

# Technical Rider SOUND 2018

Thomas Anders & Band  
this version dated 01-11-2017

This technical rider is an essential part of the concert contract for the concert below. The promoter agrees to supply at no cost to the artist or any parties affiliated with the artist a satisfactorily working sound system as described below. A copy of this technical rider is to be sent to the company providing production services at the mentioned concert.

Please note that the complete fulfillment of this technical rider is of absolute importance to a successful show of Thomas Anders & Band. When in any doubt about a part of the requirements, **please do not hesitate to contact** the forementioned persons. Especially festivals require communication beforehand.

**Please fill in the fields below and return by e-mail or fax. Break a leg!**

date of concert:  backline / sound setup (2h):  -

sound check (1h):  -  change over (30min):  -

**description of the show (concert/festival/corporate, other billed artists etc.):**

**venue adress:**

**description of the venue (club/arena/open air, number of seats, number of balconies etc.):**

**representative of promoter (name/cell phone):**

**prod. service company (name/phone/e-mail):**

**local production manager (name/cell phone):**

Enclosed: Sound System Specification (two pages)  
Input List (one page)  
Output/Routing List (one page)  
Stageplot (one page)

**read and accepted:**

**place & date:**

**signature:** \_\_\_\_\_

## Sound System Specification

to be supplied by promoter at no charge to the artist:

### PA system

Quantity Device may be substituted by: supplied (please fill in):

note	the PA system as a whole has to be capable of delivering an undistorted sound pressure of 110 dB(A) to every seat of the audience in a frequency range of 40Hz - 16kHz. All loudspeaker suspension has to follow German safety standards, which basically is two independent suspensions per hang, each capable of holding twelve (12) times the weight of the whole hang. Chain hoists have to be saved with accordingly dimensioned steel cable. All power supply has to follow Western European electrical codes. These features are not discussable! We will be glad to help you in every way to see if your system meets our necessary standards.	
one (1)	tri-amped stereo L/R main PA system for the main part of the audience delivering the frequency range of approx. 90Hz - 16kHz. Preferably flown (see note above). Amplification guideline 8kW per 1000 visitors. Accepted systems Adamson E15 / E12 / S10, Meyersound LEO Series, EV X-Line / XLC, d&b J, V, L-Acoustics K1/ K2/ Kara or sim.	
one (1)	nearfill system to cover the front rows of the audience. Accepted systems: Adamson Point Series, Meyersound UPA, UPJ, L-Acoustics ARCS, d&b Q7, C6 or sim.	
optional	delay / fill systems to cover rear / side parts of the audience or balconies etc. Accepted systems see above	
one (1)	subbass system to extend frequency response from approx. 40 - 90Hz. Driven from an aux mix of the FOH desk. Amplification guideline 12kW per 1000 visitors. Accepted systems Adamson E219 / T21 ,Meyersound LFC / 700 HP, d&b J-Sub, L-Acoustics KS28 / SB28 or sim.	
one (1)	digital controller system capable of routing min. four inputs to eight outputs (if delay or fill systems are used, accordingly more I/O). Each output to feature five band parametric EQ, delay, limiter. Accepted systems Meyersound Galileo, Lake.	
all	necessary wiring and power supply. Power supply also to feed Monitor system and stage	

### FOH system

Quantity Device may be substituted by: supplied (please fill in):

one (1)	Digital FOH mixing desk. Preferred and accepted: Allen & Heath d-Live, Yamaha CL5, Digidesign Venue Profile /SC48, Soundcraft VI6 / Vi3000, Digico SD8 /10. <b>No Midas Digital desks accepted.</b> Refer to the Input / Output lists to provide the correct count of input / output channels. Please provide sufficient desk lights.	
two (2)	digital effect units Yamaha SPX990	
one (1)	<b>Talkback mic connected to monitor desk</b>	
one (1)	<b>Shoutbox, small active Speaker with Mic Input, connected to Mic with switch at MON desk</b>	
one (1)	iPod Connection cable (Mini - Jack)	
one (1)	<b>min. 40 channel analogue active or passive Splitter System</b>	
one (1)	power outlet 230V / 16A / RCD 30mA	

## Monitor system

Quantity	Device	may be substituted by:	supplied (please fill in):
nine (9)	<b>identical high quality wedges</b> incl. all necessary crossover, amplification and wiring for six (6) independent mixes (see stageplot). Amplification guideline: 1kW per Speaker. Accepted systems: Adamson M12 / M15, Meyersound MJF212, L-Acoustics X12, X15HiQ, Martin LE1200, LE1500, d&b M4 / M2		
one (1)	drumfill system bi- or triamped incl. all necessary crossover, amplification and wiring for one (1) mix. Accepted systems: any of the above wedges plus subbass, L-Acoustics ARCS + Sub, Meyersound UPA/USW,		
two (2)	sidefill systems bi- or triamped incl. all necessary crossover, amplification and wiring for two (2) mixes. Amplification guideline: 2kW each. Accepted systems: L-Acoustics ARCS + SB28, Meyersound JM1/700HP, UPA/USW, d&b C7 or sim.		
five(5)	Stereo UHF InEar systems Shure PSM 900 / 1000 incl. remote antenna, antenna combiner and new batteries (originally packaged). To be used exclusively by Thomas Anders & Band	Sennheiser Evolution G3 / G2, <b>NO Shure PSM 400 / 600 / 700 or LD Systems or other low cost systems accepted.</b>	
two (2)	HQ In Ear headphones, fresh ear foams. To be used exclusively by Thomas Anders & Band		
one (1)	Digital Monitor mixing desk Allen & Heath d-Live, Yamaha CL5, Avid Venue / SC48 or Soundcraft Vi3000 / Vi6 / Vi4. <b>NOT accepted: Midas digital desks. Please ensure to provide sufficient desk lights!</b>		
one (1)	<b>Empty case or table 100 x 50cm next to monitor desk for OUR computers</b>		
one (1)	Talkback mic connected to monitor desk		
one (1)	<b>Shoutbox, small active Speaker with Mic Input, connected to Mic with switch at FoH desk</b>		
one (1)	iPod Connection cable (Mini - Jack)		
five (5)	power outlets 230V / 16A / RCD 30mA		
one ( 1)	<b>sufficient lighting for the whole monitor working place</b>		

## Microphones/DI

Quantity	Device	may be substituted by:	supplied (please fill in):
one (1)	Audix D6	Shure Beta 52	
one (1)	Shure Beta 91 A	Shure SM / Beta 91	
two (2)	Shure SM57	Shure SM57	
five (5)	Senneiser E904	Shure Beta 98, Sennheiser E604	
two (2)	Shure SM81	AKG C414, Neumann KM184	
one (1)	Neumann KM184	Shure SM81, AKG C451	
four (4)	Shure Beta58	Shure SM58	
four (4)	Shure SM58 with switch (talkback)	any mic with switch	
two (2)	Condenser Ambience Microphones MKH 416	any high quality condenser mic	
six (6)	active DI boxes with instrument cable (2m)	Any <b>quality</b> DI Box	
one (1)	UHF microphone: <b>Shure UHF-R Series or QLX-D / ULX-D BETA 58</b> incl. new/ fresh batteries (originally packaged), two remote antennas. To be used exclusively by Thomas Anders		
five (5)	<b>small microphone stands</b> , black, exact sizes as indicated by input list		
five (5)	<b>tall microphone stands</b> , black, exact sizes as indicated by input list		
three (3)	microphone stands for UHF and InEar remote antennas		
all	necessary wiring/subsnakes, <b>all visible cables to be black</b>		
six (6)	power outlets 230V / 16A / RCD 30mA as indicated on stage plot. All electrical installations have to follow electrical codes of Western European standards		

## Intercom

### Quantity Device

supplied (please fill in):

one (1)	two channel master station / one channel sound, one channel lights	
three (3)	beltpacks incl. headsets: FOH (sound), MON (S.L.), backline (S.R.)	
three (3)	alarm lights / buzzers at stations above	
one (1)	communication line from SOUND FOH to house lights	

## Stage

### Quantity Device

supplied (please fill in):

one (1)	drum riser 3m*2m, 80cm high, skirted. for fast changeover preferably rollable	
one (1)	keyboard riser 2m*2m, 40cm high, skirted. for fast changeover preferably rollable	
two (2)	rolls of gaffer tape, black and white	
all	necessary rubber mats onstage to provide safe ways on and off stage	

## Personnel

### Quantity Function

one (1)	sound engineer for FOH babysitting
one (1)	sound engineer for Monitor babysitting
one (1)	system engineer for PA system
two (2)	sound technicians for stage setup / changeover
four (4)	helpers for backline loading / setup / teardown / changeover
all	necessary personnel for system setup / teardown

**All technical details must be approved in detail by Markus Danne. (see contact below)**

**Thomas Anders & Band usually travel with one FOH-, one Monitor engineer and one Backline Technician.**

**The Soundcheck and setup of the TA crew needs three (3) hours. The whole equipment (incl. Backline) is to be ready set up and tested before!**

All local personnel is to be sober, rested, available at all time and to follow the instructions of the crew of the artist.

Note: this technical rider is part of the concert contract. Not meeting these technical requirements may result in a cancellation of the show at the sole risk of the promoter! Please advance!

**Both mixing desks, UHF microphones and InEar Systems are of exclusive use for Thomas Anders, if not agreed upon otherwise.**

This technical rider is subject to change on behalf of the artist.

All precautions applying to rigging and electricity regarding the safety of the artist, audience and personnel I to be taken care of at all times!

According to the contract, not meeting Western European safety standards may result in a cancellation of the show at the sole risk of the promoter!

## Inputlist Thomas Anders Band

Ch FoH	Ch MON	Instrument	Mic/DI	Stand/Boom	Position
1	1	Bassdrum	Beta91		drum riser
2	2	Bassdrum	AudixD6	sm/sm	drum riser
3	3	Snare	SM57	sm/med	drum riser
4	4	Snare Bottom	E904	drum clip	drum riser
5	5	Snare 2	SM57	sm/med	drum riser
6	6	HiHat	KM184	med/med	drum riser
7	7	Tom 1	E904	drum clip	drum riser
8	8	Tom 2	E904	drum clip	drum riser
9	9	Tom 3	E904	drum clip	drum riser
10	10	Tom 4	E904	drum clip	drum riser
11	11	Overhead S.R.	SM81	lg/lg	drum riser
12	12	Overhead S.L.	SM81	lg/lg	drum riser
13	13	Bass Guitar	DI active		S.L. front
14	14	Electric Guitar	XLR out		S.R. front
15	15	Acoustic Guitar	DI active		S.R. front
16	16	Key1 (P120) Mono	DI active		key riser
17	17	Key2 (Motif) L	DI active		key riser
18	18	Key2 (Motif) R	DI active		key riser
19	19	VocGtr	Beta58	lg/med	S.R.
20	20	VocBass	Beta58	lg/med	S.L.
21	21	VocKey	Beta58	lg/med	key riser
22	22	VocTA	Own UHF	straight	MON
23	23	Spilt VocTA	Y-Split		Y-Split
24	24	VocSpare	Beta58 UHF		MON
25	25	Loop A01 - BV	XLR		MON
26	26	Loop A02 - BV	XLR		MON
27	27	Loop A03 - FR	XLR		MON
28	28	Loop A04 - CI	XLR		MON
29	29	Loop A05 - K	XLR		MON
30	30	Loop A06 - K	XLR		MON
31	31	Loop A07 - HP	XLR		MON
32	32	Loop A08 - HP	XLR		MON
33	33	Loop B01 - BV	XLR		MON
34	34	Loop B02 - BV	XLR		MON
35	35	Loop B03 - FR	XLR		MON
36	36	Loop B04 - CI	XLR		MON
37	37	Loop B05 - K	XLR		MON
38	38	Loop B06 - K	XLR		MON
39	39	Loop B07 - HP	XLR		MON
40	40	Loop B08 - HP	XLR		MON

**additional channels MON**

	41	Ambience L	Cond.		S.L.
	42	Ambience R	Cond.		S.R.
	43	Talkback Mon			MON
	44	Talkback FoH			MON
	45	Ipod Cable			MON
	46	IPod Cable			MON
	Stereo in 1	FX 1 Return	Internal		
	Stereo in 2	FX 2 Return	Internal		
	Stereo in 3	FX 3 Return	Internal		

**additional channels FOH**

41		SPX990/1 L	XLR		FOH
42		SPX990/1 R	XLR		FOH
43		SPX990/2 L	XLR		FOH
44		SPX990/2 R	XLR		FOH
45		Ipod Cable			FOH
46		Ipod Cable			FOH

## Output Patch Thomas Anders Band

### FOH

Out	Routing	Destination
Stereo Matrix	system controller	main PA L/R
Matrix 2	system controller	nearfill
Matrix 3	system controller	(opt.) delay or fill systems
Aux 1		SPX990/1
Aux 2		SPX990/2
Aux 8	system controller	subbass system

return snake dimensioned to drive all PA system plus three add. lines (two channel for Shoutboxes, one talkback to MON desk)

### MON

Out	Routing	Destination
Mix 1		sidefill S.R.
Mix 2		sidefill S.L.
Mix 3		(2) wedges S.R.
Mix 4		(4) wedges center
Mix 5		(2) wedges S.L.
Mix 6		drumfill
Mix 7/8	(Drums)	2x XLR to Drum Riser
Mix 9/10	(Bass Guitar)	InEar1 stereo
Mix 11/12	(Guitar)	InEar2 stereo
Mix 13/14	(Keys)	InEar3 stereo
Mix 15/16	(TA )	InEar4 stereo
Mix 17	FX1	FX1
Mix 18	FX2	FX2
Mix 19	FX3	FX3
Cue BUS A	(Mon)	InEar5 stereo
Cue BUS B	(Mon)	(1) cue wedge

## Stageplot SOUND

riser positions / sizes may change due to lighting plot

