

# GREG ARNOLD & THE TOBY MAY

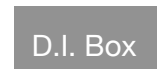
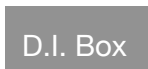
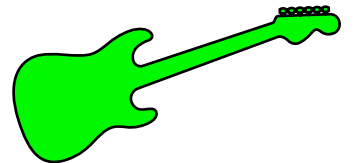
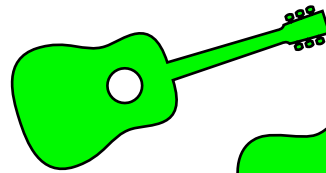
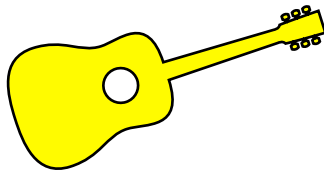
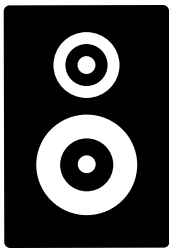
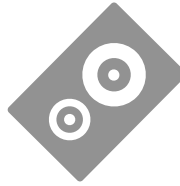
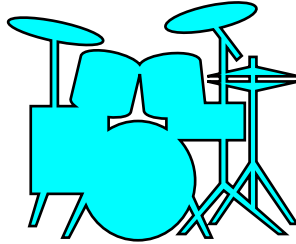
## TECH RIDER

### Full Band

Channel	Instrument	Microphone (or equivalent)	Provided by band
1	Kick In	Beta 91A	
2	Kick Out	Shure Beta 52	
3	Snare Top	Shure SM57	
4	Snare Bottom	Shure SM57	
5	Snare 2 (Left)	Shure SM57	
6	Tom 1	DPA4099	
7	Tom 2	DPA4099	
8	HH	Shure SM81	
9	OH L	KM185	
10	OH R	KM185	
11	Greg Lead Vocal	KMS 105	
12	Greg Lead Vocal FX	DI Box	
13	Electric Guitar	Shure SM57	
14	Acoustic Guitar	DI Box	
15	Toby Lead Vocal	KMS 105	
16	Toby Vocal FX	DI Box	
17	Acoustic Guitar	DI Box	x
18	Looper	DI Box	x
19	Octave Bass	Di Box	x
20	Stomp Box	DI Box	x
21	Bass Guitar	DI Box	
23	Reverb L		
24	Reverb R		
25	Delay L		
26	Delay R		

**STEF ROUL**  
Drums

(1-10)



**TOBY MAY**  
Lead Vocals  
Acoustic Guitar  
Bass Guitar

(15-21)

**GREG ARNOLD**  
Lead Vocals  
Electric Guitar  
Acoustic Guitar

(11-14)

## SOUND

This list of technical requirements with respect to the sound quality for the performance of the Artist must be fully respected for the contractor so that the public can enjoy the best sound quality possible.

It is agreed that the Artist "Sound Engineer" will have absolute authority at the control of the sound equipment, as well as the local technical teams during the rehearsals and performance.

The sound system must be installed and fully operational before the estimated time of the arrival of the Artist and/or team. Qualified technicians shall be present during the sound check and performance, to solve any problems with the equipment available to the Artist (Including instruments when required).

PA system:

According to the attached channel list and the stage plot, we need a first class PA system capable of providing clear, undistorted, evenly distributed sound throughout the audience area, with a frequency range 30hz-20khz, 3way speakers, SPL available in FOH position of 105db and +10 db of headroom. (preference d&b, Alcons, Nexo). No limiter or compression on the PA. Hang up if possible.

Delay lines in long venues, (same brand as the PA).

Delay device on the PA adjustable from FOH position.

Crossover, PA Manager device should be managed from FOH.

Sub need to be attached with the Stereo and not separate (matrix or aux).

Please provide a high quality PA; we cannot accept any homemade PA, and generally any PA which isn't universally recognised and whose characteristics aren't available on the web.

Includes:

- FOH desk 32ch, 4 bands full parametric, high pass, VCA, 8 Aux Bus (12 aux when monitor is from the FOH), Matrix out, 8 Groups BUS.
- Digital mixers are welcome if able to provide the same routing/capabilities as above. Mixer EXCLUDE (AVID; LS9; 02R; Soundcraft SI; ROLAND; Behringer)
- If are in use, the promoter MUST CHECK IN ADVANCE with the sound engineer.
- If digital mixer is used, we need the presence of an assistant with a good knowledge of the mixer.
- Digital desks must allow the same routing as analog consoles. In any case the GAIN must be controlled from the FOH and there must be the possibility to modify the GAIN during the gig, WITHOUT affect the monitor desk.
- Mixing desk must be set up in a good listening position, in any case not under balconies, close to the back of the hall, in the middle of the hall preferred, not inside of any kind of boxes or on vans.
- 10 Channel compressor
- 3 Signal processors: 1 Bricasti M7 or T.C. M 6000 or M 3000, 2 Lexicon PCM92, 3 Delay M-Twp
- 1 cable to plug a ipad.
- "Talk-back" front-monitors;
- Intercom system up and running between front-monitors, separated from the lights;
- \* Own Micros ; \*\* Active D.I.

## MONITORS

- 3 x In-Ears Wireless System; 1x In-Ears Wired System
- 1 equalizers 1/3 octave ( XTA ; KLARK TEKNIK )
- 1 Digital Reverb; Lexicon PCM 92 or TC M3000
- All distribution of current (230 VAC) necessary for the instruments, cables, stands and microphones in accordance with the list.



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