

Monolake Live Surround 2011/2012



1. General Information

Monolake Live Surround is an audio-visual multi-channel surround sound performance. It is the result of a lot of preparation and dedication. We will make sure to deliver the best possible show during a Monolake concert.

We understand that the technical requirements for this performance are slightly different from those of a typical concert: We appreciate your attention to the technical details contained in this rider.

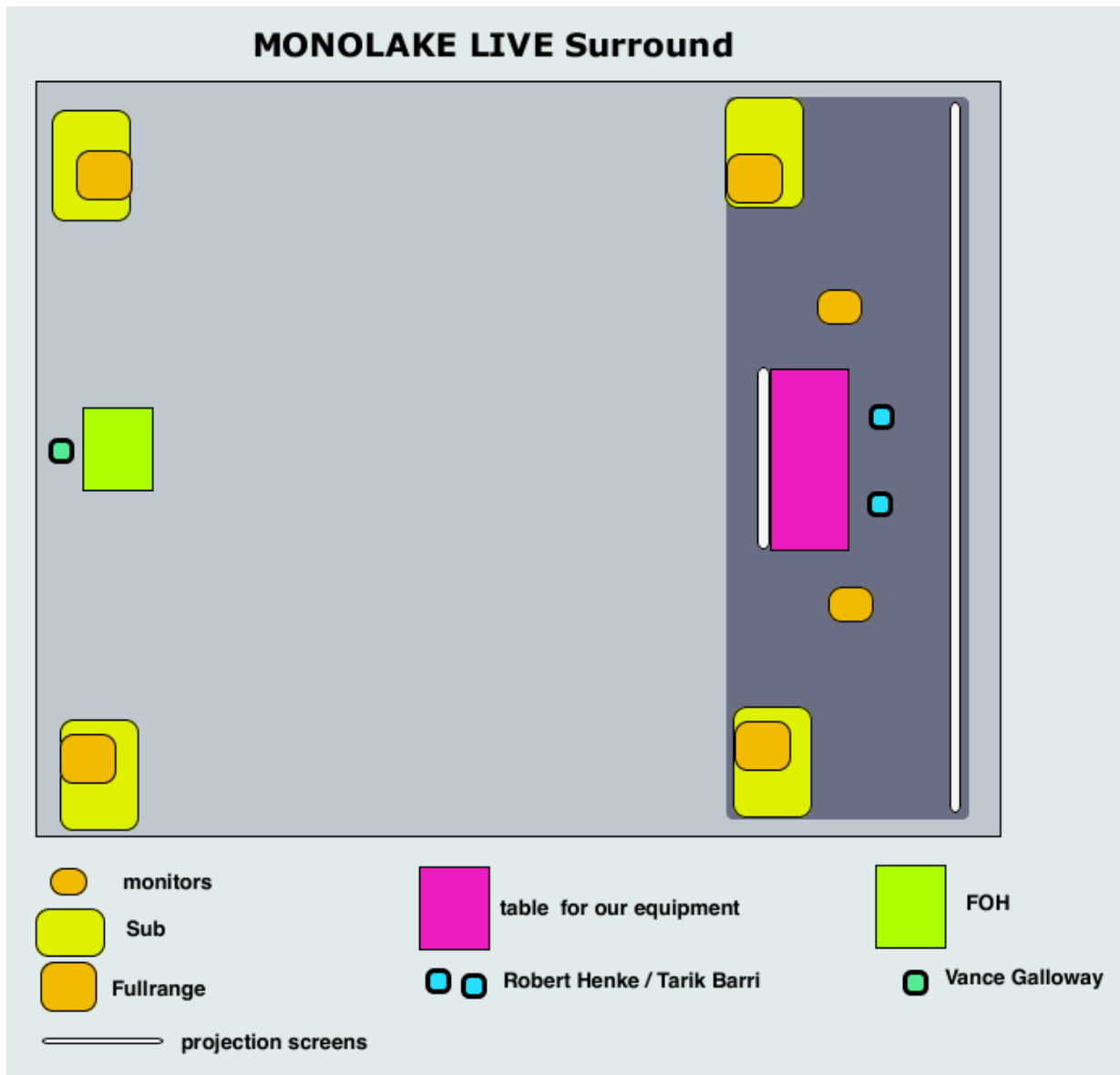
It is important that the booker/venue discuss and confirm all details contained in this rider with the artists or their technical staff at least one month prior to the event.

Diagrams of the venue including speaker placement, stage location, projection screen placement, etc. are requested.

We appreciate professional work and we are open to suggestions and ideas.

This rider is an essential part of the contract. Technical setup and conditions at venue need to be confirmed by the booker/promoter/venue and accepted in writing by the artist weeks prior the concert. If conditions as stated in this rider are not met at venue, or changes/modifications are not agreed to in writing, we reserve the right not to play the show while still receiving the full contracted fee. If there are any open questions regarding the technical requirements of this performance, do not hesitate to contact us as early as possible.

2. Stage and Equipment Placement



The artists (Robert Henke and Tarik Barri) need to be centered on the stage, and the technical director (Vance Galloway) needs to be located at a FOH console facing the stage.

A table for the artists equipment will be required on stage. It should have the dimensions: 2 meters wide, between 60 cm - 100 cm deep, 110 cm high.

The artists will require AC power on stage for the equipment they will be providing:
6 x 110V or 220V European plug with a total power consumption: < 1000W

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2.1. Stage Safety

Stage must be secured against people sitting on it, pouring drinks over equipment etc...

2.2 Setup, soundcheck and removal.

Setup and **full sound / video check has to be done before the event starts or doors open**. After soundcheck, the performers equipment should not be moved prior to their performance. After the show the removal of the artists equipment takes < 30 minutes.

3. Sound

Monolake Live Surround requires a multi-channel 'surround sound' PA system. The PA system should include four (4) completely independent channels of speakers, amplification and processing. **A standard Stereo configuration is not acceptable.**

Special Note: If the venue can provide more than 4 independent channels of audio, please let us know. Our performance system can easily support additional channels.

3.1. Audio Signal/Routing

The artists perform all audio mixing on stage and provide the sound engineer six channels of audio signal. The first 4 of these are routed to the house speakers (Front Left, Front Right, Back Left and Back Right) while the last two are used exclusively to feed the onstage monitors.

The signal content of the six channels is as follows:

1. Front Left + Sub Left
2. Front Right + Sub Right
3. Back Left + Back Sub Left
4. Back Right + Back Sub Right
5. Stage Monitor Left
6. Stage Monitor Right

The artists do not require a mixer on stage. Audio signals come from a Motu Ultralite soundcard and are line level analog audio, on balanced 1/4" TRS jacks. The signals from the soundcard can be routed directly to the house mixing board via DI boxes or by simply running the line level signal directly into a snake and then into the house mixing board. The venue should provide **6 x 1/4" TRS cables** to connect the soundcard to the PA system.

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3.2. PA Requirements

3.2.1 System Performance

Sound system needs to be able to deliver undistorted signal at 105db(A) over the whole frequency range from 30Hz - 20kHz. This implies we need a lot of energy in the low and *very low* end. Provide enough appropriate subwoofers!

Each of the four channels of the PA system must be full range. Each channel should have it's own subwoofers. If the rear speakers do not include subwoofers, then the system must be configured such that the low frequency content of the rear channels can be routed to the subwoofers included with the front speakers.

Preferred Speaker/amp brands: d&b Audiotechnik, L-Acoustics, Meyer Sound, Function One.

3.2.2 Speaker Placement

It is important that the audience experience the full effect of the immersive multi-channel audio. Therefore it is critical that the speakers be placed in locations which enable this.

For indoor performances, the speakers should be placed around the audience in a standard "quad" arrangement, facing inwards toward the dance floor as is shown on the drawing in Section 2 of this document.

In the case of outdoor performances it is possible to adjust the rear speaker placement to provide the best listening experience for the audience. We are happy to work with you on determining an ideal placement of the additional speaker channels.

It is important that the venue/booker confirm surround speaker placement with the artist prior to the event. If no specific discussion and agreement has occurred between the artists and the venue, it will be assumed that the PA system is configured as shown in the drawing in section 2.

3.2.3 Stage Monitors

Stage monitoring must be in **Stereo**. Placement of the monitors is indicated on the stage plot drawing in section 2 of this document.

Monitors should be configured to sound good in with the house PA system on. Preferably they would be the same brand as the house speakers.

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3.2.4 FOH Mixer and Processing

Basic requirements for the mixing board include:

- 6 input channels dedicated to this act which will not be adjusted after soundcheck.
- 4 band full parametric EQ on each input channel.
- 4 bus outputs, each routed to an individual speaker channel.
- 2 Pre fader aux sends routed to provide stereo signal to the stage monitors.

Acceptable models of mixers include:

- Yamaha PM1D, PM5D, M7CL or LS9
- Yamaha DM 2000 or DM1000
- Soundcraft SI or V series
- Midas Venice series

In addition it is requested that each speaker channel (Front Left, Front Right, Rear Left, Rear Right) and monitor channel have 31 band graphic EQs assigned to them.

3.3 Sound / Video Check

***** No show without full sound and video check *****

The quality of the sound and of the projections is essential for us. Reserve **3 hours** for a technical sound/video check. If everything runs well, this work will be complete in much less time than this. Sound/video check should be done not later than 4 hours prior opening of the space.

3.4 Recording

Unless explicitly stated in writing, recording of the show by connecting a recording device directly to the house PA system or the video system is absolutely forbidden. We don't care about people recording the sound / video in the room using cellphones or similar non-professional devices which are not connected physically to the system.

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4. Video/Lighting

Projection quality is essential. Projection needs to be of high quality, carefully aligned, and adjusted. The video projection should cover as much of the audience's field of vision as is possible. An ideal scenario is one in which the entire wall behind the performers can be used as a projection surface.

If a projection screen is located behind or above the performers, it is often desirable to increase the size of the projection image such that it extends past the edge of the screen and actually covers the performer's table as well. In this case, the front of the table (facing the audience) should white to allow for the projection to show up well.

4.1 Video Signal/Routing

A single channel of DVI or VGA video will be provided from a laptop located onstage. This needs to be split such that one signal is routed directly to the main video projector while an exact copy of that signal is routed to a standard LCD computer monitor used by the artists onstage.

The resolution of the video signal will be between 800x600 and 1600x900.

4.2 Video Equipment

We will require the following video equipment to be provided:

- High quality Video Projector
 - Capable of accepting a DVI or VGA signal at 1600x900 and/or 800x600.
 - Capable of projecting a bright and clear image over the entire projection area.
 - Mounted and lensed appropriately to cover the projection screen/surface as described above.
 - Typically we utilize 6000-20000 lumen projectors by Barco, Christie, Panasonic or Projection Design.
- Appropriate front or rear projection video screen as described above.
- Standard LCD Computer monitor capable of accepting a DVI or VGA signal at 1600x900 and/or 800x600.
- DVI or VGA splitter: 1 Input, 2 Outputs.
- All cables and adapters necessary to route a VGA / DVI signal from a laptop on stage to the video splitter and from the splitter to both the monitor on stage and the video projector. This includes any video extension cables necessary to send signal from the video splitter onstage to the projector itself.

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4.3 Light & Smoke

We do not want any light during the show other than that coming from the video projector. The venue should be as dark as possible. Onstage lighting should be kept to an absolute minimum and any lighting that is not critical for audience safety should be turned off. ***There can be no smoke or fog effects used during the set.***

This is a audiovisual concert, not a DJ set.

5. Staff, Technicians, Security

Once doors are open, and until we are finished with the complete removal of our equipment, the stage has to be secured. *A security person has to be near it.*

The following personnel need to be there for us during sound / video check:

- Sound Technician
- Light Technician
- Video Technician
- Stage Manager

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