

THE CROWN JEWELS – A TRIBUTE TO QUEEN

Production Rider

Thanks so much for your interest in The Crown Jewels – A Tribute to Queen. Our Goal is to make your experience with us as pleasurable and positive and problem free as possible.

Please read this rider carefully. It is part of the attached contract for ARTIST. By signing it, you are agreeing to supply ARTIST with production and proper working conditions essential to performance. Any breach of the terms and conditions of this rider is a breach of the contract and may cause ARTIST to refuse to perform without releasing PURCHASER from his obligation to pay ARTIST. If ARTIST elects to perform notwithstanding a breach of this agreement by PURCHASER, the performance by ARTIST shall not constitute a waiver of any claim ARTIST may have for damages or otherwise.

To save time and to be totally clear, please do not amend or change this rider for return. Read each item carefully and on a separate paper note any objections, questions, or impossibilities as they relate to your situation. We are flexible and can usually work out an amicable solution. Each item will be dealt with by Steve Pritchard, THE CROWN JEWELS – A TRIBUTE TO QUEEN's production manager. Any technical questions can also be handled by Mr. Pritchard.

Contact Information

Band : THE CROWN JEWELS – A TRIBUTE TO QUEEN

www.mnqueentribute.com

www.facebook.com/mnqueentribute

Management: Steve Pritchard
13399 Hynes Rd
Rogers MN, 55374

Email: mnqueentribute@gmail.com

Phone: 763-286-1624

THE CROWN JEWELS – A TRIBUTE TO QUEEN
TECHNICAL RIDER CONTRACT

Email: mnqueentribute@gmail.com
Steve Pritchard : 763-286-1624

SOUND REQUIREMENTS

INTRODUCTION

If you have any problems, or if any of the items listed below will not be available, please contact us as soon as possible at least one month prior to the event. If no contact is made, we'll assume that this rider will be fulfilled to specification. Please also look at our web page, www.mnqueentribute.com as the tech rider on this page is regularly updated, whereas if you have a paper rider from the agent, this can be up to 18 months out of date.

The following sound specification is detailed, but fairly simple. The emphasis throughout is on quality. We attempt at all our performances to deliver a sound which is as high quality as possible, and we rely on this contract to make sure that everything we need to accomplish this is available.

GENERAL

THE CROWN JEWELS (TCJ) requires a sound system of sufficient size for the venue. The system must provide a wide and coherent coverage of all the seats and be capable of producing a clean, undistorted 'A' weighted SPL of 105dB average, 115dB peak, as measured at the mix position, with a frequency response of 20Hz- 20KHz +/-3dB. The show will not be mixed this loud, but headroom is required for clean transients. Note that this is a high-energy show and as such requires substantial sub-bass energy. Quality is much more important than quantity. The system loudspeakers must be configured as a Left / Right stereo pair; center clusters, balcony fills etc., are fine providing they are in addition to the main L&R speakers – any such additions should be independently controllable from the mix position.

The system and its components shall be in full working order, with no buzzes, hums, beeps, crackles, clicks or other extraneous noises, and will be free from radio interference.

Prior to band load in, system should be up and running; IF used, mic lines, monitors, mic stands in place; XLRs labeled with relevant channel numbers; compressors inserted and checked; line check should be completed, but please leave spare cable length in case some rearranging is necessary. Cable runs should as far as possible be made behind the musicians, or far downstage at the lip of the stage. A runner, rubber mat or other covering should be provided for the cables in the performance area.

MIX POSITION

Ideally, the console should be placed at the center of the L&R speakers, about halfway between front and rear of the house, forming an equilateral triangle, with the speaker enclosures and the mix position at the apexes, with line-of-sight between speakers and control position. While this will not always be possible, under no circumstances should the console be placed further left than the left speakers, or further right than the right speakers. The FX & control racks should be easily accessible from the console and should not be positioned under it. Sufficient illumination for desk and racks should be provided as should a stool or chair for operator.

TCJ may travel with their own FOH engineer, and free access to all parts of the sound system should be afforded him. TCJ request that all inputs be reserved for their exclusive use from sound check to end of show. If there are other performers on the bill, separate channels should be used when possible

EQUIPMENT

CONSOLE: If analogue, a 24 channel board minimum, with minimum 7 monitor mixes. Engineer would prefer Digital 32 channels or more. Preferred Console: Yamaha (CL, QL, PM) Allen & Health (SQ, Dlive), or any MIDAS CONSOLE (M32 ok) are examples.

FX: If analogue console, three (3) multi FX processors: LEXICON, TC ELECTRONICS, YAMAHA

INSERT: Fourteen channels of compression: BSS, DBX,

EQ: Nine (9) 31-band graphic EQs – (L output, R output, Monitors 1,2,3,4,5,6,7). Power conditioning & lighting units as required. Preferred: KLARK TEKNIK, BSS.

MONITORS: Normally, **TCJ will usually use their own IEM system and mixer for primary monitors of all members.** We have our own split, or we can use a house split. If using our split, we will provide a 24 channel snake to connect from our split into FOH Stage box. This will contain all vocals and instruments. Drums can be patched directly into house system and we will require one (1) monitor mix/return back to our IEM system with a basic Drums mix (kick, snare, hat, OH). When using our IEM system, one (1) additional monitor mix and wedge will be provided by House system at Guitar location. Mix for this will be controlled by house monitor mix or FOH.

If using only house monitors, (No IEM) a minimum of 7 monitor mixes and wedges are required.

SNAKE: Minimum 24in, 8 returns, long enough for venue.

MIC STANDS: Four (4) tall booms in good working order, no tape holding them together, and one (1) round base straight stand for Lead vocal. Drum mics stands as needed

MICS: TCJ will supply five (5) wireless mic systems for female backup singers, male back up, and lead vocal. For Drums, please provide mics and stands and cables as needed to mic up a 6 piece kit.

CABLES: Minimum 24 mic cables, long enough to traverse stage from musician to stage box; Three 120V 4 outlet AC outlets as marked, and all other necessary cables.

LIGHTING: Minimum three general color washes; six specials, one for each musician; One spotlight (if available) for Lead singer. Lighting subject to change and can vary depending on venue.

STAGE: Preferably a 40'x25' or larger stage, laid out as per diagram, but we can accommodate smaller stages if required.

LOAD IN AND PERSONNEL SCHEDULE

Band load in : show minus 4hr

Sound check: show minus 3hr - show minus 2.5hr

Warm Up band load in/sound check: Show minus 2.5hr - show minus 1hr * (if warm up act is used)

Doors: show minus 1 hr

(This is a general guideline, please discuss schedule with Steve Pritchard (763-286-2624))

PERSONNEL: One stagehand for load in, fit up (about 1hr) and load out (about 1/2hr); one audio tech familiar with sound system; one lighting operator are required. (This does not necessarily have to be three individuals - for instance, lighting op and stagehand can be the same person)

PARKING: Parking should be provided at no cost to TCJ close to the loading dock. (Please be aware that our travel arrangements usually are 6 cars, but may sometimes include a tour bus!).

DRESSING ROOMS: In addition to the Green Room, where food and drink as specified should be, at least three (preferably four) other dressing rooms are required. They should be provided with 7 clean towels, chairs, and makeup tables with adequate illumination. TCJ also require one male and one female restroom, which are not open to the public.

MERCHANDISE: An area of the lobby or other suitable place should be set aside for sales of TCJ merchandise. One 8' table or similar is required for this. TCJ will be available for greeting after the show.

CATERING: The following would be appreciated in the Green Room, available after sound check: 21 x 16 oz bottles of water (not fizzy), preferably in sport bottles to avoid spillage on stage; 6 cans of Pepsi or Coke, 6 cans of diet Pepsi or coke; 12 cans Michelob golden light beer, all drinks in ice chest or refrigerator.

SECURITY: Please ensure at all times that the stage, dressing rooms and mix position are off limits and secure.

PAYMENT: Check should be made payable to Steve Pritchard and hand delivered to the band leader Steve Pritchard by intermission.

RECORDING : TCJ reserve the right to record the show for reference purposes only. All other forms of recording, including audio, video, television, radio and all forms of digital recording are forbidden without prior written permission from TCJ or their representatives for each occasion. Flash photography is permitted during first three numbers of the show for publicity.

INPUT LISTs

Please see additional pages for Input lists for THE CROWN JEWELS.

WE WOULD LIKE TO THANK THE TECH CREW VERY MUCH IN ADVANCE FOR EVERYTHING! WE REALLY APPRECIATE YOUR HARD WORK AND CONTRIBUTIONS TO THE SHOW!

Please feel free to call or email with any questions or concerns.

Contact Information:

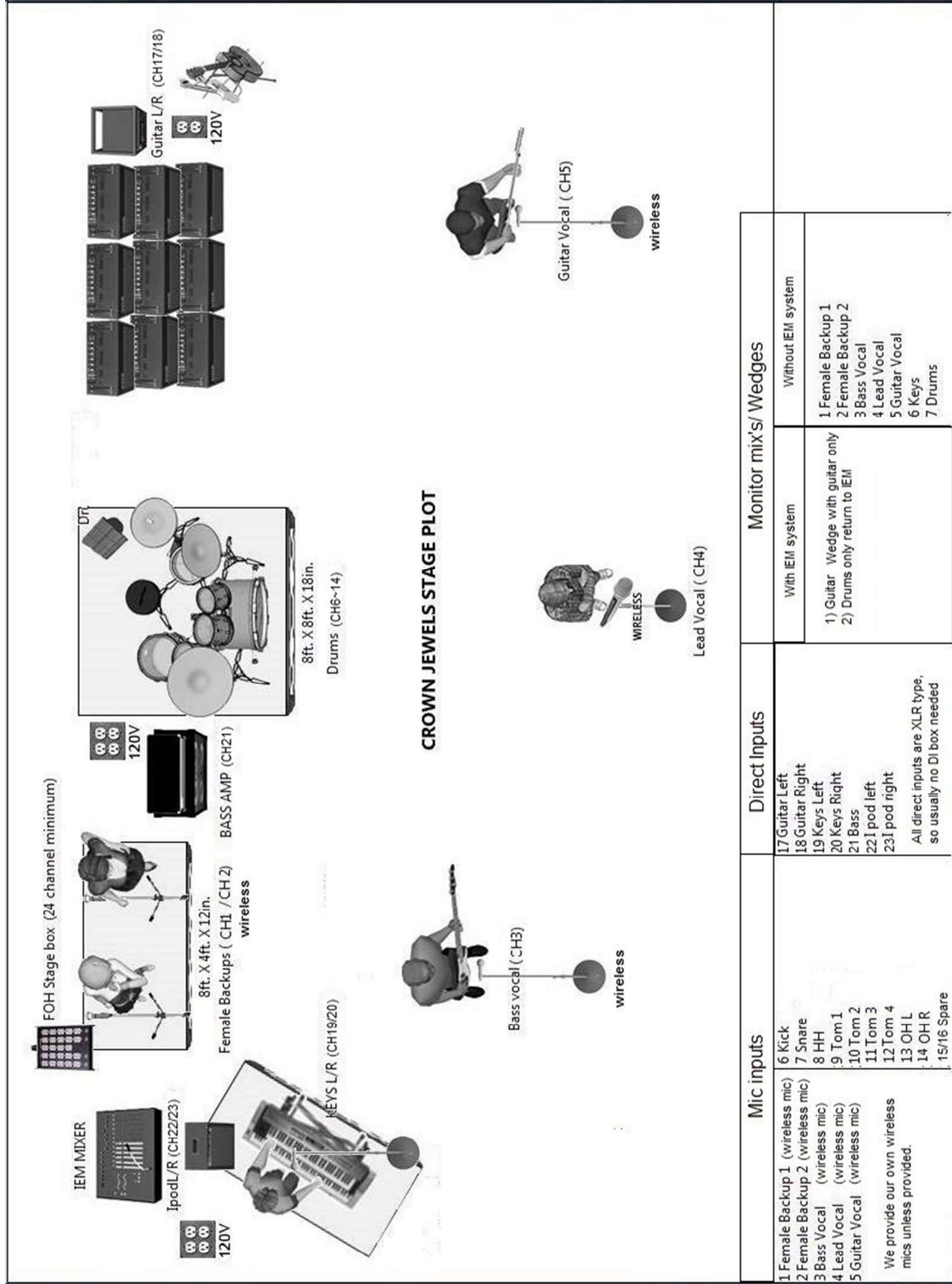
Steve Pritchard

c: 763-286-1624

Email: mnqueentribute@gmail.com

Publicity: Same as above Email

Flyers and promo material <http://www.mnqueentribute.com/promo-production>



NOTES :