

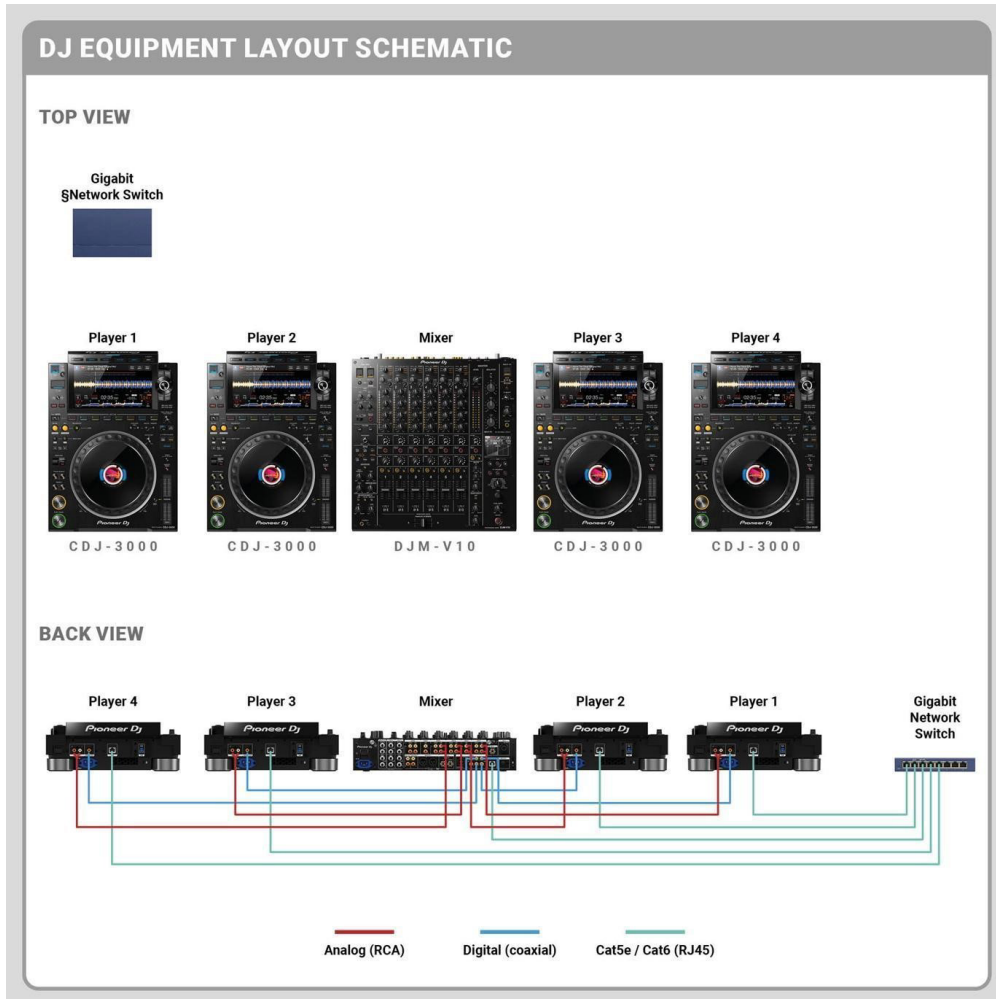
Kyle Walker

Technical & Hospitality Rider

TECHNICAL RIDER

DJ EQUIPMENT INFORMATION

- 4 x Pioneer DJ CDJ-3000 professional DJ multi players.
- 1 x Pioneer DJ DJM-V10 6-channel professional DJ mixer.
- All of the above equipment linked through an 8-port/1-gigabit network switch with Cat5e/Cat6 cables.
- DJM-V10 6-channel professional DJ mixer must be updated to the latest firmware [Link to update.](#)
- All CDJ-3000 professional DJ multi players must be updated to the latest firmware [Link to update.](#)
- All CDJ-3000 to be connected **DIGITAL AND ANALOG** to the DJM-V10 mixer.



IT IS IMPERATIVE THAT THE FOLLOWING SET UP IS MATCHED EXACTLY. ALL EQUIPMENT MUST BE AT THE SAME HEIGHT AS THE MIXER. PROMOTER MUST IMMEDIATELY ACKNOWLEDGE ARTIST OF ANY ISSUES MAY HAVE. FAILURE TO PROVIDE, OR ACKNOWLEDGE PARTY OF FAILED PROVISION OF, ITEMS LISTED WILL RESULT IN A BREACH OF CONTRACT, THEREBY NOT FULFILLING THE TECHNICAL RIDER & STAGE SET-UP.

ITEMS

- 1) [x1] Pioneer V10 or DJM-900 Nexus/DJM-900 NXS2 (preferred!) (DJM 800 is acceptable if 900 is unavailable. Must be approved by management)
- 2) [x4] Pioneer CDJ-3000 (all updated to the same, latest firmware) (MUST BE CDJ 2000's or 3000's no exceptions)
- 3) [x1] 8-port gigabit Ethernet hub
- 4) [x5] CAT 5 short-length network cable

- 5) [x1] Powerful cooling fan

LINKS

- 1) For audio, use RCA cables or digital cables from the CDJ-2000/3000s to the DJM-900.
- 2) Network cables must connect between each CDJ-2000/3000, DJM-900, and laptop (if applicable) to the Ethernet hub.
- 3) Ensure that the Ethernet hub contains no management software.
- 4) Ensure that On Air Display is turned on in each of the CDJ-2000/3000's settings.
- 5) Ensure each CDJ-2000/3000 player number is listed as the channel of the input (i.e. the CDJ-2000/3000 outputting audio into channel 4 of the DJM-900 must have the player number of 4). CDJ-2000/3000s must be placed in player order, first left to fourth right. Preferably, the DJM-900 must be placed in between CDJ-2000's 2 and 3.

DJ BOOTH DIMENSIONS

- 1) For safety precautions, the recommended deck setup height must be 3.3ft (100cm).
- 2) Decks should be on a solid and stable surface that is free from any vibration and movement.
- 3) Scaffold and Quickform stages must be earthed.
- 4) Stage covering is mandatory during outside performances. Decks must be draped at the front and sides to avoid obstruction.
- 5) A separate table for drinks and other handheld items must be placed behind the DJ position. 6)
Security must be positioned in close proximity to the DJ booth/stage at all times during the artist's performance.
- 7) Clear view of each CDJ-3000 LED screen is essential.

PA & MONITORING

- 1) PA should be capable of producing clear and full-range sound to all audience areas. PA size will vary, dependent on venue size and layout.
- 2) Monitors must be positioned not more than 3.3ft (100cm) on either side of the DJ position.
- 3) Monitors should not impair the field of view from the booth.

- 4) Monitors must be controlled via the booth output on the V10.
- 5) For festivals: [x4] fold back wedges/floor monitors are recommended.
- 6) Qualified, English-speaking system/sound engineers must be present during sound check, and before, during, and after the performance to oversee Artist change-over(s), and to answer/resolve any sound or equipment-related queries and/or issues.

7) CLUB PERFORMANCES

- a) Monitors MUST be of high-quality and a bi-amplified system.
- b) The line array should be adjusted so that the top box fires across the artist at ear height. 8)

APPROVED TYPES AND CONFIGURATIONS OF MONITORS IN FESTIVALS

- a) [x1] L-Acoustics dV-SUB
- b) [x3] L-Acoustics KARA dV-DOSC
- c) [x1] L-Acoustics LA8 or PLM 14000 (to run both dV-SUB units)
- d) [x2] L-Acoustics LA8 or PLM 14000 (1 per stack of dV-DOSC)
- e) [x1] Dolby Lake, Lab Gruppen Lake 9) ACCEPTABLE FULL RANGE MONITORS
- a) L-Acoustics Arcs, dV-DOSC or Kara
- b) D&B, V-series or Q-series, with subs
- c) Monitors must be in stereo configuration, and capable of producing 116 dBA of undistorted sound at the DJ position before limiting.
- d) Monitors must be bi-amped and must not be limited, compressed, or distorted at any stage.
- e) Artist must have full access to all EQ, crossovers, and processing.

SUPPLYING A MONITORING SET UP THAT IS UNDERPOWERED, IS INADEQUATE, OR DEVIATES SIGNIFICANTLY FROM THE SPECIFICATIONS ABOVE PUTS A RISK OF CANCELLATION OF THE ARTIST'S PERFORMANCE.

LIGHTING & VISUALS

- 1) The artist shall provide their own custom visual content for promoter to use during artist's performance.

- 2) Qualified lighting/video operators will be required from time of the artist's arrival to the end of the artist's performance.
- 3) Promoter will be informed if the artist will arrive with a lighting and a video crew.
- 4) The venue rig must include several moving lights, strobes, and heads.
- 5) All visual equipment must be connected, in place, tested, and working before and during the artist's performance.
- 6) The minimum preferred LED type on the stage screen should be F15 or similar. Any other LED with a higher pixel pitch must be approved by artist. Promoter must forward its specifications to artist no later than one month before the performance date.
- 7) Any other visual content that was not artist-approved must not be displayed during artist's performance.

SPECIAL EFFECTS

- 1) The artist may require additional production and effects to enhance the performance.
- 2) Information on all effects must be supplied to artist at least one month prior to the performance date.
 - 3) Promoter agrees to secure all necessary licenses and permits for use of special effects in the performance.
- 4) Operators must understand and speak English.
- 5) Special effects shall be administered by a qualified technician, arranged by promoter.
- 6) Any pyrotechnic devices shall be subject to applicable fire laws.

7) EFFECTS SUGGESTIONS

a) CLUBS

i) [x2] CO2 confetti launcher (4 hits, 60 seconds) ii) [x2] CO2 jet (120 seconds) iii) [x2] CO2 jet (60 seconds, 2 full tanks per jet, situated on either side of the booth) iv) [x2] Stadium shot with 15m or 20m gold or silver streamers (4 hits per performance)

b) FESTIVALS

i) [x4] CO2 confetti launcher (4 hits, 60 seconds) ii) [x6] CO2 jet (120 seconds) iii) [x2] CO2 jet (60 seconds, 2 full tanks per jet, situated on either side of the booth)

iv) [x4] Stadium shot with 15m or 20m gold or silver streamers (4 hits of 4 per performance) 8) PYROTECHNIC SUGGESTIONS

- a) [x8] Red comet (4 shots)
- b) [x4] Stage mine (crackling, 4 shots)
- c) [x4] Flitter mine (4 shots)
- d) [x8] Ultra fast comet (2 shots)

ALL EFFECTS SHOULD BE CONTROLLED FROM THE STAGE TO ENABLE ARTIST TO EITHER TRIGGER THEM PERSONALLY OR TO DIRECT LOCAL CREW WHEN TO TRIGGER EACH EFFECT.

*****See next page for Hospitality*****

HOSPITALITY

PROVISIONS

- 1) [2x] Clase Azul Reposado (will settle for something similar or Casamigos if not available)
- 2) [1x] Bottle of Moet Champagne (or similar)
- 3) [6x] Bottle of water
- 4) [6x] Stella Artois (or similar)
- 5) Bucket of ice, Assorted mixers (Coke, Ginger Ale, & Pineapple Juice), and [x2] clean white towels
- 6) Chips, Mint Gum, and Clif/Protein Bars
- 7) [1x] Liquid IV 6 count
- 8) [1x] Disposable camera for fun content
- 9) [1x] Zyn Cool Mint 3mg

PROMOTER AGREES TO PROVIDE AND PAY FOR PROVISIONS WHICH SHOULD BE AVAILABLE UPON ARRIVAL OF ARTIST. PROVISIONS SHALL BE FOR THE EXCLUSIVE USE OF THE PARTY OF THE ARTIST. WE TRUST THAT EVERYTHING CAN BE PROVIDED.

IF YOU ANTICIPATE ANY ISSUES, PLEASE CONTACT:

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