



## HELL-O-MATIC Technical Rider Year 2015

### Dear Promoter / Venue.

Please read this carefully! It forms part of the contract.

Hell-O-MATIC (HOM) is a full 5 piece line-up. This technical rider, channel list and stage plot are the absolute minimum requirements to present a proper show and hereby provided for your preparations.

This list provides the basic requirements for YOUR convenience, so please read these pages carefully.

Thank you very much for your co-operation.

### Sound & PA Requirements

Venue Management:

Please email complete & detailed PA and Stage specs to [info@hell-o-matic.com](mailto:info@hell-o-matic.com)

### Section 1: STAGE

HOM are real life-sized musicians and have real equipment such as guitars, keyboards and drums, stage props.

They jump, they fly, they spin, they run, they move. Please observe that we need the following:

A) HOM requires a stage size of 6 Metres WIDE x 5 Metres DEEP minimum for all musicians & backline. Otherwise THEY WILL NOT FIT onto the stage. So please make sure the band will fit onto the stage of the Venue which you book for HOM.

B) ONE (1) Drum Riser (only where available and space permitting)

## **Section 2: MINIMUM FOH REQUIREMENTS FOH MIXING DESK**

A) The Mixing desk must have at least 32 fully functioning Mono channels + 4 Stereo channels in order to accommodate HOM band requirements, or more channels if any support act will be present. 23 Inputs from Stage are required.

B) Acceptable Mixers are (digital or analog) Midas, A&H ML Series, Crest HP or X Series, Yamaha PM, Soundcraft

Important! No small digital (such as Yamaha O2, O3 -series, or LS9) desks as concert performance mix requires multiple, fast dynamic access. Only M7CL, Digidesign Profile, VI6, DigiCo SD or similar large digital live desks are acceptable.

Absolutely NO BEHRINGER, MACKIE or ROLAND Mixing Desks !! **We accept Behringer X32**

Please note that HOM will reserve 16 channels of lockout following sound-check due to the delicate set-up of those channels, especially if there is no separate Monitor Mix available. These channels will NOT be made available for any support act !!!

C) Desk must be in COMPLETE working order. If the mixing desk has too many faults and non-working channels, Promoter or Venue will be responsible for supplying a fully functional Mixing desk for the Performance. We DO need all channels working and this includes the multicore & stage-box.

Side Rack - FOH (analogue desk)

Minimum four (4) channels of BSS, Drawmer or DBX Gates.

2 channels of gate/comp such as DBX1066, 166 or Compounder

Plus another 4 channels of DBX, Drawmer or Klark Teknik Compressors (6 if possible)

1 x Reverb such as SPX, Rev 500 or TC M3000. No Lexicon PCM please.

2 x 230V sockets are required.

1 x accessible main system EQ such as BSS or Klark Teknik or equivalent.

Communication system to Monitor engineer. & Talkback mic to stage monitors !!

Important: Engineer must be able to place Rack & Laptop in position at Eye level and within reach next to the FOH desk.

## **Section 3: Monitor Requirements**

The rider details the minimum requirements necessary for performance.

Good, CLEAN high power Monitoring is very important for the Band. Please make sure this is made available for the performance.

Venue is to provide a separate stageside monitor mixing desk and friendly, experienced monitor engineer (English speaking).

Instructions for the Venue Monitor engineer can be found attached to the channel list document. HOM does not have their own monitor engineer.

## **Section 4: Very important details for Venues that do not provide a separate Monitor mixing desk**

A) In this case it is very very important that the FOH Desk will have 8 (eight) AUX sends.

B) We need 5 AUX sends for Monitoring plus 3 Aux sends for FX.

C) 4 x Independent Wedge-monitor mixes on stage must be made available, with wedges of 400 Watt rms minimum each. These must be in full working order.

D) 1 x LINE LEVEL Aux send going to the drummer for his summing mixer IEM.

E) Each monitor mix must have its own discreet 31 Band Equaliser, NOT 15 band, in the system and be accessible from the FOH desk.

G) If you expect me to do proper MonMix from FOH position, then, ideally, there should be one additional monitor wedge available at FOH for checking monitor mix during the performance.

## **Section 5: PA Speaker System**

A) PA system must be in FULL working order and properly aligned to the room before band arrival for load-in.

B) PA Array must be properly positioned for correct audience coverage before band arrival for load-in.

C) PA Array needs to include centre coverage (in-fill) speakers on the PA to cover the listening area immediately in front of the stage. If this is not present, Venue should supply 2 extra fullrange Speakers (about 200 Watt each) to be connected to the main outputs of the system. This is important as there will be no vocal-spillover from the stage monitors and the fans right up front will not hear our singer. If you don't have this, then at least provide barriers to keep audience the small distance back from the stage to the point where they do get full PA coverage.

## **Section 6: Light**

We have no light engineer!

We trust you!

Please no discolight!

We love movingheads, strobo, fog.

No yellow and green!

## **Section 7: As a matter of course**

### **ELECTRIC INSTALLATION**

The Venue has to be sure of his electric installation. It'll provide extension cables and multi-sockets needed for the backline and the stage management. The Venue has to be sure that the electric installation of the venue is three-phased and adapted to the needs of the stuff used by the artists. It's essential that both lights and sound are on separated phases. Soundcheck and set won't happen until the checking of all the electric system and the respect of the security terms. Also, a qualified electrician who knows the venue should be present at the artists arrival to perform continuously while the montage, the soundcheck, the gig and until the end of the disassembly.

### **SECURITY**

As a request by the artists, the Venue commits himself to be sure that the members of the Security staff will welcome the audience in the best way and use force only for safety reasons of the audience, the staff or the artists themselves. The artists allow themselves to interrupt or cancel the show if they are witnesses of an unjustified attack from a member of the security team. The security team will only allow an access to the backstage, the stage and dressing rooms to the staff. (technicians, promoters, artists)

### **DIVERSE**

Access to the vehicles or bus will be kept available all the time, along the day and the evening. While the soundcheck, access will be prohibited to all non-service personnel. The doors opening, the lights out, and the lightning will need the agreement from the Stage Manager. The scene installation will respect all the standards of security.