and/or dressing room areas.

One (1) 220 volt, 60 amp, single-phase electrical service is needed for the buses. This service must be located within one hundred feet (100') of parking area. An experienced electrician, familiar with the venue, must be present when shore power is connected and disconnected.

A cement or paved path, free from obstruction should be provided from the trailer ramp all the way to the staging area for loading and unloading of cases, equipment and band gear.

28. **BAND EQUIPMENT**

ARTIST reserves the option to use any and all of ARTIST'S own equipment. No assumptions should be made to use ARTIST'S and/or ARTIST'S band's equipment by any other acts.

BUYER will ensure that the stage area is completely cleaned and cleared of any and all equipment before ARTIST'S arrival, with the exception of sound and lighting equipment directly associated with this PERFORMANCE.

ARTIST and/or ARTIST'S Representative will determine the placement of any and all equipment owned by, placed on stage by, or used by any and all other support acts.

**29. STAGE REQUIREMENTS**

- 29.1 To be of level and of solid, interlocked construction with a smooth surface free of holes and protrusions, capable of supporting 250lbs square foot.
- 29.2 Stage size should be a minimum of 48' wide x 32' deep x 5' high with additional sound wings. (Sound wings are not required with a flown PA)
- 29.3 Sound wings (2) should not be connected to the main stage and should measure 12' wide x 8' deep x 5' high.
- 29.4 Three (3) additional risers with matching skirting are needed on stage.
  - A) One Drum Riser: 8' Wide x 8' Deep x 24" High (Carpeted) (16" height is also acceptable)
  - B) Two (2) 4' x 8' risers (12" or 16" high) (Carpeted)
- 29.5 Stage should be equipped with securely attached and well-lit stairs on the upstage left and upstage right sides.
- 29.6 A backdrop of black material, free of holes and tears should be provided by venue whenever possible. This should cover the full width of the stage and reach the height of the lighting truss trim or ceiling height.
- 29.7 In proscenium house or houses with fixed stages, the only extra platforms needed are the (3) additional risers in paragraph 19.4

**30. OUTDOOR SHOWS**

- 30.1 All staging and platforms shall be constructed on firm, level ground, with adequate footing, to prevent stage or sound wings from shifting or sinking.
- 30.2 BUYER shall provide and pay for a secure covering (roof) a minimum of twenty (20) feet above the stage for protection of the equipment and ARTIST from rain, sun and extreme temperatures prior to and during the PERFORMANCE. This roof should be equal to the size of the stage.
- 30.3 Removable covers for FOH Mix position and monitor mix position should also be provided.
- 30.4 Thick plastic sheeting (Visqueen) or tarps must be provided to cover all band gear, lighting, consoles, monitor electronics and all other stage equipment; the plastic must be 20' wide by 100' long. There should be three (3) rolls on hand at easy access. (Available at any local paint or hardware store)
- 30.5 The roof must be provided and installed by a professional staging/tenting company.

**31. LOCAL LABOR**

- 31.1 BUYER shall provide at least three (3) loaders at the time of equipment load-in set by the road/tour manager for unloading band equipment. BUYER shall also provide at least three (3) loaders for loading band equipment immediately following the performance.
- 31.2 BUYER shall provide at least four (4) stagehands once equipment has been “decked” for the purpose of tending to staging, setup and cabling issues. BUYER shall also provide at least four (4) stagehands for assisting in the stike, wrap and storage of ARTIST stage equipment and cables.
- 31.3 BUYER shall provide three (3) operators for follow spots and personnel to adjust house lights. Operators shall report thirty (30) minutes prior to the performance; all stage hands and technical staff shall act at the discretion of the ARTIST’S Production Director.
- 31.4 Unless electrician is a separate labor call (building staff, contract electrician, required union electrician), this position can be filled and included as one of the stagehands called.
- 31.5 Should be of legal age to operate a van, speak fluent English, have excellent knowledge of the region and have a van at their disposal all day long. Runner's vehicle should be clean and in good, safe working order and be capable of carrying up to fifteen (15) adults comfortably. The runner should have no overlapping duties, such as running for the caterer for the venue. The runner must be able to handle money and be responsible for the money handled.

31.6 Summary:

Labor Call	Load-In	Show	Load-Out
Loaders	3		3
Stage Hands	4		4
Electrician	1	1 <i>House Lights</i>	1
Spot Operators		3	
Runner	1	1	1

**32. TIMING**

- 32.1 Place of engagement must be ready and available for load-in and sound check six (6) hours prior to performance. All sound and lighting equipment, and A.C. quad boxes must be in place and operating correctly by load-in time.
- 32.2 It is also understood and agreed that ARTIST may check sound during said period of six (6) hours prior to start of the PERFORMANCE at a time solely determined by ARTIST and will maintain the system in working order throughout the PERFORMANCE. Artist SET-UP time does not include the sound and lighting reinforcement set-up time. Sound and lights should be up and running upon ARTIST’S crews arrival for load-in.
- 32.3 Sound check will require a minimum of one (1) hour after set up and line check are complete.
- 32.4 Once the monitor, lights, stage layout, and house sound are set, none may be changed for any other act without complete prior approval by this ARTIST’S Production Manager.

- 32.5 Lighting checks shall be done during the sound check or set time. Including the use and approval of working follow spots, spot operators and clear-com systems.
- 32.6 This ARTIST'S Tour Manager will set time for sound check.
- 32.7 Upon ARTIST'S arrival, through completion of sound check, venue shall remain completely closed to PUBLIC.
- 32.8 If place of engagement is an ice hockey arena, all glass must be removed from the boards.

**33. POWER REQUIREMENTS:**

- 33.1 A single power service may not be used for lights and sound. Two separate services must be furnished. The technical crew of the sound and/or lighting companies will furnish the power requirements. However, these specifications can be considered basic requirements.
- 33.2 LIGHTING: 200 AMP per leg, 3 phase (120/208V) 115V between neutral and any hot leg under full load. Service to be located within 50' of stage floor level.
- 33.3 SOUND: 100 AMP per leg, single phase with 115V between neutral and either hot leg under full load. Ground services, not directly connected to the neutral wire, will be provided for the sound power service.
- 33.4 MONITOR POWER  
SHeDAISY will require one (1) 20 amp electrical circuit for monitor power.
- 33.5 STAGE POWER  
There should also be four (4) 20 amp electrical circuits for on stage power to be located per stage plot. Each circuit should terminate to a quad box. All A.C. Lines will be in place before commencing load-in.  
These power drops should not be moved after SHeDAISY has set up and sound checked.
- 33.6 FOH POWER  
In addition to power required for sufficient operation of contracted audio equipment, two (2) additional quad boxes should be supplied at the FOH mix position for additional effects and recording capabilities.

**34. LOCATION OF MIXING CONSOLE:**

- 34.1 MONITOR POSITIONS: The monitor console must be left with enough room for a Guitar Tech working area and be as far downstage left as possible. The Engineer must have full view of the stage at all times. This position should also be equipped with a working Clearcom for the engineer's communication.
- 34.2 F.O.H. CONSOLE POSITION:
  - 34.2.1 Riser for house mix and lighting positions shall be a minimum of 12" high, 12' wide and 12' deep with steps attached. It should be CENTERED on house speaker array. The mix position should be a minimum of 85' and no greater than 100' from the front of the down stage center edge.

- 34.2.2 Riser must be sturdy enough to support sound and lighting consoles, outboard racks and operators to move about safely.
- 34.2.3 House mix position and lighting position should be equipped with separate channels of Clearcom for the engineer's communication
- 34.2.4 If outdoors, a removable roof must also be provided.
- 34.2.5 The best location would have an aisle behind the console. If location is in the seating area, BUYER shall provide twelve (12) reserved seats (six across and two deep). NOTE: If sight lines are a concern, we suggest you sell affected seats as "limited view" seats. Please do not ask sound company to move their equipment.

35. **EQUIPMENT REQUIRED FROM THE SOUND COMPANY:**

35.1 QUALITY OVERVIEW

BUYER understands and agrees that to maintain the high standards of ARTIST'S sound reproductions, it is necessary that "state of the art" equipment be used for every SHeDAISY PERFORMANCE. BUYER will provide and pay for said "state of the art" equipment for PERFORMANCE. BUYER may obtain a list of preferred sound contractors and acceptable equipment form ARTIST Production Manager.

35.2 SOUND SYSTEM ADEQUACY

BUYER specifically understands and agrees that the sound system must be adequate, in ARTIST'S sole opinion, and that, should said sound system not be of a quality and power capacity deemed adequate by ARTIST, ARTIST may, at ARTIST'S sole option, refuse to perform until sound system is deemed adequate. Should the sound system not be deemed to be adequate at the time of the PERFORMANCE, ARTIST may refuse to perform and any amounts due to ARTIST for the PERFORMANCE will be paid in full to the ARTIST regardless of ARTIST'S refusal to perform.

35.3 STAFFING (SYSTEM TECHNICIAN)

BUYER will provide a technician familiar with the sound system for both the house and monitor systems from load-in until the end of the PERFORMANCE. This technician will have the sound system in working order by ARTIST'S designated load-in time and will maintain the system in working order throughout the PERFORMANCE.

One (1) Monitor and one (1) FOH Technician must be supplied by the contracted sound company to wire the stage and FOH equipment according to the ARTIST'S

Production Manager's stage plot and input list. All A.C. Lines will be in place before commencing load-in.

35.4 SYSTEM CONTROL

ARTIST'S Representative will, at all times, have complete control over the sound mixing and house volume.

Support acts must be on independent monitor and house consoles. Consoles are not shared.

35.5 HOUSE P.A. SPEAKERS

35.5.1 Should be a minimum, Linearray or three-way box with a separate 15" or 18" subwoofer enclosure.

35.5.2 The speakers should be arrayed in such a manner so they will fully cover all sold seats in the venue. They should produce even coverage with no nulls or swells at any frequency at any position in the room.

35.5.3 There should also be more than enough P.A. to support (120 db) C weighted SPL level at FOH mix position, free of any audible or electrical distortion of sound (Good rule of thumb is one (1) two-inch horn driver per 250 people)

35.5.4 Any sound system speaker field in addition to left and right P.A. clusters must be able to be controlled by separate individual feeds or sends from the house mix position. These systems should be EQ'd, delayed and time aligned properly. (i.e.: center fills, subs or delay stacks)

35.5.5 Preferred speaker types are V-DOSC, EAW, D&B or MEYER MOSC. Cabinets should be flown whenever possible.

35.6 HOUSE CONSOLE:

BUYER must provide, for the exclusive use by Artist, one (1) forty (40) channel house mixing console with no less than eight (8) subgroups, eight (8) VCA's and eight (8) auxiliary outputs for effects sends. Also, there should be a four (4) band sweepable/selectable parametric or fully-parametric EQ on each of the forty (40) channels. (Acceptable consoles: Yamaha PM-3000, PM-3500, PM-4000, Midas Heritage, Midas XL-3, XL-4, Soundcraft Europa, Series 5 or above.) If there is an opening act, an additional house console & room EQ will be necessary for their performance. NOTE: No Soundcraft Spirit, Mackie, Allen & Heath, Peavey or any other low budget mixing consoles will be accepted for this ARTIST'S performance. Any other console substitution must be approved by ARTIST'S Production Manager.

35.7 HOUSE OUTBOARD GEAR (Should have a minimum of)

- TWO (2) 31 band 1/3 octave equalizers (White or KT ONLY) (BSS with Contour are not acceptable)

- TWO (2) crossovers or system processors (unlocked with a trained technician on site) (Dbx DriveRack II are not acceptable.)
- Eight (8) Compressors/Limiters (BSS, dbx, Aphex, Drawmer or better)
- FOUR (4) Noise Gates (Drawmer or comparable)
- ONE (1) Quality Vocal Reverb (Lexicon 480, 300, PCM 91, 90, 81, 80)
- TWO (2) Digital Reverb/Multi-Effect Processors (Yamaha SPX 90 or Higher, or TC Electronics Processors)
- TWO (2) Digital Delays with tap tempo button or foot pedals. (TC, AMS, Roland)
- 1 Stereo CD Player
- 1 Stereo CD Burner or MiniDisc Recorder (With 2 blank disks)
- NOTE: No Behringer, Peavey, Alesis, Presonus or semi-pro equipment will be accepted.

### 35.8 HOUSE PATCHES AND WIRING

35.8.1 The left and right outputs of the console (Not inserts) should be equipped with separate thirty-one (31) band 1/3 octave professional graphic EQ's. One (1) good quality insertable stereo bus compressor must be wired and available for the main mix.

35.8.2 There should be one (1) 1/3 octave EQ and one compressor (in that order) available for insertion on artist's vocal (with a matching set for the spare mic, if using wireless)

35.8.3 House console and all effects racks must be well lit, clearly labeled with dynamics and effects tested for signal clarity and continuity conforming with the attached input list prior to sound check.

35.8.4 House console must be zeroed and ready for Artist's engineer upon arrival (with the exception of a festival situation)

### 35.9 MONITOR REQUIREMENTS:

#### 35.9.1 **Drive Date Monitor System** *(Not applicable to Fly-Date)*

SHeDAISY will bring a complete monitor system, including console, ear racks, microphones, stands, splitter snake, and sub snakes. Stage audio will be delivered via a 48 pair isolated splitter with XLR fan-out.

Adequate space for this equipment must be provided in an appropriate position, preferably on the left side of the stage.

If there is an opening act, an additional monitor console will be necessary for their performance. NOTE: The ARTIST'S monitor console cannot be shared with any other acts due to in ear mixes that cannot be changed!!!

SHeDAISY requires one single or double 18" drum sub and one 15" monitor for the bass position. All amps, EQ's, crossovers and cabling should accompany these. Drum sub cabinet should be placed off axis of the kick drum in a visually unobtrusive location.

### 35.9.2 Fly Date Monitor System *(Applicable to Fly-Dates only)*

#### 35.9.2.1 **Monitor Console**

Console must consist of 40 channels and must be capable of 8 separate stereo mixes. Acceptable consoles in order of preference are: Yamaha PM5D, Midas H3000, Soundcraft Series 5, Crest LM, set up in stereo. Support acts must be on an independent monitor console. Consoles are not shared.

#### 35.9.2.2 **Monitor Outboard** *(If not built into console)*

There should be at least Eight (8) channels of insertable compression; Six (6) channels of insertable Noise Gates and one (1) reverb processor (Lexicon, Yamaha SPX 990, 90 or Rev 5 are acceptable).

Monitor Console and outboard gear should be well lit and clearly labeled during sound check and performance.

#### 35.9.2.3 **Wireless System**

A total of 9 in ear systems are required. NO less than 6 of than MUST be wireless. The remaining 3 may be hard wired systems. The wireless systems should be Sennheiser G2, or Shure 700 series. The hardwired systems may be Shure 600 series.

#### 35.9.2.4 **Microphones**

Four (4) Shure UHF AU wireless microphone systems are required. The microphones should be SM or Beta 58. NO 87 microphone's please.

SHeDAISY will require all microphones, stands and cables according to the stage plot/input list. Several DI boxes should be provided also.

#### 35.9.2.5 **Floor Monitor Requirements**

SHeDAISY requires one (1) single or double 18" drum sub and one (1) 15" monitor wedge for the bass position. All amps, EQ's, crossovers and cabling should accompany these. All monitor equipment must be professionally wired and set-up (including crossover points) by qualified technicians. Totally balanced systems are preferred. Drum sub cabinet should be placed off axis of the kick drum in a visually unobtrusive location.

### 36. **EQUIPMENT REQUIRED FROM THE LIGHTING COMPANY**

The BUYER shall provide, at his sole expense, professional state of the art lighting system with the required setup crew and operators. To insure the safety of the ARTIST, BAND and CREW, all rigging must be done by professional, licensed riggers. Lighting trees will not be accepted.

36.1 LIGHTING CONSOLES:

The minimum acceptable console will have no less than one hundred twenty (120) channels, unlimited scene, momentary and chase scene capabilities. (Acceptable consoles Celco, Avo, HOG, Leprechaun.) Artist's Production Manager must approve ANY changes to the consoles listed.

36.2 STAGE LIGHTING:

A minimum of 48K of lighting with an assortment of colored gels such as; Reds, Blues, Ambers and Whites (NO GREENS) Each color must wash entire band. Additional six (6) Leco style truss spots should be included. The ARTIST does not provide a Lighting Director, therefore one will be required from the lighting company or venue. General directions and spotlight cue book will be provided by the ARTIST'S Production Manager.

36.3 DIMMERS

Dimmers should be of "state of the art" quality and of more than sufficient numbers and power to cover the above instruments as well as any added special effects lighting.

36.4 SPOTLIGHTS

Three (3) spotlights (follow-spots) and three (3) spotlight operators with Clearcom link to House Lighting Director for spot cues. Acceptable for the show (Where Lights are Necessary.) Super Trooper or equivalent 2K Lights are required.

36.5 PYROTECHNICS

No Pyrotechnics are currently used by ARTIST.

36.5 SYSTEM TECHNICIAN

BUYER agrees to provide an experienced technician familiar with the lighting system from load-in until end of PERFORMANCE to set up, focus, and operate lighting system per instructions from ARTIST Representative.

37. SUBSTITUTIONS:

UNLESS APPROVED BY MANAGEMENT, ENGAGING AN OPENING ATTRACTION FOR THE SOLE PURPOSE OF SUPPLYING THE SOUND, LIGHTS, AND STAGE GEAR, WILL NOT BE ACCEPTABLE!!!!

**IMPORTANT NOTE: The Artist reserves the right to offer competitive production and the total right of approval of Buyer's production company. Contract rider is equipped with a stage plot, mic input list and complete backline (band gear) equipment list for fly dates. If more copies are needed please do not hesitate to contact the Artist's Production Manager (Scoop) at 615.294.5191.**

# SHEDAISY

## Festival Input list (FOH)

#	Input	Microphone	Inserted
1	Kick	VCA 1 BETA 52	GATE 1
2	Snare Top	VCA 1 BETA 56	COMP 1
3	Hat	VCA 1 AKG 451	
4	Hi Tom	VCA 1 SM 98	
5	Low Tom	VCA 1 SM 57	
6	OH L (Hat)	VCA 1 SM 81	
7	OH R (Ride)	VCA 1 SM 81	
8	Bass	DI OUT (Power Amp Out XLR)	COMP 2 (Tube if Avail)
9	Elec. Gtr. 1	VCA 2 AT-4033	COMP 3
10	Acc Gtr	VCA 3 DI	COMP 4
11	Harp	VCA 4 BETA 56	
12	Elec. Gtr. 2	VCA 2 AT-4033	COMP 5
13	Dobro	VCA 5 DI	COMP 6
14	Steel	VCA 6 SM 57 or 609	COMP 7
15	Kelsi RF	VCA 7 RF SM 58	COMP 8
16	Kassidy RF	VCA 8 RF SM 58	COMP 9 (Tube if Avail)
17	Kristyn RF	VCA 7 RF SM 58	COMP 10
18	Spare	RF SM 58	
19	Click	DI	
20			
21			
22			
23			
24	FOH TB	SM 58 (SWITHCHED)	
25	Vox Rvrb L (Ret)	VCA 9 PCM 90,80 or SPX 9000, 990, 900	
26	Vox Rvrb R (Ret)	VCA 9 PCM 90,80 or SPX 9000, 990, 900	
27	Kit Rvrb L (Ret)	SPX 1000, 990, 900 or Ensoniq DP-4	
28	Kit Rvrb R (Ret)	SPX 1000, 990, 900 or Ensoniq DP-4	
29	Vox Ch/DDL (Ret) L	SPX 1000, 990, 900 or Ensoniq DP-4	
30	Vox Ch/DDL (Ret) R	SPX 1000, 990, 900 or Ensoniq DP-4	
31	DDL Ret 1 (Short)	VCA 10 2290, TC D2, SDE-3000 (With Tap Pedal Only)	
32	DDL Ret 2 (Long)	VCA 10 2290, TC D2, SDE-3000 (With Tap Pedal Only)	