Technical Rider 2024

These instructions serve to inform all persons involved in the technical process and are intended to ensure a smooth show. It is also part of the artist contract. Non-compliance and changes without prior agreement are not permitted! If you have any questions about the stage directions, please contact us as soon as possible. Thank you very much!

Booking Manager	**Technical Direction**
Sören Heidrich	Sven Baumelt
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Parts of the Technical Rider: text part, input list, stage plan (6 pages in total)

S C H E D U L E

After load-out, ODC needs 45 minutes for setting up instruments and equipment on stage and another 30 minutes for line- and soundcheck. **A separate monitor section and good preparation of the local crew can speed up this process considerably.**
The entire technical equipment for the event must be set up, tested, properly wired, and the stage must be prepared according to the technical rider at the time of arrival of the band. Any deviations must be communicated with Sven Baumelt in advance.

S T A F F

The organiser will provide the following personnel:

- 1x monitor sound technician
- 1x FOH supervisor / system technician
- 1x lighting technician
- 1x assistant for (un)loading and setting-up the backline

S T A G E

The stage area should not be less than **6 x 4 m** with a height of at least **60 cm**. The stage surface must be absolutely flat, free of gaps, solid and not slippery. The stage should be provided with a backdrop. In addition, the stage must comply with the common German safety regulations according to TUV, BGV C1, etc.

R I S E R

We need 2 risers. One **2 x 2 m** for drums and one **2x1 m** for the brass section. The platforms must be bolted together.

P A

Min. 3 way active, **renowned system**, min. 2 x 3 kW per 500 spectators, 110 dB at FOH clear and distortion-free over the entire frequency range from 20 Hz - 20 kHz with sufficient headroom. (LA, d&b, Martin, K&F, Coda...)

Even sound coverage of the entire audience area must be ensured. (near-fill, delay line). Where possible, please fly the PA system.

The technical equipment (PA and monitor system) must be set up and tested when the backline arrives (including line check of all channels between stagebox, subboxes and console). Please make controllers accessible.

F O H

The FOH position should preferably be in the centre of the area to be covered.

However, it must have visual and auditory contact with the band and must NEVER be positioned to the left outside of PA L or to the right outside of PA R!!!

In addition, an experienced system technician who is familiar with the equipment used must be available to the band technician for the entire period.
Please include storage space for any outboards, laptops, etc.

MIXING CONXOLE

Digital (preferred):

Yamaha PM, CL, QL / DiGiCo / Soundcraft Vi / Allen & Heath dLive

For other digital consoles, please consult us beforehand.

At least 6 int. send effects

At least 32 IN + 12 AUX + 4 GRP + 4 MTX

MONITORING

We are an eight-person band! A separate console for the monitor mixes is a great advantage in terms of speed and quality, yet not a must.

If you provide a separate monitor console we also need a technician for operating this.

If you don't have a separate monitor console, please provide at least an iPad (or similar) for supporting the monitor mixes provided by the front of house console.

- A total of 6 ways

    a. 5x wedges a 12" min. 350 watts/way (LA, Nexo, d&b, K&F...)

    b. Mono or stereo path on XLR male for DRUMS (own HP amp)

    c. Mono or stereo path to XLR male for KEYs (own HP amp)

On larger stages, appropriately dimensioned side fills.

Our drummer sends a click to CH 29, so it is essential that the DRUMS monitor path can be tapped with our HP amp and not played on wedges!

A separate console for the monitor mixes is a great advantage in terms of speed and quality, yet not a must.

One Drop Collective · Sören Heidrich · Bergedorfer Str. 3 · 28219 Bremen

F X

Dynamics processors can be identified on the input list.

One graphic or parametric EQ per PA playback path.

At least 4x reverb and 2x delay

All equipment must be easy to operate (working height) and well lit. Please provide shade in case of sunlight.

L I G H T

The light show should be tailored to the location and the event concept.

At least step lenses for front light & effect light as well as hazers for the stage.

INPUTLIST

CHANNEL	SOURCE	MIC / DI	STAND/CLAMP	DYNAMIC
1	Kick In	Beta 91 e.g.		Gate/Comp
2	Kick Out	Beta 52 e.g.	small	Gate/Comp
3	Snare Top	Beta 57 e.g.	small	Comp
4	Snare Bot	Beta 98 e.g.	clamp	Gate/Comp
5	HH	ck391 /km 184	small	Comp
6	Floor Tom	e904 e.g.	clamp	Gate/Comp
7	Mid Tom	e904 e.g.	clamp	Gate/Comp
8	Hi Tom	e904 e.g.	clamp	Gate/Comp
9	Overhead L	km184 e.g.	tall straight	Comp
10	Overhead R	km184 e.g.	tall straight	Comp
11	Percussion	km184 e.g.	tall tele	Gate/Comp
12	E Bass	Act. DI		Comp
13	Moog	Act. DI		Comp
14	Rythm Git	e906		Comp
15	Acc Git	Act. DI		Comp
16	Effectboard Sax	cable XLR		
17	Piano L	Pass. DI		Comp
18	Piano R	Pass. DI		Comp
19	Organ L	Pass. DI		Comp
20	Organ R	Pass. DI		Comp
21	Trump	SM 57	tall tele	Comp
22	Sax	RE 20	tall tele	Comp
23	Pos	MD 421	tall tele	Comp
24	VOX 1 Mario	SM58	tall tele	Comp
25	VOX 2 Nola	SM58	tall straight	Comp
26	VOX 3 Dietmar	SM58	tall tele	Comp
27	VOX 4 Tim	SM58	tall tele	Comp
28	TB	SM58 S		
29	Sampler iPad	cable Mini Jack		
30	Sampler iPad	cable Mini Jack		
31	JACK L	cable		
32	JACK R	cable		

STAGEPLAN

ODC BACKDROP

Riser 2m x 2m x 40cm

Riser 2m x 2m x 40cm

Riser 2m x 2m x 20cm

TIM

6

XLR MONO

230V

230V

PASS ST DI

PASS ST DI

BASS AMP

SÖREN

AKT DI

230V

3

DIETMAR

5

230V

SIMON

GILES

LASSE

Effectboard

4

4

GIT AMP

230V

Nola

Mario

3.5 mini jack

1

2

230V

230V

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