

07.04.2016

Contact: Jens Tetzner +49 (0)162/4284761

# MICROCLOCKS

## **microClocks are:**

Marc: Guitars  
Stephan: Keys/Synths  
Daniel: Drums  
Jens: Main-Vox  
Tim: Management / Toursupport

**Please read this rider carefully in its entirety and direct any questions to the above contacts. We prepare this rider so that confusion can be avoided. Thanx!**

## **1 FOH Equipment - Minimum-Requirements**

Please supply the following equipment (minimum):

### **1.1 Mixing-Console**

24-channel mixingdesk with at least 8-Aux-busses and a 4-band-EQ with parametric mids.  
(For example: soundcraft series 5, Yamaha PM5000)

### **1.2 Outboard**

7 x Compression (dbx, bss, xta)  
6 x NoiseGates (dbx, drawmer, bss, behringer)  
1 x Reverb  
1 x Tapdelay  
1 x Multi FX unit (yamaha spx 990, spx 2000, lexicon pcm)

### **1.3 Stageboxes**

adequate number of stageboxes to handle the signals as needed

## **2 Monitor System**

A monitor-system as shown at the stageplan with 31-Band-EQ for each way.

### **2.1 Monitor Speakers**

4-Way-Monitoring-System with 4 to 6 monitor-speakers (depending on the stage-size) as shown at the stage-plan.

### **2.2 In-Earing (Drummer)**

All signals are conducted as a mono-signal into the drummers sub-mixing-console (XLR) for his in-ear-system (Monitor 4).

### **2.3 In-Earing (Main-Vox)**

All signals are conducted as a signal (mono/stereo) into the singers in-ear-station (XLR) (Monitor 1).  
If possible: the Vocal-Compressors should be routed as well at this monitor-signal.  
Monitors at the stage-front (Stageplan: Monitor 1) are needed anyway for a feel-good-sound and can use the signal-path of the in-ear-monitoring.

**To protect the ear of all participants, especially of those with in-ear-monitoring, it is strictly regarded to avoid acoustic feedbacks and acoustic shocks at the monitor-paths.**

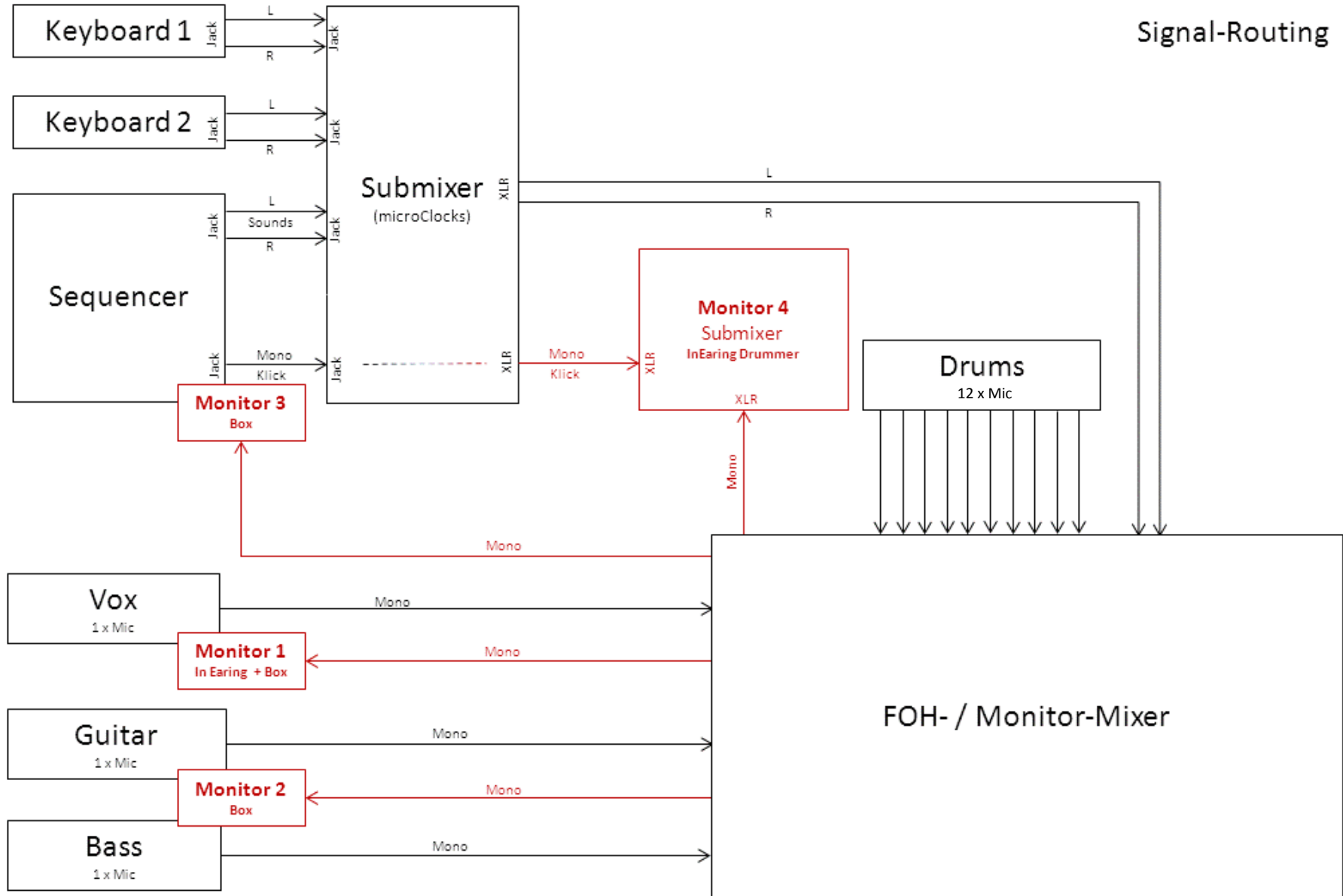
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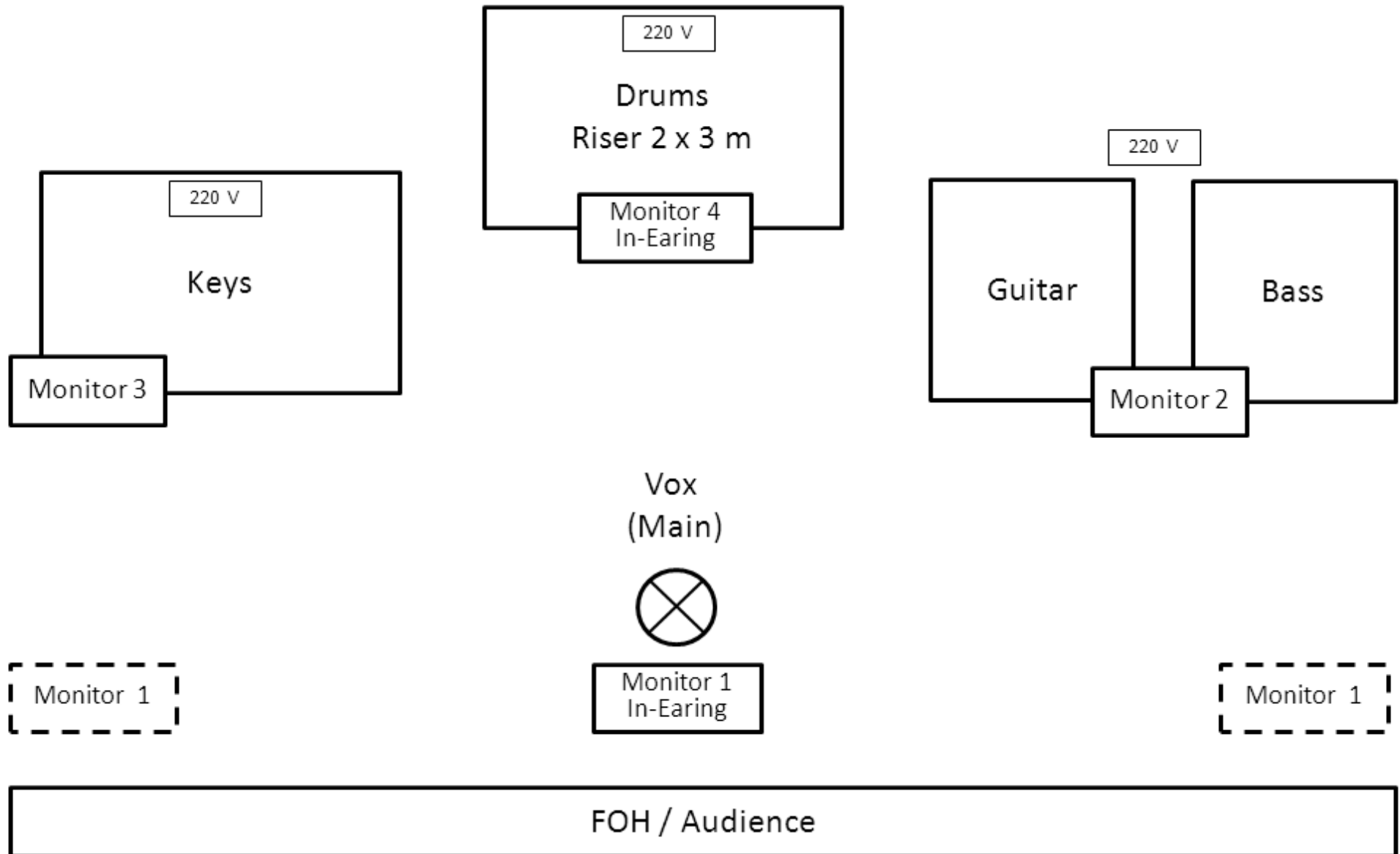
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## 3 Channel-Requirements:

Ch.	Instruments	Outputs	Inserts / FX
1	BassDrum	Mic	Gate / Comp.
2	Snare 1	Mic	Gate / Comp.
3	Snare 2	Mic	Gate / Comp.
4	HiHat 1	Mic	
5	HiHat 2	Mic	
6	Tom 1	Mic	Gate / Comp.
7	Tom 2	Mic	Gate / Comp.
8	Tom 3	Mic	Gate / Comp.
9	Tom 4	Mic	Gate / Comp.
10	Floor - Tom	Mic	Gate / Comp.
11	Overhead (L)	Mic	
12	Overhead (R)	Mic	
13	Bass	XLR	
14	E-Guitar	Mic	
15	Keys, Synth & Sequencer (L)	XLR	
16	Keys, Synth & Sequencer (R)	XLR	
17	Vox (Main)	Mic	Comp. / Reverb / Delay





## **4 Onstage requirements**

This section of the technical specification covers the band's Onstage Requirement in full. These ensure a smooth running show. Any deviations from this rider must be agreed with the bands production manager prior to the concert.

### **4.1 Backline Requirements**

#### **Lights:**

Backtruss: 4 x 6bar Par64 CP 62 (LEE 106, LEE 119, LEE 201)  
1 x Pair of ACL  
Fronttruss: 2 x 6bar Par64 CP 61  
2 x Blinders

#### **Stage:**

8 x Par64 Floorspots CP 62 (4 x LEE 106, 4 x LEE 119)  
1 x Strobo  
1 x Cracker  
1 x Strong fan to spread the smoke on stage  
1 x Smoke-machine or Hazer

### **4.2 Cabling**

Power, Lighting and PA cables must be taped well down, covered or ducted between stage monitors to avoid technical damage and personal harm.

### **4.3 Risers**

Quantity and dimensions: minimum 1 riser of around 2m x 3m x 0,30m

Depending on the stage size: Keys and Guitar can be placed on risers as well.

All risers must be solid in construction and non-flexing.

If wooden, riser surface must be carpeted and brackets must be affixed in order to make keyboard and drums stand steady.

## **5 Backstage room and catering**

This room must adhere to the following criteria:

- 1) key-lockable and protected against thievery
- 2) 5 chairs and a table
- 2) One full length mirror
- 6) 12 plastic bottles (0,7l) of **still/non-sparkling** water (unchilled), 1 crate of beer, 1 bottle of Molinari Sambuca, food from cold and hot buffet (meaty), if possible some chocolate. ;-)

Thank you for taking time to read this document which forms an integral part of the artist-contract and as such, deviations from this rider will be seen as breach of contract. We will accept alternatives to the above but these must be discussed in advance of the show with the band and/or engineers listed above. If you have any problems or confusion, please contact Jens Tetzner on the above mentioned number.

**Thanx for cooperation!**