

# ANASTACIA

## PERFORMANCE AUDIO RIDER

Audio Summer V4 (FLY) – 24<sup>th</sup> May 2023

**SUBJECT TO CHANGE – PLEASE CHECK YOU ARE WORKING TO THE LATEST SPEC**

### **PRODUCTION MANAGER**

Keely Myers  
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### **FOH ENGINEER**

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### **MONS ENGINEER**

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The following rider has been put together with the forthcoming tour dates in mind and we would be grateful if you would do your utmost to comply with the requests laid out herein.

Everything requested is required so please do not delete clauses without first discussing it with the Production Manager. All compromises must be reached as an agreement between the Production Manager and the Purchaser.

Please make sure the expiry date on the front page is not in the past and if you do have queries, please feel free to contact us on the numbers/emails also stated above.

Please note that ALL equipment requested is for Anastacia's Production sole and exclusive use. We prefer to have access to the equipment the night before the performance. At the very minimum we will require 4 hours with the equipment fully assembled and ready to use prior to sound check.

**ANY SOUND LEVEL RESTRICTIONS MUST BE NOTIFIED WELL IN ADVANCE. PLEASE NEVER APPROACH OUR FOH ENGINEER DURING A SHOW, IF THERE ARE ANY ISSUES PLEASE CONTACT THE PRODUCTION MANAGER**

**PLEASE PROVIDE OUT FOH ENGINEER WITH A SPEAKER / LINE ARRAY CALCULATION FILE IN ADVANCE**

**\*\*Please disregard any previous riders you may have received\*\***

## FOH PA

We require use of your in-house PA system. Please provide a good quality, 4-way or 5-way, active loudspeaker system that provides a complete even spectral- and level-coverage over the entire audience area and is capable of producing 120dBa at FOH and NO distortion. Preferred choices are as follows:

- **D&B GSL (or KSL)**, D&B SL-SUB and SL-GSUB configuration, D&B downfills, outfills and frontfills as necessary.
- **L-Acoustics K1 (or K2)**, L-Acoustics KS28 subs in cardioid configuration with centre sub cluster, L-Acoustics downfills, outfills and frontfills as necessary.
- **Adamson E15 (or E12)**, Adamson E218 subs in cardioid configuration with centre sub cluster, Adamson downfills, outfills and frontfills as necessary.
- **Martin Audio MLA**, Martin Audio MLX subs in cardioid configuration with centre sub cluster, Martin Audio downfills, outfills and frontfills as necessary.

Please use a combination of both a ground stacked center cardioid sub array and flown L&R sub line source arrays (flown next to or behind the main flown line arrays) wherever possible for better LF coverage over the audience area.

- Please use adequate fill-systems (in-fill/front-fill/out-fill/...) to guarantee an even level- and spectral-coverage over the entire audience area.

The PA must be rigged and tested for functionality before we arrive for setup and soundcheck. Local system engineers must be available for our FOH engineer at all times, from load-in till the end of the performance.

## FOH Drive

We will feed left, right, sub-L/R outputs to the PA via either analogue or AES at the FOH position. We can also provide analogue outputs at the stage left monitor position.

Loudspeaker management system must be accessible by the FOH engineer and/or touring system technician. Please provide full access, without any restriction, to all system-parameters to our FOH-engineer from a computer at the FOH-position.

## FOH Console

- Preferred mixing consoles are (in order);
- Digico Quantum 7 / Quantum 5 (latest firmware) c/w Waves Card
- UPS.

**NB: Our session is running @ 96kHz**

## FOH Stage Rack

- For Digico System, configure **2x** SD Rack I/O cards as follows;
- 7x analogue 32-bit input cards (56 inputs).
- 2x analogue output cards (16 outputs).
- 1x AES/EBU card

## FOH Outboard

- Please provide a complete waves server setup for above with the following Waves plugins installed and licensed:
- Smack Attack
- F6 / Q10-EQ / H-EQ
- CL2A compressor / CLA76 Compressor Limiter / Renaissance Vox / Renaissance compressor / CLA3A Compressor / H-Comp
- API2500 / SSL G\_Master bus compressor
- C6 Multiband compressor
- DeEsser -OR- Sibilance / Primary source enhancer
- H-Reverb / Renaissance Reverb
- H-Delay
- **Please provide a 64-track REAPER multi-track recording & playback system running @ 96kHz for above.**

## FOH Control Position

A suitably-sized (3m by 3m), safe working area must be provided for the FOH console, drive rack(s) outboard, FX and engineer(s) to utilise;

- Positioned centrally, nearing the rear of the auditorium.
- Must be within the stereo field of the PA.
- Must have an unimpeded line of sight to the stage.
- Must be at audience height-level and in the auditorium.

## MONITOR SYSTEM

#### Monitor Console

- Preferred mixing consoles are (in order);
- Quantum 7, SD7, Quantum 5, SD5, Quantum 338, SD10, SD12 (latest firmware)
- Digigrid MGB.

#### Monitor Stage Rack

- Configure **2x** SD Rack I/O cards as follows;
- 7 x analogue input cards (56 inputs). 32 bit cards preferred
- 5x analogue output cards (40 outputs).
- UPS

#### RF IEMs

- FOUR Sennheiser SR2050 Dual IEM Transmitters (8 systems).
- FOURTEEN Sennheiser EK2000 IEM Receiver beltpacks.
- TWO Sennheiser AC3200 II active antenna combiner (one active, one spare).
- ONE Sennheiser A5000 CP Helical antenna w/ 5m and 10m low loss RF cable.
- ONE Sennheiser passive directional paddle antenna w/ 5m BNC.
- SEVEN Sennheiser SR2050 Dual IEM Transmitters (14 systems).
- FOURTEEN Sennheiser EK2000 IEM Receiver beltpacks.
- TWO Sennheiser AC3200 II active antenna combiner (one active, one spare).
- ONE Sennheiser A5000 CP Helical antenna w/ 5m and 10m low loss RF cable.
- ONE Sennheiser passive directional paddle antenna w/ 5m BNC.

#### Hardwired IEMs

- TWO Shure P9HW or Fischer amp IEM packs.
- c/w power supplies and 9V batteries.

Consumables \_\_\_\_\_ SIXTY rechargeable AA batteries – Duracell preferred

#### Monitor Control Position

- A 4m x 3m, safe and fully waterproof working area must be provided for the monitor console, associated racks, RF racks, playback racks, monitor engineer, playback engineer and TM/PM to utilise.
- Positioned stage left.
- Must have an unimpeded line of sight across the stage.
- House engineers and/or other staff must not be passing through this space during Anastacia's soundcheck and performance.

#### Radio Mics

- SIX Sennheiser SKM6000 hand helds mics with MD 9235 capsules and mic clips.
- THREE Sennheiser dual EM6000 receiver c/w 2 x paddle antenna.
- TWO 5m and TWO 10m BNC cables.
- FIVE black pump-action round base mic stands, clean and very good condition.
- SEVEN Sennheiser dual EM6000 receiver c/w 2 x paddle antenna.
- TWO 5m and TWO 10m BNC cables.
- FOURTEEN Sennheiser SK6212 Mini Body Pack
- FIFTEEN DPA-4099 c/w FIVE microphone clips for trumpet; FIVE microphone clips for trombone; FIVE microphone clips for sax
- FOURTEEN adapters MicroDot to Lemo 3-pin audio

Split System \_\_\_\_\_ Please allow for a split of **minimum 72-ways** between FOH and monitors.

Shout System \_\_\_\_\_ Please provide a shout speaker and switch mic at both FOH and monitor consoles.

Stage Power \_\_\_\_\_ Follow the stage plot for specific positioning of stage power drops.

- Each drop should provide 4x 13A outlets with UK connections (230V).

#### Audio Infrastructure

- Please provide all microphones, DIs, stands and clamps listed above.
- Please provide all XLRs, line system and splits for consoles.
- Please provide tall stands and/or clamps to accommodate RF antennas.

**ETHERNET CAT5 - Please provide Active & Spare ethernet cable from Backline Tech position (usually STAGE RIGHT but event dependant) to Drums (5-25m depending on cable route / distance for this event – for playback)**

#### **VERY IMPORTANT**

**Under NO circumstances will our inputs be 'soft' patched to suit the audio supplier.  
Please patch all of our inputs to the following list (in order) without exceptions!**

**If you are unable to provide any of the microphones, DIs, clamps or stands requested, please contact us well in advance of show day to discuss alternatives.**

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END OF AUDIO SPEC