

— ★ ★ ★ ★ ★ —

BILLY HILL

TECHNICAL RIDER

- o. GENERAL INFORMATION:** The following list of technical requirements represents an inherent part of the contract with BILLY HILL. To stick to the points mentioned below is important in order to perform concerts of constant and professional quality. We therefore request you that you check diligently, whether all of the technical requirements can be met. Please inform us about any problems whatsoever! If necessary, we will make an effort to find satisfying compromises, but to be able to deliver a concert of high quality some preconditions need to be guaranteed. We thank you for your understanding and look forward to a successful event.
- 1. SOUND**
- 1.1. PUBLIC ADDRESS (PA)** A modern, professional PA appropriate for the venue, 3 to 4-path mode of operation with an even directional characteristic is needed. The PA system should be of renowned brands such as e.g. L-Acoustics, d&b, Kling & Freitag, Nexo, Martin, or the like, and driven by established power amplifiers, such as e.g. Crest, Camco, Crown, QSC, or similar.
Don't use no-name products or self-made systems in any case!
- 1.2. FOH** We prefer digital mixing consoles by established manufacturers, since there is no need for sideracks with expensive outboard equipment.
Should you nevertheless choose for an analogue mixing console, it should have a minimum of 20 input channels, 4-band full-parametric EQ with Low-Cut, 7 Aux-channels (pre/post switchable, 5 pre, 2 post), as well as 2 stereo effect returns (preferably onto the channels of the console). Examples of appropriate mixing consoles would be a Midas Venice 320 (or higher) or Soundcraft Series2 (or higher) etc.

In the case of an analogue console we would need the following siderack equipment in addition:
Master Insert:
2-channel 31-band EQ, e.g. BSS, Klark Teknik

Channel Inserts (min):
3x Gates, e.g. BSS, Drawmer
6x Single Compressor (BSS, DBX)

Effects (min):
1x Digital Reverb, preferably: Lexicon PCM 91/90/70, Yamaha SPX 2000/990
1x Digital Delay with tap-tempo feature, e.g. TC D TWO, Yamaha SPX 990

At any rate, competent FOH-support must be present, who has set up and knows the system (PA, mixing console) and can kindly explain it in case of need.
- 1.3. MONITORING** We need 5 monitor paths (Aux, pre-fader) and Wedges (15/2", min. 300W). Possibly, the monitoring system has to be adjusted and complemented for bigger stages or open air-events. Per monitor-path a 31-band EQ (Klark, BSS) is needed.
- 2. LIGHT** Adequate lighting appropriate for the venue and the event is needed, as well as a versed light technician, whom, except for special inquiry, we will not provide.

★ ★ ★ ★ ★

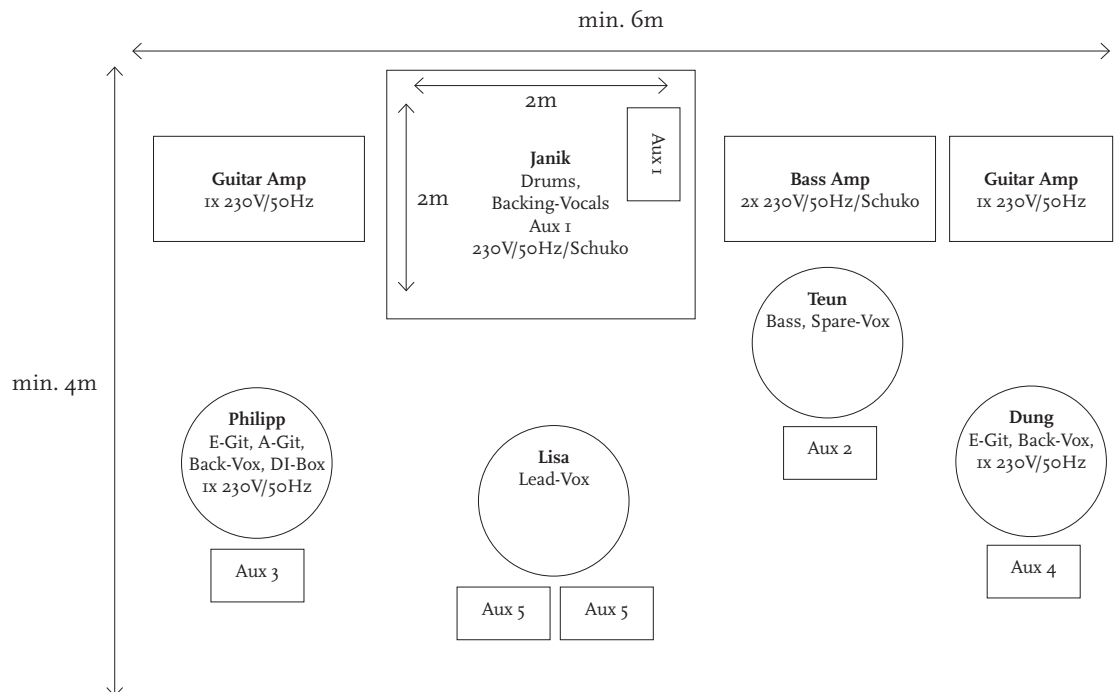
BILLY HILL

TECHNICAL RIDER

3. STAGE

The stage should have an expansion of at least 6x4m and at least 40cm in height. For bigger events a stage of 8x5m and 80cm in height is recommended. Furthermore a 2x2m Drumriser with 40cm in height is needed.

There should be a black curtain (Molton – with B1 fire proofing) fixed at the back of the stage to better bring the show to bear.



4. ANNOTATIONS

We are of course aware of the usual budget problems. Therefore we are prepared for compromises and will do our best to support you in the planning and realisation of the event. For this to work it is crucially important to contact us in due time and adequate detail, so the budget can be used most efficiently and unnecessary problems can be avoided.

Please send an email one to two weeks before the event with all the necessary information concerning the PA- and FOH-equipment to info@billyhill.nl. Any departure from the technical rider need to be reported to Lukas Ullrich via email or telephone (lukasullrich@web.de, cellphone: +49-151-152 112 14).

— ★ ★ ★ ★ ★ —

BILLY HILL

TECHNICAL RIDER

5. LIST OF CHANNELS (BIG VERSION)

| Kanal | Signal | Mikrofonierung (Beispiel) | Bemerkungen |
|-------|------------------|------------------------------|------------------|
| 1 | KickDrum | Shure Beta52, Audix D6 | Gate, Compressor |
| 2 | KickDrum | Shure Beta 91 | +48V, Gate |
| 3 | Snare Top | Shure SM57 | Compressor |
| 4 | Snare Bottom | Shure SM57 | Compressor |
| 5 | Tom 1 | SENNHEISER e604 (SM57) | Gate |
| 6 | Tom 2 | SENNHEISER e604 (SM57) | Gate |
| 7 | Overhead L | Condenser Mic (high quality) | |
| 8 | Overhead R | Condenser Mic (high quality) | |
| 9 | HiHat | Condenser Mic (high quality) | +48V |
| 10 | Bass | DI (z.B. BSS) | +48V, Compressor |
| 11 | Egit Philipp | SM57, Sennh. E606 | |
| 12 | Egit Dung | SM57, Sennh. E606 | |
| 13 | Lead Vox Lisa | Beta 58, Audix OM7, KMS 105 | Compressor |
| 14 | Back Vox Philipp | Beta 58, Audix OM7 | Compressor |
| 15 | Back Vox Dung | Beta 58, Audix OM7 | Compressor |
| 16 | Back Vox Janik | Beta 58, Audix OM7 | Compressor |
| | | | |
| Aux 1 | Monitor Lisa | | |
| Aux 2 | Monitor Philipp | | |
| Aux 3 | Monitor Dung | | |
| Aux 4 | Monitor Teun | | |
| Aux 5 | Monitor Janik | | |

— ★ ★ ★ ★ ★ —

BILLY HILL

TECHNICAL RIDER

6. LIST OF CHANNELS (SMALL VERSION)

| Kanal | Signal | Mikrofonierung (Beispiel) | Bemerkungen |
|-------|------------------|------------------------------|------------------|
| 1 | KickDrum | Shure Beta52, Audix D6 | Gate, Compressor |
| 2 | Snare Top | Shure SM57 | Compressor |
| 3 | | | |
| 4 | | | |
| 5 | | | |
| 6 | | | |
| 7 | Overhead L | Condenser Mic (high quality) | |
| 8 | Overhead R | Condenser Mic (high quality) | |
| 9 | | | |
| 10 | Bass | DI (z.B. BSS) | +48V, Compressor |
| 11 | Egit Philipp | SM57, Sennh. E606 | |
| 12 | Egit Dung | SM57, Sennh. E606 | |
| 13 | Lead Vox Lisa | Beta 58, Audix OM7, KMS 105 | Compressor |
| 14 | Back Vox Philipp | Beta 58, Audix OM7 | Compressor |
| 15 | Back Vox Dung | Beta 58, Audix OM7 | Compressor |
| 16 | Back Vox Janik | Beta 58, Audix OM7 | Compressor |
| | | | |
| Aux 1 | Monitor Lisa | | |
| Aux 2 | Monitor Philipp | | |
| Aux 3 | Monitor Dung | | |
| Aux 4 | Monitor Teun | | |
| Aux 5 | Monitor Janik | | |