

# Without U2

## Technical Rider

### LOAD-IN/ LOAD-OUT

PURCHASER shall provide access to venue and staging a minimum of two (2) hours prior to show time for load in, set up and sound check. Load out will be immediately after show and the venue will provide up to two (2) hours for tear down.

### STAGE

If venue is outdoors, stage must be protected by sun, wind and rain.

PURCHASER must indicate exact stage size here: \_\_\_\_\_

PURCHASER will ensure stage has been cleared of any excess equipment prior to ARTISTS arrival.

### DRESSING AREA

PURCHASER agrees to provide safe, locked backstage area for band to change into costume, warm up, and prepare for show. Beer, water and snacks would be great.

### ELECTRICAL NEEDS

Ideally, AC power distribution should be provided by the sound company, derived from the theater road switch, preferably an isolated transformer separate from the lighting system connections. It must be of appropriate amperage to power the AC power for the performers as indicated on stage plot. **The distribution system must be properly grounded to prevent accidental electrocution!**

Five (5) four-way outlets are needed providing a secure 120 volts of three phase power in locations identified in Stage Plot below.

### STAGE LIGHTING

Where possible, PURCHASER agrees to provide stage lighting suitable for a live band performance.

### SOUND SYSTEM

Unless otherwise agreed upon in this Agreement, PURCHASER shall provide an adequate PA/Sound System capable of handling the specific venue, lighting production and trained technicians for competent and professional operation. Front of house (FOH) engineer must be available prior to sound check.

Minimally, the system should have a 24 channel mixing board with at least two effect units (reverb and a delay with tap tempo), two (2) to four (4) compressors depending on the venue size, ADEQUATE AMPLIFICATION FOR VENUE SIZE, four (4) monitor mixes, (4) floor monitors, three (3) vocal microphones, three vocal microphone stands (1 straight, 2 boom), ten (10) drum and two (2) instrument microphones. If PURCHASER does not agree to provide sound and lighting production, Without U2 agrees to provide, AT EXTRA COST, adequate sound reinforcement and lighting production that meet the above minimum conditions, as well as trained technicians for competent and professional operation. Contracted sound and lighting crew will contact the PURCHASER for club specs. Contracted sound and lighting crew arrangements and final costs will be attached to technical rider as additional requirements and amendments.

Without U2 INPUT LIST

Input #	Description	Stand	Insert	Notes	Monitor #
1	Kick Drum	STAND	Compressor	Mic: Shure Beta 52a with kick mic stand	1
2	Snare Top	CLAW / CLIP	Compressor	Mic: Shure Beta 98a with clip or Shure SM57 with boom stand	2
3	Rack Tom	CLAW / CLIP		Mic: Shure Beta 98a with clip	3
4	Floor Tom Right	CLAW / CLIP		Mic: Shure Beta 98a with clip	4
5	Floor Tom Left	CLAW/CLIP		Mic: Shure Beta 98a with clip	5
6	High Hat	STAND		Mic: Audio Technica AT 4041	6
7	Overhead (L)	BOOM STAND		Mic: Audio Technica AT 4041: One Crash	7
8	Overhead (R)	BOOM STAND		Mic: Audio Technica AT 4041: Two Crashes and Ride on Right	8
9	Tambourine (Near Left Floor Tom)	BOOM STAND		Mic: Audio Technica AT 4041: <b>Important to our sound, used in almost every song</b>	9
10	Bass	N/A		Built in DI or Sandsamp Bass DI fed to front of stage	10
11	Backing Vocal Stage Left	Boom Stand	Compressor	Mic: Shure SM58 with a boom mic stand (Adam Clayton). * Mixed slightly wetter (delay, reverb) and in the background.	11
12	Lead Vocal Center	Straight stand, weighted base	Compressor	Mic: Shure Beta 87a Wireless with a straight mic stand (Bono). * Mixed with slight delay (long and short) and reverb. Use tap tempo to match songs tempo.	12
13	Backing Vocal Stage Right	Boom stand	Compressor	Mic: Shure SM58 with a boom mic stand (The Edge). * Mixed slightly wetter (delay, reverb) and in the background.	13
14	Guitar amp 1	Small boom		Mic: Shure SM57 with a short boom stand. Pan: Center (The Edge)	14
15	Alesis iDock	N/A		¼" Out. Backing Track/Mono/Right Output/DI needed/To House and Monitors. Mixed to be heard but not overpowering.	15

PRODUCTION NOTES

Substitution with similar microphones is acceptable.

All Mic/Monitor Cables must be long enough to run neatly and out of sight.

Any Snake sub boxes must be out of sight under drum riser or behind the backline.

Wireless Guitar frequencies (The Edge): 660.7

Bono and Edge have wireless and need clear path to exit stage. During Mysterious Ways track, Bono will invite guest to dance with him on stage.

Make sound as "big" as possible, especially Bono vocals, as we are looking for stadium sound of U2 concert. But not an empty stadium sound! Reverb and slight short/long delay (tap tempo).

# WITHOUT U2 STAGE PLOT

