

Dick Bright's SRO Technical Rider

A. FRONT OF HOUSE CONSOLE

House console with a minimum of 32 input channels

SRO uses a total of 27 inputs from the stage and 5 channels of effects returns

2 stereo reverbs and a mono delay. If system is in mono effects returns can be also

Each input channel on the console should have, level trim, 48 volt phantom power,

3 or 4 band equalization and four post fader auxiliary sends

PREFERRED consoles are:

GAMBLE HC or EX

SOUNDCRAFT Series 5, Series 4 or K2

YAMAHA PM4000 or PM3500

CREST V12 Vx, GT or X Series

B. FRONT OF HOUSE OUTBOARD EQUIPMENT

- 1) 1/3 octave or 5 band parametric equalizer(s) for each house stereo or mono output
- 2) 3 effects units -2 reverbs and one delay
PREFERRED compliment is two reverb multi effects such as Yamaha SPX 900/990 and a SIMPLE mono delay like a Roland SDE 3000, SDE 1000, or Lexicon PCM42
ACCEPTABLE is any 2 reverb, one delay setup that includes Yamaha, Lexicon TC Electronic or Roland effect units. They don't have to be the expensive ones
The TC Electronics M1 multi effect. and D2 Delay, for example, are just fine.
- 3) A minimum of 2 and preferably 8 channels of compression with appropriate cable to insert them in either input channels or groups. dbx, Symmetrix, Drawmer, Aphex units are preferred.
- 4) 4 channels of noise gates with appropriate insert cables. Frequency selective gates are much preferred. Drawmer, Aphex, BSS are the favored brands.

C. HOUSE SPEAKER SYSTEM

A flown, 2 or 3 way active crossed over system with subwoofers is preferred. If speakers have to be ground stacked or on sound wings please use risers tall enough to ensure even coverage to the back of the performance area.

Speakers should be of a touring sound level of quality, EAW, NEXO, APOGEE, MEYER, V'DOSC, JBL HLA or ARRAY. Proprietary boxes from known sound companies are also acceptable.

D. MONITOR CONSOLE AND ELECTRONICS

Monitor console with a minimum of 24 inputs, capable of at least 8 discrete mixes.

PREFERRED location is stage right.

Monitor system will include:

- 1) 8 1/3 octave equalizers inserted in the signal path so that adjustments can be heard in the cue wedge
- 2) 1 simple digital reverb for the vocal monitors

E. MONITOR SPEAKERS

- 1) 12 high output, biamplified, compact, low profile floor wedges. We have successfully used EAW SM200s or 260s for the vocals and SM400 or SM500s for the rest of the band; or Meyer UM1Cs for the vocals and USM1s for the rhythm section and horns. We've also used and liked Apogee AE6s and the Martin Audio wedges.
- 2) 1 biamplified drum fill cabinet. We don't need a huge drum fill, a compact 2x15 and 2 inch horn system or even a wedge as described above augmented with a compact subwoofer is preferred to a refrigerator sized drum fill.

Monitor Mixes should be laid out as follows:

Mix #1 Vocals - 4 Wedges Downstage

Mix #2 Vocals- 2 Wedges One Stage Right and One Stage Left flanking the Center 4

Mix #3 Guitar - 1 Wedge at Guitar Position

Mix #4 Keyboards -1 Wedge BEHIND Keyboard Position. NOTE it faces DOWNSTAGE

Mix #5 Bass - 1 Wedge at Bass Position

Mix #6 Horns -2 Wedges in front of Horn Riser

Mix #7 Drum - Drum Fill on Stage Right side of Drum Position

12th Wedge is for Monitor Mix/Cue

F. MICROPHONES

SIX (6) Shure UHF handheld mics with Beta 58 capsules

Please refer to the input list for all other microphone requirements

G. LIGHTING SYSTEM

Upstage Lighting - One 40 foot truss with a minimum of 24 medium PAR64

Downstage Lighting - One 40 foot truss with a minimum of medium PAR64 and 4 LEKO specials

Trusses should be flown whenever possible

Two follow spots with operators

IMPORTANT NOTE!!!

PLEASE READ and ALERT ALL LIGHTING STAFF!!!

If Moving Lights are being used NO CHEMICAL or OIL BASED FOG OR SMOKE CAN BE USED WHILE THE BAND IS PERFORMING!

Water based Hazers MAY be acceptable, but please clear with SRO production staff prior to performance

H. COMMUNICATIONS

A fully operational ClearCom or equivalent intercom system with headsets and belt packs at the following locations:

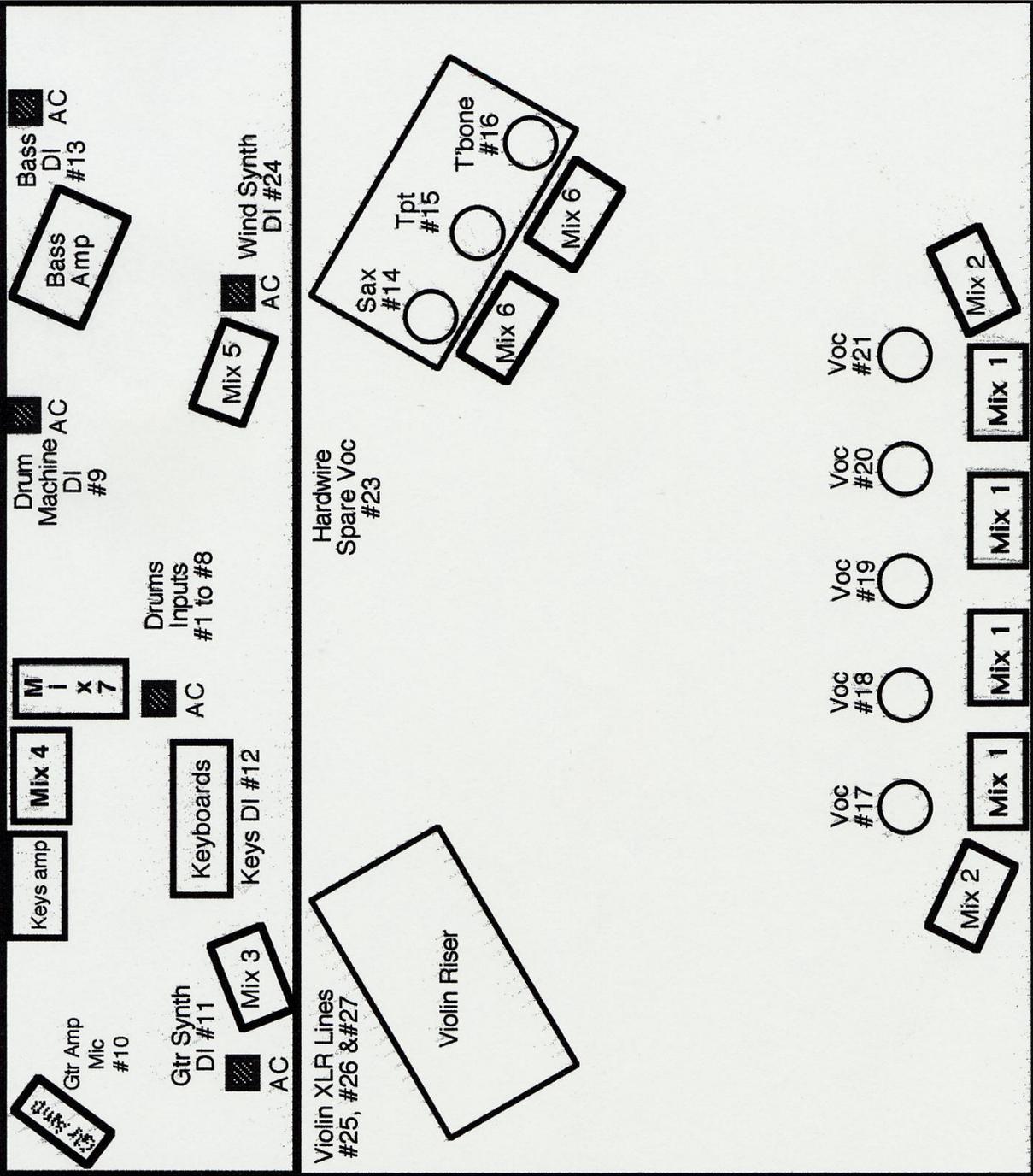
Main Dimmer Board

Both Follow Spots

FOH Sound (prefers handset rather than headset)

Monitor Console (can be handset rather than headset)

Moving Light Operator if any



Guitar, Keyboards, Drums and Bass are on one riser 32 feet wide by 8 feet deep and 18 to 24 inches high
 Violins and Horns are on two separate risers 8 feet wide by 4 to 6 feet deep and 8 to 10 inches high

DICK BRIGHT'S SRO

Input list

Channel	Input	Mic Preferences	Stand
1	Kick Drum	Beyer M88, AKG D112, Sennheiser E602	short boom
2	Snare	Shure SM57 or Beta 57a	short boom
3	High Hat	AKG, Shure or AT condenser	short boom
4	Rack 1	Sennheiser 504	clamp
5	Rack 2	Sennheiser 504	clamp
6	Floor	Sennheiser 504	clamp
WE PROVIDE Sennheiser 504s & clamps for toms			
7	Overhead SR	AKG, Shure or AT condenser	tall boom
8	Overhead SL	AKG, Shure or AT condenser	tall boom
9	Drum Machine	Direct Box	none
10	Guitar Synth	Direct Box	none
11	Guitar Amp	Shure SM57, Sennheiser 409 or 609	short boom
12	Keyboards	Direct Box	none
WE PROVIDE a mixer for the keyboards			
13	Bass	XLR line from amp or DI	none
14	Sax	Audio Technica ATM35	Medium boom
WE PROVIDE the sax mic which needs and XLR cable with phantom power			
15	Trumpet	Shure SM57 or Audix OM 5	straight
16	Trombone	Shure SM57 or Audix D4	tall boom
17	Vocal/Dooney	Wireless Shure Beta 58	straight
18	Vocal/Laura	Wireless Shure Beta 58	straight
19	Vocal/Skyler	Wireless Shure Beta 58	straight
20	Vocal/London	Wireless Shure Beta 58	straight
21	Vocal/Dick	Wireless Shure Beta 58	straight
22	Vocal/Omar/Spare	Wireless Shure Beta 58	straight
Mics 17 to 22 should be on straight stands with small diameter round bases			
23	Spare Utility		
This channel is usually a spare, hardwire vocal, but is occasionally used for an addition instrument input			
24	Wind Synthesizer	Direct Box	none
25	Violin "A"	XLR line with phantom power	none
26	Violin "B"	XLR line with phantom power	none
27	Violin "C"	XLR line with phantom power	none
WE PROVIDE active DI's for violins			
28	Digital Delay	Roland SDE 3000 or equivalent	
29-30	Stereo Effects	Yamaha SPX900/990 or similar	
31-32	Stereo Reverb	Yamaha SPX, Lexicon, TC etc	

If system is mono, effects may return to single channels