

MAGNUM TOUR RIDER 2009 TECHNICAL INFO ONLY

This document is purely for technical information only and is not the full Magnum rider. For the full MAGNUM rider please contact Mark Stuart, MAGNUM's tour manager at mark@madhat.co.uk or if an emergency +44(0)7968 758780

Any problems or questions with any part of this rider, please contact Tour Manager as soon as possible on the contact details below.

Please forward any venue information and specs. To

MARK STUART (Tour Manager & FOH Sound) Tel: +44 (0) 1902 840440 Mobile +44 (0) 7968758780

E mail: mark@madhat.co.uk

Keith (Maz) Harper (Lighting Design) Tel: +44 (0) 7778628761

E mail: callevnt@aol.com

Peter Foulkes (Monitor Engineer) Tel +44 (0)7968 470660

E mail; peter.foulkes@nilpanic.co.uk

VI. PRODUCTION REQUIREMENTS –

Firstly, a few items of interest: Magnum give a powerful, loud, magnificently lit and energetic show. They are not just any old bass, drums, guitar and vocals but do have a more sophisticated backline and production set up which needs a little more attention to detail than a lot of other bands.

Their faithful crew are also knocking on a bit, most of these guys are in their late 40s and 50s and again are no spring chickens, so there is no clambering up ladders and into lighting trusses or carrying heavy gear upstairs for them, it is a more sedate and calm setting up procedure and we would like it all to go well without any complications or unforeseen problems!

We want to put on the best show possible. All the crew will need the assistance of the venue/ hire company lighting and sound technicians during set up. We all need to be happy and work as a team, so here listed are some things we don't want to hear from the house or hire company technician.

“The lights are set for the rock disco and can't be changed”

“The light tech will be here about 5.00pm”

“Yeah, the bulbs in the movers are all past their hours”

“No, we only have blue and red filter”

“It's running beta software”

“I noticed it doing that the other night but I haven't had chance to fix it though”

“We've only got one riser”

“We do monitors from front of house”

“We've only got a 4 way onstage mix”

Let us explain a couple of those remarks.

After Show Disco – The clue is in the name. Magnum is the headline act. Their name is on the top of the ticket. So we get first call on the lighting system.

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Colour Filters – if you have six bits of 119 blue for example, they should all be the same colour! If they are different colours, or have faded and burnt bits in the middle, put them in a bin, not back into filter stock. It's not our lighting designer's job to supply your venue/hire company with filters. The colours we have requested are all common colours. No excuses. And while we are on the subject of filters, if your venue has a low ceiling, and you insist on using CP60 or Raylights, you are going to need Lee 251 quarter white diffusion, lots of it.

*Beta Software – “Oh, I see you have the latest shiny *** ***** desk”. Got a huge discount because you said you would beta test software did you? Well put an operating system in it that works before we get to the gig. “Because the next time a desk does a “wipe all” in the middle of a live show our lighting designer will get angry, really angry, so angry he may well get a heart attack and die. Then not only is your venue stuck with explaining that to health and safety officials, you will have to tell his family you killed him just so you could save a few pounds on your desk. Trust me, it's not worth it.” **We are also reliably informed, from manufacturers, that beta software should never be used on actual shows.***

Onstage mix – there are 5 members and a monitor engineer and they all need to hear different things. Nuff said!

OK So....

SOUND

1. Purchaser agrees to provide at their sole cost and expense a professional concert quality, modern design, sound system (including adequate sub bass), in stereo, in phase, correctly installed and **set up and working BEFORE contracted load in time, with the following minimum specifications : Now I am not fussed about what's what and who's who but I want it loud, with loads of headroom as Magnum are a loud band and the PA needs to work hard and if it feels it is underpowered for the venue then the show can suffer and we don't want that!! If the PA Boxes (with the obvious exception of the subs) are on the floor of the venue (not the stage) I would like it so that the mids and highs are above the level of the tallest member of the audience so that the sound is not 'soaked up' by all the bodies in the venue. If the PA stacks are quite wide apart I would like “in fills” placed as well so that the real fans at the front can hear the band from the PA too.**

Front of House

1 x Minimum 40 channel mixing console (Digital is OK, but please notify us in advance) not especially fussed about brand but needs to have “direct outs” on all channels for possible recording scenarios
2 x 31 band graphic EQ so we can fiddle and compensate for the acoustics of the venue
2 x (accessible) crossovers
1 x quality CD player for intro CDs and pre and post show music
8 x frequency conscious noise gates (e.g. Drawmer / BSS /)
8 x channels compression (e.g. dBX / drawmer/ tla/ summit)
2 x multi effects units
2 x programmable DDL TC Electronic D2 is preferred mono returns are ok
2 x programmable quality reverbs (e.g. Lexicon PCM 70/80, SPX 900, DN780, etc)
Talkback to stage / monitors/including one pair of working headphones.
The facility to send the CD player return and one (1) DDL line return back to the monitor desk so the band can hear it on stage (that's TWO separate returns to stage).

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1 x additional 240v (4 x socket) power bar

All effects should be returned on channels in stereo unless indicated otherwise. Mix position to be ground level, centrally positioned, 2/3 distance from stage, 1/3 distance from back wall. If there is a balcony in the venue try not to position FOH desk underneath it. And if it is a hall I would prefer not to be right at the back

Microphone list

(See attached channel list & stage plot)

2. Purchaser agrees to provide at his sole cost and expense an experienced and competent systems engineer familiar with the supplied sound system to be available in a technical assistance capacity from artists contracted get in time, at all times during the day until load out, and to be readily available for the duration of the Artists set. This person to be a different one from the monitor technician (ie we would like 2 competent PA technicians

3. The Artist will provide their own FOH engineer who will require 100% control of the sound system for duration of the Artists performance and sound check, without any interference from house sound man, local promoter etc. Any house noise restrictions must be communicated to Artists FOH engineer or Artists Tour / Production Manager (who happens to be the same person!) prior to sound check.

4. Monitors

The absolute minimum 7 way (ideally 10) mix from the stage, we are not talking FOH monitoring here, it has to be on stage no excuses and sufficiently powered, in phase and fully working.

1 x minimum 32 Channel Monitor desk e.g. Midas, Soundcraft, Crest, something decent please. We will use digital if you tell us in advance.

10 Mixes + Listening Wedge. 8 Bi-amped Wedges (Inc Listening Wedge), Side fills & a good Drum Fill.

Mix 1: Bass (1 Pair Wedges. Stage Right)

Mix 2: Vocal (1 Pair Wedges. Centre Front)

Mix 3: Guitar (1 Pair Wedges. Stage Left)

Mix 4: Keys (1 Single Wedge)

Mix 5: Drums (A Jolly loud Drum Fill)

Mix 6: Drum Thumper (XLR to our rack. Requires a gate, then eq inserted on this mix)

Mix 7: Side fill Left

Mix 8: Side fill Right

Mix 9: In Ear Monitors (XLR to our rack, no graphic required)

Mix 10: FX Send (XLR to our rack, no graphic required)

Please ensure the drum fill is capable of being loud. Our drummer has a click track on headphones or in ears and, your drum fill must be good enough to be louder than his headphones.

Our monitor engineer must be able to see the band, please ensure the monitor desk is located somewhere that allows him to do this.

And we need a listening wedge, this is not optional.

Any questions? peter.foulkes@nilpanic.co.uk

5. Purchaser agrees to provide at his sole cost and expense an experienced and competent monitor

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engineer familiar with the supplied sound system to be available in a technical assistance capacity from artists contracted get in time, at all times during the day until load out and to be readily available for the duration of the Artists set. This person to be a different one from the FOH technician (ie you will provide 2 competent PA technicians)

6. The power of the required PA system must be able to create and adequately handle peaks of c.120db with no distortion at mix position and maintain that for the duration of the performance. A minimum of 5K of usable power is required for venues under a 300 capacity with an additional 1.5K per 100 persons additional capacity. **MAGNUM** is a melodic rock band requiring a clear & powerful sound. Please ensure an adequate sound system, comparable to the size & design of venue is supplied in all cases.

7. The Artist is to be allowed a minimum of one hour interrupted sound check, after microphone placement, prior to doors opening.

PLEASE FORWARD MONITOR SPECS. TO MONITOR ENGINEER ON RECEIPT OF THIS RIDER FOR APPROVAL. Contact details below

IF VENUE HAS A HOUSE PA SYSTEM, WITH A SPECIFICATION DIFFERING FROM THE ABOVE PLEASE FORWARD SPECIFICATIONS TO TOUR MANAGER ON RECEIPT OF THIS RIDER FOR CONSIDERATION AT LEAST TWO WEEKS PRIOR TO SHOW DATE TO AVOID SERIOUS PROBLEMS ON SHOW DAY.

VII. PRODUCTION REQUIREMENTS – LIGHTS

Purchaser agrees to provide at his sole cost and expense a professional lighting system, consisting as an absolute minimum, of 36 x 1kw par cans, complete with a selection of Lee filters No 104, 106, 124, 119, 152, (placement TBA, once we have your technical specifications) and a suitable DMX lighting console. **All lighting equipment to be in good working condition.**

PLEASE FORWARD HOUSE LIGHTING SPEC TO LIGHTING DESIGNER ON RECEIPT OF THIS RIDER Maz : callevnt@aol.com

Purchaser agrees to provide at his sole cost and expense an experienced and competent lighting technician, familiar with the supplied lighting system, available from 12.00 noon, so that the house system may be coloured and rough focused prior to artists equipment load in, and to be available for the duration of sound check and performance.

Said technician will work with our lighting designer to help put on the best show possible. We only have a limited time to put this show together, so let's please work as a team. "Half Soaked" or "Can't be arsed" attitudes will not be tolerated.

We are touring with some lighting production. Depending on the size of stage and available rigging, we will add to the production supplied from the following list:

- 1 x 10m x 6m White backdrop.
- L.E.D. Ground rows for above.
- 4 x 4 Lamp bars, rigged vertically in tank traps.
- 6 x HES Studio Spot 575 CMY
- 1 x Hazer

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1 x HOG 1000 console.

We will require a 32a or 63a three phase ceeform outlet, within 10mt of the stage, for the sole use of the touring lighting production.

We will require space for our Hog console adjacent to the house lighting console, together with a clean 230v supply.

VIII. PRODUCTION REQUIREMENTS - STAGE

1. Purchaser agrees to supply at no extra cost to the Artist: 2 (two) **(yes that is 2!!)** 8' x 8' x 2' Risers (of safe and solid construction) 8ft x 6ft is OK as is 2.5m x 2.5m. These are for the drums and the keyboards. Should there be inadequate room for 2 risers then one will suffice, but..... **If the stage is big enough to accommodate 2 risers then 2 risers it has to be!** And 3 x 13 amp 240v power bars (stage left / stage right / stage centre)

IF VENUE STAGE SPECIFICATIONS DIFFER FROM THE ABOVE, PLEASE FORWARD HOUSE STAGE & CLEARANCE SPECS. TO TOUR MANAGER ON RECEIPT OF THIS RIDER.

And finally if we have a tour support act / special guest we expect them to get as decent a production spec as possible, because we remember when we were just a support act. So no mics sharing toms and no no overheads, let's give them a chance to put on a good show as they are part of the evenings performance.

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