



GMF - Technical Rider

Personnel

We appreciate a friendly and helpful local crew. We need the support of 2 stagehands for load-in, stage-setup and after the show for loading our gear. If the venue can only be accessed by stairs, we kindly ask for 2 additional stagehands.

Material

All equipment must be in perfect working order, set up and running upon our arrival.

P.A.

- Professional standard FoH-System (Clair Bros, Martin, Adamson, d&b...)
- Adapted to volume and capacity of the venue

FOH-Equipment

- Mixing desk with
 - 2-4 post-fade-aux for Fx
 - 24 Mono-Channels, 4 Stereo-Channels
 - 4-band EQ with 2 parametric mids (4 parametric bands preferred)
- Standard analogue desks (Midas, Soundcraft, Crest, ...)
- Digital desks (Soundcraft, Yamaha, DigiDesign, Digico, Midas) -
If possible: no Yamaha LS9
- Stereo 31-band graphic EQ for P.A.
- 4-6 channels gates (BSS, Drawmer, dbx, ...)
- 4-6 channels compressors (BSS, Drawmer, dbx, ...)
- 1 Tap-Delay (TC2290, D-Two)
- 3 Reverbs (TC M2000/M3000/M5000, Lexicon PCM70/80/90, Yamaha 990/1000, ...)
- CD-Player, Intercom, Talkback to monitors

Monitoring

- At least 4 pre-fade aux, 6 preferred
- 31-band graphic EQ per monitor mix-send (not mandatory for keyboard send)
- 6-8 identical wedges (Martin, Clair Bros, Turbosound, Nexo, EV, LD)
- Separate console **recommended** on festivals or in clubs with less than 30mins change-over
- On large scenes, nice to have: drum-fill or powerful wedge, side fills, 2 wedges for lead vocals

Stage-equipment

- On large Scenes: 1 Wireless microphones, professional series
- 220V-power with swiss-sockets according to stageplan
- 2 risers for drum and keyboards, 2m x 2m x 0.5m each

Patch

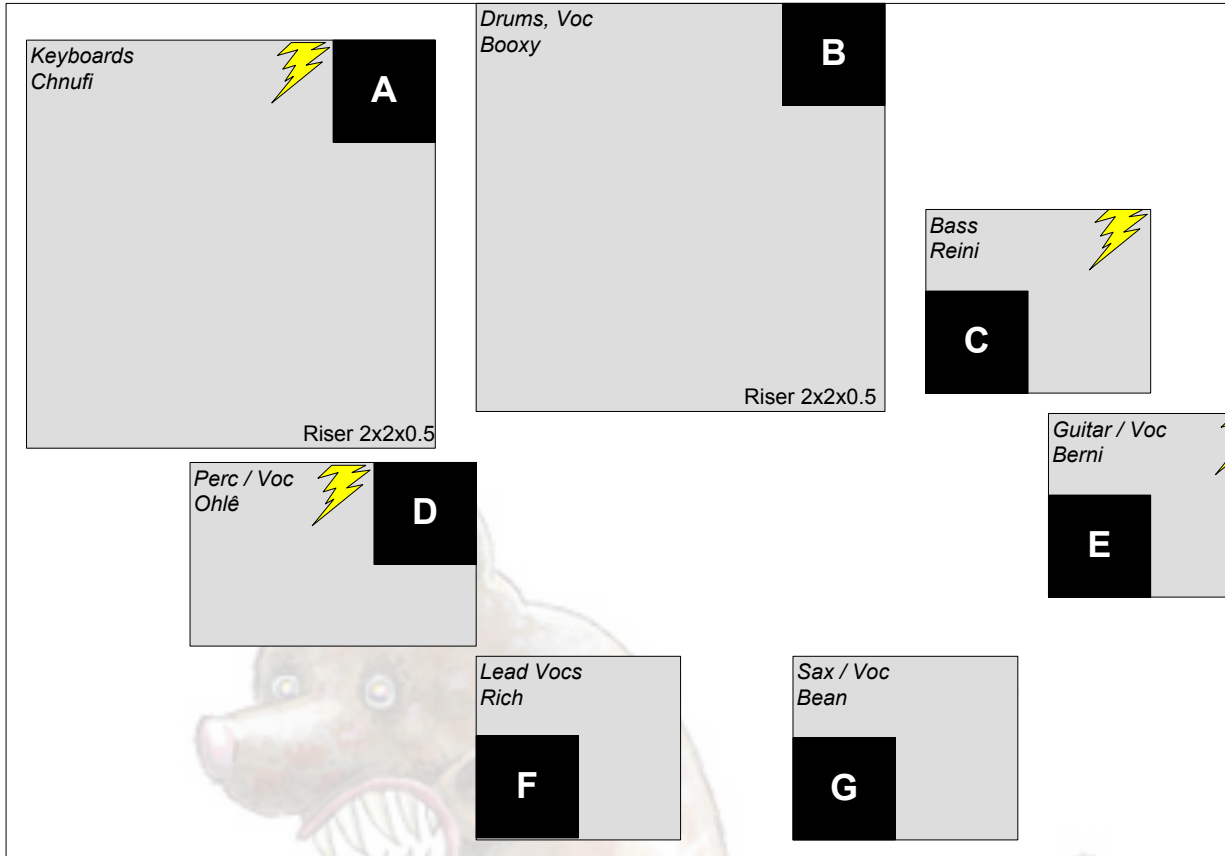
Feel free to change this list according to your standard festival patch list. If you don't have the mentioned microphones at your disposal, please provide gear of equivalent quality (e.g. Audix, Sennheiser, Beyerdynamic) or contact the sound-engineer.

Please have the microphones prepared on the stands and all necessary cables handy on our arrival. This will save lots of time during setup.
Thank you!

#	Source	Microphone	Stand	Optional
1	Bass Drum In	SM91	---	
2	Bass Drum Out	Beta 52, e902	Small	X
3	Snare Top	SM/Beta 57	Small	
4	Snare Bottom	SM/Beta 57 / 98	Small	X
5	Hi Hat	Condenser	Small	
6	Tom Hi	SM/Beta 98, e904	---	
7	Tom Floor	SM/Beta 98, e904	---	
8	Overhead	Condenser	Tall	X (Club)
9	Overhead	Condenser	Tall	X (Club)
10	Conga 1	SM/Beta 57	Small	
11	Conga 2	SM/Beta 57	Small	
12	Conga 3	SM/Beta 57	Small	
13	Percussion	Condenser	Tall	X
14	Bass D.I.	Active D.I. (BSS)	---	
15	Guitar	SM/Beta 57, e409	Small	
16	Key (Amp)	SM/Beta 57, e409 D.I.	Small	
17	Sax	Own	---	
18	Sax Effect	D.I. (Own)	---	
19	Voc Booxy (Drum)	Beta 56, SM 58	Tall	
20	Voc Ohlê (Perc)	Beta 56, SM 58	Tall	
21	Voc Berni (Guit)	Beta 57a, SM58	Tall	
22	Voc Bean (Sax)	Beta 57a, SM58	Tall	
23	Lead-Voc Rich	Beta 57a, SM58	Tall	
24	Voc Spare	Beta 57a, SM58	Tall	
St 1	Delay			
St 2	Reverb			
St 3	Reverb			
St 4	Reverb			
(any)	Playback	CD, Ipod		

If possible, please provide y-cables to split Sax, Guit Voc and Lead Voc for monitoring.

Stageplot



- Schematic plan – not to scale!
- Please provide only 220V-swiss-power-sockets

Monitoring with...	A	B	C	D	E	F	G
4 available lines	1	2		2	3	3	4
5 available lines	1	2		2	3	4	5
6 available lines	1	2		3	4	5	6
7 available lines	1	2	3	4	5	6	7

Note: provide speakers of EQUAL type per monitor-line.

Thank you for sending us your technical rider as soon as possible (at least 3 weeks prior to the show)

Questions? Contact our soundengineer or Booker.

Contacts

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