

AM/FM™

TECHNICAL RIDER

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WEBSITE

www.amfmrocks.com

CONTACTS

Backline and Technical

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AM/FM™ PERSONNEL

(Primary lineup)

Rob Shrock
Ryan Brown
Jason Paige
Trent Stroh
Brad Ackley

Manager, Keyboards, Guitar, Vocals
Drums, Vocals
Vocals, Guitar
Bass, Vocals
Guitar, Vocals

AM/FM™ is a “brand name” specializing in Classic Rock and Pop. Although best efforts will be made to appear with the specific artists featured in the promotional material, management reserves the right to use qualified and competent substitute performers when necessary without serving as cause for breach of contract.

AM/FM™ BACKLINE RIDER

AM/FM™ Backline Equipment Requirements

Band will bring personal guitars and pedalboards

GUITAR AMPS

- Two (2) 50 or 100 heads (in order of preference: Marshall 1959 SLP; Orange AD30, Marshall JCM2000)
 - Two (2) 4x12" *straight-bottom* Speaker Cabinets with Vintage 30s (in order of preference: Marshall, Orange, Mesa Boogie)
 - One (1) Vox AC30 or Fender Twin Reverb combo (for guitar)
 - One (1) Roland Jazz Chorus or Fender Twin Reverb combo (for organ)
- (any substitutions for amplifiers or cabinets must be approved by Artist in advance)*

BASS AMP

- One (1) Ampeg SVT-4 PRO Bass Head
 - One (1) Ampeg 8x10" Speaker Cabinet
- alternates in order of preference: (minimum 300 Watt Head)*
SWR SM500 or SM-900, Gallien-Krueger 800RB or 1001RB with two (2) 4x10" cabs
- Eight (8) 25' Instrument Cables
 - Four (4) Speaker Cables
 - Five (5) Guitar Stands

GUITARS (as backups for fly-dates only)

- One (1) Gibson Les Paul (Standard model or better) with regular light-gauge strings (.010-.046)
- One (1) 4-String Fender Jazz Bass

DRUMS

DW Collectors Series

- One (1) 16x22" Kick
- One (1) DW 7000 (turbo drive with pedal plate) Single Bass Drum Pedal
- One (1) 9x12" tom
- One (1) 16x14" floor tom
- One (1) 16x16" floor tom
- Two (2) 5x14" snare drums (maple)

(if DW Collectors Series not available, alternates in order of preference are: Yamaha Maple Custom Absolute, Pearl Masters Series—with accompanying hardware)

- One (1) 20" Zildjian Ping ride cymbal
- Two (2) 18" Sabian HHX Stage Crash cymbals
- One (1) 18" Sabian HHX Power Crash cymbal
- One (1) pair 14" Zildjian New Beat Hi-Hats

HEADS

- Snare Top: Remo Coated Ambassador
- Toms Top: Remo Coated Emperor
- Bass Drum Batter: Remo Coated Powerstroke 3

STANDS

DW 9000 series (double braced)

- One (1) Hi-hat Stand
- One (1) Snare Stand
- Four (4) Boom Cymbal Stands
- Two (2) Tom Stands (if necessary, depending on kit)

STICKS

- Four (4) pair Vic Firth or Vater 5B wood-tip drum sticks
- One (1) Pair Vic Firth Brushes
- One (1) Pair Vic Firth Timpani Mallets

MISCELLANEOUS

- One (1) DW or Roc-N-Soc drum throne
- One (1) Roland SPD-S Sampling Pad WITH ATTACHMENT FOR STAND
- One (1) extra cymbal stand (*for Roland SPD-S Sampling Pad*)
- One (1) 8'x8' drum rug
- One (1) each: Rhythm Tech "Pro" Tambourine; Rhythm Tech Studio Shaker; Triangle; Vibraslap

KEYBOARDS

- One (1) Yamaha Motif 8 weighted 88-note keyboard controller (If not available, alternates in order of preference: Kurzweil PC88, Korg Triton Pro)
- One (1) Korg Triton unweighted 61-note controller (If not available, alternates in order of preference: Yamaha Motif 6, Roland XP-80, Roland XP-30)
- One (1) Korg CX-3 Digital Organ (If not available, alternates in order of preference: Hammond XK-3, Roland VK-8)
- One (1) heavy-duty single-tier keyboard stand (for 88-note weighted controller)
- Two (2) "X-style" or "scissor" single-tier keyboard stands
(*note: please **no** double-tier or Apex stands...they will not work for required setup*)
- Three (3) sustain pedals (*must be compatible with provided keyboards*)
- Three (3) CV (control voltage) Expression pedals (*must be compatible with provided keyboards*)
(*note: please **no** AUDIO volume pedals... must be TRS-connector Expression pedals*)
- One (1) Roland XV-5080 Synthesizer module with 128 MB sample RAM (**NO SUBSTITUTIONS!!!**)
- Two (2) Mackie SRM450 **powered** monitors (If not available, JBL Eons **powered**)
- One (1) Mackie 1402 VLZ mixer (If not available, alternates in order of preference are Mackie 1202 VLZ or Mackie 1604 VLZ)
- Six (6) 20' Instrument cables
- Three (3) MIDI cables, minimum 12' in length
- One (1) DW or Roc-N-Soc drum throne (for keyboard player)

[Artist can bring a Korg CX-3 and/or Roland XV-5080 (above) if proving difficult to find; however, this must be negotiated between Purchaser/Artist prior to travel arrangements]

[end Backline rider]

AUDIO RIDER

- One (1) AC Distribution system capable of not only powering the House and Monitor (if any) systems being provided, but also able to provide power to the band equipment at various drops on the stage with a minimum of 200 amps of service. This system should have circuit breakers on both the Primary and Secondary. Lighting power should be separate and fully isolated from audio and musical equipment power service.

- A sufficient supply of XLR and ¼-inch cables for microphones, Direct Boxes, outboard gear and other connections.

HOUSE SYSTEM

- The size of this system will vary with regard to the size and type of venue, and the expected audience. A 3-way or 4-way active system (including independently controlled subwoofer system) capable of producing 115 dB at any seat in the house. (Preferred: VDOSC, Vertec, EAW, Meyer, Claire Bros., QSC Wide Line or JBL.)

- One (1) minimum 24-channel Front Of House (FOH) mixing console with insertable gates/compressors and a minimum 3-band EQ on each channel. (In the event there is no separate Monitor Console and Monitor Operator, FOH system should be capable providing a minimum of six (6) separate, static monitor mixes onstage.)

- Two (2) 1/3-octave Equalizers for house system (preferred: Klark-Teknik DN-3600)

- Twelve (12) Compressor/Limiters (preferred: Avalon, Drawmer, BSS, DBX)

- Four (4) Noise Gates (preferred: Drawmer, Aphex, DBX)

- One (1) high-quality Digital Reverb (preference: Lexicon, TC Electronic or Yamaha)

- Two (2) high-quality Digital Delays capable of doubling and echo effects (preference: Lexicon, TC Electronic or Yamaha)

MONITOR SYSTEM

There should be a minimum of six (6) independent monitor mixes on stage with bi-amped, slant-type 1x15"+2" or 2x12" floor wedges. (*see stage plot below*). Each monitor mix should have its own dedicated 1/3-octave graphic EQ. If a separate Monitor console and Monitor operator is provided, the monitor mix position should have a clear view of the stage and band members.

If no independent Monitor console is provided and monitors are mixed from FOH, each independent monitor wedge should have its own dedicated 1/3-octave graphic EQ positioned at the FOH position.

MICROPHONES

- One (1) Shure Beta 52 (kick)

- Three (3) Shure SM-57 (snare top, snare bottom, Drummer-vocal)

- Three (3) Shure SM-98 or Sennheiser MD-421 (toms)

- One (1) Neumann KM-184 or Shure SM-81 (hihat)

- Two (2) high quality condensers for Drum Overheads (preferred: Neumann KM-184, Shure KSM-44, Shure SM-81)

- Five (5) Shure KSM-32 or Sennheiser MD-409 (three guitar amps, bass amp, organ amp)

- Four (4) Shure SM-58 BETA microphones (backups for Band vocals)

- Four (4) active Direct Boxes (Preferred: BSS or Countryman)

MICROPHONE STANDS

See *Input List* below for placement

- Nine (9) Short Booms

- Three (3) Regular Booms

- Two (2) Tall Booms (drum overheads)

- Six (6) Tall Tripod Booms (vocals)

AM/FM™ INPUT LIST

Ch	Description	Microphone	Stand	Insert	Notes
1	KICK	Beta 52	SHORT BOOM	Gate	
2	SNARE TOP	SM-57	SHORT BOOM	Comp	
3	SNARE BOTTOM	SM-57	SHORT BOOM		
4	HI-HAT	KM-184/SM-81	SHORT BOOM		
5	RACK TOM (12")	SM-98/MD-421	RIM or REGULAR BOOM	Gate	
6	FLOOR TOM (14")	SM-98/MD-421	RIM or REGULAR BOOM	Gate	
7	FLOOR TOM (16")	SM-98/MD-421	RIM or REGULAR BOOM	Gate	
8	OVERHEAD LEFT	KM-184/KSM44/SM-81	TALL BOOM		
9	OVERHEAD RIGHT	KM-184/KSM44/SM-81	TALL BOOM		
10	ELEC. PERCUSSION	DI			Claps, gong
11	BASS 1	DI		Comp	
12	BASS 2	KSM-32/MD-409	SHORT BOOM	Comp	Bass amp
13	GUITAR 1 (lead)	KSM-32/MD-409	SHORT BOOM		Stage Right
14	GUITAR 2 (rhythm)	KSM-32/MD-409	SHORT BOOM		Stage Center
15	GUITAR 3 (rhythm)	KSM-32/MD-409	SHORT BOOM		Stage Far Left
16	ORGAN	KSM-32/MD-409	SHORT BOOM		From guitar amp
17	KEYBOARDS LEFT	DI			
18	KEYBOARDS RIGHT	DI			
19	VOCAL 1 (Guitar 1)	SM-58 BETA	TALL TRIPOD BOOM	Comp	Stage Right
20	VOCAL 2 (Drums)	SM-57	TALL TRIPOD BOOM	Comp	At Drums
21	VOCAL 3 (Center)	SM-58 BETA	TALL TRIPOD BOOM	Comp	Stage Center
22	VOCAL 4 (Bass)	SM-58 BETA	TALL TRIPOD BOOM	Comp	Stage Left
23	VOCAL 5 (Keys)	SM-58 BETA	TALL TRIPOD BOOM	Comp	Stage Far Left
24	VOCAL 6 (Gtr 3)	SM-58 BETA	TALL TRIPOD BOOM	Comp	Stage Far Left

STAGE

Staging will vary with regard to the size and type of venue, and the expected audience. Where possible, staging should be 40' wide x 30' deep, with two (2) 8'W x 8'D x 2'H risers positioned upstage center-left for Drums and upstage center-right for Bass, as per Stage Plot (below). All staging should be sturdy, level, smooth and weight-bearing. Staging and riser should also have safety railing and white gaffers tape or glow tape around the entire rear and sides, as well as white gaffers tape or glow tape marking the entire downstage edge and stairs. Stage should be of a height to provide easy viewing by any floor-seated audience members. Stage must have easy access to backstage area for performers and their equipment.

[end Audio rider]

LIGHTING RIDER

The size of this system will vary with regard to the size and type of venue, and the expected audience. A competent Lighting Designer should be provided for hookup, programming, focus and running of the show; plus any additional hands necessary for setup, focus and general labor related to lighting. AC Power system should be fully sufficient to run lighting rig in addition to Audio AC system for FOH and onstage.

LIGHTING PLOT

(see *Lighting Plot* and *Focus Plot* for details of patching, gel colors, focus, etc.)

- Where possible, Two (2) 40-foot aluminum box trusses are to be ceiling-hung upstage and downstage. The upstage truss should be double-hung with Sixty (60) NSP Par 64's and Two (2) sets of four ACLS. The downstage truss should be hung with Thirty (30) MFL Par 64's. Stage washes should be circuited to isolate Eight (8) Zone areas (per stage plot) with front and back light sources using each color as indicated.
- Two (2) additional sets of four ACLS should be positioned upstage of the riser(s).
- Six (6) Specials should be focused on the following Zone positions per stage plot: (1) Guitar 1 at mic position; (2) Drum position; (3) Lead Vocal at mic position; (4) Bass Guitar at mic position; (5) Keyboard/Guitar at **Keyboard** position; (6) Keyboard/Guitar at **Guitar** position. ETC Source Four 26-degree Lekos are preferred. Gel colors should be R-37 flesh pink.
- Lighting system should be equipped with One (1) DF-50 Hazer. Placement should be behind backdrop, 8 to 12 inches away from and pointed towards back wall, if possible.
- A Backdrop of black velour or other material providing full stage coverage from stage bottom to lighting truss in height.

LIGHTING CONSOLE

- One (1) AVO Pearl or other user-friendly Lighting Control Console capable of both intelligent and conventional operation with the ability to program and store a number of basic stage scenes and intelligent lighting effects quickly. Lighting Console should be located so that the Lighting Director has a clear view of the whole stage from the console position.

Any deviations from the above must be cleared through the Artist. At a *minimum*, twenty-four (24) Par 64's should be available to light the band well enough to be clearly visible at the back of the audience, with a minimum of four (4) full-stage color washes of Blue, Amber, Magenta and Lavender and five (5) Specials.

[end Lighting rider]

[END TECHNICAL RIDER]