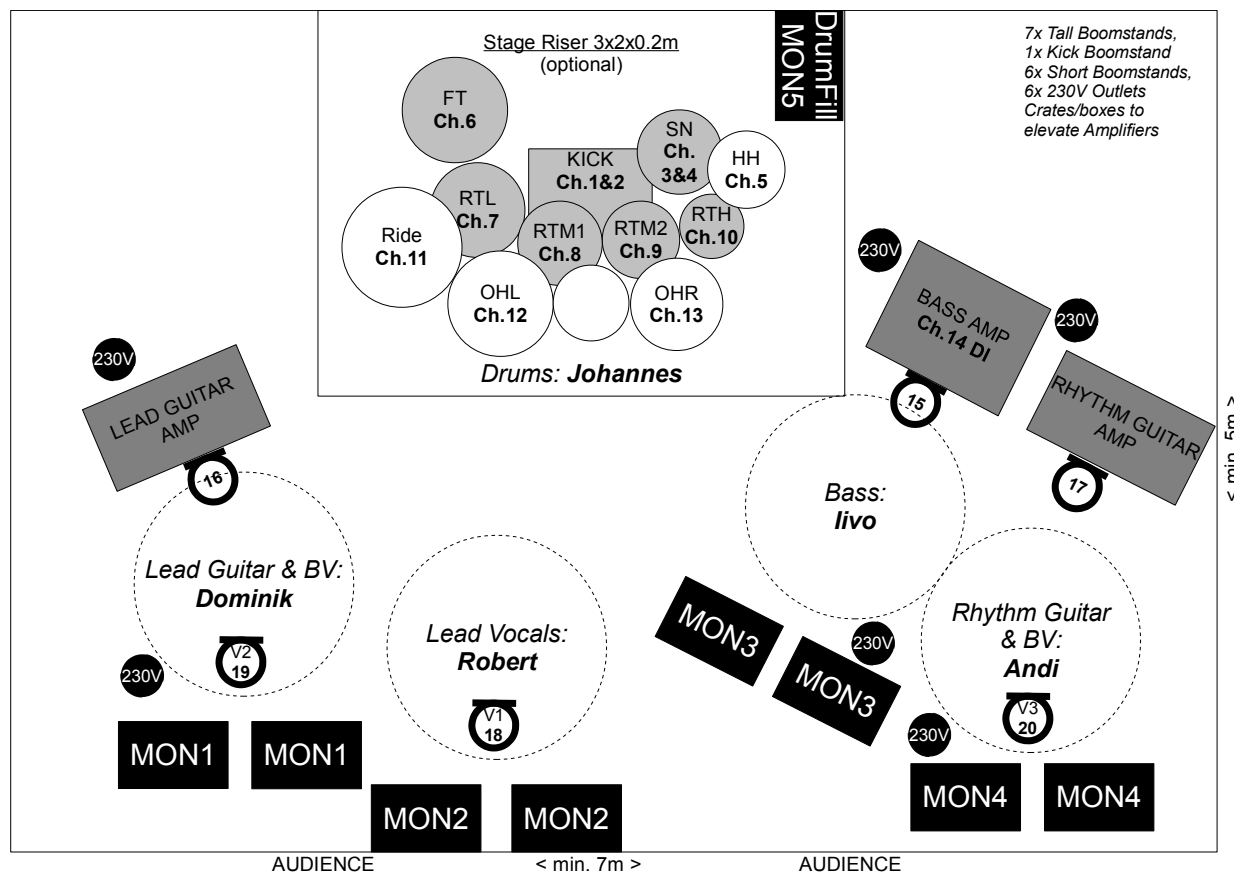


TENDONITIS, Summer 2012 – Patchlist & Stageplan

Ch	What?	Insert	FX	Route	Source	Stand	MON1	MON2	MON3	MON4	MON5
1	KICK IN	Gate		GR 1-2	ADX60						
2	KICK OUT	Gate		GR 1-2	D6	Kick Boom					
3	SNARE TOP		Plate (opt)	GR 1-2	SM 57	Short Boom					
4	SNARE BOTTOM			GR 1-2	SM 57	Short Boom					
5	HIHAT			GR 1-2	KM 184	Short Boom					
6	T1 FLOORTOM	Gate		GR 1-2	D4	clip					
7	T2 RACK TOM LO	Gate		GR 1-2	D2	clip					
8	T3 RACK TOM MID1	Gate		GR 1-2	D2	clip					
9	T4 RACK TOM MID2	Gate		GR 1-2	D2	clip					
10	T5 RACK TOM HI	Gate		GR 1-2	D2	clip					
11	RIDE			GR 1-2	KM 184	Tall Boom					
12	OHL		Rev	GR 1-2	KM 184	Tall Boom					
13	OHR		Rev	GR 1-2	KM 184	Tall Boom					
14	BASS DI			GR 3-4	BSS AR-133						
15	BASS MIC			GR 3-4	D112	Short Boom					
16	GUIT SR LEAD		Rev	GR 5-6	e906/SM57	Short Boom					
17	GUIT SL RHYTHM		Rev	GR 5-6	e906/SM57	Short Boom					
18	V1 SC LEAD		Hall	GR 7-8	SM 58	Tall Boom					
19	V2 SR BV1		Hall	GR 7-8	SM 58	Tall Boom					
20	V3 SL BV2		Hall	GR 7-8	SM 58	Tall Boom					
21	COM DRUMS			CUE	SM 58 switchd	Tall Boom					
22	TALKBACK			MON	SM 58 switchd		0	0	0	0	0
23											
24											
	GROUP 1-2	Comp		MIX							
	GROUP 3-4	Comp		MIX							
	GROUP 5-6	Comp		MIX							
	GROUP 7-8	Comp		MIX							



TENDONITIS, Summer 2012 – Technical Rider

- We expect a first class active stereo PA system that is designed and tuned for the venue and powerful enough to handle extensive sub bass frequencies with ease.

The front of the house mixing desk shall be placed at an acoustically beneficial location in the venue to ensure proper performance by the operator. There has to be adequate illumination of the mixing desk and the outboard gear during set-up, sound check and performance.

The FOH engineer needs to have eye contact with all the musicians on stage, so the entire FOH mixing position has to be on a riser, usually about 30cm is sufficient.

- We need at least 60 minutes of time for set-up and soundcheck.** Please plan accordingly.

Stage

- Minimum stage size: 7 x 5 m (width x depth)
- Power: 230V AC, Swiss or Schuko sockets (<http://en.wikipedia.org/wiki/Schuko>)
- The stage has to be even, clean and dry at backline arrival and well illuminated during load in, load out and during soundcheck.
- To speed up stage set-up and soundcheck, it is crucial to have the stage riser ready and prepared on wheels next to the stage at least 60 minutes before soundcheck/linecheck.**

On stage:

- Drum Riser (opt.) min. 3x2x0.2m (l/w/h)
- min. 6x 230V Power Outlets
- boxes or crates as base for bass amp & guitar amps
- enough space for FX-Boards at Dominik's, Ivo's and Andi's Spots

Backline (to be provided by the promoter)

- Microphones & Stands: as specified in channel listing. **(Items in bold print have to be provided by you!)**
- We need one DI, which should be ACTIVE with a 600 Ohm input (BSS AR-133)
- As backup please provide 2 additional active DI-Channels of the same specification as above and
- please check for necessary adapters and Jack Cables.

FOH

- Engineer: Jakob von Rotz, +41789242933, mail@jakobvonrotz.com
- 32/8/2 mixing desk, fully parametric 4 band EQ, insert, at least 8 Aux sends (2 post, 6 pre) per channel**
- The FOH mixing desk shall be of a professional brand, designed for high quality live sound applications (Midas, Soundcraft, Crest i.e.) with all channels, input preamps, EQ's and filters as well as all additional send and return possibilities and all the metering options in proper working condition. No Mackie, No Behringer please!

Siderack:

- 31-band stereo graphic EQ for L/R MIX-channels
 - 1 High quality dual engine reverb unit (TC Electronics M3000)
 - 1 Digital delay unit w/ tap (TC Electronics D-Two)
 - 8 Gate units to be inserted as specified in channel listing.
 - 4 Dual channel comp/limiter (DBX, BSS) to be inserted in Group Outputs 1-8
- Or: Forget the above and provide a professional brand digital console like Digico SD8, Yamaha CL-5 or M7CL, Midas Pro Series. No Avid, Mackie or Behringer please!

Monitors

- min. 4 wedge monitors plus Drumfill on 5 Aux Sends
- In case of insufficient monitor channels, the wedges 1&4 can be linked together
- 31-band graphic EQ for each monitor channel

Show Lighting (we don't travel with a light engineer)

- We like dark moods, strobe and moving lights are welcome.
- We like smoke and haze.
- It is helpful to have adequate illumination of the stage area during set-up and soundcheck