



DARKNESS LIGHT

TECHNICAL RIDER - AS OF SEPTEMBER 20, 2018 - 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.

STROM

- 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 4x3m backdrop.



DARKNESS LIGHT

TECHNICAL RIDER - AS OF SEPTEMBER 20, 2018 - PAGE 2/4

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 6 people at no time accessible to third parties.
- For questions, please call! Thank you!

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Cristian Bettendorf · Tel: +49-(0)8231-6093857 · Email: info@darknesslight.de



DARKNESS LIGHT

TECHNICAL RIDER - AS OF SEPTEMBER 20, 2018 - PAGE 3/4

PATCH PLAN

Channel	Instrument	Microphone Type	Effects
1	Kick		compression
2	Snare		compression, plate
3	Hi-hat		compression
4	Tom 1		compression, plate
5	Tom 2		compression, plate
6	Tom 3		compression, plate
7	Overhead Left		compression
8	Overhead Right		compression
9	Bass	DI or microphone	compression
10	Keys Left Premixed		
11	Keys Right Premixed		
12	Guitar	SM 57	plate
13	Gaby Vox	condenser	compression, delay, plate
14	Helmuth Vox	dynamic	compression, delay, plate
15	Bernd Vox	dynamic	compression, slap back delay
16	Klaus Vox	dynamic	compression, slap back delay
17	Acoustic Guitar	DI	compression, plate

MONITOR PLAN

Channel	Monitor Mix	Additional Sends	Comments
1	Helmuth Vocals	In Ear Transmitter	In Ear, same signal as on monitors, (loop in if no 2nd send)
2	Maxx, Drums		full stage mix please
3	Gaby Vocals	In Ear Transmitter	In Ear, same signal as on monitors, (loop in if no 2nd send)
4	Cristian, Guitars		full stage mix please, guitars louder
5	Bernd Bass, Vocals		
6	Klaus Keys, Vocals		

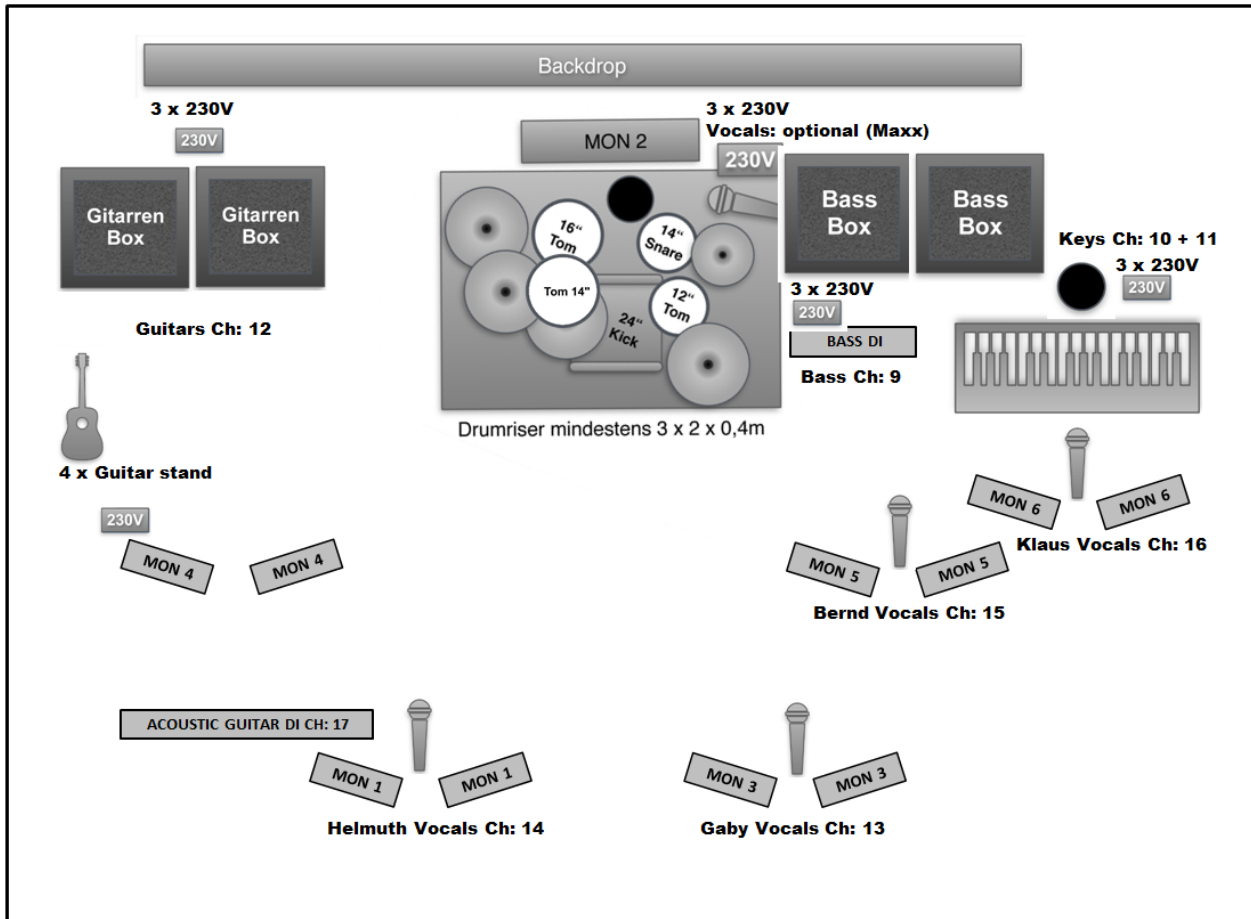
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DARKNESS LIGHT

TECHNICAL RIDER - AS OF SEPTEMBER 20, 2018 - PAGE 4/4

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!