

Rosa Passos Rider

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STAGE AND DRESSING ROOMS

The stage must be flat, smooth and stable, with a min size of 8 x 6

Also on stage (near the singer):

2 clean towels and fresh water on the stage during the concert

1 little table, with a black tablecloth

7 fresh roses: 1 red, 1 pink, 3 yellow & 2 white per each concert or set if the audience changes

1 cristal glass with water

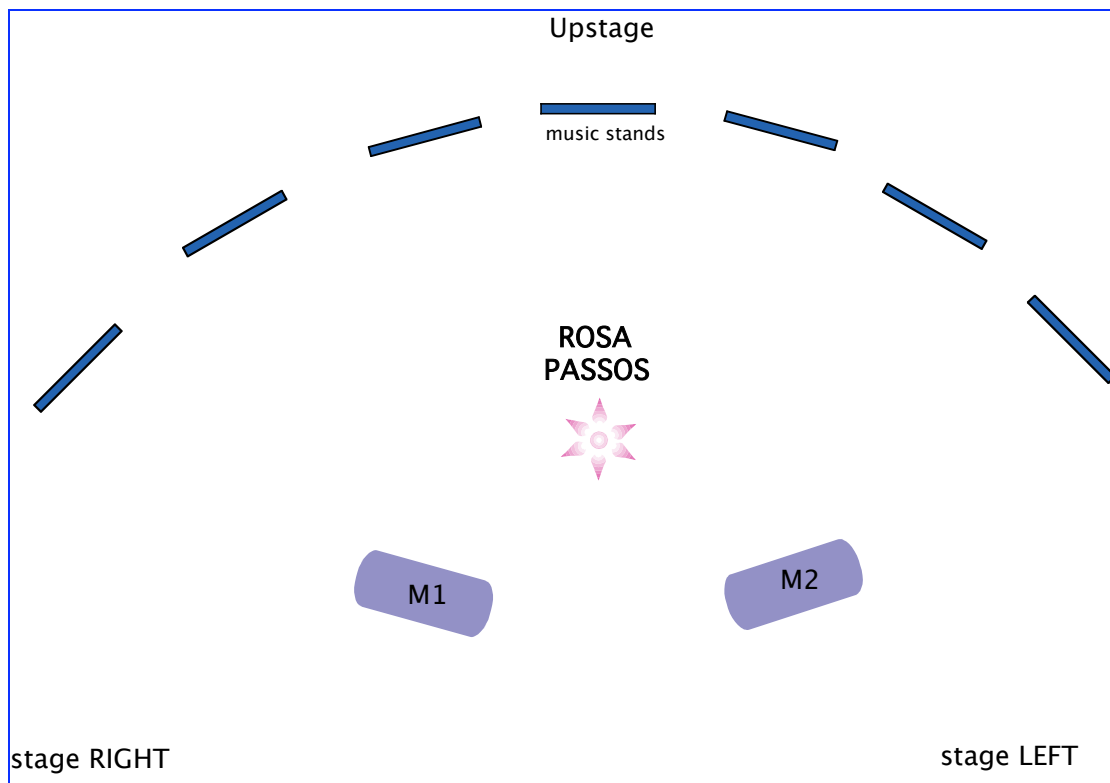
2 dressing rooms, clean and well lit, heated or air conditioned according to the weather, with tables and chairs

1 for Rosa

1 for production

The dressing room will be under guard by club or capable of being locked, particularly when Artist is performing

Stage plot:



BACKLINE

Guitar: *Rosa Passos*

- 1 acoustic guitar stand
- 1 chair without arms

AUDIO

According to the attached channel list and the stage plot, we need a first class active PA system capable of providing clear, undistorted, evenly distributed sound throughout the audience area, with a frequency range 35Hz–18kHz, 3 way speakers, SPL available in FOH position of 100 dB and + 10 dB of headroom. (preference d&B: Q1, C6, E9, C4, etc).

No limiter or compressors on the PA.

Hang up if possible

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

Centerfill in the center of upstage (preference d&B E3).

Turbosound, EAW, handmade and brands with lower quality, are not accepted.

FOH

Minimum 16 ch, at least 2 band full parametric, sweepable highpass filters, VCA (MIDAS, Ramsa, Soundcraft,....).

Digital mixers are not accepted, except DM1000, DM2000, PM1D or same quality.

If digital mixer is used, we need the presence of an assistant with a good knowledge of the mixer.

2 Aux PRE FADER and 3 Aux POST FADER

2 Rev in FOH

1 DLY in FOH

1 Rev for EAR monitor

DIRECT OUT PRE FADER AND EQ for recording!

Outboard as in the channel list. Alesis, LA, Behringer are not accepted.

Graphical equalizer on each channel of PA. (Klark, XTA, ...)

Crossover, PA Manager device should be managed from FOH.

1 CD Player

2 omni mics available for applause (only for recording)

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, well lit and talkback to stage.

1 In Ear Monitor SHURE PSM 600, 700 or 400, Garwood system, Sehneiser system.

NO ABSOLUTELY cheaper and second choose brands

We bring with us the headphone for Rosa.

1 EQ stereo for the IEM and one multiband compressor (TC Finalizer 96k, is the preferred choice)

IMPORTANT: keep available 2 monitors speakers like spare monitoring system

Channel list:

CH	Instrument	MIC's		Comp's FOH		on stage	mic stands
1	Guit Rosa	DI BSS	DI	dbx160	dbx 1066		no short boom
2	Guit Rosa	DPA 4023	Shoeps				
3	Vox Rosa	KMS 105	SM 85	Avalon 737	dbx 160		
4	Rev instruments	Lexicon, TC Electronics, Yamaha					
5	Rev intruments	Lexicon, TC Electronics, Yamaha					
6	Rev Vox L	Lexicon, TC Electronics, Yamaha					
7	Rev Vox R	Lexicon, TC Electronics, Yamaha					
8	DLY	Lexicon, TC Electronics					
9	DLY	Lexicon, TC Electronics					
10	Rev stage	Lexicon, TC Electronics, Yamaha					
11	Rev stage	Lexicon, TC Electronics, Yamaha					
12	CD L						
13	CD R						

Note:

Our technical needs are simple; mainly we need a high quality stuff.

Power supply will be in according with European safety rules with ground connection. We prefer a separated power for audio equipment. Maximum neutral-ground voltage under 1 V.

The musical programme requires maximum clean, undistorted and low noise PA, without hums, buzzs, etc...

The production will travel with sound engineer and technical director of Mrs Rosa Passos.

Professionally qualified technical local staff is required for load-in and soundcheck, all through performance, and load out..

Monitoring mixing engineer is required, in case of presence of monitor desk, for soundcheck and concert to work together with Artist sound engineer.

No audio or video recording or transmitting/ broadcasting will be allowed without prior consent of the Production and Artist.

In case of other gig on the same stage and generally everything concerning about technical and organization problems, the provider must to be informed days before, our management for discuss about.

We can't share mixing desk with other artists.

Due to some technical difficulties, Technical Manager might have to delay the start of the performance to remedy the situation.

LIGHTS and SOFTGOODS

Like as follow informations, we have a simple "picture" on stage, made with 7 musicstands around Rosa's chair.

Softgoods

We need a black drop upstage and black wings on both sidestage.
7 musicstand identical each others.

Lights

Basically we use some stuff on the floor, close to the wings, and some stuff hook up on the truss. The chair's position depend where are available the truss for the hooked up lights, like as in the plot.

Light list:

16 profile 1kW 15/32° or 16 ETC 575W – 36°

4 ACL series (8 bulbs each one)

4 fresnell 2kW

5 MAC 600

9 Varilite 3000 spot or MAC 2000 profile

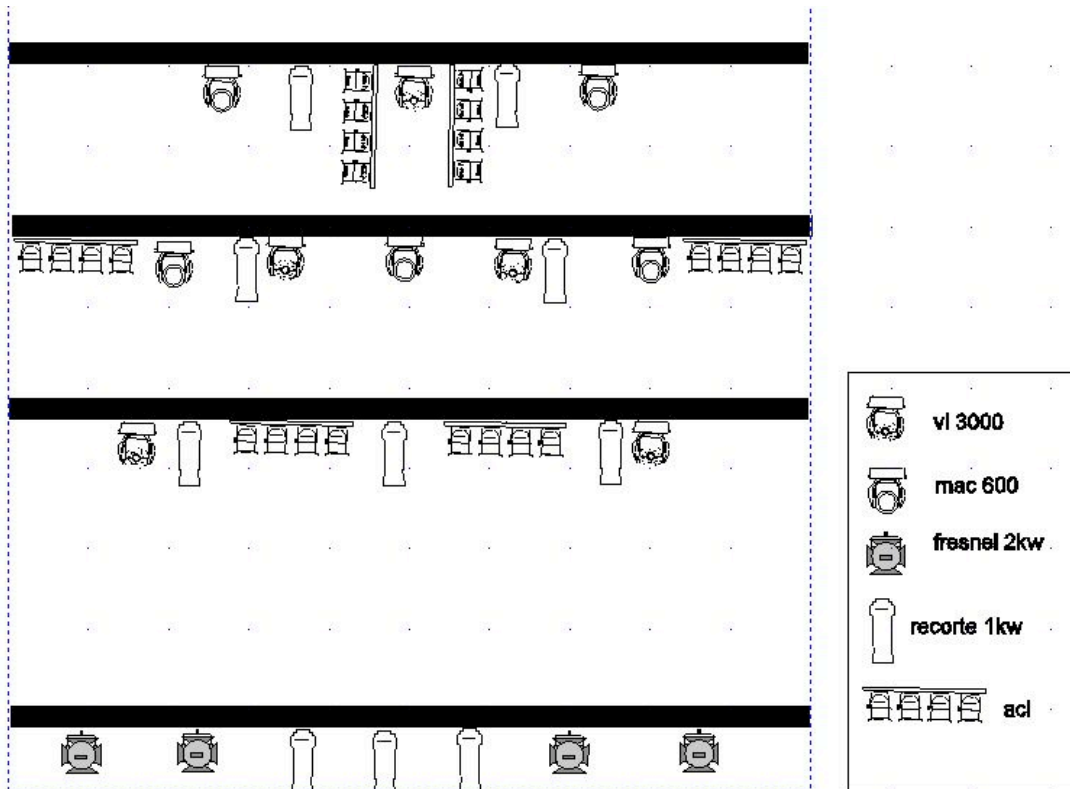
1 consolle Gran MA

All cables, holders, clamps for all the the stuff

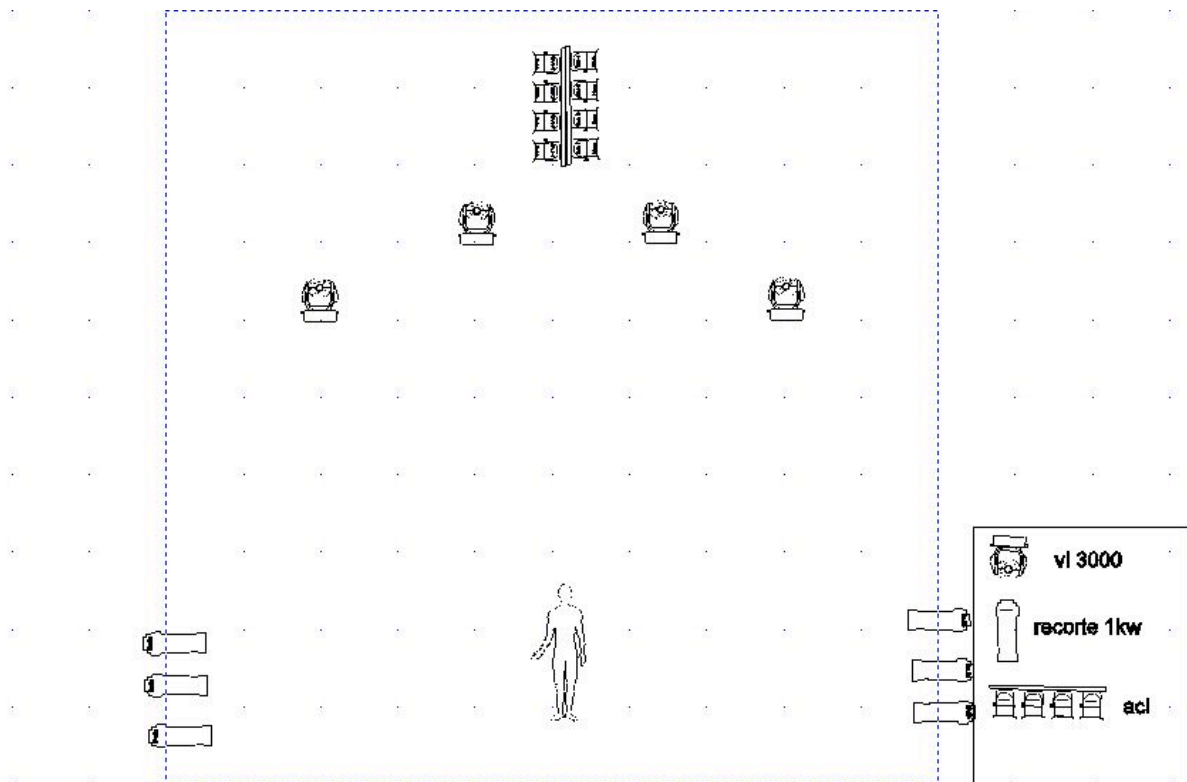
Local lighting crew are required for set up everything before the soundcheck.

Local light console programmer is required

Hooked lights



Floor Lights



Filters

LEE 106, 116, 119, 141

LAST ANNOTATIONS

We need to know ahead of time (by email preferred) the technical situations (stage, sound and lights) of the venue; it is really important also to communicate the schedules of the venue and technicians or everything concerning the Rosa Passos performance and soundcheck.

Usually we use 1 hour for setting all the stuff, 1 hour of soundcheck with Rosa.

By signing the performance contract, you also agree on what is stated in this rider (5 pages). Otherwise we will be on the right to cancel the event.

for LaBikina

Technical director and FOH engineer

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