

SOUND SYSTEM REQUIREMENTS

The sound system should be a high quality installation, which can create a sound pressure of 115 dB(a) and 125 dB(c) SPL of undistorted program at FOH position without any distortion and evenly around the Venue (before limiting and after equalization) and must not have any polarity/ phase issues.

- All components must be ORIGINAL. (NO imitations allowed)
- PA System must be Stereo.
- Must have SMAART-Live system or SIM.
- Must be a front fill available to cover the whole audience, if necessary.
- If there is a problem concerning the sound volume/ level for any reason whatsoever Client must inform the Tour/ Production Manager immediately.

The Artist's preferred speaker system is L-Acoustic K2 combined with KS28/ 218 Subwoofers. Client's use of other speaker shall require prior and written approval of the Tour/ Production Manager at least two (2x) weeks prior to the performance date.

OTHER ACCEPTABLE PA SYSTEMS :

- D&B J8/ J12 with J Infra Subs
- L-Acoustics K3 with KS28 Hi Power Subs

AUDIO PLOT



UNDER 2,500 PEOPLE (suggestion)

- (16x) L'Acoustics K2 or K3 Line Array (Main PA L+R)
- (12x) L'Acoustics KARA Line Array (Side PA) (If Necessary)
- (16x) L'Acoustics SB28 Hi Power Subs (On floor)
- (4x) L'Acoustics KARA Line Array (Front Fills) (If Necessary)



OVER 3,000 PEOPLE (**suggestion**)

- (28x) L'Acoustics K2 or K3 Line Array (Main PA L+R)
- (24x) L'Acoustics KARA Line Array (Side PA) (If Necessary)
 - (18x) L'Acoustics SB28 Hi Power Subs (On floor)
- (8x) L'Acoustics KARA Line Array (Front Fills) (If Necessary)
- (6x) L'Acoustics K1-SUB Hi Power Subs (Flown on Top of K2's)

AUDIO CONSOLES

Both consoles (FOH, MON) must be completely and in fully working order with their latest software versions up to date. Each console must have it's own respective stage racks and all of it's necessary servers, sound cards, etc., to accommodate the required specifics of our show.

All of the Audio Mixing Consoles along all of the required operating systems, servers, sound cards, stage racks, etc., are to be PROVIDED locally and needs to be EXCLUSIVELY used by Artist Technical Team only! Under all times the equipment needs to be available for our use during all the process of Load In, Soundcheck, Pre-Show and Show. The same must be respected and supplied under the established conditions to ensure the Artist performance on event

FOH:

- 01x DIGICO Quantum 338 (**Preferred**), or SD12 (**96 Khz & Latest Software Version**) with a 21" Widescreen LCD Monitor (**Overview Screen**) setup.
- 02x Lake LM44 Control Processor for the Whole PA System through AES from Console. FOH Engineer needs Full Access to Lake LM44 & Speaker Management for Tuning
- 01x DiGiCo Stage SD 192khz 56 Ch in - 40 Ch Out Stage Rack (MON)
w/ OPTOCORE ID: 1.12 (**Fiber Only!**)
- 07x DiGiCo 192khz 32-Bit Mic Input Card
- 05x DiGiCo 192khz Analog Output Card
- 01x UPS Battery Backup 2000watts
- 01x Waves Soundgrid Server (**Latest Software Version**)
- 01x Super Rack Soundgrid Software (**Latest Software Version**)
- 01x Waves Mercury + SCC Bundle (**V12 or V13 Installed**)
- 01x Waves USB Key

MONITORS:

- 01x DiGiCo Quantum 338 (**Preferred**), or SD12 (**96 Khz & Latest Software Version**) with a 21" Widescreen LCD Monitor (**Overview Screen**) setup.
- 01x DiGiCo Stage SD 192khz 56 Ch in - 40 Ch Out Stage Rack (MON) w/ OPTOCORE ID: 1.12 (**Fiber Only!**)
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- 05x DiGiCo 192khz Analog Output Card
- 01x UPS Battery Backup 2000watts
- 01x Waves Soundgrid Server (**Latest Software Version**)
- 01x Super Rack Soundgrid Software (**Latest Software Version**)
- 01x Waves Mercury + SCC Bundle (**V12 or V13 Installed**)

MONITOR SYSTEMS

The Side Fills Systems shall have no polarity, phase problems or incompatibilities whatsoever, feature time delay and include all original components. The System should feature a 3 or 4 way electronic processors designed by its manufacturer and should operate in stereo with subs separated thru the consoles matrixes.

A monitor technician and RF Coordinator should be present at all time and carry his own SMART LIVE, audio analyzing systems and a RF frequency analyzer like in Radio or Anritsu for frequency coordination of the wireless systems.

MICROPHONES SYSTEMS

- (2x) Shure Axient Digital AD4QUS Four channel Receiver
- (4x) Shure Axient Digital AD2-KSM9 HS Wireless Handhelds
- (4x) Shure Axient Digital AD2-SM58 Wireless Handhelds

IEM SYSTEMS

- (6x) Shure PSM-1000 G10 Systems with (26x) P10R+ Beltpacks
- (2x) Shure P9HW wired personal monitors (at FOH)

(***SEE INPUT LIST TABLE FOR OTHER MIC'S NEEDED FOR THE PERFORMANCE***)

STAGE MONITORING

- (8X) L'Acoustics KARA Line Array (4x per side of side fills)
- (4x) L'Acoustics SB28 Hi Power Subs (2x per side of side fill)
- (12x) L'Acoustic Floor Monitor Wedges (10x across the stage & 2x at DJ booth)
- (2x) L'Acoustics SB18 (for drum fill & DJ booth)
- (6x) Shure SM58 with Switch Microphones (Talkback's)
- (16x) D.I. Boxes
- (2x) Behringer B205D Comm Speakers (MON & FOH)

INPUT LIST

CHANNEL	NAME	MICS / DI BOX	STAND
1	KICK IN	SHURE SM 91	-
2	KICK OUT	SHURE BETA 52	SHORT BOOM
3	SNARE 1 TOP	SHURE SM 57	SHORT BOOM
4	SNARE 1 BOTTOM	SHURE BETA 98 AMP	SHORT BOOM
5	SNARE 2 TOP	SHURE SM 57	MIC CLAW to RIM
6	HIHAT	SHURE KSM 137	SHORT BOOM
7	TOM 1 (10")	SHURE BETA 98 AMP	MIC CLAW to RIM
8	TOM 2 (12")	SHURE BETA 98 AMP	MIC CLAW to RIM
9	FLOOR TOM 1 (14")	SHURE BETA 98 AMP	MIC CLAW to RIM
10	FLOOR TOM 2 (16")	SHURE BETA 98 AMP	MIC CLAW to RIM
11	OH L	SHURE SM 81	TALL BOOM
12	OH R	SHURE SM 81	TALL BOOM
13	BASS DI	DI BOX	-
14	MOOG BASS SYNTH	DI BOX	-
15	DJ L	XLR	-
16	DJ R	XLR	-
17	DJ VOCAL	SHURE SM 58	TALL BOOM
18	KEYS 1 L	DI BOX	-
19	KEYS 1 R	DI BOX	-
20	KEYS 2 L	DI BOX	-
21	KEYS 2 R	DI BOX	-
22	GUITAR L	XLR	-
23	GUITAR R	XLR	-
24	SEQUENCE 1 L	XLR	-
25	SEQUENCE 1 R	XLR	-
26	SEQUENCE 2 L	XLR	-
27	SEQUENCE 2 R	XLR	-
28	SEQUENCE 3 L	XLR	-
29	SEQUENCE 3 R	XLR	-
30	SEQUENCE 4 L	XLR	-
31	SEQUENCE 4 R	XLR	-
32	CLICK	XLR	-
33	SMSTEP	XLR	-
34	KEYS TALK BACK 1	SHURE SM 58 Switch	TALL BOOM
35	KEYS TALK BACK 2	SHURE SM 58 Switch	TALL BOOM
36	JHAY VOX	AXIENT DIGITAL - CH 1	-
37	JHAY SPARE	AXIENT DIGITAL - CH 2	-
38	GENESIS (BG VOCAL)	AXIENT DIGITAL - CH 3	STRAIGHT
39	BONY (BG VOCAL)	AXIENT DIGITAL - CH 4	STRAIGHT
40	TALK BACK (JHAY)	AXIENT DIGITAL - CH 1 (TRS Out)	-
41	TALK BACK (PROD)	AXIENT DIGITAL - CH 5 (SM 58)	STRAIGHT
42	TALK BACK (MON)	SHURE SM 58 (Cable)	TALL BOOM
43	AMBIENT L	SHURE SM 81	SHORT BOOM
44	AMBIENT R	SHURE SM 81	SHORT BOOM
45	TB FOH	SHURE SM 58 Switch (Cable)	TALL BOOM

OUTPUT LIST

CHANNEL	NAME	SYSTEM REQUIRED	COPIES
1-2	DRUMS	SHURE PSM 1000 P10R+ / P9HW	1x
3-4	BASS	SHURE PSM 1000 P10R+ / P9HW	1x
5-6	GUITAR	SHURE PSM 1000 P10R+ / P9HW	1x
7-8	KEYS	SHURE PSM 1000 P10R+ / P9HW	1x
9-10	DJ	SHURE PSM 1000 P10R+ / P9HW	1x
11-12	JHAY (MAIN)	SHURE PSM 1000 P10R+ / P9HW	3x
13-14	BGV 1 (GENESIS)	SHURE PSM 1000 P10R+ / P9HW	1x
15-16	BGV 2 (BONY)	SHURE PSM 1000 P10R+ / P9HW	1x
17-18	PRODUCTION	SHURE PSM 1000 P10R+ / P9HW	8x
19-20	STAGE (DANCERS)	SHURE PSM 1000 P10R+ / P9HW	9x
21-22	CUE MON	SHURE PSM 1000 P10R+ / P9HW	1x
23-24	SIDE FILLS	PA STACKED or FLOWN	-

(All the levels for the PSM 1000's must be set at -6db)

IMPORTANT NOTE:

All of the RF Wireless Systems along with all of it's operating systems are to be PROVIDED locally and needs to be EXCLUSIVELY used by Artist Technical Team only! Under all times the equipment needs to be available for our use during all the process of Load In, Sound-check, Pre-Show and Show. The same must be respected and supplied under the established conditions to ensure the Artist performance on event

FOH & MONITOR WORLDS

FOH RISERS

- First Level (Sound)
 - 12' W x 8' D x 1.5' T - Riser (Ground Placed)
- Second Level (Lights & Video)
 - (1x) 28' W x 16' D x 2' T - Risers
 - Stairs on either side (House Left + Right)

MONITOR RISERS

- 12' W x 8' D x 3' T - Riser (Off Stage - SL)
- (1x) Small Stair Case for Riser

BASIC & SAFETY REQUIREMENTS

SOUND (FOH):

- (1x) Black Carpet (8' x 8')
- (1x) Black Executive Office Chair
- (1x) Small White or Black Towel
- (1x) Small Cooler with Water Bottles, Juices & Sodas on Ice during all working times

LIGHTING & VIDEO (FOH):

- (2x) Black Carpet (8' x 8')
- (2x) Black Executive Office Chairs
- (2x) Small White or Black Towel
- (1x) Small Cooler with Water Bottles, Juices & Sodas on Ice during all working times

SOUND (MON):

- (1x) Black Carpet (6' x 6')
- (1x) Folding Table (4' x 3') with Black Duvetyn Dress Kit
- (1x) Small White or Black Towel
- (1x) Small Cooler with Water Bottles, Juices & Sodas on Ice during all working times

BARRIERS:

- Mojo Stage Barriers (1.20 m)
- Need to supply as much barriers needed to cover the diameter of BOTH working areas.

Promotor/ Festival must provide a secure space between working Risers and Barriers of a minimum 3' feet in diameter to ensure that all working staff can access with ease.



BACKLINE

GUITAR/ MD:

- (2x) Fender Twin Reverb or Fender Deville 212
- (2x) Hercules GS414B Guitar Stands
- (2x) Pearl PTT-1824W Percussion Table (For Laptops)
- (2x) Talkback Mics & Stands

BASS / SYNTHBASS:

- (2x) Aguilar DB410 Cabinet's
- (2x) Aguilar AG700 Amplifiers
- (1x) Hercules GS414B Bass Stands
- (1x) Moog Subsequent 37 Synthesizer
- (1x) K&M 18990 Rick – Double Brace Single Keyboard Stand

KEYBOARDS:

- (1x) Nord Stage 3 Piano/ Synth (**NO Exceptions**)
- (1x) Yamaha Motif XF7 Workstation
- (1x) Quik-Lok 742 Pro Series Double Braced Two-Tier Keyboard Stand
- (1x) Nord Single Sustain Pedal
- (1x) Yamaha FC4 Sustain Pedal
- (2x) Pearl PTT-1824W Percussion Table (For Laptops)

DRUMS:

Yamaha Recording Drums (**Made in Japan**)

- Kick : 22" X 16"
- Toms : 10" x 9" / 12" x 10"
- Floor Toms : 14" x 12" / 16" x 14"
- Snare (Main) : Yamaha Recording Brass (14" X 6.5")
- Snare (Secondary) : Ludwig Black Beauty (14" X 6.5")

DRUM HARDWARE:

- (2x) DW 9000 Single Drum Pedal (**NO Exceptions**)
- (1x) DW 9000 Heavy Duty Round Throne
- (1x) DW 9000 2-Leg Hi-hat Stand
- (2x) Yamaha SS 950 Ball & Socket Snare Stands
- (9x) Yamaha CS-865 Heavy Cymbal Boom Stands
- (3x) Yamaha Mini Cymbal Booms
- (1x) Yamaha CHH930 Hi-Hat X-Hat Boom Stand
- (2x) Yamaha Tom Holder Stand

CYMBALS:

- (1x) Zildjian K Dark Custom 22" Ride
- (1x) Zildjian K Custom 17" Sweet Crash
- (1x) Zildjian K Dark Custom 18" Crash
- (1x) Zildjian K Dark Custom 18" Sweet Crash
- (1x) Zildjian Constantinople 20" Crash
- (1x) Zildjian Constantinople 18" Crash
- (1x) Zildjian K Dark Series 18" China
- (1x) Zildjian K Dark Custom 10" Splash
- (1x) Zildjian A Custom 8" Splash
- (1x) Zildjian K Dark Custom 14" Hi-Hat or K Dark Custom 15" Light Hats

DRUM HEADS:

- Toms : Remo Emperor (**Clear!** or Remo Pinstripe (**Clear!**) **NEW!**
- Snares : Remo Control Sound (**Coated!**) or Remo Powerstroke 3 (**Coated!**) **NEW!**
- Kick Drum : Remo Powerstroke P4 (**Clear!**) with a Falam Slam Beater Patch **NEW!**

DRUM PAD & TRIGGER PADS:

- (1x) Roland SPD-SX Drum Pad (**With Stand, Mounting Base & Power Cable**)
- (1x) Roland PD8 Dual Trigger Pad
- (1x) Roland KD-1 Kick Triger Pad (**with (1x) extra DW 900 Kick Pedal**)
- (3x) TR5 ¼" Extension Cables for Triggers

MISCELLANEOUS:

- (1x) Pearl PTT-1824W Percussion Table
- (1x) Vornado Air Fan or Blower Style Fan

SECONDARY DRUM OPTIONS:

YAMAHA MAPLE CUSTOM

DW COLLECTOR SERIES

LUDWIG CLASSIC MAPLE

(**Same Sizes And Quantities As Requested On Main Dum Option**)

DJ SETUP & EQUIPMENT:

- (1x) Pioneer DDJ SX-3 DJ Controller
- (1x) Professional DJ Booth / Table (4' x 3' covered with Black Duvetyn)
- (2x) Professional Laptop Stands

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stage.**



STAGE QUICK CHANGES

As part of the stage requirements, promotor and/ or venue must provide stage quick changes for the dancers and artist. The same must be positioned on stage at the downstage lateral working wings, or at Backstage area, if necessary due to lack of stage space, off stage as nearest as possible to the stage.

The following must be presented with proper dimmed lighting lamps, one regular table covered with black duvetyn dress kit and 4x sitting chairs per quick change.

In addition must have a small cooler with 12x bottles of water and 8x Black face towels per quick change.

ARTIST:

- (1x) One 8' x 8' x 10' Black Pipe & Drape Quick Change Setup with Roof cover (Off Backstage).

DANCERS:

- (2x) Two 8' x 8' x 12' Black Pipe & Drape Quick Change Setup with Roof (Laterals Backstage).

LIGHTING

The lighting set-up is dependent on the size and capacity of the Venue space. The main artist show setup may be applied accordingly, please discuss with the Artist Production Manager the Venue's dimensions and specifications to work in, so the setup can be applied based upon Artist stage design. All of what is the Plot could be adapted to fit client or festival limitations.

All that consist Lighting & Video Floor Package (Truss Fixtures, Movable, Beams, Strobes, LED Screens, etc.) is to be PROVIDED locally under Promoters or Festival costs coverage. The Floor Package equipment needs to be EXCLUSIVELY used by Jhayco's Technical Team and Musical Act only! The established conditions needs to be fully respected to ensure the Artist performance.

Promotor/ Festival must respectfully supply the established equipment for all/ any of the Artist activities during Festival's schedules and labor such as Load In, Soundcheck, Programming, Pre-Show, Show and Load Out...

All of the equipment specifications must be sent and confirmed with Artist Production Management 15x days prior to performance/ show.

LIGHTING DESK:

- One (1x) GrandMA2 or GrandMA3 Full with one (1x) CISCO SG3000 Network Switch.
- Two (2x) GrandMA NPU

EQUIPMENT LIST:

HUNG & STAGE SET (rigged truss & floor placement)

- (30x) MAC Quantum Basic
 - Lamp: LED
 - Mode: Basic; Pan-Tilt
 - Speed: Smooth
- (32x) Robe MegaPointe
 - Lamp: Sirius HRI 475w
 - Mode: 2

FLOOR STAGE SET (stage risers fixtures)

- (20x) JDC1 Strobe
 - Lamp: LED
 - Channels: 23

TRUSS (rigged & stage fixtures)

- (19x) Truss FD34 (9' 10.01" FT)
- (8x) 6 Way Cube BLK Universal
- (10x) Truss FD43 (1; 7.7" FT)
- (4x) Truss FD34 (4' 1.2" FT)

RIGGING MOTORS

- (6x) Chain Master 2 Ton
- (12x) Chain Master 1 Ton

STAGE RISERS TRUSS FIXTURES

- (4x) 7.58' x 2.58' Truss Frame
- (6x) 1.5' x 1.5' Floor Base (2x 20lb Sand Bags as weights on each)

LIGHTING EFFECTS

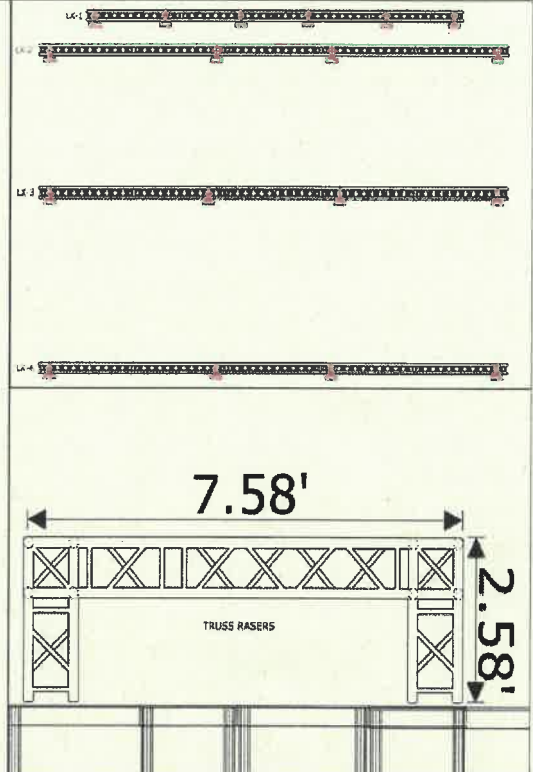
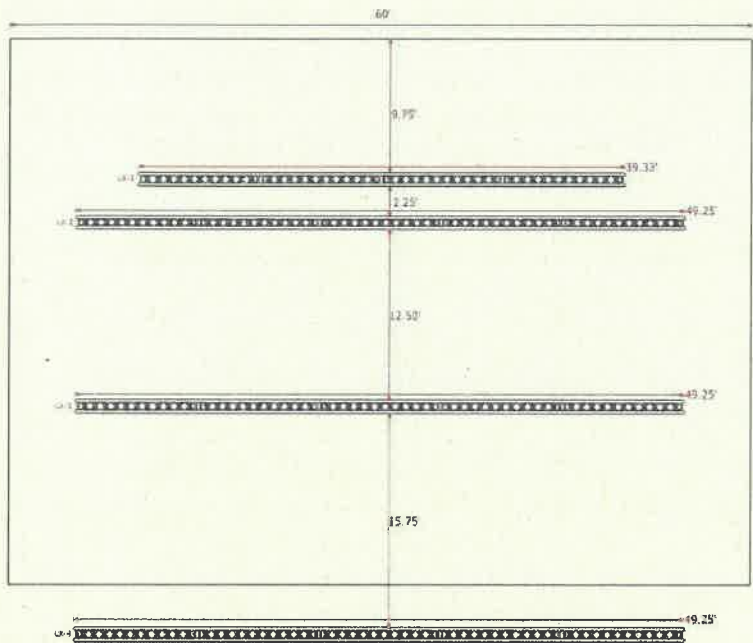
- (2x) DF-50 Haze Machines (positioned at SL & SR)
- (2x) 24" Wind Fans for Haze & Smoke Machines (positioned at SL & SR)

NOTES

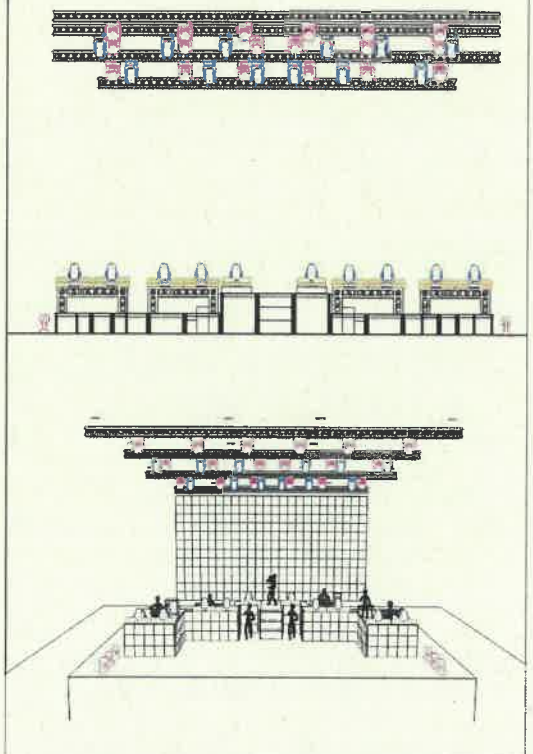
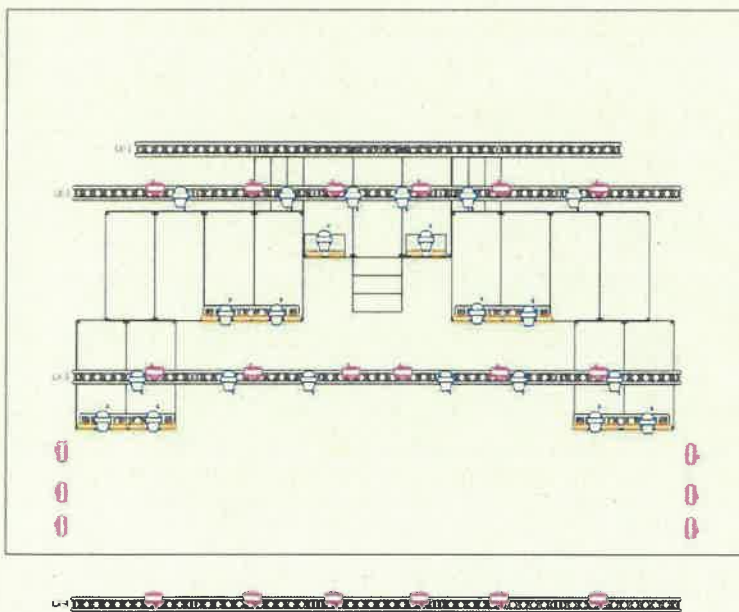
- We require at least 3 hours for programming in the dark.
- Company must provide the patch list to our Light Designer two weeks prior to the show.
- Console must be on the latest running version.
- The console must be patched and ready for use the moment of the Teams arrival on site.
- A backup console must be available, on call, in case the same is needed.

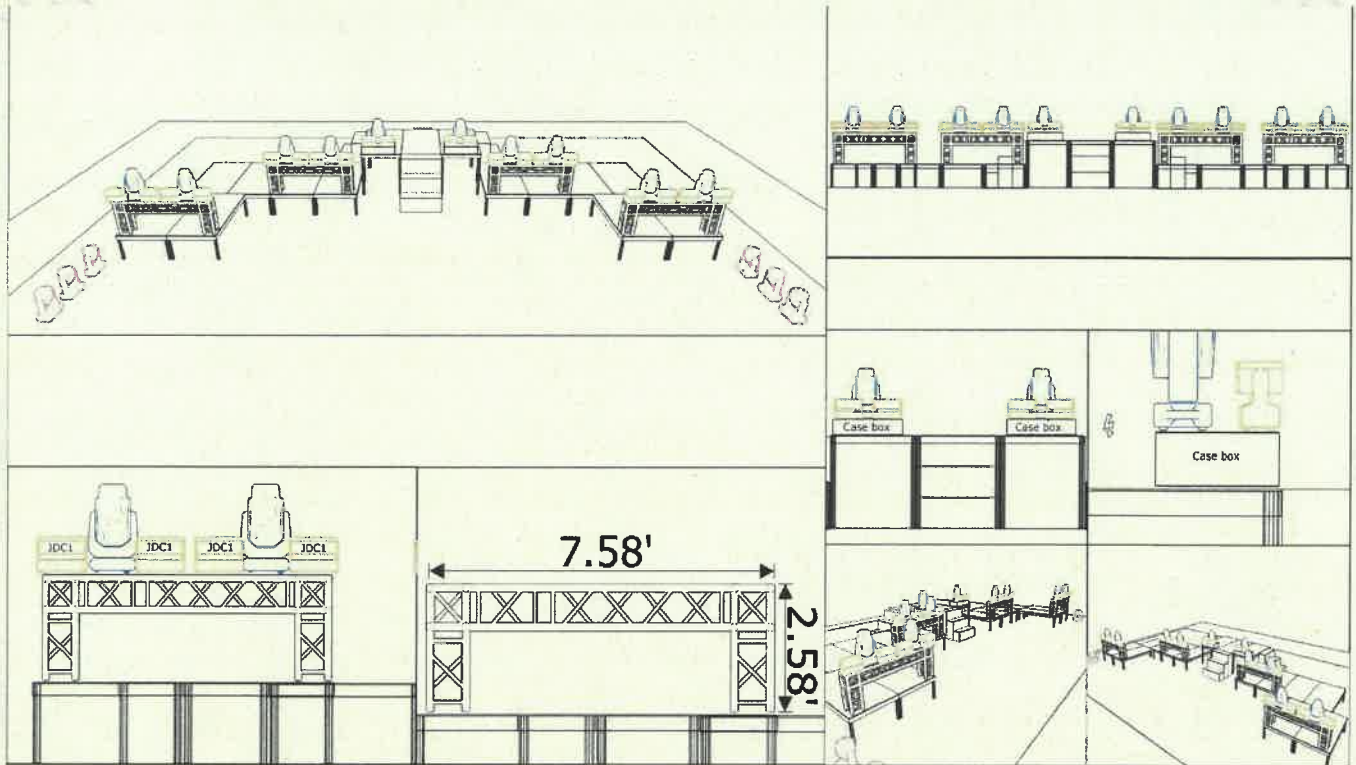
LIGHTING & TRUSS PLOTS

TOP VIEW



TOP VIEW





VIDEO

The Artist will provide his own custom visual content for use during the Artist's Performance. These Visuals shall be used throughout the whole performance. NO other visual content or advertising is to be used while the Artist is on stage, unless prior discussion and agreement with the Tour Manager.

The video set-up is dependent on the size and capacity of the venue, as well the design of the festival / stage. Different set-ups could be applied based upon the availability and quantity in the design. Please discuss with the Tour Manager or Production Manager which set-up applies for our use and reach to work within the festival or event's design for our Artist performance.

In the case of Festivals, please let us know all the details of the pixel mapping, show file, dimensions and all of the quality specifications proposed under Festival Technical Rider.

Our VJ travels with his own video rig to operate the Artist Visual & Video Content during the performance. Please provide all details and information for the Inputs and Outputs available in the Festival or Event stage rig.

A TABLE 6' X 3' MUST BE PROVIDED FOR OUR VIDEO RIG, INDEPENDENT OF THE REST OF USERS VJ'S.

LED SCREEN TYPE:

The preferred LED type are ROE, Win-Vision or Absen with a 4mm pixels or any similar LED type. Any other LED type with a wider pixel pitch must be approved by the Tour/ Production Manager.

All video devices shall be clean and in working condition at time of Light Check and Performance.

IMAG – LATERAL LED SCREENS:

- Video Out - 1, 7
Outer IMAG's - Two (2x) 8' (2.5m) W x 12' (3.50m) T – 640 x 896 pixels
- Two (2x) Folsom Image Pro-II HD
- One (1x) Blackmagic switcher
- One (1x) Multi-Viewer monitor screen

CAMERAS SYSTEMS:

- Two Panasonic 250 PJ HD Stage (cable SDI/TERADEC) and all necessary CCU's.
- ONE Panasonic HPX500 2/3 FOH (cable SDI/TERADEC) and 1 LENS 33X WITH ALL necessary CCU's and controllers.
- A video program & A FIXED AUX HDMI/SDI MUST BE PROVIDED TO THE SERVER 2x DECIMATOR CROSS CONVERTERS SDI/HDMI.

CENTER LED WALL (ASPECT 3:1.31):

- Video Out - 2, 3, 4, 5, 6
Center Wall Screen - (1x) 40' ft (12 m) x 13.5' ft (4 m) 4mm LED Panels - 3072 x 896 pixels
- Video Out - 10
Center Top Screen - (1x) 3' ft (1 m) x 3' ft (1 m) 4mm LED Panels - 256 x 256 pixels

RISERS LED SCREENS:

- Video Out - 8, 9.
Lateral Risers Screens - (2x) 24' ft (7.5 m) x 1.5' ft (0.5 m) 4mm LED Panels - 1920 x 128 pixels
Inner Risers Screens - (2x) 16.5' ft (5 m) x 1.5' ft (0.5 m) 4mm LED Panels - 1280 x 128 pixels

SIGNAL PROCESSORS:

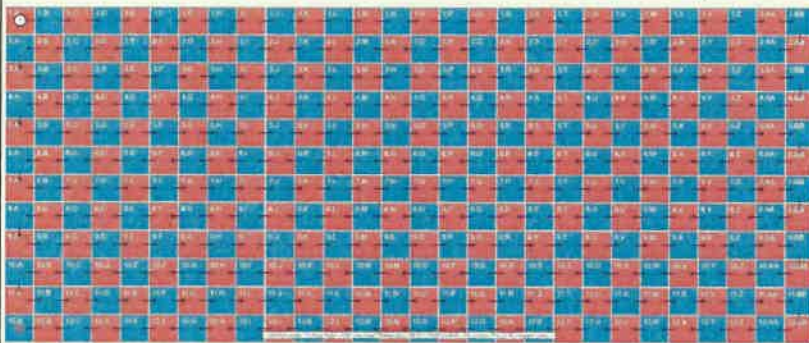
- Novastar VX1000 (4K)
- Novastar MCTRL 660 (4K)

FLOOR LIGHTING PANELS (Secondary Option):

- As a secondary option for what would be the Stage Risers floor coverage (LED Screens), Artist PM suggests promotor to supply Chauvet NEXUS 4x4 or Ax 7x7 LED wash Panels.
- Please consult Artist Production Management to confirm all changes or any other suggestion.

VIDEO PLOTS

CENTER SCREEN

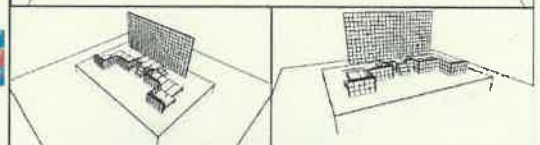
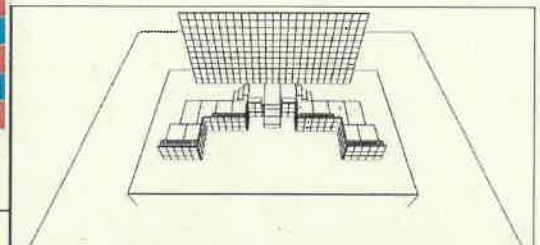
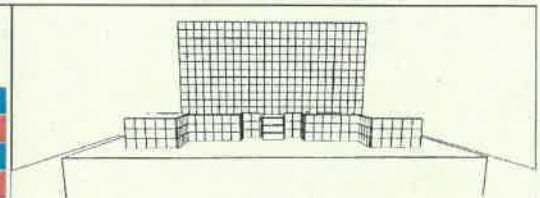


CENTER SCREEN (104)
TITLES 50cm x 50cm
PITCH 4.8MM 104X104 DOTS
RESOLUTION 2160X1440p
SIZE 14MT X 6MT

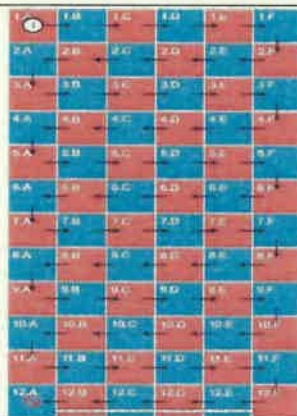
RISERS SCREEN



RISERS SCREEN (104) TITLES 50cm x 50cm PITCH 4.8MM 104X104 DOTS



SCREEN L



LEFT SCREEN (20) TITLES 50cm x 50cm
PITCH 4.8MM 104X104 DOTS
SCREEN RESOLUTION 624X1248p
SIZE 3MT X 6MT

SCREEN R



RIGHT SCREEN (20) TITLES 50cm x 50cm
PITCH 4.8MM 104X104 DOTS
SCREEN RESOLUTION 624X1248p
SIZE 3MT X 6MT

SFX

The Artist requires additional production and effects to enhance the Performance. Client must agree to secure all necessary licenses and permits required for the use of pyrotechnics during the Artist Performance.

Different set-ups could be applied, please discuss with the Tour/ Production Manager the full cue list, including all suppliers product list available to be used on the on the festival or event, so then be decided what SFX Y Pyro can be programed for the Artist's Performance.

OPTIONS:

- Concussions
- Mines (**Specified Colors**)
- Comets with Tails (**Specified Colors**)
- Sparkle Cannons
- LSG (**Low Smoke Machine**) with 2x CO2 Tanks 75 lbs.
- X2 Flame Machines
- Co2 Jets with 2x 75 lbs. tank per jet

SFX REQUIREMENTS:

DISCUSS WITH PRODUCTION MANAGER OPTIONS AND AVAILABILITY FOR THE ARTIST PERFORMANCE. ALL VENUES & REGULATIONS SPECIFICATIONS FOR THE EVENT MUST BE DISCUSSED AND APPROVED 2X WEEKS MINIMUM PRIOR TO EVENT DATE.

CUE SHOTS:

TYPE	COLOR	QTY	QUANTITY	POSITION
CO2 CRYO JET	N/A	12x	24x 75 LBS CO2 TANK 2x per Jet	Stage Front
LSG	N/A	2x	2x 75 LBS CO2 TANK w/ SIPHON	Up Stage
CONFETTI BLASTER	SILVER Metallic 10 Lbs.	2x	1x SHOT	Down Stage
CONFETTI STEAMER	TISSUE White 10 Lbs.	6x	2x SHOT	Down Stage

PYRO	COLOR	QTY	POSITION	CUE
WATERFALL 20X30	SILVER	20x	Stage Front	# 01
CONCUSSIONS STADIUM	-	3x	Stage Front	# 02, 03, 04
MINE 40'	RED	30x	Stage Front	# 05
COMET UF 40'	RED	20x	Stage Front	# 06
MINE 40'	WHITE	10x	Stage Front	# 07
SPARKLE CANNON LARGE	SPARK	7x	Across Stage	# 08
MINE 50'	AQUA	10x	Stage Front	# 09
MINE 40'	WHITE	10x	Stage Front	# 10
MINE 40'	WHITE CRACKLE	20x	Stage Front	# 11
MINE 40'	SILVER	10x	Stage Front	# 12
CAKEBOX	MULTIPLE	TBC	Backstage	# 13
SPARKULAR Cold Spark Machines	Cold Spark	8x	Across Stage/ Down Stage SFX Platform	DMX Controller 4 Dynamic Shots (C, MC, LR & ALL)
Flame Projectors X2 G FLAMES QUAD PRO	Flames Aerosol Can Projectors Only	8x	Across Stage/ Down Stage SFX Platform	DMX Controller 4 Dynamic Shots (C, MC, LR & ALL)

STAGE SAFETY REQUIREMENTS

Stage requires a total load-in bearing capacity of at least 500kg/m2 and must be able to carry a minimum point load of 250kg. The construction must not contravene with any public safety, building or construction laws nor regulations. The completed stage must be stable and free of any noticeable mechanical movement.

* The Ground Support supplier and promotor must send to Production Manager all certifications of security and safety badges confirmations prior to stage setup at Day of Show. It is very important that all of structures, flooring, risers, stage stairs, riser wheels, handle bars, etc. are verified and certified by local safety and hazardous regulating services. *

The stage deck shall have a flat, even surface, free of obstructions. All nails and staples must be removed as well all holes must be filled or taped. Walking surfaces and stairs must be fitted with adequate safety lighting.

All cables on the scaffold must be taped neatly to the rear side of the scaffolding. Only black tape shall be used. Swags or looms of cables can't be left in the scaffold. Cables for the top and side fixtures must run to the back of the structure before going to the floor.

All stage equipment must be wired in such manner to hide any unsightly array of cables.

The stage set-up shall be as organized and free of cables as practically possible. Protected cable ducts, preferably under the dance floor area or around the edge of the Venue, shall be provided to secure the Multicore Snake between stage and FOH platform.

- Before and during the presentation, the stage must be fully cleared. NO ONE is allowed to be on stage. The client must provide the Production Manager the correct badges and/ or identifications for allowing access to the stage.

- The client must provide a venue diagram, including backstage location, two (2x) weeks prior to the presentation.

- The stage must be completely clean prior and during the Artist's presentation. Please have personnel ready to sweep or mop the stage if necessary.

- The stage must be marked according to security standards.

- The stage and all technical equipment must be grounded.

* In outdoor events, a center technical aisle must be placed to run from the downstage edge of the main Stage all the way to FOH. It must have crowd control barriers (Mojo Style) and FOH must have the same type of barriers around it.*

STAGE & SOUND CHECK

Artist's Production Team must have access to check audio, lighting and video in at least four (4x) hours prior to start of the performance at a time solely determined by the Tour Manager.

The Soundcheck will require a minimum of two (2x) hours. Lighting & Video as well require a minimum of two (2x) hours of programming during the night time or past midnight hours, if necessary, with prior confirmation from both ends (Artist Crew & Festival) for outdoor events.

All required equipment needs to be ready and fully functional upon arrival of the Artist Production Team on site.

NOTES:

Through completion of the check, the Venue shall remain completely closed to the public or other personnel not authorized.

Qualified system engineers (audio, video & lighting) need to be available during all phases of the check and performance.

Once the soundcheck has been completed it is of importance that all elements remain intact and will not be altered after the check.

If other Artist's (teams) require to use the same gear, spare gear and/ or spare cabling must be provided to ensure our Production Team's gear is not to be tampered with.

WIRELESS INTERNET

For the Artist's social media coverage, it is of importance to have a strong and fast wireless internet access point available on stage within the DJ Booth.

The access point needs to be protected with password, for which the username and password needs to be provided to the Tour/ Production Manager and Public Relations Manager upon arrival at Venue.

The Wi-Fi services are not only essential for the Artist's social media coverage, artist and management will make sure the event will be promoted via their social channels as well.