



DARKNESS LIGHT

TECHNICAL RIDER - AS OF MAY 27, 2022 - PAGE 1/4

First of all, thank you for your interest in booking a show for **Darkness Light**. Below is a list of our technical requirements. That may sound a bit formal to you, but that should not cause you any inconvenience. We designed this TECHNICAL RIDER for optimal effectiveness on the day of the show. If you have any questions or if you have any problems meeting any of the below requirements, please contact us early before the concert and we will work out a solution together. This instruction should help to ensure that the event day is as uncomplicated and relaxed as possible for everyone involved. Please consider it as part of the contract and should be fulfilled if possible. Change requests only after prior agreement and mutual consent. There is nothing worse than being faced with problems on the day of the event that could have been solved beforehand. Thank you again!

P.A.

- The public address system should be sufficiently powerful according to the size of the event. It should therefore be able to reproduce a level of 115 dB SPL without distortion at the FOH.
- The public address system should be dimensioned according to the amount of spectators.
- A uniform sound for all listeners must be ensured (nearfill, delayline). If possible, lease set up the P.A. system on the fly.
- Preference is given to professional 3/4-way active systems with subs in stereo, e.g. by: L-Acoustics, d & b, GAE, Meyer Sound or equivalent. No homemade! No semi-professional P.A.'s!
- Stage, PA and lights must be fully set up, tested and fully functional before the crew arrives.

FOH

- Please ensure that all subs, delay lines, nearfills etc. are connected via a controller.
- The audience must not have access to the FOH!
- The FOH location must be well lit.
- The FOH location must be set up at the center of the stage in front of the stage (not on balconies or risers!).
- The FOH technician should have absolute control of all system components.

POWER

- For the sound we need at least a three-phase 400V / 16A three-phase connection (per phase to zero line 230 V). The load should be evenly distributed. Please connect lights and effects separately from Backline & FOH.
 - Audio Equipment
 - Never to the same phase together with light and stage effects.
- It must be ensured that no other systems share this connection.

BACKLINE

- We need 16 grounded power connections, including 4 times triple resolution for amplifiers and effects on the stage (incl. extension cable to the equipment location).

LOCAL TECHNICIANS AND STAGEHANDS

- The complete stage wiring is also in the hands of local technicians
- With the arrival of the crew all technicians (P.A., light and the venue, etc.) must be available or be directly accessible
- We need 2 helpers / hands for loading and unloading and for change over!

LIGHT

- The light must be supervised by a local technician during the concert
- There must have enough white spotlights to provide each musician's position with a theater-ready background light. In addition, colored, dimmable PARs and moving lights (such as Martin Mac) are preferred for front and back truss. Also a few Floor Spots are welcome...

BACKDROP

- We need space and help to hang a 3 x 2,5m backdrop.



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VIDEO PANEL / VIDEO WALL (OPTIONAL)

- If the organizer has the appropriate video display equipment, we can feed the video material we have produced in Full HD 1920 x 1080 pixels at 60Hz using an HDMI cable (10m). In this case the 2 video cameras are also set up.
- The optional 55 "LCD panels are set up by us and controlled by our video rack

ARRIVAL / PARKING / BACKSTAGE

- Please provide detailed directions in German or English two weeks before the date of the show with the complete address of the venue and a telephone contact.
- We need a safe parking space available for a van and 3 cars close to the venue. Please provide arrival, sound check and doors-open and on-stage times. The promoter or another person should be at the venue at arrival time.
- Last but not least, we require a lockable backstage area for 7 people at no time accessible to third parties.
- For questions, please call! Thank you!

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PATCH PLAN MULTICORE <-> STAGE DI / FoH

We provide a 32 channel multicore (4 cables x 8 lines, each 10m length) which dispatch the direct instrument signals.
The instruments are all wired first into the own band DI located on the back panel of the band rack.
The band DI link output is wired to the band own 32 channel multicore.

On **small venues**, the 10m length own multicore is enough to connect to the FoH system
On **big venues**, our multicore must be plug into the stage DI of the venue.

Following channels to be used (all wires numbered 1 to 32):

Stage DI

Channel	Instrument	Microphone Type	Effects	Pan (mandatory)
1	Kick		eq, compression	center
2	Snare		eq, compression, plate	
3	Rack Tom 1		eq, compression, plate	
4	Rack Tom 2		eq, compression, plate	
5	Rack Tom 3		eq, compression, plate	
6	Floor Tom(s)		eq, compression, plate	
7	Overhead Left + HHat L	condenser	eq, compression	
8	Overhead Right + HHat R	condenser	eq, compression	
9	Bass		eq, compression	center
11	Guitar Left		eq	full left
12	Guitar Right		eq	full right
15	Keys 1 Left		eq	60%-80%
16	Keys 1 Right		eq	60%-80%
17	Keys 2 Left		eq	60%-80%
18	Keys 2 Right		eq	60%-80%
19	Keys 3 premixed Left		only HP 100Hz	full left
20	Keys 3 premixed Right		only HP 100Hz	full right
21	Vocals Lydia	dynamic	compression, delay, plate	center
23	Vocals Kolja	dynamic	compression, delay, plate	
24	Vocals Bernd	dynamic	compression, delay, plate	
31	Sampler Left		none	full left
32	Sampler Right		none	full right
26	Intercommunication 1	dynamic	only internal on stage and stage<->FoH	
27	Intercommunication 2	dynamic	only internal on stage and stage<->FoH	
28	Intercommunication 3	dynamic	only internal on stage and stage<->FoH	

Aux Monitoring (Optional, we use our own Inear monitoring system)

Channel	Monitor Mix	Additional Sends	Comments
1	Lydia Vocals	In Ear, LD MEI 1000, stereo	full stage mix
2	Pepe, Drums	In Ear, stereo	full stage mix
3	Cristian Guitars	In Ear, LD MEI 1000, stereo	full stage mix
4	Bernd Bass	In Ear, LD MEI 1000, stereo	full stage mix
5	Kolja Keys	In Ear, LD MEI 1000, stereo	full stage mix

UHF Wireless Systems

Freq. Range	Number of used systems
733 - 823 Mhz	1
823 - 865 MHz	6

For questions, please call! Thank you!

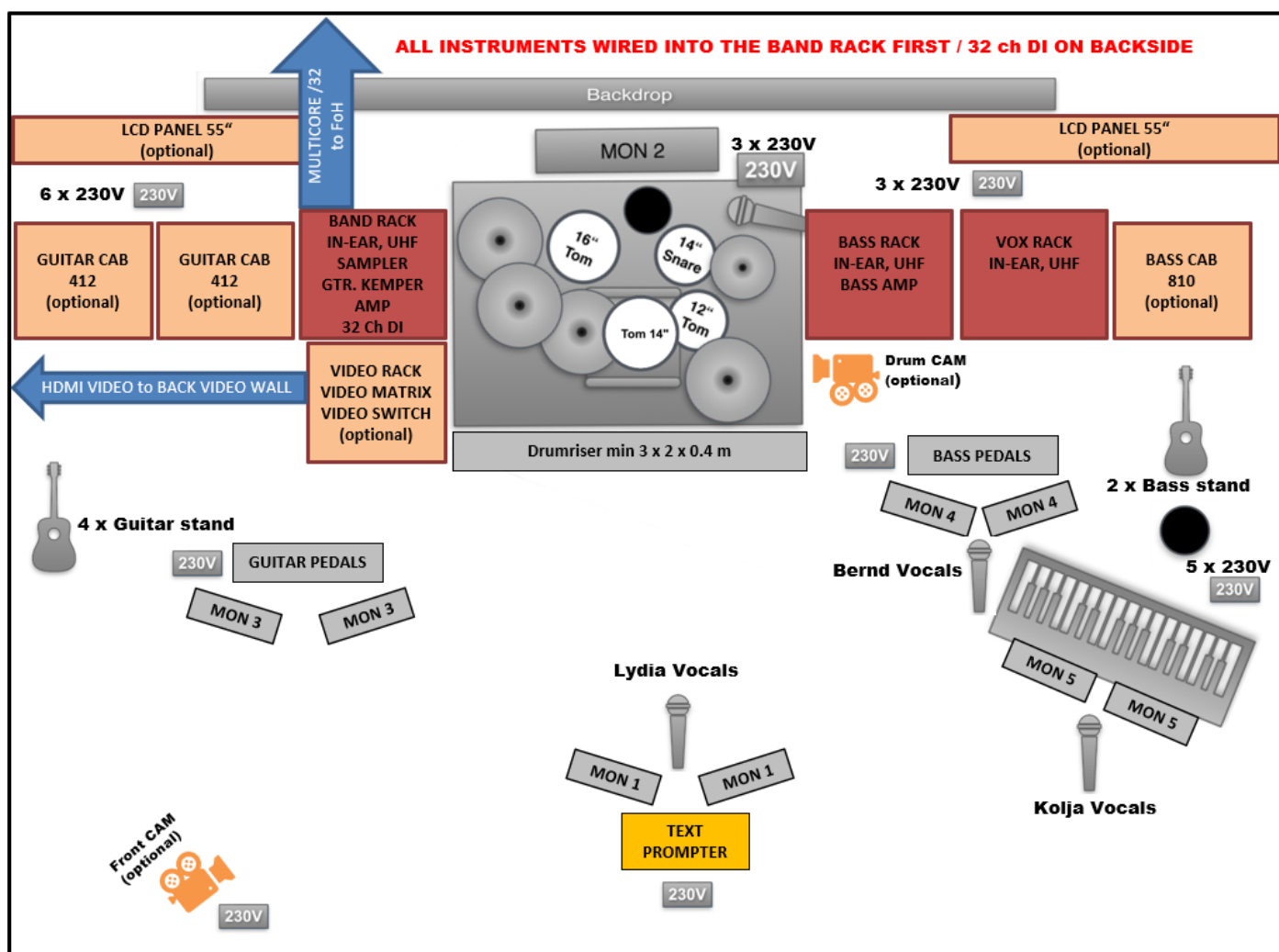
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STAGEPLAN



- Please provide stage power at the marked locations (230V) including multiple sockets.
- The drawing above is just a schematic illustration. Of course, the position of the instruments and monitors must be adapted to the musicians' space requirements and the local situation.
- We have a backdrop that should be attached by you. Please make sure that it can be removed immediately after the end of the show.
- The band will leave all the equipment on stage between the sound check and the show.

Technical Rider read, understood and accepted.

Place, Date: _____

Signature: _____

For questions, please call! Thank you!

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