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# KARBIDO THE TABLE

duration: 60 min.

*Please read carefully prior to signing contract.  
Please distribute a copy of this rider to all staff involved in the technical set up.*

## CONTACT

### **SOUND**

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hermeticgarage.com

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# REHEARSAL

The performance space must be technically prepared and available exclusively to Artist for a technical check and dress rehearsal **for seven hours, beginning at least eight hours prior to the time of the contracted performance.**

All technical set-up must be completed **before** Artist arrives on site. Sufficient personnel shall be present to assist in the technical check and, if needed, make adjustments. This personnel must remain present on the premises until the technical rehearsal has been completed.

## Local crew:

- 1 - light operator
- 1 - sound operator
- 2 - stage hand

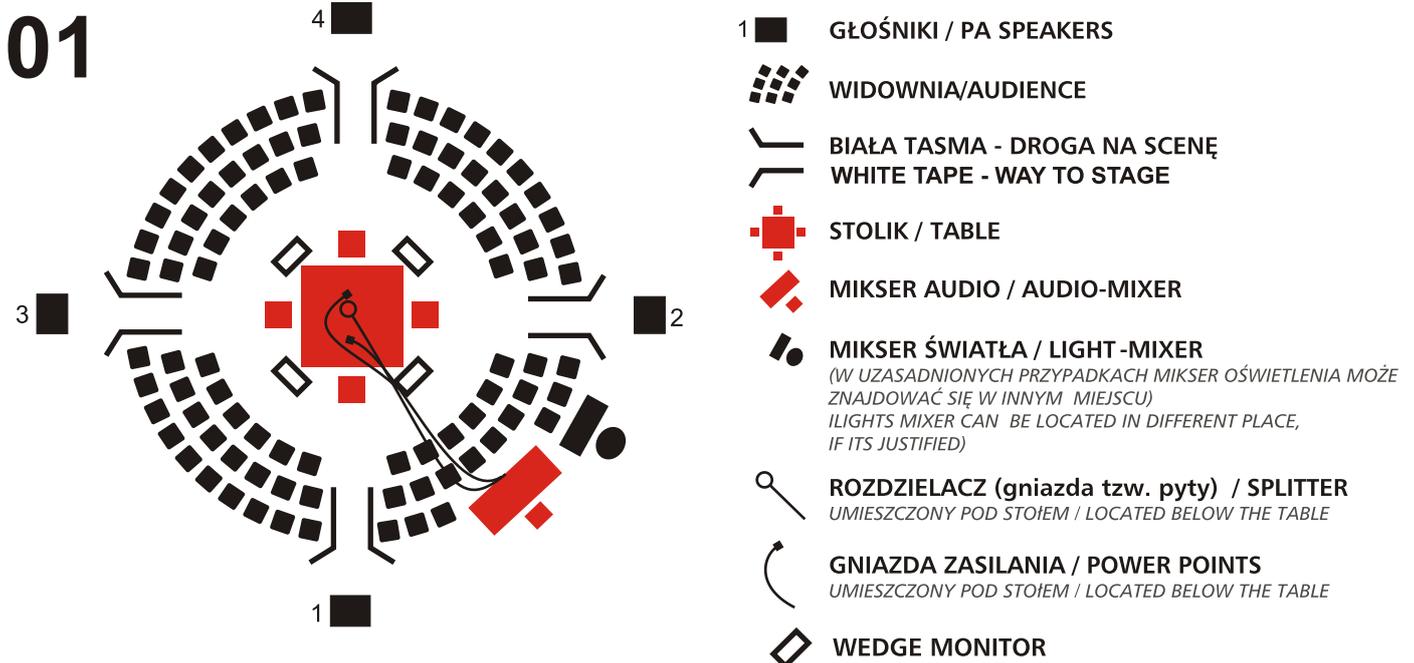
# TECHNICAL REQUIREMENTS

## STAGE

It is of particular importance to provide the band with a suitable opportunity to transport their equipment directly onto the stage, offer assistance in unloading equipment and provide an attended car park for their car (usually a minibus Mercedes Sprinter).

The stage, including the seats for the audience, should be prepared before the band arrives, according to the guidelines set out in the enclosed illustration. In the case of light, wooden or wood-effect floors, it is advisable to cover the floor with a dark lining or canvas. Seats for the audience should be as dark as possible - they must not reflect light and should be arranged according to the enclosed illustration (Unless the nature of the seating plan dictates otherwise then it is necessary to make modifications in advance).

The passage from the backstage to the stage should be darkened and marked with a white tape.



# TECHNICAL EQUIPMENT. SOUND

## MIXING DESK

1 professional mixing desk with **4 band full parametric EQ and phantom power, minimum with 4 groups and 6 AUX with pre/post option.**

We prefer mixers made by:

ALLEN HEATH GL series, MIDAS HERITAGE series, SOUND CRAFT LIVE series.

4 x 31 bands graphic EQ type KLARK DN 360, BSS... for each 4 groups out.

The mixer will be located in the middle of the audience, between 1-2 PA vis-a-vis to 3-4 PA, on the floor (see pict.1). Please choose the best listening position (don't to put it near a wall or under a balcony). Mixer should be equipped with nonaggressive lighting Gooseneck Lamp (blue light is best).

## LOUDSPEAKERS AND AMPLIFIERS

All the equipment should be on a 3-way system with an active-frequency band division. The amplification equipment should be arranged according to the quadrasonic system.

We prefer the following systems: EAW, TURBOSOUND, MEYER SOUND AND L'ACOUSTICS V-DOSC.

The system's power should be calculated as 10W per person in the audience, assuming that the average efficiency of a single set amounts to 98dB SPL (1W/1m). The minimum should be 4x1000W.

## EFFECTS AND PROCESSORS

F.O.H. Rack equipped with:

2 x compressor, preferably Summit, BSS DPR-402, dbx

## MONITOR SYSTEM

4 x wedges.

We prefer MEYER UM 1, NEXO PS 10, CLAIR BROTHERS AM 12, MARTIN LE 700 (12-inch speakers - no exception)

ATTENTION: ALL MONITORS PROVIDED MUST BE OF THE SAME MODEL!

# TECHNICAL EQUIPMENT. SOUND

## MICROPHONES

Two channels of RF, SENNHEISER ONLY. 2 body pack transmitters and 2 receivers are required with double battery pack - the first one for rehearsal, second one for the performance.

The body pack transmitter models may be SK-50, SK-250, SK-1093 with Lemo 3-pin connectors, or Evolution series EW, 100, 300, or 500 with 3.5 mm locking plugs. The RF system will be placed at the mixer position.

Two (2) Sennheiser MKE-2 lavalier microphones to be used with one of venue's RF transmitters. Flesh colored is preferred.

## WIRING AND DISTRIBUTION OF SIGNALS

All the connections of signals should be made in a symmetrical way by using cables produced by a company with a good reputation and connections of the XLR type. We prefer the following - Klotz and Neutrik.

The connection of the mixer and the stage should be made with a multi-core cable ending on stage with a splitter. The preferred splitters are those with a galvanic separation of inputs (transformers) and the possibility of detaching the mass from the particular inputs (GND LIFT). The splitter should be as small as possible so that it can be placed under the table.

## POWER SUPPLY

The system (the equipment + the musicians' instruments) should be powered from the same source, which facilitates the correct power consumption, adequate to the requirements of the installed equipment. Both in the case of one-phase and three-phase power supply, installation with an additional protective wire is absolutely necessary. For one-phase power supply, there are the following: the phase, zero and the ground.

In order to supply power to the musicians' instruments, one circuit of power supply with 16A protection is required on the stage. The arrangement of the terminals is marked on the stage plan.

The power-supplying equipment, i.e. the risers, switching stations and substations, must have valid attestation allowing their use.

The company providing the sound amplification and power supply for the equipment takes full responsibility or the safety of the performers, producers and technicians of the team during rehearsals and the concert itself.

# TECHNICAL EQUIPMENT. LIGHTING

## LIGHTING

4 x spots/profiles with size regulation and soft edges

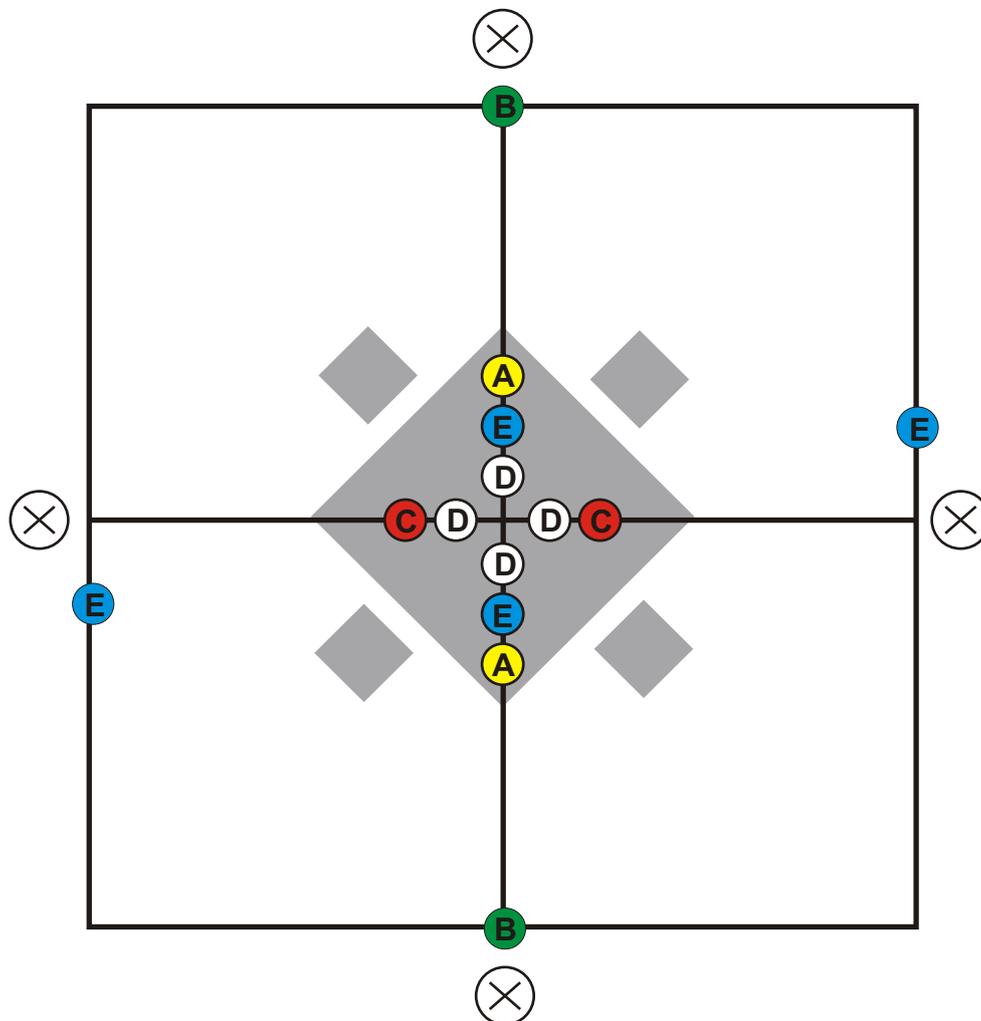
8 x PC - 2 for one colour

Lee filters.

**The most important thing is that lights must be above the center of the table as strictly as possible.**

1 suitable (minimum 10 channels) light desk. The light desk should be located near FOH mixing desk.

# 02



- A ● 2 YELLOW PC
- B ● 2 GREEN PC / FILTERS: lee 124 or 126
- C ● 2 RED PC / FILTERS: lee 106
- D ○ 4 WHITE PROFILES SPOTS
- E ● 4 BLUE PC / FILTERS: lee 363 or 132
- ⊗ 4 LIGHTS ON AUDIENCE

**THE MOST IMPORTANT THING IS THAT LIGHTS MUST BE ABOVE THE CENTER OF THE TABLE AS STRICTLY AS POSSIBLE.**

# OTHER REQUIREMENTS

## DRESSING ROOM AND CATERING

In addition to the backstage area Organiser shall provide a greenroom (one for 8 persons or two for 4 persons), safe, clean, lockable dressing rooms with bathroom facilities. Organiser agrees to be solely responsible for the security of all items in the dressing room area and shall keep all unauthorized personnel from entering the area.

Dressing rooms need to be in immediate vicinity of the stage.

**If dressing rooms are not lockable, Presenter must provide a staff member to secure the room(s) whenever Artists are not in them.**

An iron and/or steamer shall be available to the Artists in the dressing room area.

During the rehearsal the organiser should provide free coffee, tea, fruit juice and mineral water. Sandwiches and, possibly, dinner would be welcome (providing two vegetarian portions). A place for a short nap near the dressing room would be welcome as well.

## TICKETS

Presenter agrees to make seven (7) complimentary tickets available per show to Artist or its Agency. The unused portion may be placed on sale on the day of performance.

## MARKETING

The management agrees to provide all the necessary materials (logos, presspacks etc.) and other PR materials, free from content-related and quality errors.

The organiser undertakes the distribution of press materials solely from the pack provided by the management or from the reprints discussed with the management earlier. It is not allowed to use materials not agreed with the management. In order to avoid content-related and quality errors in the publications and PR actions related to the performance, the organizer should send the final version of the materials before their publication (print) for consultation (revision) which focuses on their content.

The publication of photos, recordings and video materials should be discussed with the management.

One person is authorised by the organiser to take pictures during the show on condition that flash or other supplementary lighting is not used. Disturbance during the performance is not allowed.

Video and/or TV recording is prohibited during the show, unless the artists' consent has been given and the recording is carried out strictly according to the management's recommendations. Video or TV recording (e.g. an interview or news) during the rehearsal is possible only after previous arrangement with the management.

All PR materials (catalogue, poster, bill or others) should be sent to the Artists in one copy.

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production date: 1.01.2011  
keep in a cool and shady place  
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