



Technical Rider
Input List
Stage Plot

John Acosta as "Barry Gibb"

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BEE GEES GOLD BACK LINE EQUIPMENT RIDER

Purchaser is to provide competent, professional sound engineers who are experienced in mixing both In-Ear-Monitor systems(I.E.M.) as well as floor wedges. Purchaser is also to provide quality musical equipment, in perfect working order and with the following specifications:

BACKLINE

KEYBOARD

- (1) ROLAND RD 700 88 KEY WITH SUSTAIN PEDAL ,
- (1) ON-STAGE BRAND KEYBOARD STAND. "X" TYPE STAND
- (NO APEX TYPE STANDS!)

DRUMS

- 5-PIECE WOOD SHELL DRUM KIT
(YAMAHA, DW, OR PEARL) WITH HEAVY DUTY HARDWARE INCLUDING:
- (1) 22" BASS DRUM
 - (1) RACK TOM (10", 12")
 - (1) FLOOR TOM (16")
 - (1) SNARE WITH SNARE DRUM STAND
 - (1) HI-HAT STAND
 - (4) BOOM TYPE CYMBAL STANDS

- (6) ZILDJIAN A CUSTOM CYMBALS (21" MED RIDE, 16", 17" & 18" CRASH, 14" HI HATS)
- (1) DW9000 PEDAL
- (1) ROC -N- SOC THRONE OR EQUIV HEAVY DUTY DRUM THRONE
- (1) TABLE/FLAT SURFACE (ROUGHLY SNARE HEIGHT) TO BE PLACED TO DRUMMER'S LEFT SIDE. (ROAD CASE IS PERFECTLY ACCEPTABLE)

GUITARS

- (1) FENDER TELECASTER (WITH STRAP-LOCK SYSTEM & CABLE)
- (1) FENDER PRECISION BASS (WITH STRAP-LOCK SYSTEM & CABLE)
- (1) ACOUSTIC YAMAHA OR TAYLOR GUITAR (WITH STRAP & CABLE)

MISC.

- (3) GUITAR STANDS
- (3) ¼ In. PATCH CABLES
- (4) RADIAL MONO PASSIVE DIRECT BOXES (For 2 guitars, bass, and tracks)
- (1) RADIAL STEREO PASSIVE DIRECT BOX (For keys)

MICROPHONES

- (2) **WIRELESS** MICROPHONES : Shure BETA58, or equivalent
- (1) **WIRED** MICROPHONE : Shure BETA58, or equivalent
- (1) AMBIENT MICROPHONE FACED TOWARDS THE AUDIENCE FOR BAND INTERACTION
- (3) TELESCOPING BOOM MIC STANDS

MONITORS (To be controlled by F.O.H.)

- (3) IN-EAR-MONITOR SYSTEMS : Sennheiser EW300 G3, or equivalent
- (2) POWERED 12in. FLOOR MONITORS: EV ELX112P, or equivalent

MONITOR MIXES

A minimum of SIX (6) Monitor mixes are absolutely necessary to insure a quality performance, as well as the vocal safety of the performers. Ideally, NINE (9) mixes would be preferred.

Please see below:

- WHEN NINE MIXES ARE AVAILABLE

Mix 1/2 – Stereo I.E.M. – Stage Right (Maurice)

Mix 3/4 – Stereo I.E.M. – Center Stage (Barry)

Mix 5 – Floor Wedge – Center Stage (Barry)

Mix 6/7 – Stereo I.E.M. – Stage Left (Robin)

Mix 8 – Floor Wedge – Bass

Mix 9 – XLR Lead – Drummer (Drummer provides own mini-mixer for In-ear mix)

- WHEN SIX MIXES ARE AVAILABLE

Mix 1 – Mono I.E.M. – Stage Right (Maurice)

Mix 2/3 – Stereo I.E.M. – Center Stage (Barry)

Mix 4 – Mono I.E.M. – Stage Left (Robin)

Mix 5 – Floor Wedge – Bass

Mix 6 - XLR Lead – Drummer (Drummer provides own mini-mixer for In-ear mix)

IMPORTANT**IMPORTANT**IMPORTANT**IMPORTANT

ABSOLUTELY NO SMOKE OR HAZE TO BE USED DURING THE PERFORMANCE.

Smoke/Haze CAN be used pre-show, but they MUST be shut off at least 10 minutes prior to show time. Thank you very much for your attention to this matter.

SOUND CHECK

Stage must be setup, with all lines/cables run/patched before the band arrives for sound check. A typical sound check should run between 30-45 minutes for this group. Failure to comply with proper preparation causes unnecessary delays for not only the band, but the venue as well, and ideally, I think we all would like to avoid that. If there are ever any questions in advance of the band's arrival for sound check, PLEASE CALL ME IMMEDIATELY so we can rectify the situation to insure a smooth sound check for all. I thank you in advance for your attention to this matter

CATERING

Purchaser is to provide the following for the group:

- (5) HOT MEALS FOR THE CAST (The ideal time for the band to eat is immediately following sound check, and certainly no later than 90 minutes before scheduled showtime)
- Tray's consisting of veggies – fruit – meats and bread rolls , Cold cuts
- Enough Quarts or Litres of water's spring and sparkling / Sprites or any varying sodas

LODGING

Purchaser is to provide five (5) single-occupancy rooms for each member of the group. It would be appreciated if the place of lodging was within 5-10 miles of the performance venue as to keep the day-of-performance travel time to a minimum. Thank you in advance for your attention to this matter.

Management – cast – and crew thank you very much for your interest in Bee Gees Gold. If there is anything we can do to enhance your event, please contact us ASAP.

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Bee Gees Gold Input list

- 01) Kick-mic
- 02) Snare-mic
- 03) Hi-Hat-mic
- 04) Tom - 12
- 05) Tom - 13
- 06) Floor Tom
- 07) Overhead Microphone (right)
- 08) Overhead Microphone (left)
- 09) Computer/Tracks – Mono DI Box
- 10) Bass Mono DI Box (Either via direct box or balance output of bass amp head)
- 11) Guitar Processor Mono DI Box (Talent provides effects processor with ¼ in out.)
- 12) Keys – Stereo DI Box
- 13) Vocal (Maurice Gibb) Wireless Mic (Stage Right)
- 14) Vocal (Barry Gibb) Wired Mic (Center Stage)
- 15) Vocal (Robin Gibb) Wireless Mic (Stage Left)
- 16) Ambient mic facing audience for audible interaction



STAGE PLOT

