

# **ROSCOE**

## ***MONT ROYAL TOUR 2015***

### **TECHNICAL RIDERS**



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**THIS RIDER IS A PART OF THE CONTRACT, RESPECTING IT IS THE FIRST  
GUARANTEE OF A GOOD SHOW AND A NICE WORKING ATMOSPHERE.**

**WE CAN ALWAYS ADAPT OURSELVES TO SPECIFIC CONDITIONS, BUT PLEASE  
LET US KNOW BEFORE THE DAY OF THE SHOW.**

**IF YOU HAVE ANY CONCERN ABOUT THIS RIDER OR ANYTHING REGARDING  
THE SHOW, PLEASE EMAIL OUR TOUR MANAGER, WE'LL TRY TO FIND A  
SOLUTION TOGETHER.**

**THANK YOU.**

## CONTACTS

### TOUR MANAGEMENT / BACKLINE

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### LIGHTING DESIGNER

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## INFRASTRUCTURES

### VENUE

For best show conditions, the concert venue (hall/club) has to be completely obscured. In addition, all ventilation and/or air conditioning must be turned off during setup and soundcheck as well as a half-hour before and throughout the duration of the show.

### STAGE

- The stage must be stable, strong, safe, perfectly flat and dropped with black squirts.
- Two (2) stairs will be installed at stage left and stage right. They will be clearly pointed out and lighted.
- In "outdoor" situations, it should be fully covered (roof, sides and back drops).
- The stage will be dropped with black drops (sides and back).
- The stage has to be clean and cleared out from any useless hardware (wedge, drumfill, backline, etc.).

### RISERS

**Please provide:**

- One (1) **drums rolling riser (2m x 2m x 0,4m)** with **black carpet** and **black squirt on each side**
- One (1) **bass rolling riser (2m x 2m x 0,4m)** with **black carpet** and **black squirt on each side**
- As soon as the risers are installed in accordance with the provided stage plot, the decor will not be moved anymore.
- In festival, the use of rolling risers is required!
- All risers will be stable, safe, height lockable and equipped with a total-lock system.
- The risers must be available for preinstallation in the backstage area.

### BACKSTAGE

An area of approximately 25m<sup>2</sup> will be reserved and dedicated for **ROSCOE's** backline and decor (pre)installation/unloading. That area must be in a clear zone next to the stage (stage left, stage right or stage back) and will have a direct and unobstructed access to the stage.

### FOH & MONITOR WORLDS

- The FOH control area can't be located beneath a balcony, against a wall or at the back of the venue.  
**Do not place FOH position in a control booth!**
- The mixing desk will be centered to the stage and at audience height.
- The lighting desk will be located behind the mixing desk and raised to minimum 30cm high.
- The monitor world placement has to allow a clear visibility on to the stage. Never place it just behind or against the PA or down the stage.

## SOUND

- FOH and MON sound systems must be up and ready before the arrival of the band's technical team.
- The organizer must ensure that everything is done to comply with electrical and grip/rig safety.
- If there is a support act please let them know that **ROSCOE** won't remove any backline from the stage except pedalboards.
- **ROSCOE** won't share any channel on the mixing desks!

## PA SYSTEM

- 4-way active PA system with sublow (please put it on a matrix, not on an AUX send) able to produce 105dBa at FOH position, without any distortion or hum.
- PA system should be installed according to the room features and rigged to produce an equal sound in frequency and power for all the audience.
- Preferred systems: line array (D&B, L-Acoustics, Adamson) or good conventional (d&b, L-Acoustics ARCS).
- **ROSCOE's** sound engineer will have full access to the processing of the PA system (controlled at FOH position).

## FOH

- FOH desk with minimum 48 channels.
- We want to work on an **ANALOGUE** desk (Midas H2000, H3000, XL4, XL200).
- Please do not provide any low-cost desks (like Midas Verona, Behringer, Allen&Heath,...).

If for any «good practical» reason, you would like to provide a digital desk, let us know in advance!

**It will only be accepted with agreement of the tour manager and sound engineer.**

**It will never be accepted for a festivals with short change over time!**

Please note that if we accept to work on a digital console, we only work on Midas PRO Series, Digico SD7, 8 or 10, Soundcraft Vi6 or Yamaha PM5DRH.

In that case, please provide 4 analog lines going from the stage to the FOH position (as we use external preamps for the vocals).

### Please provide:

- 4x **gates** (BSS or Drawmer)
- 14x **compressors** (dbx 160, BSS 402 or Drawmer 241). **No quad-compressor please!**
- 1x **stereo 1/3 oct EQ – 31 band** (Klark Teknik DN360) **serial** to the PA.
- 1x **Avalon 747** will be **inserted** on the L-R bus.

### Please provide the following effects engines **even when using a digital console**:

- 2x **Lexicon PCM81/91** or **TC Electronic M4000**
- 1x **TC Electronic M3000** or **M2000** (dual input mode)
- 1x **Yamaha SPX2000** or **SPX990**
- 1x **TC Electronic D2**

There should also be supplied:

- 1x **intercom system** between MON and FOH worlds
- 1x **CD player**
- 1x **stereo mini jack 3.5mm input**

## MONITORING

ROSCOE provides:

- a **monitor engineer**
- a **monitor mixing system**: Midas DL251 + Behringer X32 Core
- all **wireless in-ear systems** (Sennheiser EW300 G3 A-Band) + antenna
- all **wired in-ear systems** (cables + headphones amps)

The organizer and its supplier must provide:

- **4m<sup>2</sup> of free space at MON world**
- 1x **analogue splitter box** for MON and FOH
- 1x **48 XLR multicore cable** from the splitter box to **ROSCOE's** MON stage patch
- 1x **15" wedge + adapted power amp** (L-Acoustics 115XT, d&b MAX15, Nexo PS15)
- a **220V/16A power source** with a 3-slot Schuko power bar
- 1x **empty roadcase** (1m high)
- 1x **intercom system** between MON and FOH worlds

**ROSCOE** MON world and mixing setup will be dedicated to the live production of the band and to the exclusive use of their technicians. **No other band will benefit from their use.**

**Patch order and numbering MUST be respected!**

**NO FESTIVAL PATCH ALLOWED!**

## WIRELESS FREQUENCY DISTRIBUTION

- **ROSCOE** wireless monitor system emits in the A band (516 to 558MHz).
- Frequency spectrum will always be scanned using our WSM software (Sennheiser) during on-stage setup.
- Frequency distribution will always comply with local regulations.

Please provide at get-in:

- **Local available frequency ranges**
- **Local authorized frequency ranges**

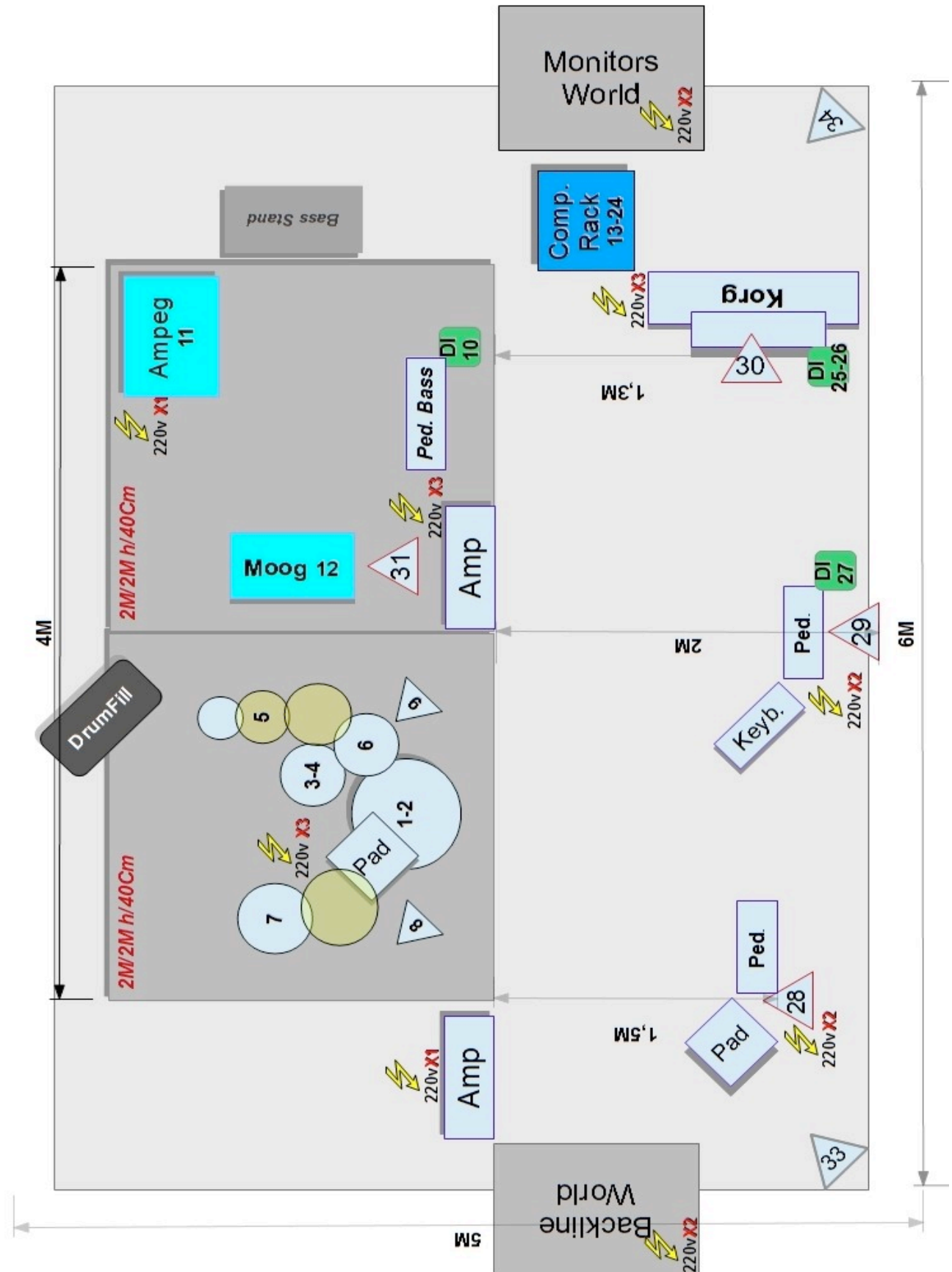
## INPUT LIST

IN	INSTRUMENT	MIC / DI	STAND	INSERTS FOH
1	BD out	Beta52	Small - short boom	Gate 1
2	BD in	Beta91A		Gate 2
3	SN top	Beta57A	Small - short boom	Comp 1
4	SN bottom	SM57	Small - short boom	Comp 2
5	HH	KM184	Small - short boom	
6	RACK TOM	e604	Clamp	Gate 3
7	FLOOR TOM	e604	Clamp	Gate 4
8	OH SR	C414 / KM184	Small - short boom	
9	OH SL	C414 / KM184	Small - short boom	
10	BASS DI	XLR (Own SansAmp)		Comp 3
11	BASS AMP	MD421	Small - short boom	Comp 4
12	MOOG	Own DI		Comp 5
13	TRIGGER L	XLR		
14	TRIGGER R	XLR		
15	LOOP L	XLR		
16	LOOP R	XLR		
17	SYNTH L	XLR		
18	SYNTH R	XLR		
19	LAYER L	XLR		
20	LAYER R	XLR		
21	XTRA L	XLR		
22	XTRA R	XLR		
23	EL GTR 1	XLR		
24	EL GTR 2	XLR		
25	PIANO L	DI - BSS AR-133		Comp 7-8
26	PIANO R	DI - BSS AR-133		
27	GTR AC	Own DI		Comp 6
28	VOX GTR (SR)	Beta57A	Tall - adjustable boom	Comp 9
29	LEAD	Beta58A	Tall - adjustable boom	Comp 10
30	VOX KEYS (SL)	Beta57A	Tall - adjustable boom	Comp 11
31	VOX BASS	Beta58A	Tall - adjustable boom	Comp 12
32	—	—	—	
33	AMB SL (MON ONLY)	Own TM1	Tall - adjustable boom	
34	AMB SR (MON ONLY)	Own TM1	Tall - adjustable boom	
35	CLICK (MON ONLY)	XLR		
36	FOH TALKBACK (MON ONLY)	XLR		

## STAGE OUTPUT LIST

OUT	BUS	SOURCE	LINE	DESTINATION
1	KEYS IEM L	ROSCOE "MON PATCH"	XLR	computer rack panel
2	KEYS IEM R		XLR	computer rack panel
3	DRUMS IEM L	ROSCOE "MON PATCH"	XLR	drums riser
4	DRUMS IEM R		XLR	drums riser
5	DRUM FILL	ROSCOE "MON PATCH"	XLR	amp > wedge

# STAGE PLOT



## LIGHTING

- The stage structure, as well as the lighting setup shall be installed (and patched) before the arrival of the band's technical team.
- The organizer must ensure that everything is done to comply with electrical and grip/rig safety.
- The machine type can be adapted depending on the characteristics of the venue but it must necessarily have a trichromatic system.
- The lighting in the venue should be controllable from the light desks.

**Please provide a detailed lighting rider of the venue/stage at least four (4) weeks before the show.**

Our lighting designer will then contact you to work something out of your setup.

### LIGHTING DESIGNER

**Grégory Hermans**  
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