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LITTLE BECK MUSIC A DIVISION OF ONE OMIK MUSIC
41 EAST 8TH ST SUITE 2505 CHICAGO, ILLINOIS 60605
(312) 360 9117 LBM@OMIK.COM WWW.OMIK.COM

KIMOTIONvs2 TECHNICAL RIDER AS OF 030110

All terms and provisions contained herein are integral and binding parts of the face of the agreement for the Kimotion:vs2 (Kimotion:vs2). All staging and equipment is to be provided as specified.

DO NOT MAKE ANY SUBSTITUTIONS WITHOUT THE EXPRESS WRITTEN CONSENT OF:
Tristan Beache, KIMOTION:VS2 Sound Technician (tjaudio@gmail.com) 312.576.1743

Should there be a disparity between Kimotion:vs2's technical **rider** and that of another entity (i.e. other act, venue, sound company, etc.), Kimotion:vs2's technical **rider** will take precedence.

ONCE THE BAND MEMBERS ARRIVE THERE SHOULD BE NO SMOKING ON OR NEAR THE STAGE BY ANY PRODUCTION PERSONNEL.

A) SOUND/LIGHTING/STAGE: All Back-Line, Front of House (FOH) and Monitor (MON)(if used) load in setup and line check must be completed at least **3 hours** (or earlier) before the performance. Additionally, if FOH engineer and MON engineer is provided he/she must be available **2 hours** before (doors) and ready to execute a full sound check. Kimotion:vs2 must have **1 1/2** hours allocated for sound check.

B) STAGE & POWER:

1. Refer only to the STAGE PLOT with the correct show date. If we provide revised version(s) please destroy old copies of the STAGE PLOT and refer only to the current revised version (the revision number [e.g. Rev. 1] will be stated on the STAGE PLOT)
2. The MAIN LEVEL of the stage will be a sturdy, single level platform, no less than 16 feet wide and 12 feet deep. The stage will be free of holes or protrusions, will be skirted on the front and sides, and will be 36 inches tall unless otherwise arranged with Kimotion:vs2's in writing. A RISER LEVEL of sturdy, carpeted risers a total of 8 feet in depth, 8 feet in width and 4 inches in height, will be located upstage on the MAIN LEVEL and must be skirted on the front and sides (see STAGE PLOT with the correct show date for location). The stage will be set, in place and free of encumbrances when the crew arrives for load-in.
3. If the stage is outside, purchaser will provide a roof or covering over the stage.
4. Kimotion:vs2's band gear placement will take first priority over any other acts, decor, podiums, etc. Any delay in starting **performance** due to incomplete staging is purchaser's sole responsibility. If there is to be a dance floor, it will be centered, directly in front of the stage, with no obstruction between the dance floor and stage.
5. If stage is outside, purchaser will provide plastic covers to cover all equipment and stored cases. Weather damage to equipment is purchaser's sole responsibility.
7. Kimotion:vs2's band gear will require at least three (2) 20 AMP circuits @ 115 Volts 60 Hertz Alternating Current each. The stage power will be distributed to six (4) locations on stage based on the STAGE PLOT with the correct show date. Kimotion:vs2's sound and lighting system will require additional power – CONTACT LOCAL SOUND AND LIGHTING VENDORS FOR THEIR POWER REQUIREMENTS. Power failure, delays in **performance**, and/or damage to equipment or personnel is purchaser's sole responsibility. Note that stage power should be tied to sound power and NOT lighting power.

D) LIGHTING:

1. **One (1)** upstage and **one (1)** downstage truss is recommended with a minimum of **fifty (50)** - 1K medium wash par 64 instruments. UPSTAGE TRUSS SHOULD CONTAIN NO LESS THAN ONE-HALF OF THE CANS AND BE SUFFICIENTLY FORWARD OF THE STAGE TO LIGHT THE BAND

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FROM THE FRONT. INSTRUMENTS SHOULD BE PROPERLY FOCUSED ON EACH INDIVIDUAL IN THE BAND.

2. **Four (4)** Leko specials are suggested; 1 focused on Kimo's talk mic position, (see STAGE PLOT with correct show date).
3. **Ten (10)** hard-edged moving lights are required, 3 of which should be upstage.
4. Colors should include: red, pink, violet, turquoise, yellow, and blue.
5. Minimum **Two (2)** banks "audience blinders" sufficient to light the audience.
6. Lighting controllers are to be positioned by the sound console.
7. Haze or light fog is recommended when allowed by venue.
8. An experienced Lighting Designer and Operator is suggested and must be familiar with the lighting specifications for each song performed as indicated by a provided "Kimotion:vs2 Set List-Lighting" specification sheet.
9. **One (1)** follow spots with qualified operators should be provided that are 1000 watts each minimum, on separate 15 amp circuits, and placed on risers at an appropriate distance from the stage such that they will not be obstructed by audience members and can hit any spot on stage plus the front of the audience.

E) SOUND SYSTEM:

Kimotion:vs2 requires a sound system with the following minimum requirements:

1. **32** channel front of house (FOH) console with 4 band parametric EQ (plus variable high pass filter), 8 auxillary sends, 8 audio groups, 8 VCAs and a stereo house mix (Midas Heritage 3000 or Heritage 4000, Yamaha PM5D-RH with permission from Kimotion:vs2).
2. FOH console is to be positioned in line with center stage APPROXIMATELY HALFWAY INTO THE AUDIENCE AREA based on the layout of the venue, but no more than 60' from the stage. Contact Kimotion:vs2 with questions.
3. A knowledgeable front of house technician should be available to set up, dial in the console and mix the show. However, if the Kimotion:vs2's FOH Engineer is scheduled as part of this agreement the Kimotion:vs2 FOH Engineer will mix show with assistance from provided FOH technician.
4. **32** channel snake with two-way split – one split for FOH and one split for monitors (if used) with appropriate number of returns to cover all requirements in this document. Snake must be covered with a runner or taped securely to the floor where it poses a risk to tripping.
5. 4-way speaker system with 18" subs suitable for venue size (FLOWN line-array suggested when applicable – L' Acoustics V-DOSC, Meyer MILO, Nexo GEO T series, McCauley Monarc, JBL Ver-Tech or EAW KF760 or KF730 preferred) with appropriate cabling, power amps, and matching processing including all equalizers and crossovers required. Subs should be routed off of an auxiliary send from the FOH console.
6. **Three (3)** channels 31 band analog graphic EQ (White, Klark Teknik, BSS), two for stereo mix and one as a channel insert (see INPUT LIST with correct show date).
8. Outboard gear as follows:
 - **Four (4)** Yamaha SPX990 (or better) digital effects processors (Yamaha, Lexicon, T.C. Electronic, Eventide preferred) for reverb
 - 1 for reverb on drums (large room 1.4 sec.)
 - 1 for reverb on vocals (vocal plate or small hall, 1.9 seconds)
 - 1 for reverb on instruments (large room 1.7 sec.)
 - 1 for special effects
 - **One (1)** T.C. Electronic D2 digital delay (or similar) for delay on vocals and instruments (stereo echo 220 ms @ 30% feedback left / 250 ms @ 30% feedback right). Unit must have a tap delay time feature using either a front panel button (not in a menu!) or a footswitch.
 - See INPUT LIST with correct show date for required compressor/gates, compressors and gates (Drawmer, BSS, DBX).
9. Direct boxes as specified on INPUT LIST with correct show date (active BSS, Whirlwind or Countryman preferred), each with two 1/4" instrument cables (6' length preferred).
10. Microphones and mic stands as specified on INPUT LIST with correct show date and all connecting audio cables for stage including microphone cables and subsnakes.
11. Quad boxes or outlet power strips supplying 20 amps @ 115 VAC/60 Hz for stage gear as mentioned in STAGE & POWER section of this document. See STAGE PLOT with correct show date for locations and the number required.
12. **One (1)** CD player for pre-show and break music.
13. **Two (2)** switched Shure SM-58s for talkback; one for FOH and one for Monitors(if used).

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14. Return line in snake fed from aux output on FOH console to snake channel listed on INPUT LIST with correct show date. Monitor talkback mic plugged into snake channel listed on INPUT LIST with correct show date.

15. **Two (2)** tall boom mic stands at FOH; one for talkback mic, one for recording mics that we bring.

16. **IMPORTANT!** SOUND SYSTEM, FOH (including inserts and effects) AND MONITORS ARE TO BE UP, RUNG OUT, TESTED AND RUNNING INCLUDING ALL MICROPHONES SETUP AND TESTED NO LESS THAN 1 HOURS BEFORE THE BAND SOUND CHECK BEGINS. Please consult Kimotion:vs2 personnel for questions relating to the show schedule.

16. Shure PSM-700 in-ear systems according to STAGE PLOT with the following specifications:

- (2) P7T transmitter
- (2) P7R receiver
- (2) e5 in-ear speakers
- Matching antenna combiner(s)
- Matching shark fin antennas
- Operating Radio Frequencies should be selected and tested based on Radio Frequencies available for use in local area by provider.

17. Shure PSM-700 frequencies will be setup (based on local radio frequency information available on Shure's website and provider's local knowledge) and tested at least two hours before sound check start.

18. Note that we bring our own wired in-ear unit as a backup.

19. **Two (2)** Shure SM81s on tall tripod boom stands, used as audience mics for in-ear mixes.

H) MICROPHONE AND DI INPUTS

1. See INPUT LIST with correct show date. Contact Kimotion:vs2 with questions.

2. The INPUT LIST with the correct show date is subject to revisions. If we provide revised version(s) please destroy old copies of the INPUT LIST and refer only to the current revised version (the revision number [e.g. Rev. 1] will be stated on the INPUT LIST).

I) HOUSE MIX:

40% instruments, 60% vocals; heavy kick & snare with lots of high end (4 kHz) and low end (80 Hz) on kick. Small hall reverb on snare and toms.

DIGITAL DELAY (STEREO ECHO) ON VOCALS (L: 220 MS @ 30% FEEDBACK / R: 250 MS @ 30% FEEDBACK). FOR THE MUSIC OF JIMI HENDRIX PLEASE REFER TO THE STUDIO ALBUM MIXES TO DEVELOP THE FOH MIXES. SET LIST WILL BE PROVIDED IN ADVANCE OF SHOW. IT IS VERY IMPORTANT TO PROVIDE AN AUTHENTICATE HENDRIX SOUND AESTHETIC.

J) BACKLINE REQUIREMENTS:

1. NO SUBSTITUTIONS ALLOWED WITHOUT THE WRITTEN CONSENT (email) OF KIMOTION:VS2 NO VERBAL SUBSTITUTIONS.

2. ALL BACKLINE GEAR MUST BE SET-UP AND BROKEN DOWN BY BACKLINE PROVIDER AND TESTED 1 HOUR PRIOR TO BAND'S ARRIVAL FOR SOUND CHECK. Refer to stage plot for equipment placement. All cases must be stored away from the stage and in a place other than the green room.

3. A final backline list will be provided by Kimotion:vs2 before the show date and may reflect changes from this list. Refer only to the Kimotion:vs2 backline list with the correct show date for the FINAL list of backline gear to be provided. Contact Kimotion:vs2 for the Kimotion:vs2 Backline List with the correct show date.

4. Backline provider is responsible to break down and remove gear from stage once performance is completed.

5. Backline equipment will be provided as follows:

Guitar (Kimo):

One (1)(as backup only do not set on stage) Marshall JCM2000 TSL 100-watt head with matching foot pedal and **One (1)** Marshall 4 X 12 slant cabinet (please double check that head, foot switch AND cabinet are in working condition BEFORE bringing to show)

Three (3) Instrument Cables

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Keys (Carol):

One (1) Yamaha S70XS weighted Keyboard with sustain pedal and adjustable bench

Three (3) Instrument Cables

Bass (Geof):

One (1) SWR SM-900 head

One (1) SWR Megoliath 8X10 cabinets (with all connecting cables)

Four (4) 10' instrument cables

Drums: (Vance)

Drums – Gretsch USA Custom, New Classic or Renown Maple series drums

20x16" Bass drum

14x14" Floor Tom

12x9" Tom

10x8" Tom

14x6.5" brass snare drum

12x5" popcorn snare

- Snare drum and toms need to have coated heads (preferably Remo Ambassadors)

- If Gretsch drums are not available, Yamaha Maple or Recording Customs will work.

Hardware

2 Snare drum stands

4 cymbal stands (2 straight, 2 boom)

Hi Hat stand

Bass drum pedal

Drum throne

Cymbals

Zildjian 20" K Ride

Zildjian 17" A Custom Crash

Zildjian 18" K Thin Crash

Zildjian 14" K Hi hats

Zildjian 8" A Custom Splash

Zildjian 10" A Splash

Percussion

LP Jam Block, Cowbell

Mounted tambourine

CABLES

Four (4) 6' instrument cables

Four (4) 12' instrument cables

6. We require you to provide Kimotion:vs2 in advance of the show the contact information (especially a mobile phone number) for the Backline Tech who will be working with the band on the show day.

The Backline provider must email an itemized confirmation of the backline gear to include setup and break down times. Email Kimo Williams kimowilliams.com

Date: _____

Artist (Kimotion:vs2 representative)

Date: _____

Purchaser (Purchaser representative)