

FESTIVAL MÚSICA CUEVA DE NERJA 2024

LOTE 2

RAIDERS



RAIDER DE

JHAYCO

CONCIERTO N.º

04

DÍA DEL CONCIERTO

DOMINGO 30 DE JUNIO 2024

LUGAR

CUEVA DE NERJA

PROMOTOR

ETERNIDAD PRODUCCIONES AIE

CARGA Y DESCARGA ARTISTA

NO SE INCLUYE EN ESTE CONTRATO LO HACE PROMOTOR

ARTISTA №4

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!)
- 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)

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) TRS 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

MISCELLANEOUS:

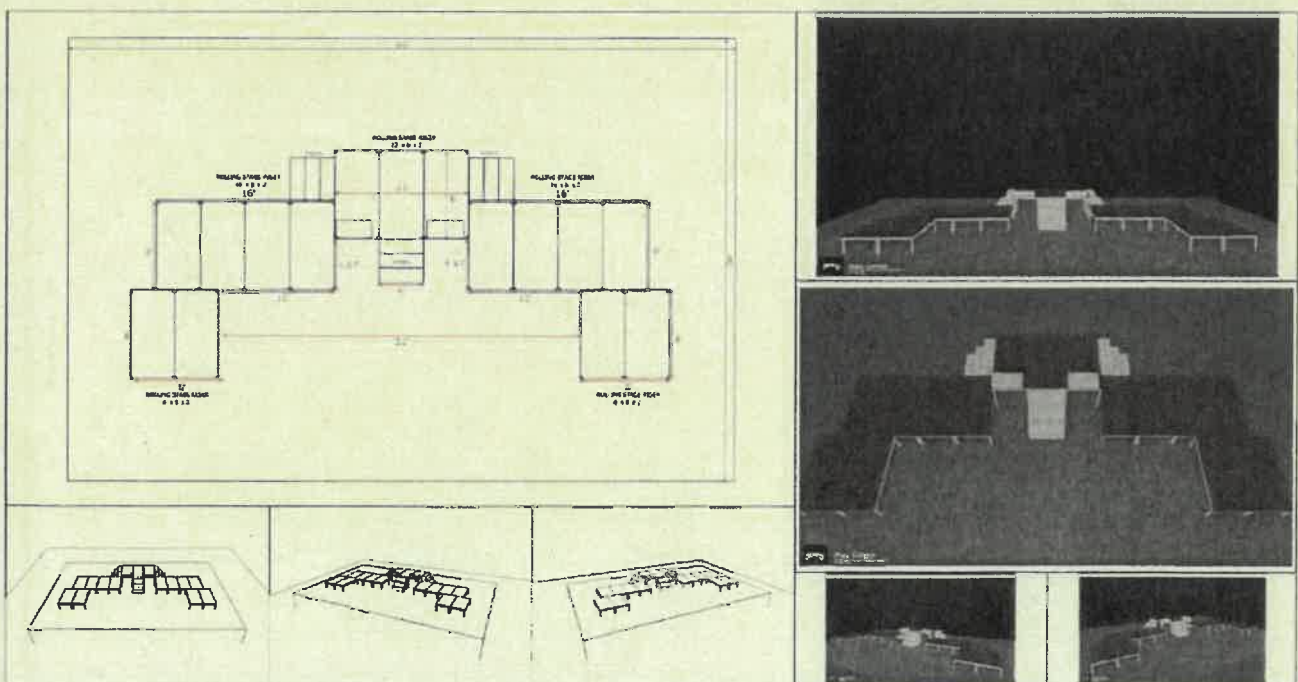
- (4x) Black Stools
- (3x) Percussion Tables 18" x 24" with adjustable height.
- (8x) Radial Pro DI (Passive)
- (2x) 1/8" to XLR Stereo Cables (12' feet)
- (2x) 25' USB MIDI Extension Cables for USB Controllers
- (2x) Gaffer Tape Rolls (Black & Florescent Orange) **NEW!**
- (1x) Case Full of Multiple TRS 1/4" & XLR Cables (**Vast Amount**)

STAGE PLOT & RISERS

STAGE RISERS:

- (1x) 8' x 12' x 3' - (Center Stage)
- (2x) 16' x 8' x 2' - Drums (Mid SR), DJ & Keys (Mid SL)
- (2x) 8' x 8' x 2' - Bass (SR) & Guitar (SL)
- (3x) 48" w x 36" t - Center Riser Stair Cases
- (2x) 48" w x 24" t - Lateral Riser Stair Cases
- All Stage Risers needs to be on wheels with locking system.

**** A far as Stage Risers requirements are; if it's the case where Festival lacks stage Risers quantities to be supplied for all of the acts independently and the stage Risers needs to be shared/ used between each of the acts performances; Promotor/ Festival must honor and ensure that all of the Artist required stage Risers specifics are to be present and available under all times during each of the Artist activities on Festival stage.****



STAGE QUICK CHANGES

As part of the stage requirements, promoter 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, Movables, 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

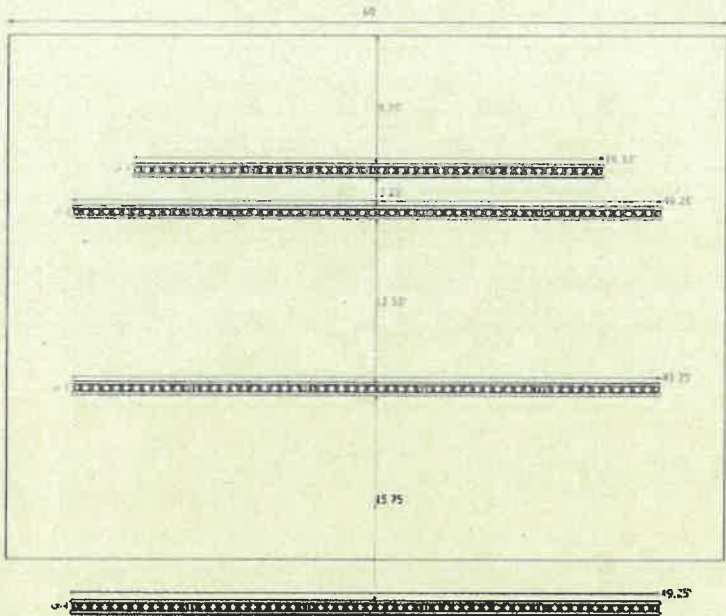
- (2x) DF-50 Haze Machines (positioned at SL & SR)
- (2x) 24" Wind Fans for Haze & Smoke Machines (positioned at SL & SR)

NOTES

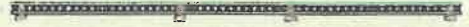
- We require at least 3 hours for programming in the dark.
- Company must provide the patch list to our Light Designer two weeks prior to the show.
- Console must be on the latest running version.
- The console must be patched and ready for use the moment of the Teams arrival on site.
- A backup console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

LIGHTING & TRUSS PLOTS

TOP VIEW



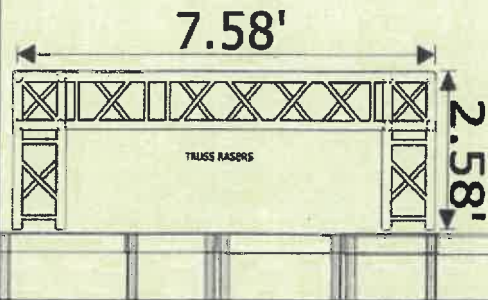
LC-1



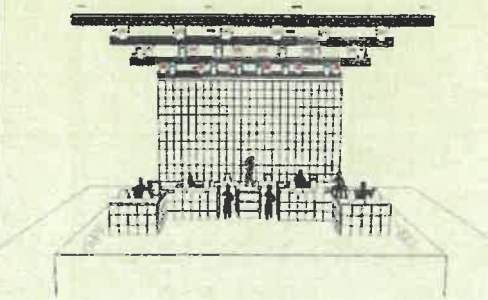
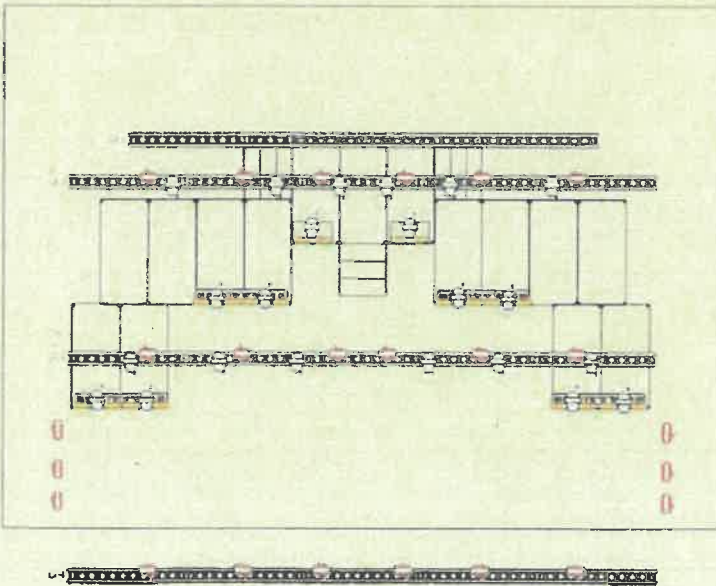
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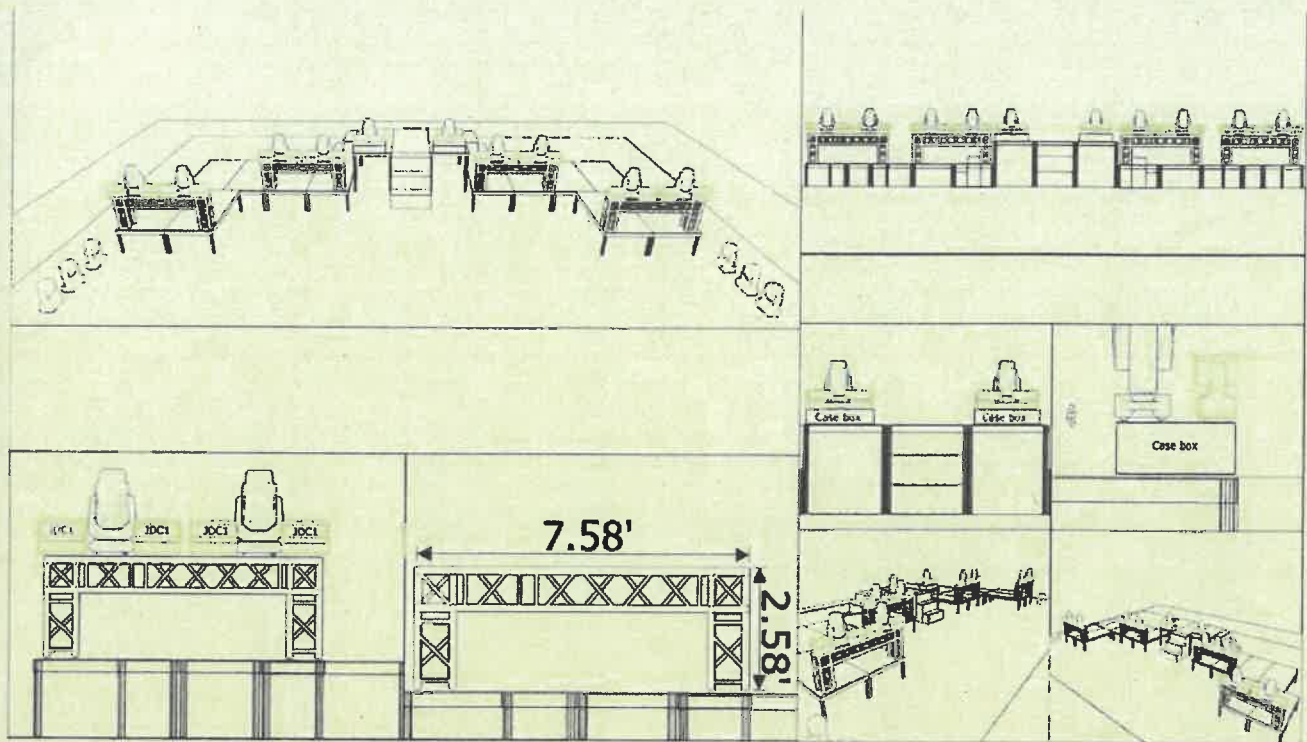


LC-4



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

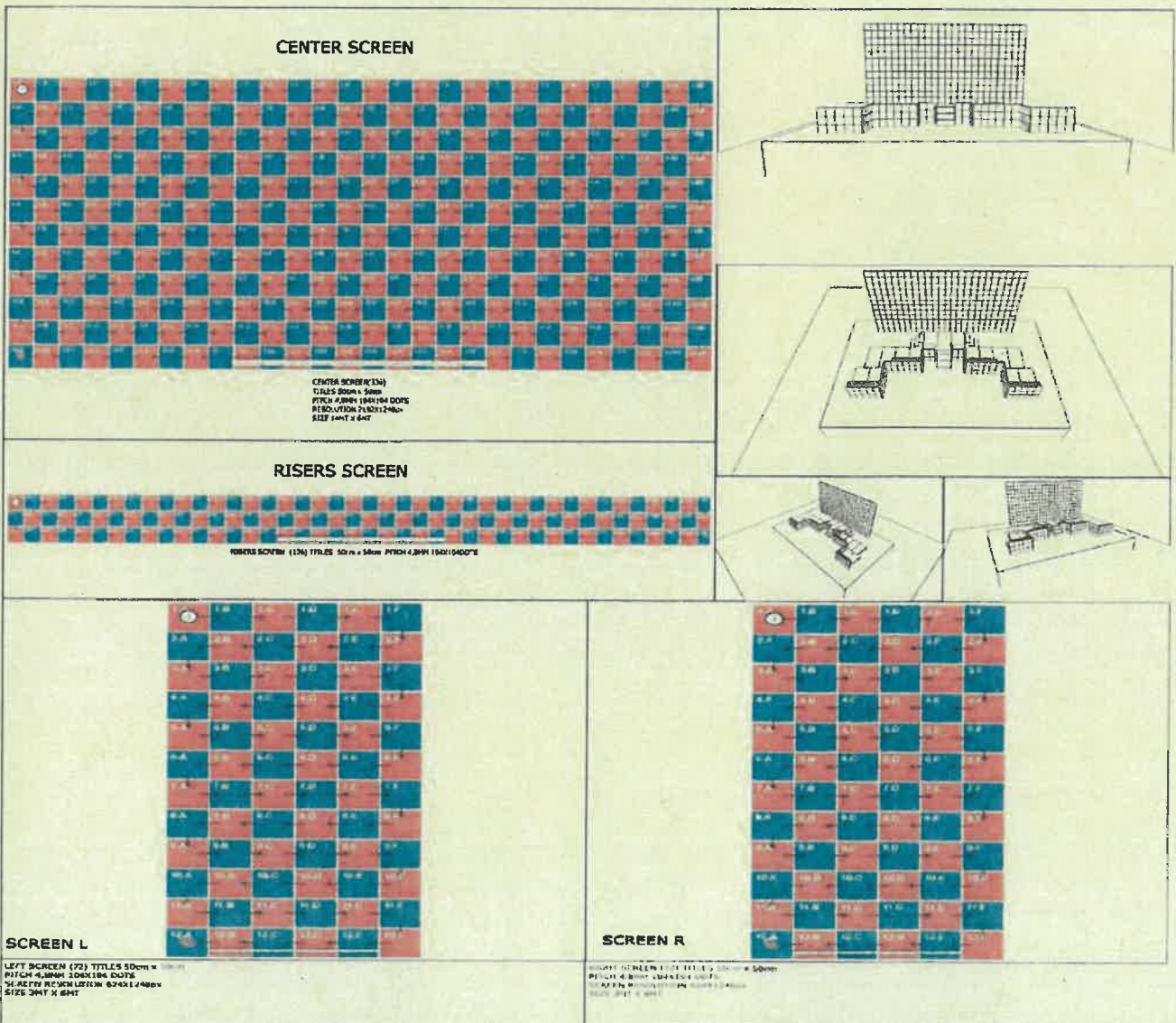
SIGNAL PROCESSORS:

- 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



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.



RAIDER DE	RAULE
CONCIERTO N.º	05
DÍA DEL CONCIERTO	VIERNES 5 JULIO 2024
LUGAR	CUEVA DE NERJA
PROMOTOR	ETERNIDAD PRODUCCIONES AIE
CARGA Y DESCARGA ARTISTA	NO SE INCLUYE EN ESTE CONTRATO LO HACE PROMOTOR

CONCIERTO 5 JULIO

1. CONTACTOS

TOUR MANAGERS : 696 82 12 15 gussonifurgonetas@hotmail.com
657 09 25 43 nacho.laburo@gmail.com
TÉCNICO SONIDO FOH: 6600101018 - javirondan@gmail.com
BACKLINER: 633 45 78 54 benfimiller@gmail.com

2. NECESIDADES TÉCNICAS DEL ESPECTÁCULO

ESTRUCTURAS

Las estructuras y materiales que se describen en este documento, corresponden a los requerimientos para el desarrollo del montaje del espectáculo, y será necesario que la empresa promotora los provea.

Todos los elementos quedarán montados y a disposición de la producción del Artista, a la hora del comienzo del montaje técnico.

CARACTERÍSTICAS GENERALES Y MATERIALES

Todas las estructuras de escenario deberán ser construidas con material Layher o similar homologado fabricado en acero de calidad S275, el S355 S235 o S460 de alta resistencia. Certificación DIN ISO 9001:2000.

Es importante que las zonas planchadas puedan soportar 1.500 Kg de carga por metro cuadrado.

La superficie de los tramos de planchada de suelo de las plataformas tendrán un acabado en fenólico resistente y antideslizante de color negro o marrón oscuro en perfecto estado.

Todas las estructuras de planchada que superen 0,50 cm de altura deberán contar una barandilla de seguridad en todo el perímetro de espacio libre. Exceptuando el frontal del escenario.

Todas las bases de las estructuras y cualquier otro elemento que apoye en el suelo, deberán llevar tacos de madera o durmiente para el correcto apoyo de las bases de la estructura.

El material no presentará síntomas de haber sido expuesto a agentes o ambientes abrasivos ni haberse sometido a mecánicas indebidas. En todo caso no se deberán apreciar marcas, hendiduras y/o deformaciones.

Podrá solicitarse la documentación de homologación de los materiales.

Las estructuras estarán completamente acabadas de montar y se entregan en buen estado de limpieza antes de comenzar el montaje técnico.

LUZ DE TRABAJO

En recintos en los que no se disponga de iluminación para trabajos nocturnos de montaje/desmontaje (recintos exteriores habitualmente), será necesario contar con luz de trabajo en los diferentes espacios y estructuras. En el escenario deberá haber al menos 2 proyectores de 2 Kw en la parte más alta. En el FOH servirá con un proyector de la misma potencia.

ESCENARIO

Dimensiones y características

Zona escénica (medidas mínimas): 12m de ancho x 10m de fondo. Altura planchada (En boca): 1,90 - 1,95 m. En el caso de haber más artistas en el mismo día es recomendable ampliar el fondo para poder colocar tarimas y backline del resto de grupos.

Alas de trabajo: 2 mt de ancho x 12 mt de fondo.

CERRAMINETO CAJA NEGRA Y VESTIDURAS:

Lonas cubrimiento Layher de caja negra: Deberán quedar completamente cubiertas las 3 caras interiores de la zona escénica y las caras frontales de los muros laterales. Lonas de color negro en el interior de calidad M1.

El acabado del frontal de la planchada estará forrado con un faldón de tela negra mate tipo muletón de calidad M1. No se acepta tela de rafia como faldón de escenario.

Escaleras: 1 x escalera en el lado más cercano a camerinos.

Rampa: 1 Rampa de 8m de largo

OTRAS ESTRUCTURAS Y MATERIALES

FOH

Control de sonido: Espacio de 4 x 2 mt. Preferiblemente se montará directamente a suelo si el terreno y las condiciones meteorológicas lo permiten. De no ser posible, se montará una planchada a la menor altura posible de 4 x 2 mt de superficie como mínimo.

Control de iluminación Espacio 4 x 2 mt de superficie mínima a 40 - 50 cm de altura. Es importante que en recintos exteriores la estructura cuente con una cubierta a 3 mt de altura.

Distancia entre el escenario y el FOH

Agradecemos que se tenga en cuenta la siguiente tabla de relación entre la distancia entre los ejes de las cajas de sonido que conforman el main array y la distancia frontal de escenario y el FOH (a la altura de control de sonido)

DISTANCIA ENTRE EJES DE MAIN ARRAY (METROS)	12	14	16	18
DISTANCIA FRONTAL ESCENARIO - FOH	20	24	30	38

Plataforma Personas con Movilidad Reducida

En recintos donde no exista una zona destinada a la ubicación de PMR, se habilitará una zona elevada con buena visibilidad al escenario y de fácil acceso (con rampa). Las medidas dependerán del volumen de usuarios de acuerdo con la capacidad del recinto y venta de entradas de PRM atendiendo a 1 mt² por entrada.

Esta área no podrá localizarse nunca entre la barrera de contención y el escenario.

Barrera Antiavalancha

Se dispondrán tramos suficientes para cubrir todo el frontal del escenario, torres de voladura incluidas.
Se tendrán en cuenta las puertas entre tramos de antiavalancha para el paso de pasacables.
En el FOH se contarán con los tramos de antiavalancha necesarios para cubrir todo el frontal del control.

TARIMAS

Se necesitan 2 set de tarimas. En caso de actuar más grupos se necesitarán las tarimas con ruedas. (La altura indicada es con ruedas incluidas). Las tarimas serán de uso exclusivo de RAULE una vez que se haya situado el backline hasta la finalización del concierto.

SET 1: BATERIA 3x2 x 40cm

SET 2: PERCUSION 2x2 x 40cm

CARPAS Y JAIMAS

En recintos exteriores y cuando la meteorología sea favorable y sea posible montar el control de sonido a suelo en el FOH sin ningún tipo de cubierta, se requiere que la producción local facilite una jaima o sombrillas para proteger del sol el control y al técnico durante la prueba de sonido. Si el terreno fuera de tierra (albero en plazas de toros) o barro, se pide poder contar con unas tarimas de escenario directamente apoyadas en el suelo para generar una superficie donde posicionar el control de sonido y sus periféricos.

Ya sean escenarios cubiertos o no se necesitarán 3 carpas o 3 sombrillas para proporcionar sombra en el escenario desde la llegada del backline hasta la finalización de la prueba

3. RECINTO

Se pide que se faciliten los siguientes documentos del recinto:

- Planos del recinto.
- Capacidad de público y estimación de asistencia para el concierto.
- Distribución de localidades en caso de que haya gradas y/o asientos. Capacidad de público por sectores. Fotos.

4. REQUERIMIENTOS INSTALACIONES ELÉCTRICAS

Será necesaria la presencia de un responsable eléctrico local o técnico competente para el conexionado de las tomas eléctricas y la medición de estas.

El personal electricista estará presente en montaje, pruebas de sonido, show y desmontaje.

Todas las instalaciones y conexiones, respetarán las regulaciones y normativas de baja tensión.

Importante: Las tomas de corriente deberán ser independientes, estar protegidas con los interruptores magneto térmicos y diferenciales correspondientes y con tomas de tierra independientes.

Importante: Se medirá la existencia de derivaciones entre neutro y tierra en todas las tomas proporcionadas y no se conectarán los equipos de la banda en caso de que dicha derivación sea superior al margen entre 0,3 - 1V.

5 HORARIOS

Los tiempos y hora de inicio de montaje se pactarán con el Tour Manager de la banda con la suficiente antelación.
Es importante respetar los tiempos marcados para que el desarrollo del show sea el deseado.

DESCARGA Y MONTAJE BACKLINE: 60 min. Puede ser en trasera mientras se realiza otra prueba en la zona escénica.

AJUSTES Y CHEQUEOS: 60 min

PRUEBA DE SONIDO: 90 min

TOTAL: 3.30h

6. SEGURIDAD

Personal de seguridad local

El promotor debe poner los medios necesarios para garantizar la seguridad de Artista, todo su personal y sus equipos, desde la llegada de estos y hasta el final de desmontaje y carga. Para ellos deberá contratar los servicios de una empresa de Vigilantes de Seguridad especializada.

Se ha de garantizar que el acceso a backstage, escenario y camerinos sea exclusivo para el personal de gira y el personal local que está trabajando en el concierto.

Todas las puertas y accesos que queden abiertos por motivos de evacuación o comodidad de acceso, deberán estar custodiadas por un auxiliar de seguridad.

Independientemente de estas observaciones el espacio deberá tener su Plan de Autoprotección y cumplir con todas las medidas que indique el mismo.

7 SONIDO

SISTEMA DE PA

El sistema de PA dependerá de las dimensiones del recinto y áreas de público a cubrir (gradas traseras, gradas laterales, primeras filas, etc) pero siempre tendrá que ser capaz de entregar de 110 a 115 dB (ponderación A) en FOH sin ningún tipo de distorsión, ni limitación del equipo y con una dispersión homogénea en todo el recinto, usando siempre Front-Fills de la misma marca. El sistema deberá estar ajustado perfectamente en fase y frecuencia antes de la prueba. El número de cajas del array no será inferior a 7 elementos + 1 Downfill (8 elementos por lado)

El número de cajas del sistema deberá ser confirmado previamente con el equipo técnico del Artista. El arreglo de subgraves debe ser cardioide en mono siempre de la misma marca.

Preferiblemente Meyer Sound Leo/Lyon, D&B J/V, L'Acoustics K1, K2, V-dosc, TW Audio Vera 36

CONTROLES Y OUTBOARDS EN FOH

Yamaha CL5 + Rio 3224 independiente de monitores. En el caso de no disponer de la mesa requerida, contactar con el responsable técnico.

INTERCOM Y TALK-BACK:

- 1 Intercom con 2 estaciones móviles y avisadores luminosos
- 1 Shout con puesto en FOH y monitores

MONITORES: Viajamos sin técnico de monitores a menos que se indique lo contrario. Necesitamos un técnico de monitores operador

Control Yamaha CL5/QL5 + Rio 3224 Independiente de FOH

- 7 IEM Shure PSM1000 / Sennheiser EW 500 G4 (5 en uso + 1 Spare + 1 Cue). Auriculares In Ear suministrados por RAULE
- 1 Distribuidor de antena
- 2 Antena direccional / Omni
- 7 Monitores tipo MEYER MJF 210 (6 MONITORES + CUE)
- 1 Sistema Sidefill LR. Sub + mid tops preferiblemente volado.

MICROFONÍA: Ver lista de canales. Contactar con el responsable técnico y enviar un contrarider de microfonía.

TARIMAS: VER PLANO:

- 1 Set de Tarima tipo Rosco 3x2x0,4m Batería
- 1 Set de Tarima tipo Rosco 2x2x0,4m para Percusión
- Moqueta, Faldones frontal y lateral para todas las tarimas

8 PERSONAL NECESARIO

Todas las personas deberán estar presentes desde la llegada al recinto hasta finalizar el desmontaje.

- 2 Personas de carga y descarga
- 1 Responsable de Equipos
 - 1 Técnico de sonido FOH Asistente
 - 1 Técnico de sonido Monitores operador
 - 1 Técnico de iluminación operador
 - 1 Responsable Eléctrico
 - 1 Responsable de la producción

9 ILUMINACIÓN

Viajamos sin técnico de iluminación. Es necesario un técnico operador de iluminación a menos que se indique lo contrario. A continuación se indica una cantidad de aparatos y estructuras de iluminación.

TRUSSES

- 3 Trusses tipo TOMCAT 40x40 de 12m (LX1, LX2, LX3)
- 1 Truss para telón negro

LX1 (Frontal):

- 5 MOLES 4 LITE
- 6 x Martin MAC Quantum Wash o Similar

LX2 (Medio):

- 6 x Martin Mac Quantum Profile o similar
- 6 x Martin MAC Quantum Wash o Similar

LX3 (Contra):

- 6 x Martin Mac Quantum Profile o similar
- 6 x Martin MAC Quantum Wash o Similar
- 3 x Martin Atomic 3000 Strobe

Truss BDT (Backdrop Truss)

Telón negro 12x8m de Globeline microperforado preferiblemente

VARIOS

- 2 Maquinas de niebla Lifog Hazer con turbinas dispersadoras.

CONTROL DE ILUMINACION

Chamsys MQ100 Pro2014 / Chamsys Maxi Wing/ Grand MA

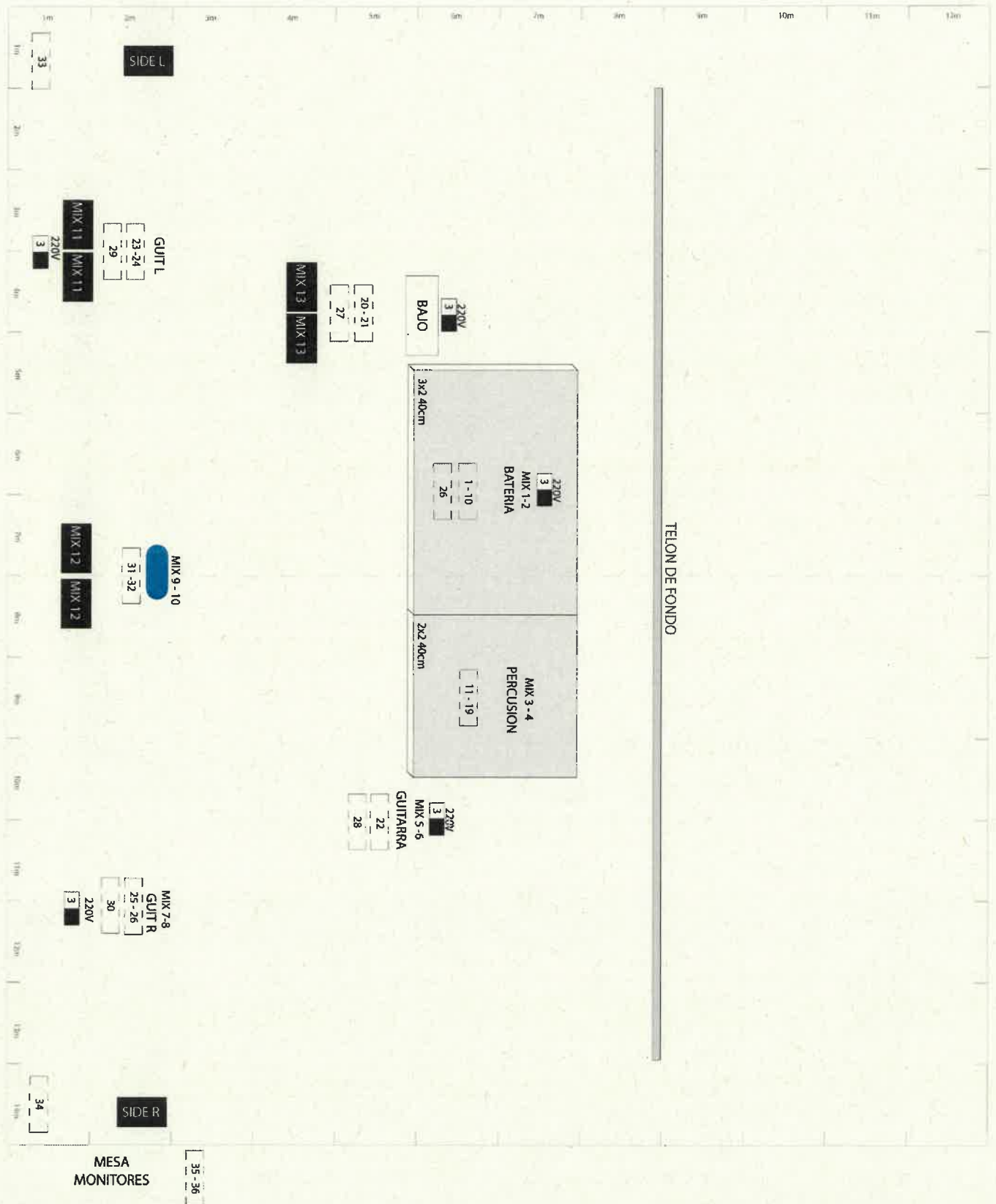
LISTA DE CANALES

PATCH	Canal	Instrumento	Micro	Soporte	Posición
	1	BOMBO IN	BETA 91	---	Tarima Batería
	2	BOMBO OUT	BETA 52	Bombo	Tarima Batería
	3	CAJA	SM57	Pequeño	Tarima Batería
	4	CAJA ABAJO	SM57	Pequeño	Tarima Batería
	5	HIHAT	C451	Pequeño	Tarima Batería
	6	TOM 1	E904	---	Tarima Batería
	7	TOM 2	E904	---	Tarima Batería
	8	TOM 3	E904	---	Tarima Batería
	9	OH L	C414	Boom	Tarima Batería
	10	OH R	C414	Boom	Tarima Batería
	11	CAJON	BETA 91	---	Tarima Percusión
	12	DJEMBE ARRIBA	SM57	Pequeño	Tarima Percusión
	13	DJEMBE ABAJO	BETA 91 / E604	---	Tarima Percusión
	14	CONGA L	BETA 57	Boom	Tarima Percusión
	15	CONGA R	BETA 57	Boom	Tarima Percusión
	16	BONGOS	SM 57	Boom	Tarima Percusión
	17	COWBELL	SM57	Pequeño	Tarima Percusión
	18	OH PERC L	C414	Boom	Tarima Percusión
	19	OH PERC R	C414	Boom	Tarima Percusión
	20	BAJO DI	DI	---	Backline R
	21	BAJO MIC	D112	Pequeño	Backline R
	22	FLAMENCA ATRAS	DI	---	Backline L
	23	ELECTRICA L1	SM57	Pequeño	Front L
	24	ELECTRICA L2	E609	Pequeño	Front L
	25	FLAMENCA R	DI	---	Front R
	26	ELECTRICA R	SM 57	Pequeño	Front R
	27	VOZ BAJO	SM58	Boom	Backline R
	28	VOZ GUIT ATRAS	SM58	Boom	Backline L
	29	VOZ GUIT L	SM58	Boom	Front L
	30	VOZ GUIT R	SM58	Boom	Front R
	31	VOZ C	SM58 SLXD WIRELESS	Boom	Front C
	32	SPARE	SM58 SLXD WIRELESS	Boom	Front C
	33	PUBLICO L	MKE 600	Pequeño	Front L
	34	PUBLICO R	MKE 600	Pequeño	Front R
	35	Talkback PA	Sm58 Switch		Desde Consola PA
	36	Talkback Mon	Sm58 Switch		Desde Consola Mon

MIXES

MIX 1 - 2	DRUM	IEM
MIX 3 - 4	PERC	IEM
MIX 5 - 6	GUIT ATRÁS	IEM
MIX 7 - 8	GUIT DCHA	IEM
MIX 9 - 10	RAUL	IEM
MIX 11	GUIT ELEC	2 x MONITOR
MIX 12	RAUL	2 x MONITOR
MIX 13	BAJO	2 x MONITOR
MIX 14	SIDEFILL L	SIDEFILL
MIX 15	SIDEFILL R	SIDEFILL

RAULE STAGEPLOT





RAIDER DE	JOSÉ MERCÉ
CONCIERTO N.º	06
DÍA DEL CONCIERTO	SÁBADO 6 JULIO 2024
LUGAR	CUEVA DE NERJA
PROMOTOR	ETERNIDAD PRODUCCIONES AIE
CARGA Y DESCARGA ARTISTA	NO SE INCLUYE EN ESTE CONTRATO LO HACE PROMOTOR

José Mercè
El Oripandó

Gira 2022



Rider Técnico Oripandó "José Mercè"

Contacto técnico Luis tlf 678562436

email tjlsnido@gmail.com

Sistema de P.A.

- Sistema de line Array adecuado y proporcional para cubrir de manera homogénea todo el recinto con una presión de 110dB. La configuración de subgraves será siempre cardiode.
- Preferencias: d&b V/GSL, Adamson E-15, LAcoustics K1/K2/K3. Sistema frontfill de la misma marca que el resto del sistema y suficiente para cubrir el espacio entre Line Arrays con 110dB de presión.
- Todo el sistema deberá estar totalmente ajustado antes de la prueba de sonido. Deberá enviarse previamente un contrarider para ser aprobado por el equipo técnico del artista.

Escenario

- Escenario estructura tipo Layher con dimensiones de 14x12 mínimo con una superficie útil completamente libre de 12x10m
- Toda la superficie debe estar completamente limpia tanto para el show como para la prueba de sonido.
- 4 Puentes Truss 52x52 12m
- Toda la estructura montada según lo establecido en planos de luces
- Las tomas de corriente de sonido y luces deben tener tomas de tierra independientes

Controles de F.O.H. & Monitores

- Mesa de sonido F.O.H. Yamaha CL5 o PM7
- Mesa de monitores Midas HD96-24
- Mesa Iluminacion MA2 Light
- Cableado y previos según necesidades de lista de canales
- La mesa de sonido (Midas Pro2) será aportada por el equipo de artista. Se requerirá acceso al procesador del sistema de PA a través de 4 matrices: L,R,Sub,Frontfill.
- Estabilizadores de corriente en todos los controles

Material de escenario

- 10 INEAR PSM1000 O SENNHEISER G4 CON ANTENAS Y DISTRIBUIDOR
- 2 SIDEFILL d&b serie Y10p+2ud Vsub por lado
- 2 Sistemas Axient SLXD Para Jack instrumento y otro microdot dpa
- 2 Monitores M4

Listado Iluminacion

- 12 Recortes ETC 15/30
- 6 PC 2kw
- 4 Blinder 4 lamp mas descolgados en teatro
- 12 Blinder 2 lamp
- 24 Canales de Dimmer
- 12 VL3000
- 12 Clay Paky minib
- 12 Barras led RGBWA
- 14 Portman P2

PERSONAL NECESARIO DURANTE LA ESTANCIA DEL EQUIPO TECNICO, MAS EL PERSONAL NECESARIO PARA LA PUESTA EN MARCHA DEL SISTEMA DE SONIDO, ESCSTRUCTURA, VIDEO E ILUMINACION MONTAJE O DESMONTAJE

- 1 Tecnico de Sonido asistente
- 1 Tecnico de monitores Asistente
- 1 Tecnico de microfonista asistente
- 2 Tecnico de iluminacion asistente

VIDEO

- 1 PANTALLA LED 5.500 NIT PICH minimo 5.95 tamaño 6x3.5 si no es posible proyeccion
- 1 Opcion uno, proyector Barco 30.000 ansi con gran angular
- 1 Ciclorama con tull
- 1 Electronica para el corecto funcionamiento conexión HDMI en FOH
- 1 Conexión HDMI en control F.O.H.

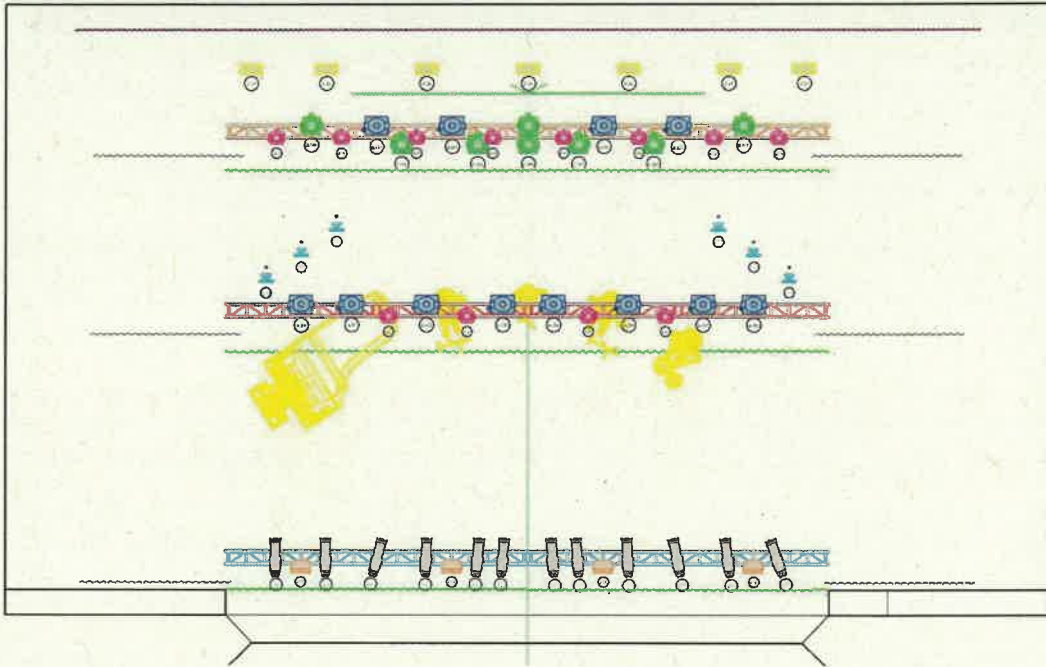
EXTRA

EXTRAS

- PIANO YAMAHA 1/2 COLA CON AFINACION
- Cableado necesario para el correcto funcionamiento de los sistemas
- 2ud Silla de Enea negra
- Sistema de telepronte 32" en caja de madera negra con conexión HDMI en monitores
- 5ud Tarima 2x1 a 0,40 1ud tarima de 2x1 a 0,20 3ud tarima a ras de suelo
- Estructura necesaria para el diseño de iluminacion, video y sonido
- Control de sonido e iluminaicon centrado a una distancia no superior del doble entre el sistema de L con R
- Tomas necesarias de 220 en controles y escenario para musicos
- Sistema de sonido, video e iluminacion con tomas de tierra independiete y tomas electricas

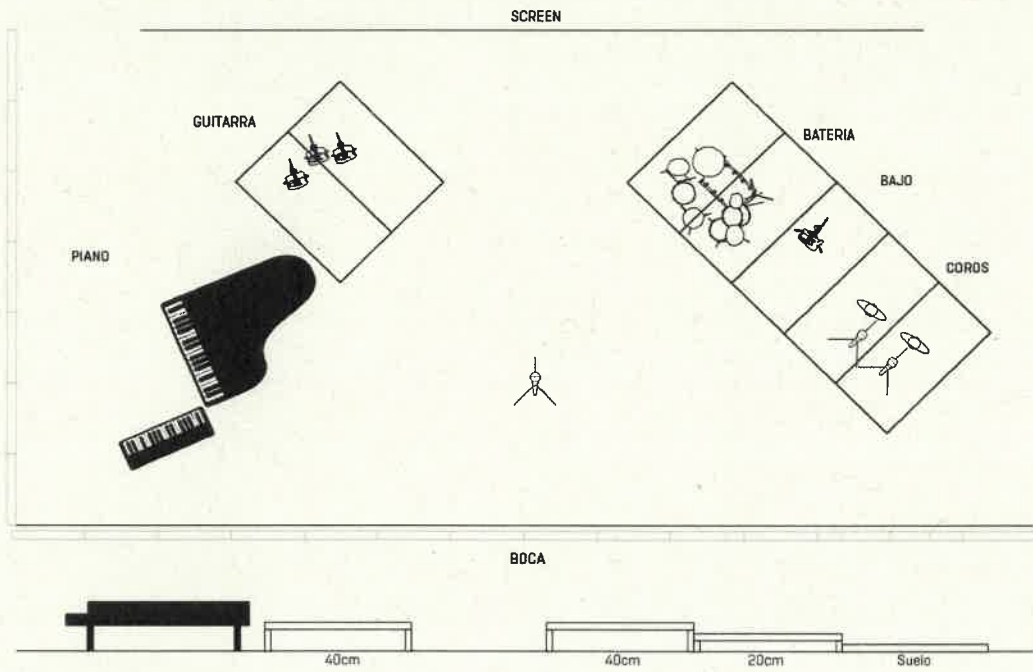
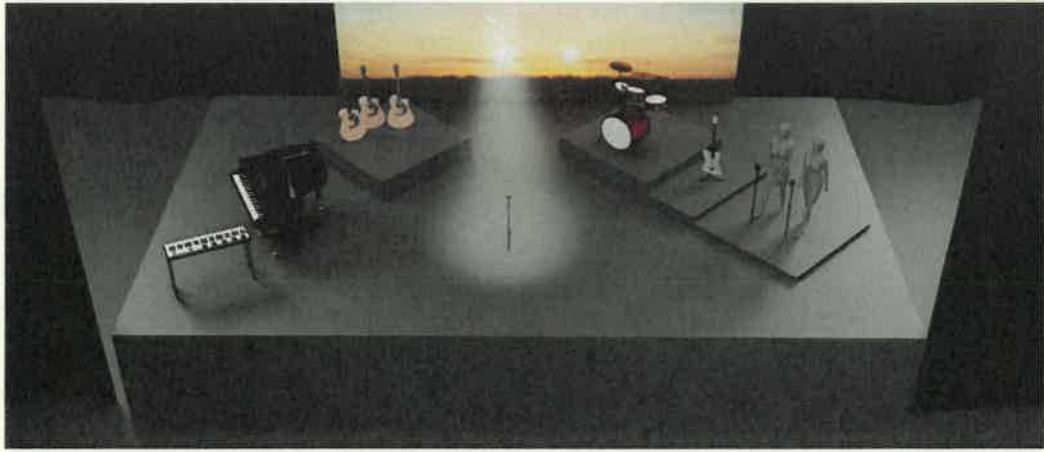
LISTA DE CANALES

N. DE CANAL	INSTRUMENTO	MICROFONO	OBSERVACIONES
• 1	BN IN	BETA 91	
• 2	BN OUT	BETA 52	Pie de micro pequeño
• 3	SN UP	904	Soporte para instrumento
• 4	SN DOWN	904	Soporte para instrumento
• 5	HH	CK91	Pie de micro mediano
• 6	TOM I	904	Soporte para instrumento
• 7	TOM II	904	Soporte para instrumento
• 8	TOM III	904	Soporte para instrumento
• 9	OH L	SM 81	Pie de microfono alto
• 10	OH R	SM 81	Pie de microfono alto
• 11	CAJON	BETA 91	
• 12	BASS	DI BSS	
• 13	GUIA ES I	DI BSS	
• 14	GUIA AC I	DI BSS	
• 15	GUIA ELEC L I	XLR	
• 16	GUIA ELEC R I	XLR	
• 17	GUIA ES II	DPA 4099	Soporte especial guitarra
• 18	GUIA ES II	DI BSS	
• 19	PIANO L	DPA 4099	Soporte especial piano
• 20	PIANO R	DPA 4099	Soporte especial piano
• 21	KEY L	DI BSS	
• 22	KEY R	DI BSS	
• 23	CORO I	SM 58	Pie de microfono alto
• 24	CORO II	SM 58	Pie de microfono alto
• 25	J MERCE	105	Pie de microfono alto base redonda
• 26	MERCE SPARE	BETA 58	
• 27	ORDENER I	SM 58	Pie de microfono alto
• 28	ORDENES II	SM 58	Pie de microfono alto
• 29	SEC 1	Jack LOOP PERC L	
• 30	SEC 2	Yack LOOP PERC R	
• 31	SEC 3	Jack COROS L	
• 32	SEC 4	Yack COROS R	
• 33	SEC 5	Jack ARMONIA L	
• 34	SEC 6	Jack ARMONIA R	
• 35	SEC 7	Jack CLICK	
• 36	SEC 8	Jack REGIDURIA	
• 37	SEC 9	Jack MERCE	
• 38	SEC 10	Jack SMPTE	
• 39			
•			
•			
•			
•			



FLOOR









RAIDER DE	ISABEL PANTOJA
CONCIERTO N.º	08
DÍA DEL CONCIERTO	SÁBADO 13 JULIO 2024
LUGAR	CUEVA DE NERJA
PROMOTOR	ETERNIDAD PRODUCCIONES AIE
CARGA Y DESCARGA ARTISTA	NO SE INCLUYE EN ESTE CONTRATO LO HACE PROMOTOR

GIRA 50 AÑOS RELACION DE MATERIAL

ESTRUCTURA

- 01 TRUSS 52X52 12M. PANTALLA
- 04 TRUSS 40X40 19M. ILUMINACION
- 06 BOOM CALLES 2M.
- XX MOTOR PANTALLA (SEGÚN PESO)
- 12 MOTOR 500K ILUMINACION

APARATOS

- 30 APARATOS WASH ALEDA K10 O SIMILAR CONTRA STAGE
- 17 APARATOS DE CUCHILLAS TIPO AYRTON GUIBLI O SIMILAR PUNTUALES Y FRONTALES ORQUESTA
- 18 PARLED ZOOM MARTIN RUSH PAR2 RGB ZOOM O SIMILAR CALLES
- 07 BAÑADORES LED CAMEO ZENIT O SIMILAR LUZ EMBOCADURA
- 10 CEGADORAS 4 LAMP PUBLICO
- 02 CAÑON ARAMIS 2500 (POSIBILIDAD DE LANCELOT PARA PABELLONES DE GRAN DISTANCA)

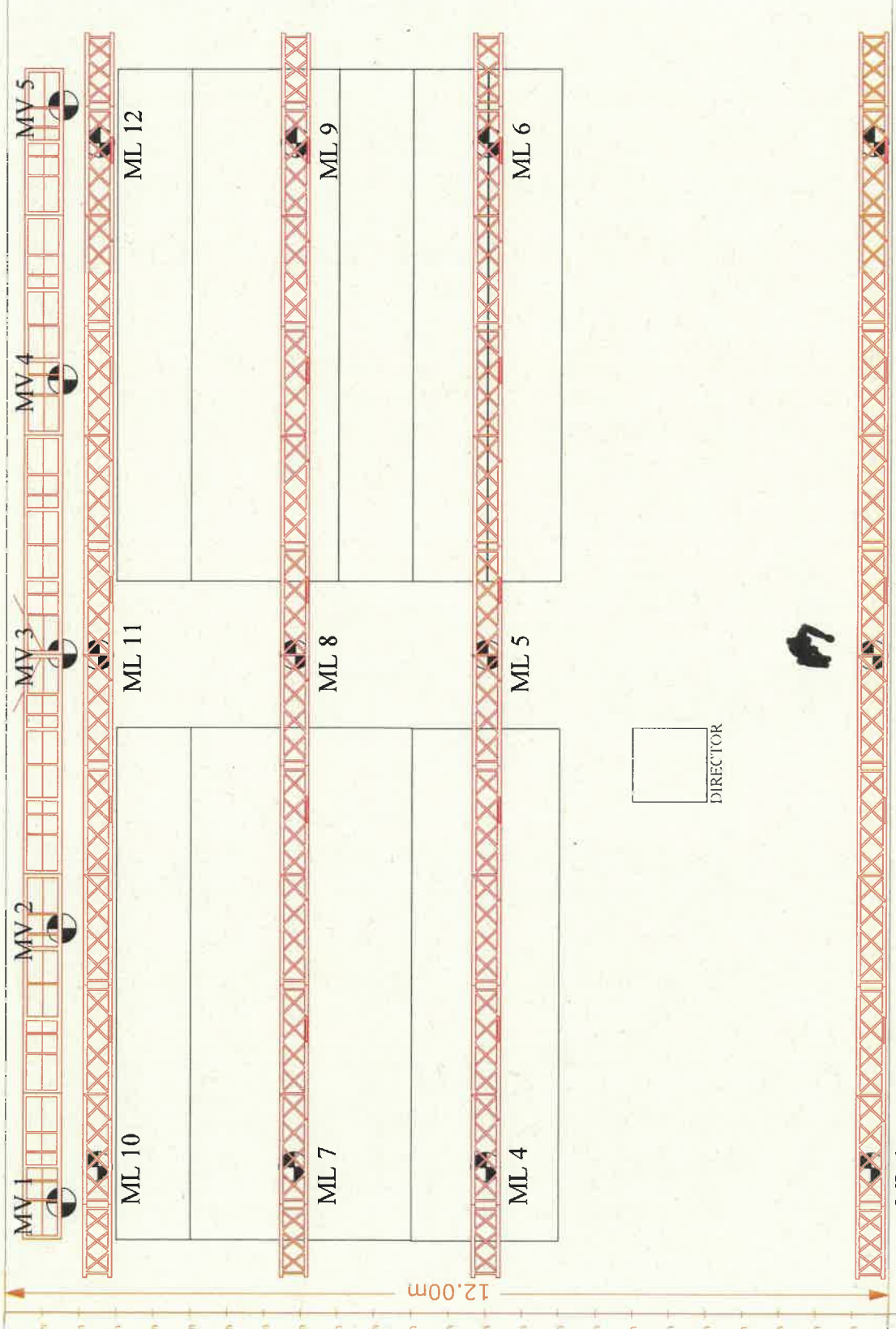
OTROS

- 04 MAQUINA DE HUMO + TURBINA TIPO HAZE
- 01 CONTROL ILUMINACION GRANMA2 FULL SIZE O LIGHT
- CABLEADO CUADROS Y SYS DE SEÑAL PARA EL CORRECTO FUNCIONAMIENTO DEL EQUIPO

PENDIENTE DE VER TELONES DE AFORO, TELAS PARA VESTIR TARIMAS Y ESCENOGRAFIA



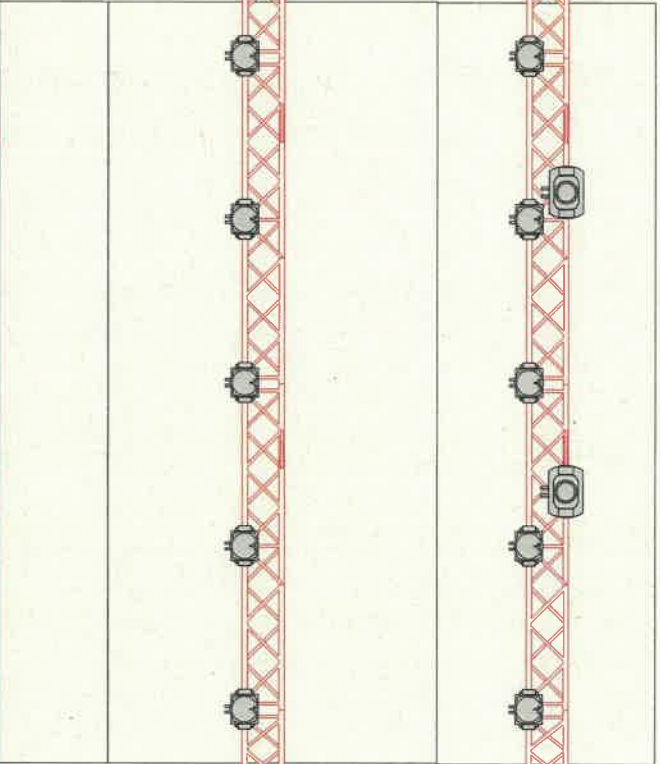
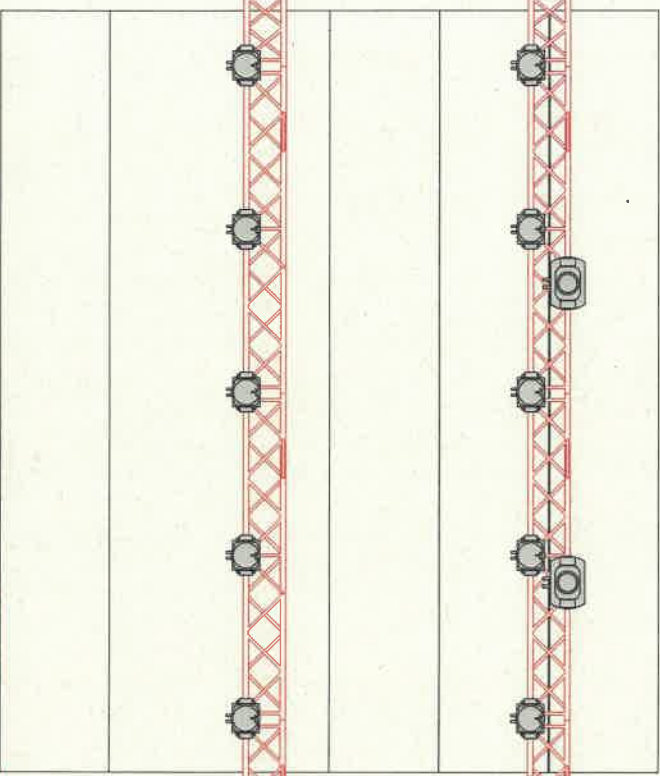
- ML1 X-7 / Y 0.25 / W 171K
- ML2 X 0 / Y 0.25 / W 558K
- ML3 X 7 / Y 0.25 / W 171K
- ML4 X-7 / Y 5.5 / W 190K
- ML5 X 0 / Y 5.5 / W 620K
- ML6 X 7 / Y 5.5 / W 190K
- ML7 X-7 / Y 8 / W 145K
- ML8 X 0 / Y 8 / W 465K
- ML9 X 7 / Y 8 / W 145K
- ML10 X-7 / Y 10.8 / W 145K
- ML11 X 0 / Y 10.8 / W 465K
- ML12 X 7 / Y 10.8 / W 145K
- MV1 X-7.5 / Y 11.5 / W 350K
- MV2 X-3.75 / Y 11.5 / W 980K
- MV3 X 0 / Y 11.5 / W 840K
- MV4 X 3.75 / Y 11.5 / W 980K
- MV5 X 7.5 / Y 11.5 / W 350K



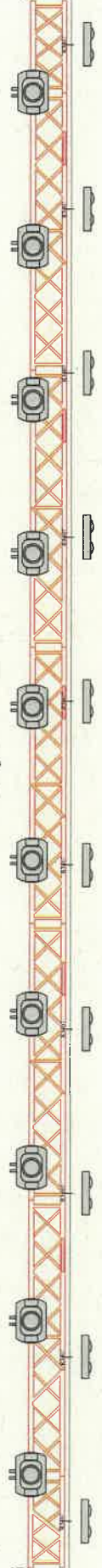
DIRECTOR

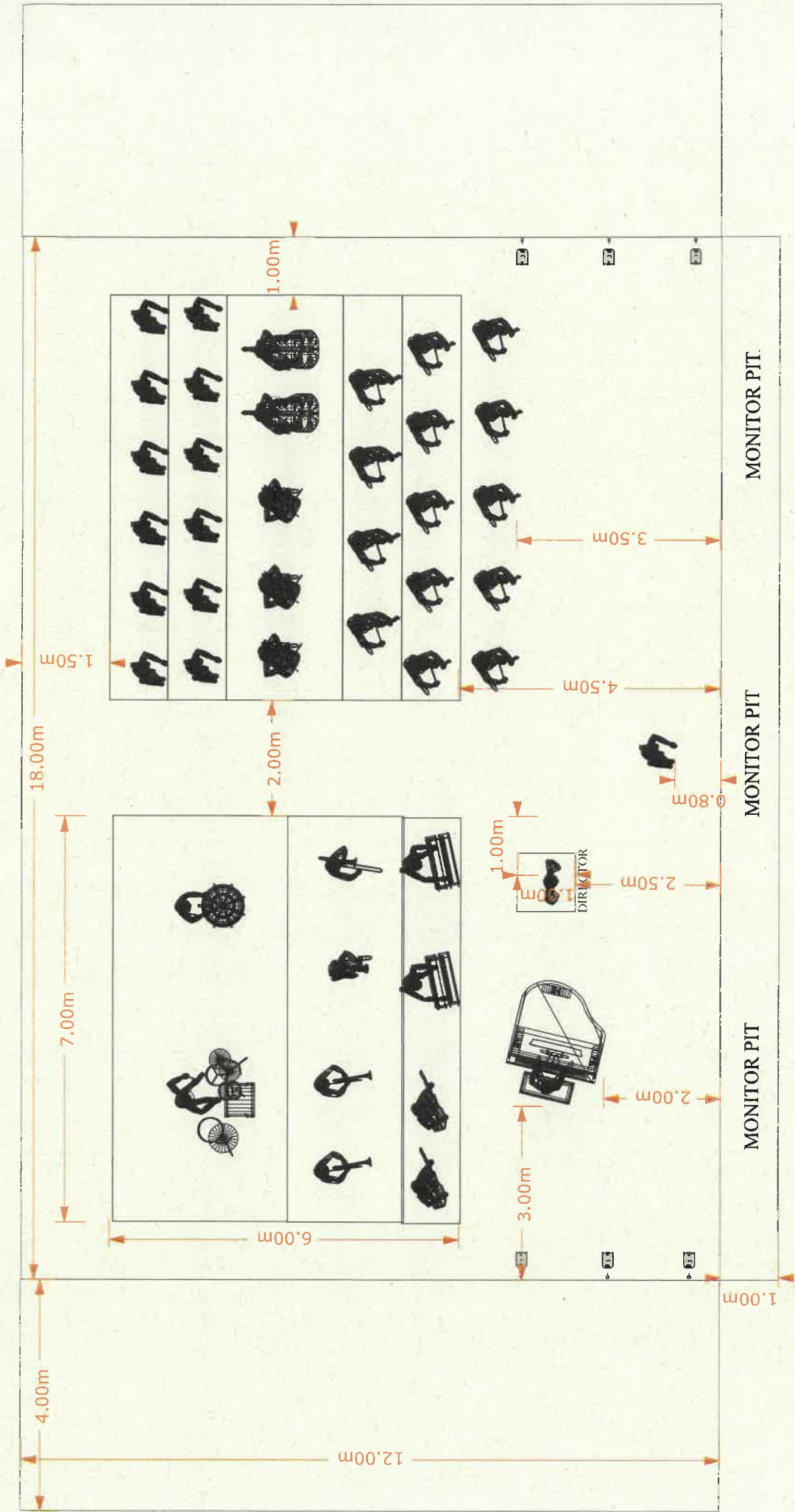
12.00m

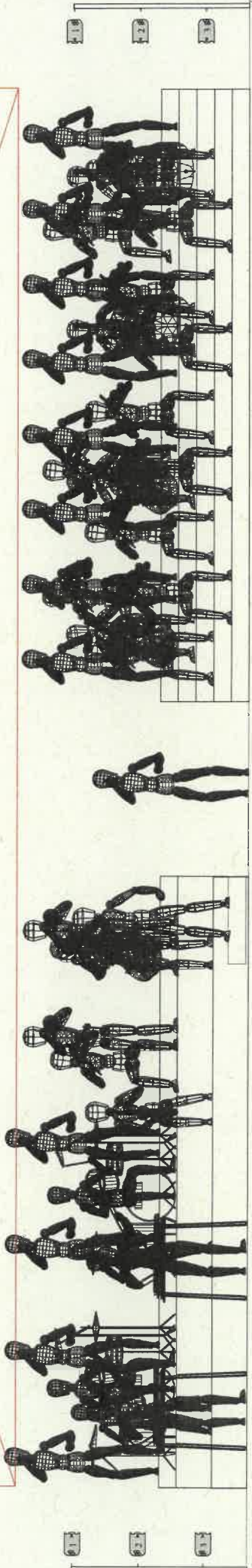
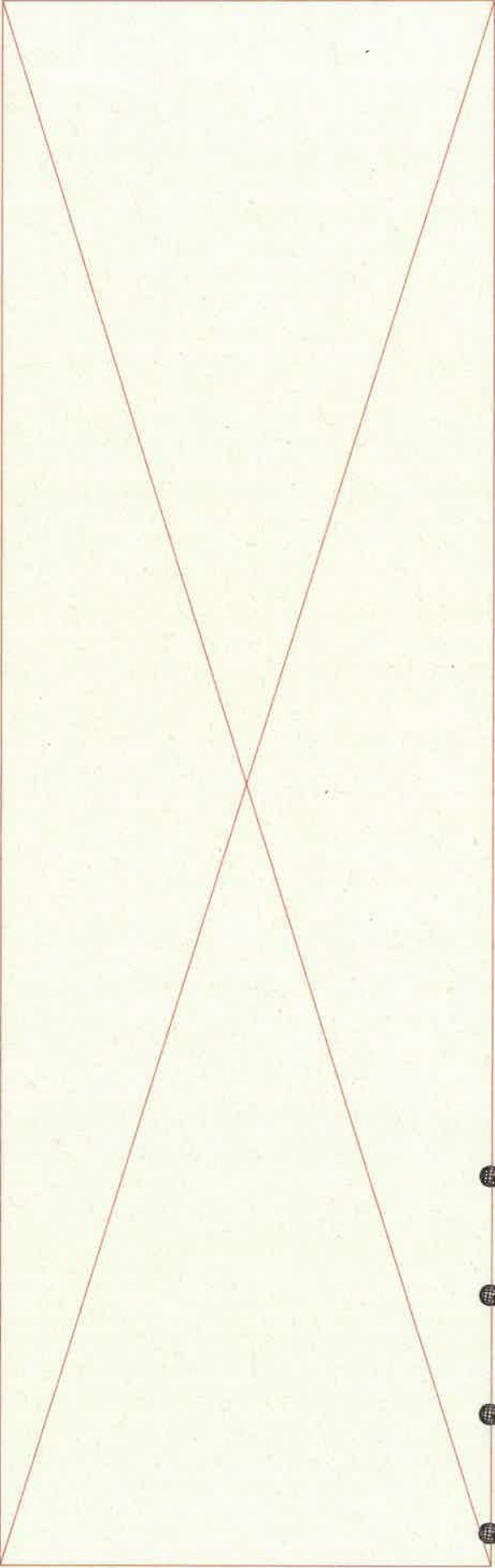
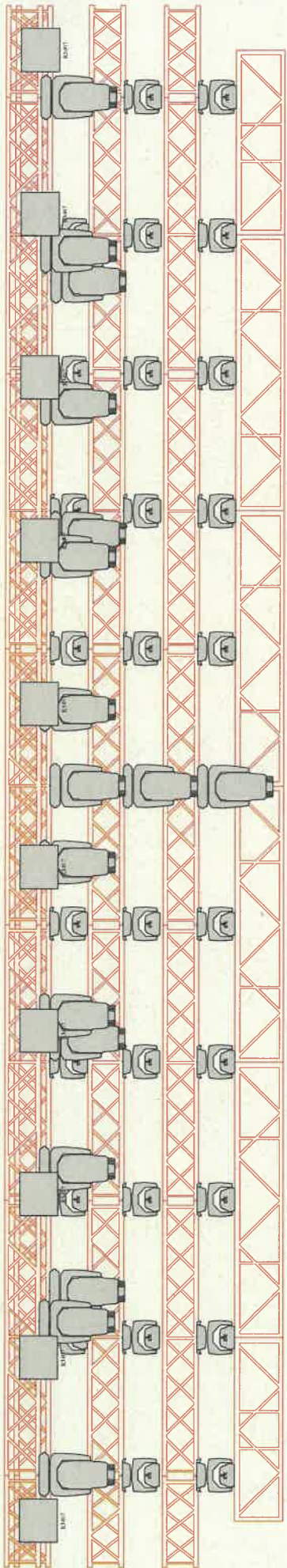


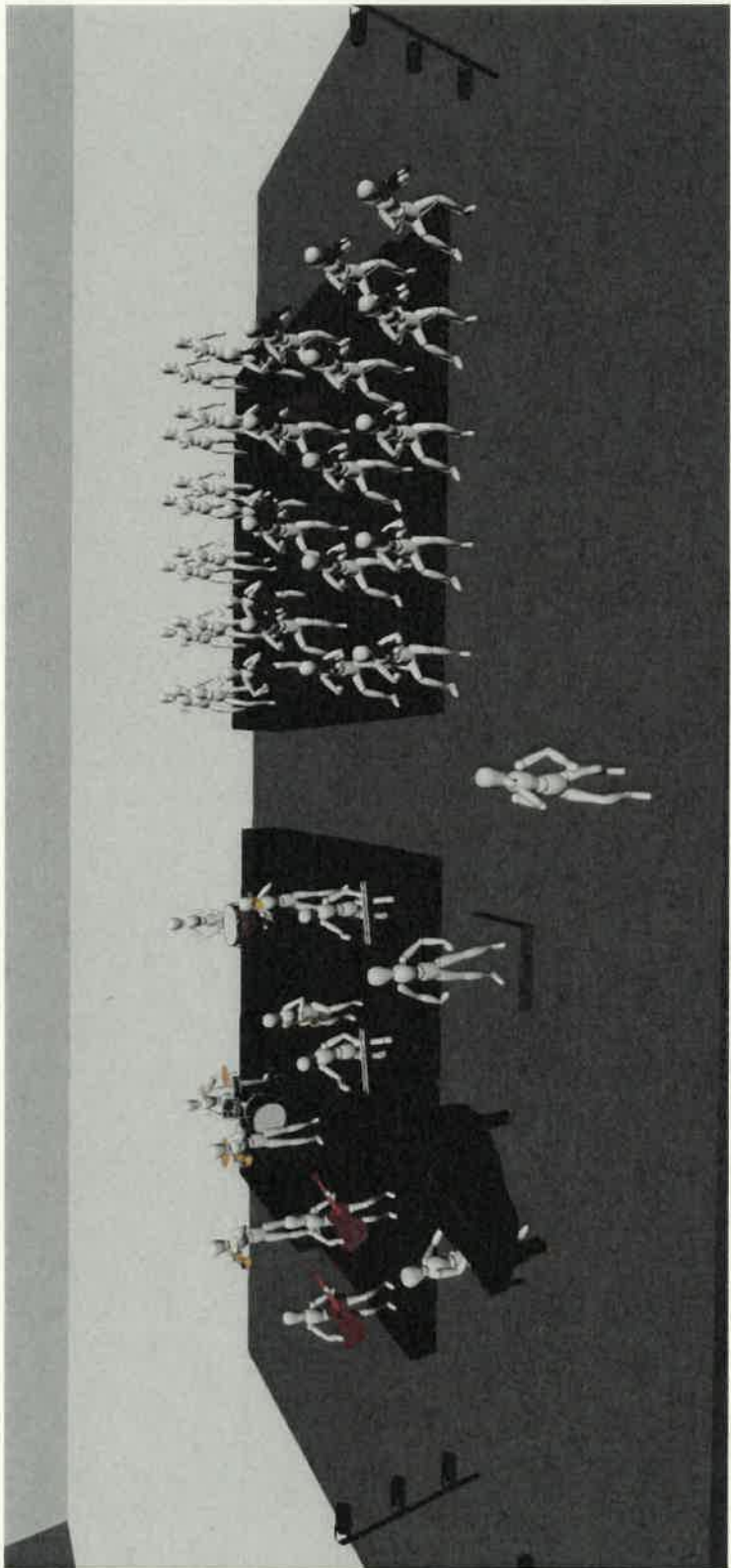


DIRECTOR









RIDER TÉCNICO - ISABEL PANTOJA - GIRA 50 AÑOS

REQUERIMIENTOS TÉCNICOS PRODUCCIÓN

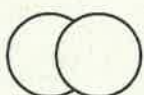
Es esencial que un REPRESENTANTE DEL PROMOTOR Y/O UN DIRECTOR DE PRODUCCIÓN LOCAL sea designado por el PROMOTOR LOCAL. Este profesional debe tener poder de decisión y debe ser la misma persona durante todo el proceso de producción y ejecución. (Avance, Preproducción, Montaje, Show, Desmontaje etc...).

❖ DIMENSIONES DE ESTRUCTURAS

Se dispondrá de un **ESCENARIO CON TECHO TÉCNICO** con las **barandillas necesarias** en todo el perímetro, y sus escaleras conforme a la ley, con las siguientes medidas :

- **Escenario de 18m de boca x 12m de fondo a 1,20m de altura (max 1,50)**, capaz de resistir cargas de hasta 750 kgs / m2.
 - El escenario requiere de mínimo 3 entradas por cada lateral
- **Monitor Pit de 18m x 1m de fondo** montado 0,50m más bajo que el escenario.
- **Alas de trabajo de 4m de ancho x 12m de fondo**, contiguas al escenario, sin separaciones.
- **Cámara Negra** completa dentro de la caja escénica.
- **Barrera Antiavalancha** en todo el frontal del escenario a 3m de la boca de escenario.
 - Se estudiará la posibilidad de poner catenaria en los casos en los que el recinto y la seguridad lo permita.
- **FOH :**
 - Sonido e Iluminación: Tarima de 6m de ancho x 3m a suelo
 - Realización: Tarima de 6m de ancho x 3m a 0,60 m de altura
- **Cañones:**
 - 2 estructura de 3m x 3m a 5m de altura a no más de 25m de la boca de escenario.
- **Miscelánea:**
 - **Camerino Cambio Rápido:**
 - De dimensiones de 4m x 4m, completamente cerrado, en la última calle del lado del acceso a camerinos, dotado de luz, percheros, 2 sillas, y espejo cuerpo entero.
 - **Pipe & Drape:**
 - 30 metros lineales de Pipe & Drape de altura regulable para ocultar los pasos de la artista a escenario.

Adjuntamos planos de escenario, tomas eléctricas, tarimas y rigging.



RIDER TÉCNICO - ISABEL PANTOJA - GIRA 50 AÑOS

- **NECESIDADES ELÉCTRICAS**

- **SONIDO**

- PA : 02x CEE125A en boca escenario L y R
- MOTORES 02x CEE 32A en boca escenario L y R
- MONITORES 01x 63 amp monitores en Stage R
- FOH 01x Schuko 16A en FOH

- **ILUMINACIÓN**

- MOTORES 01x CEE 32amp centrados atrás de escenario
- DIMMER 01x Powerlock 400A Stage L atrás de escenario
- CAÑONES 02x Schukos 16A en su plataforma
- FOH 02x Schukos 16A

- **VIDEO**

- PANTALLA 02x 63 amp centrados atrás de escenario
- PANT LAT 02x 63 amp laterales en L y R
- FOH 01x 16A

- **CAMBIO RÁPIDO**

- 01x 16A

- **SLEEPER BUS**

- 02 X 32A ESPACIO PARKING SLEEPER BUS



RIDER TÉCNICO - ISABEL PANTOJA - GIRA 50 AÑOS

- **HORARIOS Y CITACIONES ESTÁNDAR (A ADAPTAR EN CADA SHOW)**

Estos horarios son estándar y serán adaptados a cada concierto, pero sirve para hacerse una idea de los horarios y necesidades de la jornada

- **PREVIO A ENTRADA DE PRODUCCIÓN DE ARTISTA**

- Los puntos de rigging estarán puestos y listos para subir cadena de motores a las 08h00 del día del show.
- Acometida de 32A para Sleeper Bus listo y colocado desde la noche anterior (enviar foto de su ubicación)

- **HORARIOS ESTÁNDAR DÍA DEL SHOW**

- 07h30 desayuno técnicos in situ
- 08h00 citación c/d 27 pax (25 c/d + 2 toreros + 2 toros).
- 08h30 Montaje Iluminación, vídeo, tarimas, y sonido
- 17h00 Citación y Prueba Orquesta
- 18h30 Prueba Artista
- 19h30 Apertura Puertas y cena equipo.
- 21h00 Inicio Concierto
- 23h00 Citación c/d 27 (25 c/d + 2 toreros)
- 23h15 Fin concierto y desmontaje
- 02h30/03h00 Cierre Camiones y Salida producción

- **ESPACIOS APARCAMIENTO**

- Serán necesarios espacios para los vehículos siguientes:
 - 3 trailers equipos
 - 2 sleeper bus técnicos y producción
 - 1 bus músicos
 - **2 furgonetas y 2 coches artista a pie de camerinos**

- **SEGURIDAD**

Se requiere que el espacio esté vigilado 24 horas con la seguridad adecuada al recinto, en las zonas de acceso, aparcamiento, descarga, escenario, camerinos, y generadores.

Se agendará una reunión de seguridad en caso necesario 1 hora antes de abrir puertas.

Avanzaremos el detalle de la seguridad y el master de seguridad del concierto con el productor general o con el coordinador de logística.



- **SISTEMA DE PA:**

Dependiendo del lugar donde se desarrolle el evento será necesario un sistema, que entregue una presión uniforme de 105 db entre los 20 hz y los 20 khz.

El equipo deberá consensuarse con el equipo técnico de la artista pero como mínimo deberá estar compuesto de 2 P.A. tipo line array, a ambos lados del escenario. Subgraves en stack, también a ambos lados del escenario y en una configuración cardioide y un front fill con la suficiente potencia para cubrir las primeras filas.

En caso que el recinto lo necesite, se valorará el uso de delays, out fills, near fills, etc.

Todos estos sistemas deberán ser de la misma marca, necesitándose que la empresa contratada aporte un técnico de sistemas cualificado para el correcto ajuste y alineamiento de estos sistemas.

Como equipo base, podríamos utilizar:

- 12 cajas por lado como main de L'acoustics K1 o K2, D&B KSL o GSL, Meyer Sound Panther o Leo-M.
- 6 cajas por lado de L'acoustics KS28, D&B KSLsub, Meyer Sound 1100LFC dispuestos siempre en un sistema cardioide front-back-front.
- 8 cajas de front fill L'acoustics X12, D&B E12, Meyer Sound Ultra X40.
- 1 sistema de gestión de altavoces.

- **CONTROLES DE FOH Y MON Y SISTEMAS DE DIGITALIZACION:**

Para la envergadura de este evento necesitaríamos consolas digitales de alta gama con las que podamos hacer envíos directos de una a otra consola, para ellos podríamos usar dos opciones que paso a detallar:

- OPCION A (PREFERIDA): 2 Mesas Yamaha Rivage con tarjeta HY144-D para FOH y monitores, 3 RIO 3224 D2 y 4 Switch de Gb y 8 puertos cada uno.
- OPCION B: 2 Mesas Digico SD5 con optocore para FOH y monitores, con servidores waves, y paquete de plugins y 2 SD-Rack con 56 entradas cada uno y 8 salidas y un sd-rack con 40 salidas.

En Ambos casos compartiremos ganancias, con lo que necesitamos el uso de la misma marca de consolas en FOH y monitores.

- **MISCELANEA CONTROL FOH:**

- Ordenador con Smaart y programa para el ajuste del sistema.
- Altavoz autoamplificado pequeño para comunicación con monitores.
- Intercom con monitores y microfonista.
- Micro de talkback.

- **MISCELANEA CONTROL MONITORES:**

- 2 Micros de Talkback.
- Ordenador para ajuste de RF.
- Altavoz autoamplificado pequeño para comunicación con FOH.
- Intercom con monitores y FOH.

- **SISTEMA DE MONITORES:**

- 8 Monitores de suelo L'acoustics X12 o D&B M2 o Meyer Sound MJF 208 o MJF 210.
- 2 Side Fills con 2 A15 focus.
- 22 Sistemas Behringer P2.

- **SISTEMAS DE RADIOFRECUENCIA:**

- 12 emisores Shure P10T o 22 Senheisser SR IEM 300G4.
- 30 petacas Shure P10R+ o EK IEM G4.
- 1 Sistemas inalámbricos Shure AD4Q.
- 2 emisores Shure AD 2 con cápsula dfacto.
- 2 emisores Shure AD 1

• **MICROFONIA:**

- 2 BEYER DYNAMIC TG D71.
- 1 DPA 4055.
- 1 AKG C-535.
- 3 Shure SM 57.
- 5 Neumann KM-184.
- 4 Senheisser e-604.
- 2 AKG C-414.
- 2 Shure BETA 56.
- 1 Shure SM 81.
- 2 Senheisser MD 421.
- 1 Senheisser e-906.
- 2 DPA 4099 G.
- 5 Audiotechnica ATM 350 U.
- 1 Shure BETA 57.
- 4 AKG C-411.
- 15 DPA 4060 + MHS 6005.
- 5 Neumann MCM 41 (3 clamp cello y 2 clamp contrabajo).
- 17 Shure Sm 58.
- 1 Radial HotShot DM-1.
- 9 Cajas directas Radial JDI.

- **LISTADO DE CANALES:**

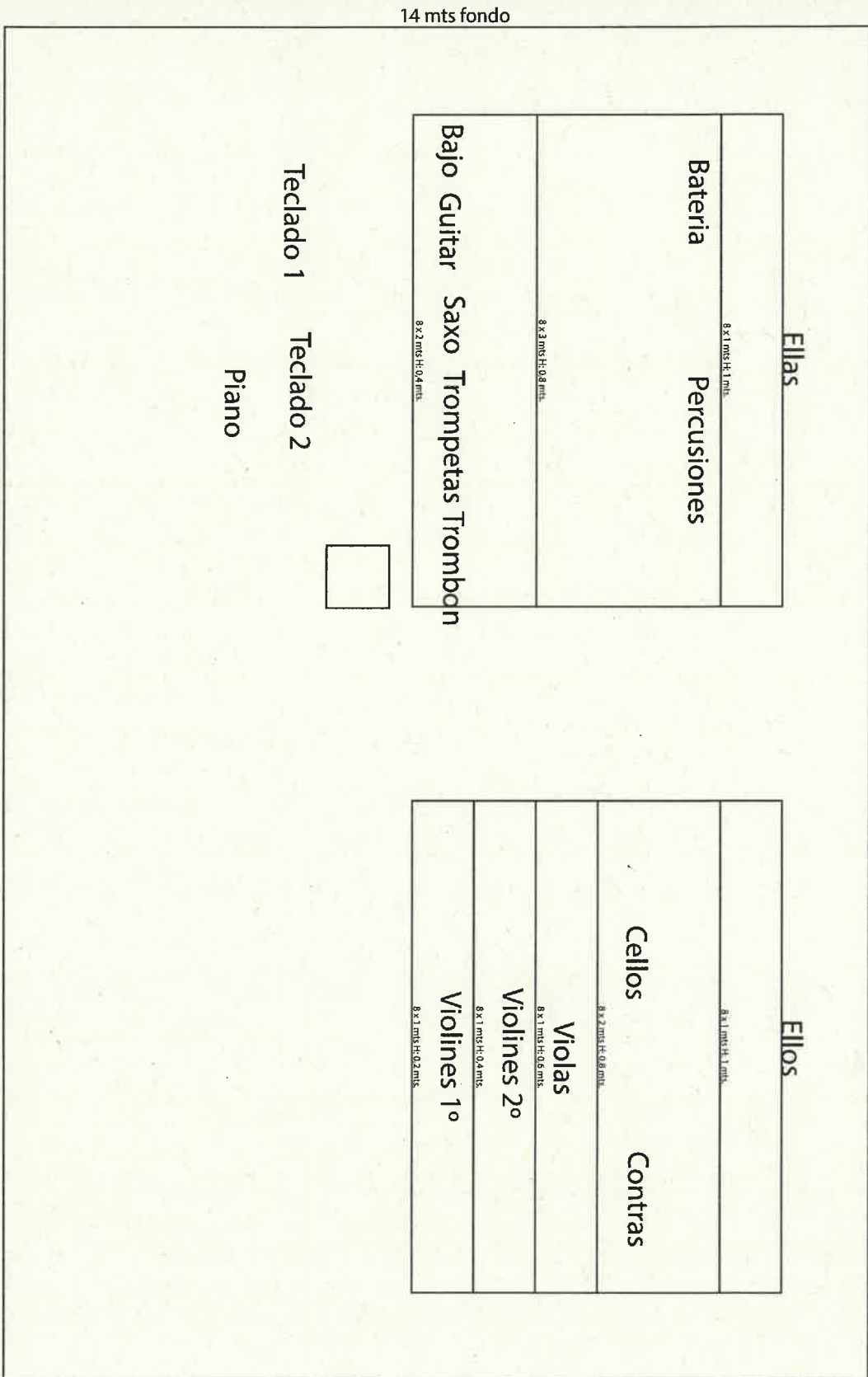
Nº CANAL	INSTRUMENTO	MICRO	SOPORTE
1	BOMBO IN	BEYER DYNAMIC TG D71	
2	BOMBO OUT	DPA 4055	PEQUEÑO
3	SNARE 1 TOP	AKG C 535	PEQUEÑO
4	SNARE 1 BOTTOM	SENNHEISER E-604	CLAMP
5	SNARE 2	SHURE SM 57	PEQUEÑO
6	HI HAT	NEUMANN KM 184	PEQUEÑO
7	TOM 1	SENNHEISER E-604	CLAMP
8	TOM 2	SENNHEISER E-604	CLAMP
9	TOM 3	SENNHEISER E-604	CLAMP
10	OH L	AKG C-414	GRANDE
11	OH R	AKG C-414	GRANDE
12	SPD L	DIB	
13	SPD R	DIB	
14	CONGA	SHURE BETA 56	CLAMP SHURE
15	TUMBADORA	SHURE BETA 56	CLAMP SHURE
16	BONGO	SHURE SM 81	GRANDE
17	PAILA L	SHURE SM 57	PEQUEÑO
18	PAILA R	SHURE SM 57	PEQUEÑO
19	CAJON	BEYER DYNAMIC TG D71	
20	EFFECTOS L	NEUMANN KM 184	GRANDE
21	EFFECTOR R	NEUMANN KM 184	GRANDE
22	TIMPANI L	SENNHEISER MD 421	GRANDE
23	TIMPANI R	SENNHEISER MD 421	GRANDE
24	BAJO	DIB	
25	GTR ELECTRICA	SENNHEISER E906	
26	GTR ACUSTICA LINE	DIB	
27	GTR ACUSTICA MIC	DPA 4099 G	CLAMP GUITAR
28	GTR ESPAÑOLA LINE	DIB	CLAMP CELLO
29	GTR ESPAÑOLA MIC	DPA 4099 G	CLAMP GUITAR
30	SAXO	AUDIOTECHNICA ATM350 U	CLAMP UNIVERSAL
31	FLAUTA	SHURE BETA 57	GRANDE
32	TROMPETA 1	AUDIOTECHNICA ATM350 U	CLAMP UNIVERSAL
33	TROMPETA 2	AUDIOTECHNICA ATM350 U	CLAMP UNIVERSAL
34	TROMPETA 3	AUDIOTECHNICA ATM350 U	CLAMP UNIVERSAL
35	TROMBON	AUDIOTECHNICA ATM350 U	CLAMP UNIVERSAL
36	PIANO MIC L	NEUMANN KM 184	CLAMP K&M 24030
37	PIANO MIC R	NEUMANN KM 184	CLAMP K&M 24030
38	PIANO PICKUP L	AKG C 411	
39	PIANO PICKUP R	AKG C 411	
40	KEY 1 L	DIB	
41	KEY 1 R	DIB	

ISABEL PANTOJA "50 ANIVERSARIO" NECESIDADES TECNICAS DE SONIDO

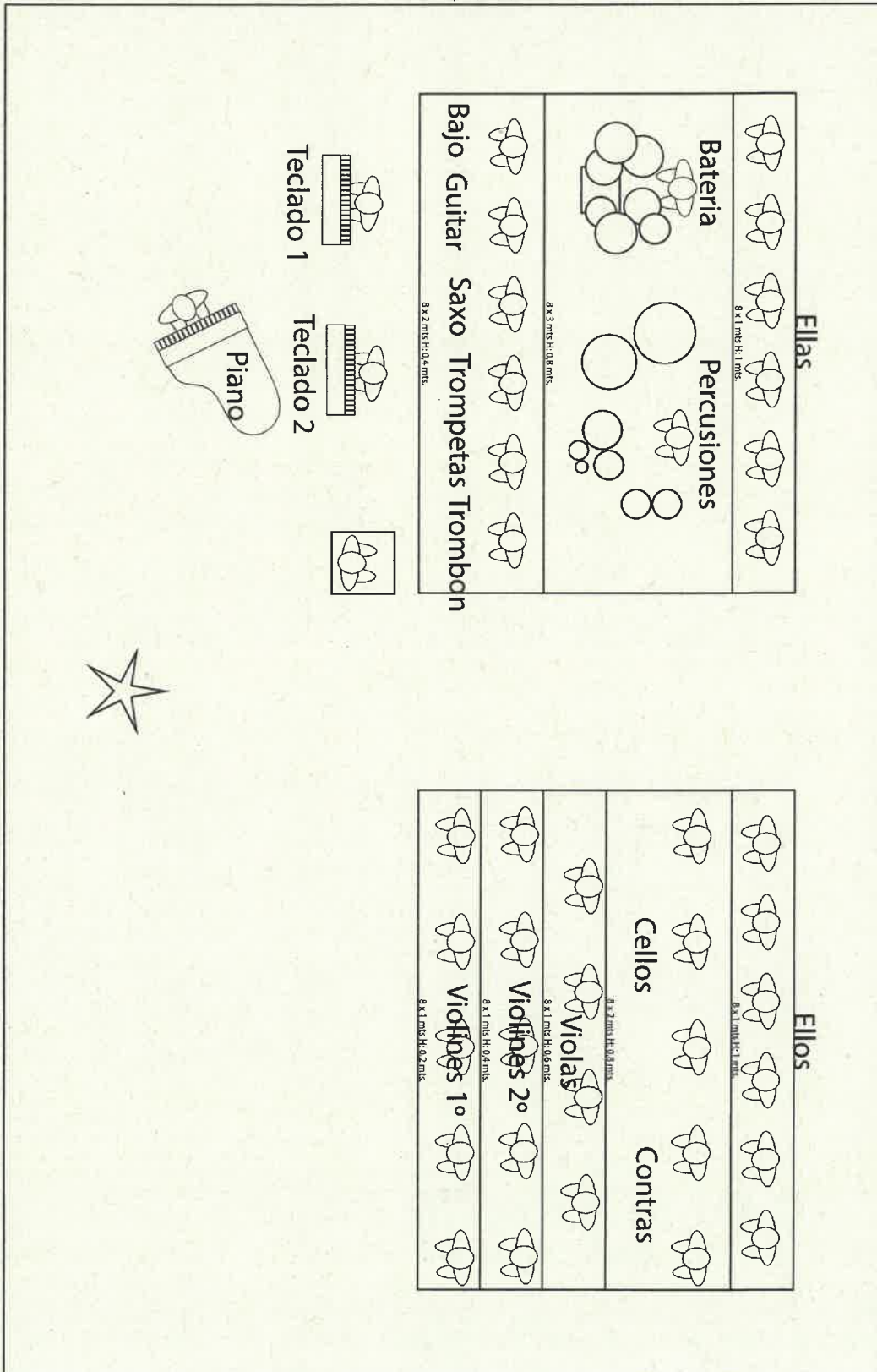
42	KEY 2 L	DIB	
43	KEY 2 R	DIB	
44	VIOLIN 1 1	DPA 4060	CLAMP DPA MHS6005
45	VIOLIN 1 2	DPA 4060	CLAMP DPA MHS6005
46	VIOLIN 1 3	DPA 4060	CLAMP DPA MHS6005
47	VIOLIN 1 4	DPA 4060	CLAMP DPA MHS6005
48	VIOLIN 1 5	DPA 4060	CLAMP DPA MHS6005
49	VIOLIN 2 1	DPA 4060	CLAMP DPA MHS6005
50	VIOLIN 2 2	DPA 4060	CLAMP DPA MHS6005
51	VIOLIN 2 3	DPA 4060	CLAMP DPA MHS6005
52	VIOLIN 2 4	DPA 4060	CLAMP DPA MHS6005
53	VIOLIN 2 5	DPA 4060	CLAMP DPA MHS6005
54	VIOLA 1	DPA 4060	CLAMP DPA MHS6005
55	VIOLA 2	DPA 4060	CLAMP DPA MHS6005
56	VIOLA 3	DPA 4060	CLAMP DPA MHS6005
57	VIOLA 4	DPA 4060	CLAMP DPA MHS6005
58	CELLO 1	NEUMANN MCM	NEUMANN MC 2
59	CELLO 2	NEUMANN MCM	NEUMANN MC 2
60	CELLO 3	NEUMANN MCM	NEUMANN MC 2
61	CONTRA 1	NEUMANN MCM	NEUMANN MC 3
62	CONTRA 2	NEUMANN MCM	NEUMANN MC 3
63	BV ELLAS 1	SHURE SM 58	GRANDE
64	BV ELLAS 2	SHURE SM 58	GRANDE
65	BV ELLAS 3	SHURE SM 58	GRANDE
66	BV ELLAS 4	SHURE SM 58	GRANDE
67	BV ELLAS 5	SHURE SM 58	GRANDE
68	BV ELLAS 6	SHURE SM 58	GRANDE
69	BV ELLOS 1	SHURE SM 58	GRANDE
70	BV ELLOS 2	SHURE SM 58	GRANDE
71	BV ELLOS 3	SHURE SM 58	GRANDE
72	BV ELLOS 4	SHURE SM 58	GRANDE
73	BV ELLOS 5	SHURE SM 58	GRANDE
74	BV ELLOS 6	SHURE SM 58	GRANDE
75	ISABEL	SHURE AD 2 + D FACTO 4018	RECTO
76	ISABEL SPARE	SHURE AD 2 + D FACTO 4018	
77	ORDENES	SHURE SM 58	GRANDE
78	STAGE L	SHURE SM 58	GRANDE
79	STAGE R	SHURE SM 58	GRANDE
80	MONITORES	SHURE SM 58	GRANDE
81	FOH	SHURE SM 58	

- **LISTADO DE ENVÍOS:**

Nº ENVÍO	MUSICO	TRANSMISOR	RECEPTOR	TIPO ENVIO
1	ISABEL	P10T 1	2 X P10R+	ESTEREO
2	DIRECTOR	P10T 2	1 X P10R+	ESTEREO
3	PIANO	P10T 3	1 X P10R+	ESTEREO
4	TECLADOS 1	P10T 4	1 X P10R+	ESTEREO
5	TECLADOS 2	P10T 5	1 X P10R+	ESTEREO
6	BAJO	P10T 6	1 X P10R+	ESTEREO
7	GUIARRA	P10T 7	1 X P10R+	ESTEREO
8	SAXO	P10T 8	1 X P10R+	ESTEREO
9	TROMPETA 1	P10T 9	1 X P10R+	ESTEREO
10	TROMPETA 2	P10T 10	1 X P10R+	ESTEREO
11	TROMBON	P10T 11	1 X P10R+	ESTEREO
12	BATERIA	P10T 12	1 X P10R+	ESTEREO
13	PERCUSION	P10T 13	1 X P10R+	ESTEREO
14	VIOLINES 1	XLR	5 X BEH P2	ESTEREO
15	VIOLINES 2	XLR	5 X BEH P2	ESTEREO
16	VIOLAS	XLR	5 X BEH P2	ESTEREO
17	CELLOS	XLR	3 X BEH P2	ESTEREO
18	CONTRABAJO	XLR	3 X BEH P2	ESTEREO
19	BV 1	P10T 14 L	1 X P10R+	MONO
20	BV 2	P10T 14 R	1 X P10R+	MONO
21	BV 3	P10T 15 L	1 X P10R+	MONO
22	BV 4	P10T 15 R	1 X P10R+	MONO
23	BV 5	P10T 16 L	1 X P10R+	MONO
24	BV 6	P10T 16 R	1 X P10R+	MONO
25	BV 7	P10T 17 L	1 X P10R+	MONO
26	BV 8	P10T 17 R	1 X P10R+	MONO
27	BV 9	P10T 18 L	1 X P10R+	MONO
28	BV 10	P10T 18 R	1 X P10R+	MONO
29	BV 11	P10T 19 L	1 X P10R+	MONO
30	BV 12	P10T 19 R	1 X P10R+	MONO
31	ISABEL MON CENTRAL	XLR	2 X X12	MONO
32	ISABEL MON LEFT	XLR	3 X X12	MONO
33	ISABEL MON RIGHT	XLR	3 X X12	MONO
34	ISABEL SIDE FILL	XLR	ARCS FOCUS	MONO
35	BACKLINER	P10T 20	1 X P10R+	ESTEREO
36	CUE	P10T 21	2 X P10R+	ESTEREO

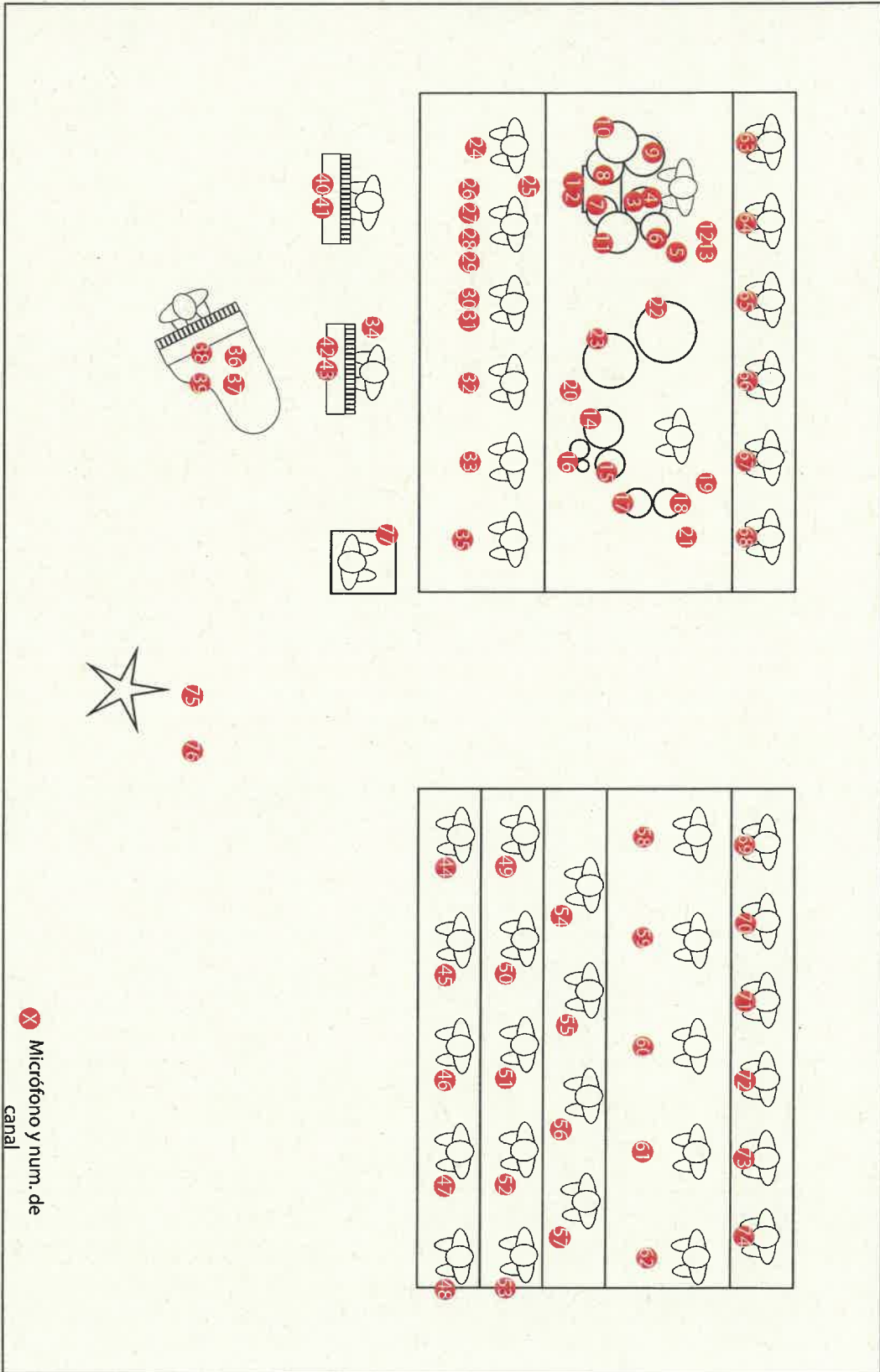


14 mts fondo



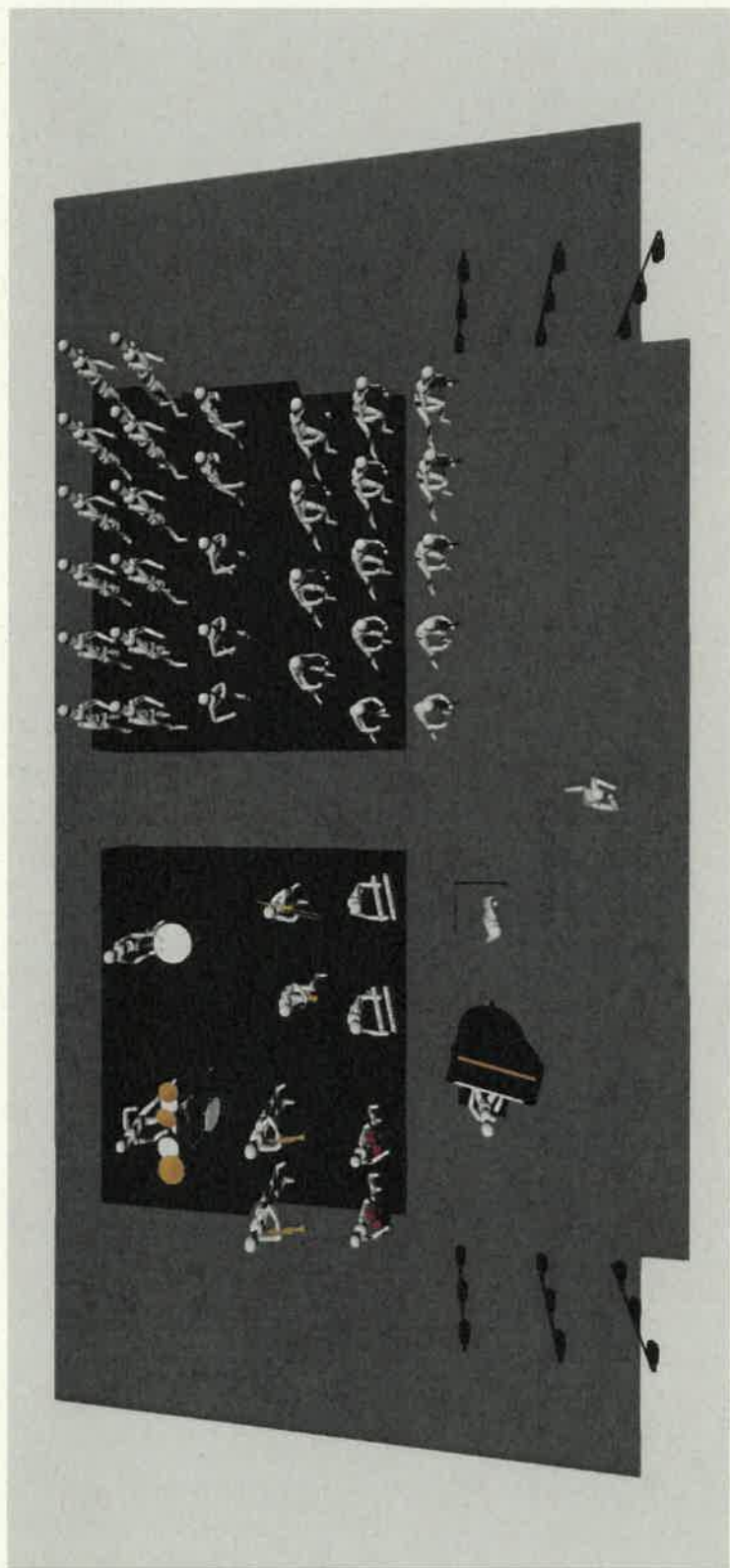
22 mts ancho

14 mts fondo



22 mts ancho

Este rider tiene un total de 11 páginas si faltase alguna deberá ponerse en contacto con la producción de Isabel Pantoja para que le proporcionen las páginas que falten.





RAIDER DE

FARRUKO

CONCIERTO N.º

09

DÍA DEL CONCIERTO

VIERNES 19 JULIO 2024

LUGAR

CUEVA DE NERJA

PROMOTOR

ETERNIDAD PRODUCCIONES AIE

CARGA Y DESCARGA ARTISTA

NO SE INCLUYE EN ESTE CONTRATO LO HACE PROMOTOR

THE PERFORMANCE

The Farruko Euro Tour is a touring show that comes with its own set design. Technical set-up and operators to create a full experience. The Show Design is not created to cause trouble for the Client or to increase the cost of the event. It is created to provide the Client with the requirements to create the successful and supporting show for the Artist.

This rider is part of the Artist presentation contract and must be read and completed by all means. Any modification to this rider must be approved between the Client and the Artist Representative before the show; otherwise, all sections must be respected and realized in totality.

Any change must be stated and presented in paper. This rider must be executed in its totality by the client at his cost.

The client agrees to sign the Rider in all pages in the indicated spot and must return it signed no less than two (2) weeks before the date of the performance or a week later after receiving this document; whichever comes first.

IF ANY STRICTLY REQUIRED EQUIPMENT IS NOT AVAILABLE, THE PRODUCTION MANAGER WILL GESTURE THE MOST ADECUATE SOLUTION AND WILL BRING THE RECEIPTS TO BE RE-IMBURSED BY THE CLIENT.

NO EXCEPTIONS OR SUBSTITUTIONS WILL BE ALLOWED OF WHAT IS IN THIS RIDER WITHOUT PRIOR WRITTEN APPROVAL BY THE PRODUCTION MANAGER.

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 Sytem 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 SB28/ 218 Subwoofers. Client's use of other speaker shall require prior and written approval of the Tour/ Production Manager at least two (2) weeks prior to the performance date.

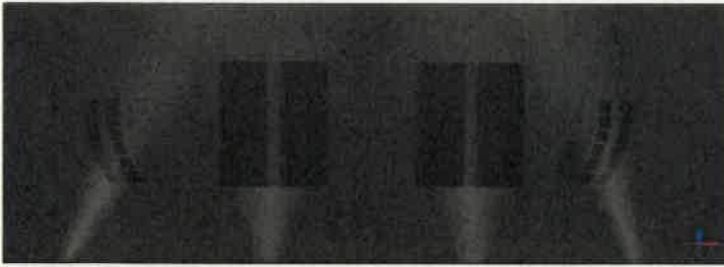
OTHER ACCEPTABLE PA SYSTEMS :

- D&B J8/ J12 with J Infra Subs

- JBL VTX V20 with S28 Subs

- Meyer Leo with LFC Subs Cardioid Array Sub

AUDIO PLOT



UNDER 5,000 PEOPLE (suggestion)

- (12x) L'Acoustics K2 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 5,000 PEOPLE (suggestion)

- (36x) L'Acoustics K2 Line Array (Main PA L+R)
- (30x) L'Acoustics KARA Line Array (Side PA) (If Necessary)
- (24x) L'Acoustics SB28 Hi Power Subs (On floor)
- (8x) L'Acoustics KARA Line Array (Front Fills) (If Necessary)
- (8x) L'Acoustics K1-SUB Hi Power Subs (Flown on Top of K2's)

AUDIO CONSOLES

If necessary, will be required that both FOH and Monitor consoles will be exclusively for Farruko's performance. Both consoles (FOH, MON) must be completely and in fully working order with their latest software versions up to date. Please discuss with Production Manager any other acceptable consoles.

FOH:

Main Console Option

- (1x) DIGICO Quantum 338 (Preferred), or SD12 (96 Khz & Latest Software Version) with:
- 01x DIGICO Stage SD 192khz 56 Ch in - 40 Ch Out Stage Rack w/ OPTOCORE ID: 1.12 (Fiber Only!)
 - 07x DiGiCo 192khz 32-Bit Mic Input Card
 - 05x DiGiCo 192khz Analog Output Card
 - 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
 - 01x UPS Battery Backup 2000watts

Secondary Console Option

- (1x) AVID S6L- 32D (96 Khz & Latest Software Version) with:
- 01x Stage Rack (64 channels)
 - 01x Engine E6L- 144 with two (2) HDX-192 DSP
 - 02x MADI-192 MADI Cards
 - 01x AVID WSG-HD Waves Option Card
 - 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
 - 01x Ethernet Switch
 - 01x UPS Battery Backup 2000watts

MONITORS:

Main Console Option

- (1x) DIGICO Quantum 338 (Preferred), or SD5 (96 Khz & Latest Software Version) with:
- 01x DIGICO Stage SD 192khz 56 Ch in - 40 Ch Out Stage Rack w/ OPTOCORE ID: 1.12 (Fiber Only!)
 - 07x DiGiCo 192khz 32-Bit Mic Input Card
 - 05x DiGiCo 192khz Analog Output Card
 - 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
 - 01x UPS Battery Backup 2000watts

Secondary Console Option

- (1x) AVID S6L- 32D (96 Khz & Latest Software Version) with:
- 01x Stage Rack (64 channels)
 - 01x Engine E6L- 144 with two (2) HDX-192 DSP
 - 02x MADI-192 MADI Cards
 - 01x AVID WSG-HD Waves Option Card
 - 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
 - 01x Ethernet Switch
 - 01x UPS Battery Backup 2000watts

WIRELESS SYSTEMS

- (11x) Shure PSM-1000 Systems (Mixes) with (18x) P10R + Bodypacks
- (3x) Shure Axient Digital AD4QUS Four channel Receiver
- (2x) Shure Axient Digital AD2-KSM9 HS Wireless Handhelds
- (10x) Shure Axient Digital AD2-SM58 Wireless Handhelds
- (6x) Shure or SM58 with Switch Microphones (Talkback's)
- (2x) Shure VP89M (L & R) (Ambience Mic's)
- (4x) D.I. Boxes

(***SEE INPUT LIST TABLE FOR THE REST OF THE 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)
- (8X) L'Acoustics Floor Monitor Wedges (spread across down stage)
- (1x) L'Acoustics 18" Sub for DJ
- (2x) Shure P9HW wired personal monitors (at FOH)
- (2x) Behringer B205D Comm Speakers (MON & FOH)

BACKLINE

DJ EQUIPMENT:

- (1x) Pioneer DDJ - SRT1000 (Main Primary Option) or DDJ - SX3 (Secondary Last Option)
- (1x) 4' x 3' DJ Table/ DJ Booth (Covered with Black Fabric or Duvetyn)
- (2x) Pro Laptop Stand

KEYBOARDS:

- (1x) Yamaha Motif XF6 Workstation (Top on Side)
- (1x) Yamaha Motif XF8 Workstation (Bottom on Side)
- (3x) Yamaha FC4 Sustain Pedals & Power Cables
- (1x) 2-Tier Double Braced Keyboard Stand
- (4x) 12' TRS Balanced 1/4" Instrument Cables

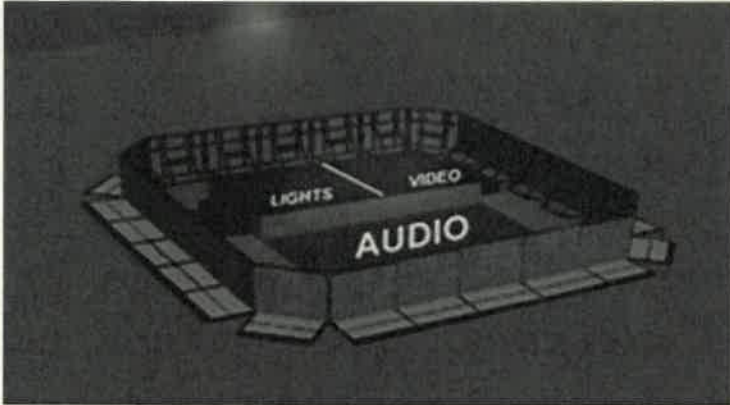
MISCELLANEOUS:

- (4x) Percussion Table 18" x 24" for Stage use
- (10x) Radial Pro DI (Passive)
- (2x) 1/8" to XLR Stereo Cables (6' feet)
- (2x) 25' USB MIDI Extension Cables for USB-C Controllers
- (2x) 2" Gaffer Tape Rolls (Florescent Green & Florescent Orange)
- (2x) Sharpie Markers (Black)
- Multiple TRS 1/4" & XLR Instrument Cables (Vast Amount)

STAGE RISERS

- (6x) 4' x 8' x 3' Stage Riser Platforms
- (2x) 4' x 8' x 2' Stage Riser Platforms
- (2x) 8' x 8' x 1.5' DJ (SR) & Keys (SL)
- (4x) 3' Tall Stage Riser Stairs
- All Stage Risers needs to be on wheels with locking system.

FOH MON WORLD



First Level (Sound)

- 12' W x 8' D – Riser (Ground Placed)

Second Level (Lights & Video)

- 12' W x 8' D x 2' T – Riser
- Stairs on either side (House Left + Right)

FOH SIZE

- 24' W x 16' D (Risers)
- 28' W x 16' D (With stairs on both sides)

MONITOR PLOT

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

FOH REQUIREMENTS

BARRIERS

- Mojo Stage Barriers (1.20 m)
- Need to supply as much barriers needed to cover the diameter of 28' x 20' around the FOH World.

As well for the Stage B, the diameter to cover would be approximately 19' x 19' around the stage (3' feet of space between stage and barriers). Bike Racks are not acceptable! Otherwise consulted and confirmed by Company's Production.

SOUND AREA

- (1x) Black Carpet (8' x 8')
- (1x) Black Executive Office Chair

Lighting & Video

- (2x) Black Carpet (8' x 8')
- (2x) Black Executive Office Chairs
- (1x) Small White or Black Towel

MONITOR WORLD REQUIREMENTS

- (1x) Black Carpet (6' x 6')
- (1x) Folding Table (4' x 3') with Black Duvetyn Dress Kit
- (1x) Small White or Black Towel

LIGHTING

The lighting set-up is dependent on the size and capacity of the Festival Stage. Different set-ups may be applied, please discuss with the Tour Manager / Production Manager, which set-up can be applied based on the Festival / Event's space. Artist tour stage design can be adapted to fit client needs, but must be seen and maintained as requested as possible.

For what would be the lighting Floor Package, the same must be respected and fully provided under any means under the Promoter/ Client cost.

Must provide all of the Venue/ Festival Lighting details as soon as this Rider is received, so our LD & VJ can prepare and pre-program prior to the day of show.

LIGHTING DESK

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

NOTE:

- We require at least 3x 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 at the moment of the Teams arrival on site.
- A backup console must be available, on call, in case is needed.

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.

Please let us know all the details of the pixel mapping, show file, dimensions and all of the quality specifications to use. 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.

LED SCREEN TYPE

The preferred LED type are ROE, Win-Vision or Absen with a 4mm pitch 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 – LED SCREENS

- Two (2x) 16' (5m) W x 9' (3m) T
- One (1x) Folsom Image Pro-II HD
- One (1x) Blackmagic switcher
- One (1x) Multi-Viewer monitor screen
- Three (3x) Ultra HD Video Cameras
with Fujinon 24x Lenses and all necessary CCU's.

LED WALL (Stage Backdrop)

- Video Out 1
Center Wall - 40' ft (12m) x 20' ft (6m)
- (288x) 4mm LED Panels
- (1) Novastar MCTRL4K LED Controller

SFX & PYRO

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:

- Airburst's
- Mines (Specified Color)
- Comets with Tails
- Gerbs
- LSG (Low Smoke Machine) with 2x CO2 Tanks 75 lbs.

LASERS (RGB):

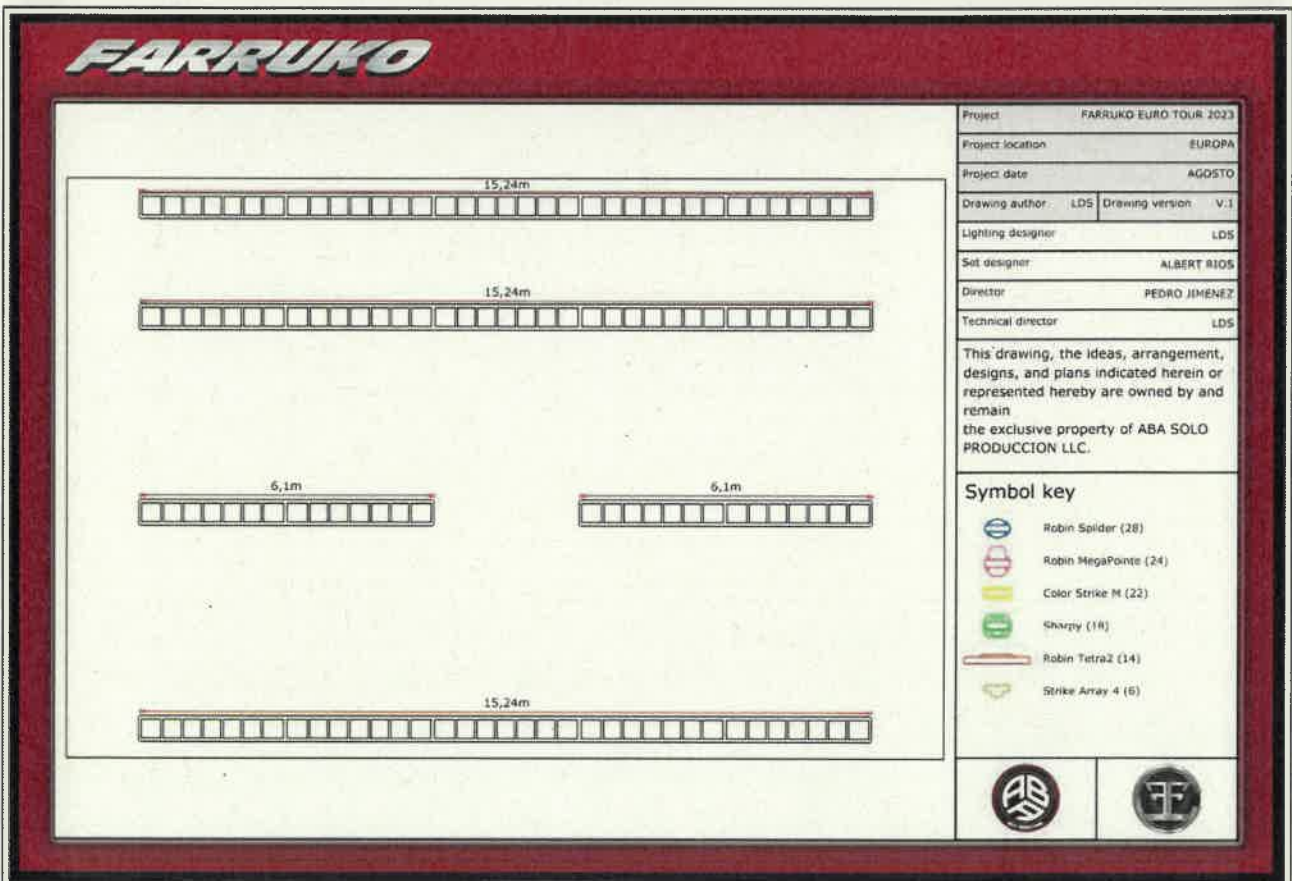
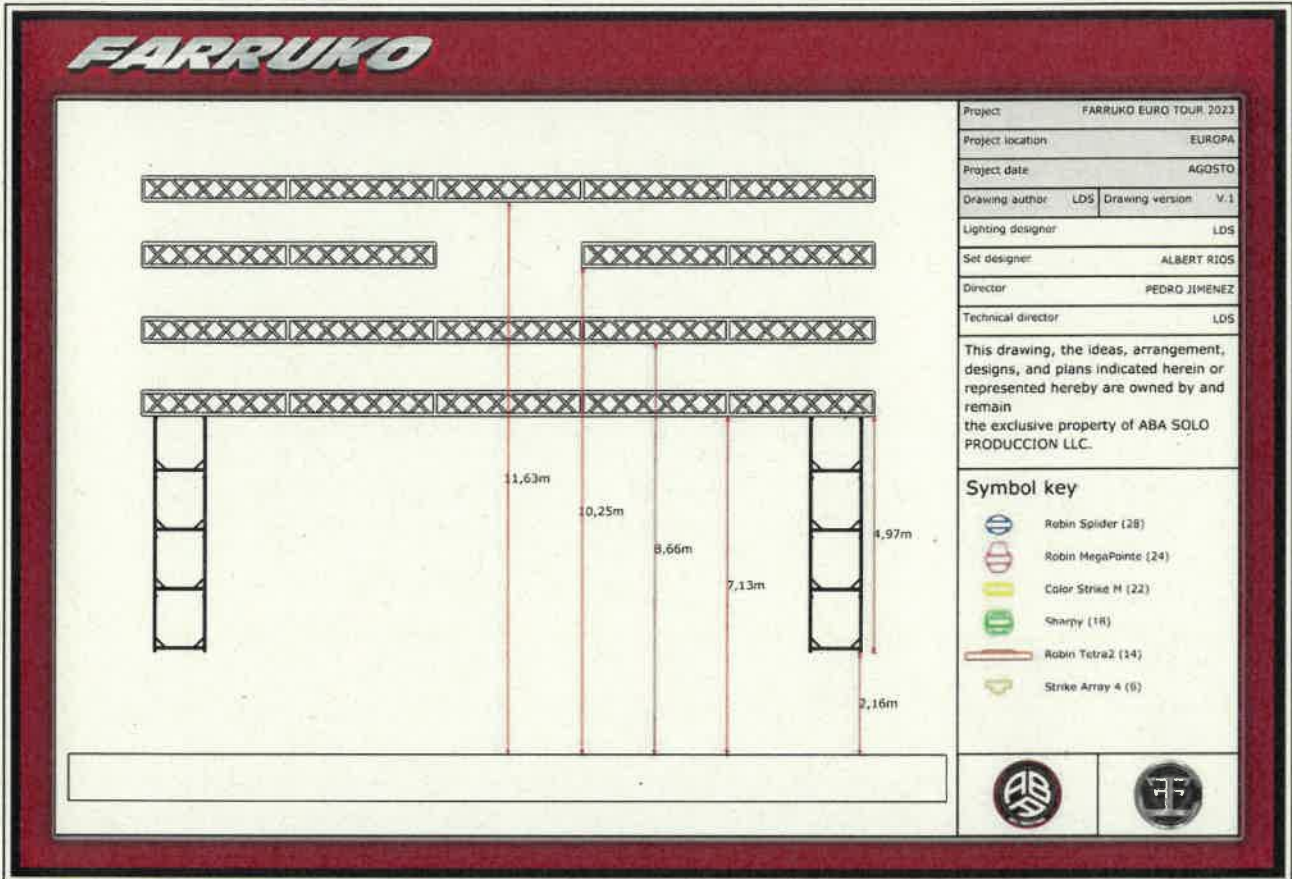
- Eight (8x) RGB Lasers – 30 watts (The specific position for the lasers will be determined and confirms by PM or SM)
- Two (2x) MDG Hazers

SFX REQUIREMENTS:

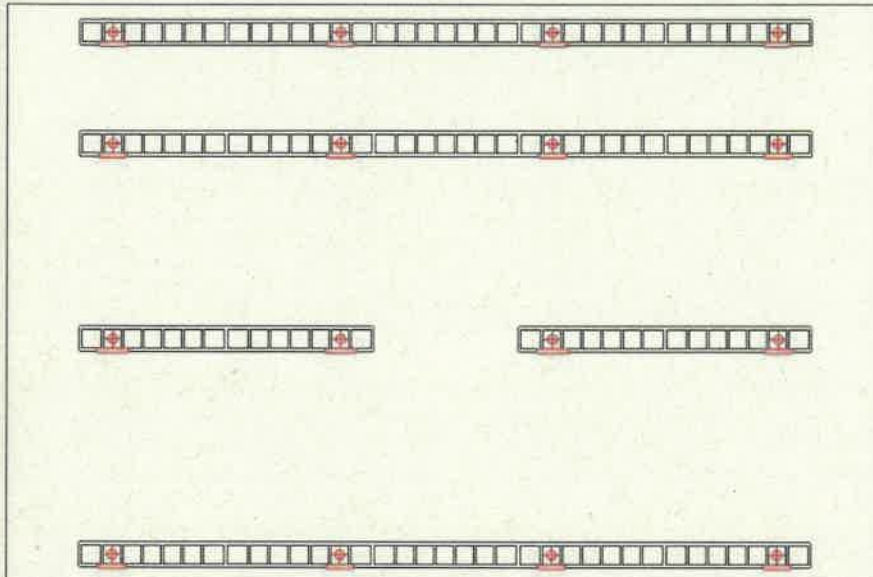
DISCUSS WITH PRODUCTION MANAGER OPTIONS AND AVAILABILITY FOR THE FESTIVAL OR EVENT. ALL VENUES & REGULATIONS SPECIFICATIONS FOR THE EVENT MUST BE DISCUSSED AND APPROVED 2X WEEKS MINIMUM PRIOR TO EVENT DATE.

TYPE	COLOR	QTY	POSITION	
CO2 CRYO JET	N/A	8x	16x 75 LBS CO2 TANK w/ SIPHON (2x per e.a.)	Stage Front
LSG	N/A	2x	2x 75 LBS CO2 TANK w/ SIPHON	Up Stage
STREAMERS CANNONS	SILVER / RED	2x	2x SHOT	Down Stage
CONFETTI CANNONS	SILVER / RED	2x	2x SHOT	Down Stage
PYRO	COLOR	QTY	POSITION	CUE
GERBS 1X20	SILVER	24x	Stage Front	# 01
COMET 120'	CRAKLING	12x	Stage Front	# 02
MINES 75'	RED & SILVER	12x	Stage Front	# 03
MINES 50'	RED	10x	Stage Front	# 04
MINES 75'	BLUE & GREEN	12x	Stage Front	# 05
MINES 50'	BLUE & RED	12x	Stage Front	# 06
AIR BURSTS	SILVER / GOLD	10x	Across Stage	# 07
MINES 50'	RED	12x	Stage Front	# 08
AIR BURSTS	SILVER / GOLD	10x	Stage Front	# 09
COMET w/ TAIL 120'	RED	12x	Across Stage	# 10
COMET w/ TAIL 75'	SILVER	10x	Across Stage	# 11
CAKEBOX	MULTIPLE	4x	Backstage (Position TBC)	# 12
SPARKULAR Cold Spark Machines	Cold Spark	8x	Down Stage SFX Platform	DMX Controller 4 Dynamic Shots (C, MC, LR & ALL)
Flame Projectors 3 Way Fire Aerosol Can Projectors Only	Flames	6x	Down Stage SFX Platform	DMX Controller 4 Dynamic Shots (C, MC, LR & ALL)

STAGE DESIGN & PLOTS



FARRUKO



Project	FARRUKO EURO TOUR 2023	
Project location	EUROPA	
Project date	AGOSTO	
Drawing author	LDS	Drawing version V.1
Lighting designer	LDS	
Set designer	ALBERT RIOS	
Director	PEDRO JIMENEZ	
Technical director	LDS	

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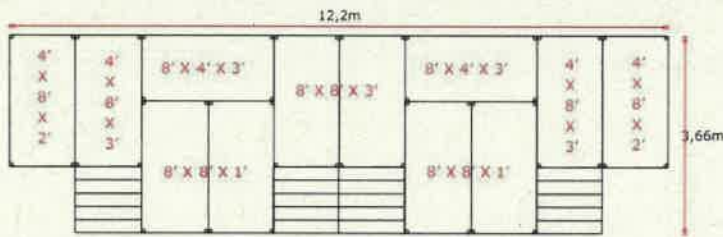
Symbol key

	Robin Spider (28)
	Robin MegaPointe (24)
	Color Strike M (22)
	Sharpie (18)
	Robin Tetra2 (14)
	Strike Array 4 (6)



FARRUKO

TOP VIEW



Scale: 1:85,54

Project	FARRUKO EURO TOUR 2023	
Project location	EUROPA	
Project date	AGOSTO	
Drawing author	LDS	Drawing version V.1
Lighting designer	LDS	
Set designer	ALBERT RIOS	
Director	PEDRO JIMENEZ	
Technical director	LDS	

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Symbol key

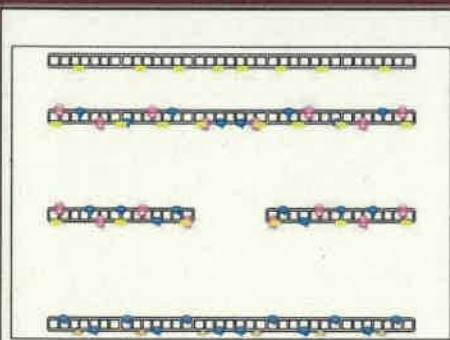
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	Robin MegaPointe (24)
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	Sharpie (18)
	Robin Tetra2 (14)
	Strike Array 4 (6)



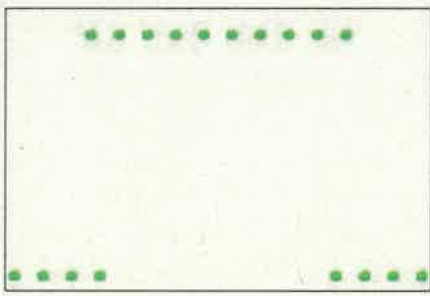
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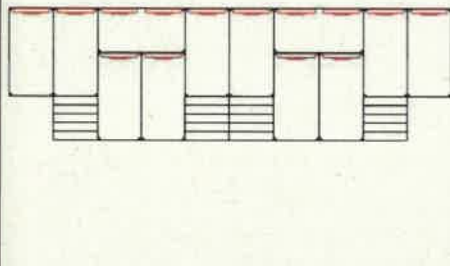
FARRUKO



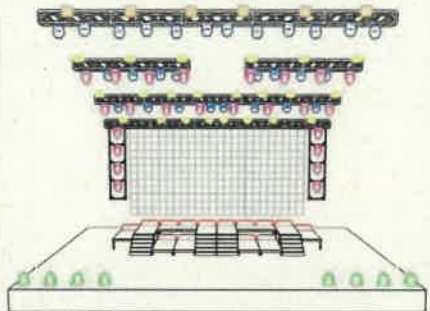
Scale: 1:194,19



Scale: 1:200,92



Scale: 1:128,68



Project	FARRUKO EURO TOUR 2023	
Project location	EUROPA	
Project date	AGOSTO	
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Lighting designer	LDS	
Set designer	ALBERT RIOS	
Director	PEDRO JIMENEZ	
Technical director	LDS	

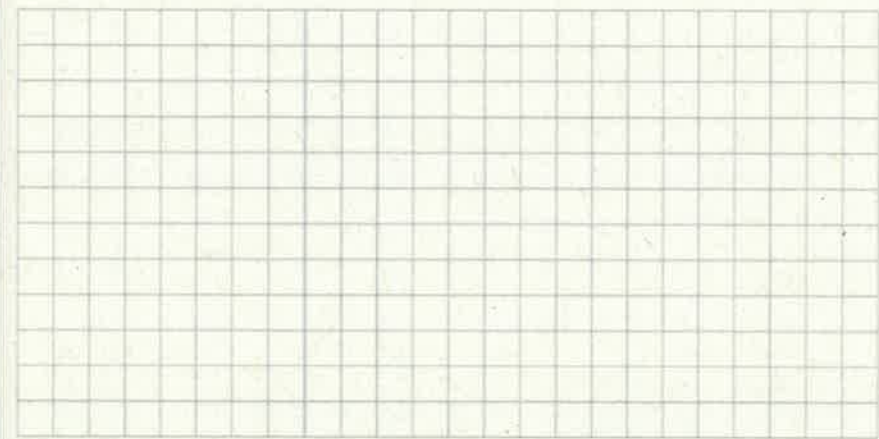
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-  Robin MegaPointe (24)
-  Color Strike M (22)
-  Sharpy (18)
-  Robin Tetra2 (14)
-  Strike Array 4 (6)



FARRUKO



Project	FARRUKO EURO TOUR 2023	
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Drawing author	LDS	Drawing version V.1
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Set designer	ALBERT RIOS	
Director	PEDRO JIMENEZ	
Technical director	LDS	

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LED PANEL 50CM X 50CM PITCH
3,9MM
HEIGHT 6MT
WIDTH 12MT
RESOLUTION 2.496 X 1.248 PX





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 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 well 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 may check audio and program lighting and video 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.

All required equipment shall be ready and fully functional upon arrival of the Artist Production Team.

NOTES:

Through completion of the check, the Venue shall remain completely closed to the public or other personnel not authorized. For lighting and Video, it is of importance that the check can be done during night time hours, or with minimum venue light on indoor events.

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

Once the check 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.



RAIDER DE	SERGIO DALMA
CONCIERTO N.º	10
DÍA DEL CONCIERTO	SÁBADO 20 JULIO 2024
LUGAR	CUEVA DE NERJA
PROMOTOR	ETERNIDAD PRODUCCIONES AIE
CARGA Y DESCARGA ARTISTA	NO SE INCLUYE EN ESTE CONTRATO LO HACE PROMOTOR

SERGIO DALMA - GIRA "SONRÍE PORQUE ESTÁS EN LA FOTO"

ANEXO I: CONDICIONES TÉCNICAS, ACCESOS y APARCAMIENTO

1.- PERSONAL

RESPONSABLE DE PRODUCCIÓN: EMPRESA designará **1 responsable de producción** que debe conocer los detalles de este contrato y los detalles del recinto. El responsable de producción deberá estar presente en el recinto desde el inicio del montaje hasta que termine el desmontaje y nuestro personal técnico abandone el recinto.

ELÉCTRICO: EMPRESA pondrá a disposición del equipo técnico del artista **1 eléctrico** que deberá realizar la acometida de los equipos y que deberá estar presente a la llegada del equipo técnico de ARTISTA. Esta persona está obligada a conocer la instalación eléctrica del recinto o local donde se desarrolle la actuación y deberá encontrarse en el recinto desde la llegada de los equipos técnicos y hasta la salida de los mismos. Sus honorarios corren a cuenta de la EMPRESA.

PERSONAL AUXILIAR (CARGA Y DESCARGA): EMPRESA pondrá a disposición del equipo técnico del ARTISTA un mínimo de **14 personas adultas** cualificadas para las labores de carga y descarga, distribución y ayuda al montaje y de desmontaje de los equipos técnicos.

Estas 14 personas serán exclusivamente para la realización de las tareas descritas y relacionadas con los trabajos de la producción del ARTISTA, y serán independientes de las personas necesarias para otros montajes, o adecuaciones necesarias en el recinto o camerinos.

MONTAJE:

Dichas personas deberán encontrarse en el recinto desde media hora antes del inicio del montaje y durante un mínimo de 5 horas (normalmente de 8:30 a 14:00 horas. No obstante, estos horarios serán confirmados a EMPRESA en la hoja de ruta correspondiente al concierto.

DESMONTAJE:

Este mismo personal, deberá encontrarse en el recinto desde 15 minutos antes de la finalización del concierto y hasta la finalización de los trabajos de recogida y carga de los camiones del ARTISTA. Las horas aproximadas para la realización del desmontaje y carga de los camiones es aproximadamente de 3 horas y media.

Los honorarios de este personal serán abonados por EMPRESA.

i Estos horarios y el número de personal auxiliar necesario, podrá aumentar debido a las condiciones del recinto que puedan complicar las labores de carga y descarga (falta de acceso de los vehículos a pie de escenario, escalones o desniveles, grandes distancias, etc.)

i Es importante que todo el personal del recinto cumpla con la normativa COVID vigente en el momento de la celebración del concierto, respetando todas las medidas de seguridad sanitarias, desde el inicio del montaje hasta la finalización del desmontaje.

2.- ESPACIO ESCÉNICO Y ZONA DE CONTROL

2.1.- ESPACIO ESCÉNICO: EMPRESA pondrá a disposición del ARTISTA un ESCENARIO reservado para su actuación, el cual únicamente podrá ser utilizado por el ARTISTA, y tendrá las siguientes características:

- El escenario será plano y estará libre de cualquier material u obstáculo. Para acceder al mismo se contará con dos escaleras y una rampa.
- Será un escenario **Lahyer**, con vigas a compresión, y tendrá unas dimensiones mínimas de: planchada principal 14,49 metros de frente por 14,49 metros de fondo, y entre 1,20 y 1,60 metros de altura si el público está sentado y entre 1,80 y 2,00 metros de altura si el público está de pie. Deberá al menos contar con alas de 4,12 metros de ancho x 12.42 metros de fondo, y como mínimo con 12 metros de altura desde el suelo del escenario a las vigas de carga o al techo, en caso de haberlo. Este escenario tendrá para el volado del equipo de sonido una **estructura en doble Cantilever** solidaria al mismo y que pueda soportar al menos 1500 Kg de carga, con viga perpendicular a la línea de boca del escenario. Tanto el escenario como las plataformas deberán soportar un peso de 1.500 kgs/m². Todo esto debidamente instalado y certificado por un experto y con las necesarias condiciones de seguridad.
- El escenario contará con sistema lateral de vigas a compresión (o techo capaz de soportar el **rigging**) y tendrá 5 vigas por lateral, según diseño que se aportará en anexo. La distancia entre puntos no será nunca superior a 13.80 m, siendo necesario un cantiléver interior si el escenario es de 16.56 metros o más que permita ubicar los puntos de motores a menos de 14 metros entre sí. Para el **truss de pantalla** serán necesarios 4 puntos de motor ubicados en -5,-2, 2 y 4 metros respecto al eje X y en el fondo que marque el diseño (en proceso) de iluminación. Este truss de pantalla tendrá un peso de unos 2000 Kg aprox (se definirá exactamente en breve al igual que su posición respecto a boca).
- Junto con el escenario, **EMPRESA** aportará 5 líneas de truss del mismo ancho que el escenario. Estos truss serán negros, modelo Prolite S52V o Prolite H40V o equivalente. Estarán elevados por los motores que sean necesarios de 1 tonelada D8+ desde las vigas a compresión del escenario o desde el techo técnico. La posición exacta de estas líneas de truss se definirá en plano que montaje que se adjuntará en anexo. Se debe disponer de controladores de motores para todos los motores instalados simultáneamente.

- Este equipo de rigging debe estar instalado y operativo a la llegada de nuestros equipos.
- Para el volado del sistema de PA se precisan 4 motores D8+ de 1T en las zonas previstas para la PA y ubicados tal y como se muestra en el plano.
- En el escenario es necesaria la instalación de una **cámara negra Layher** en el fondo del escenario y en los dos laterales. La instalación de esta cámara negra debe dejar libres los accesos desde escaleras/rampas al escenario y debe ubicarse de forma que en las 2 alas del escenario se puedan montar los controles de monitores y backline necesarios.
- El escenario, equipos, camerinos y zona reservada al personal del Artista, estarán protegidos por vallas y personal de seguridad desde el momento de la llegada de los equipos técnicos y muy especialmente desde que se permita la entrada del público al recinto de la actuación.
- Para **controles, y cañón** serán necesarias 3 plataformas a una distancia de entre 20 a 25 metros del escenario, la primera y más cercana al escenario de **4 metros de frente por 3 metros de fondo a 20 cm de altura**, la segunda de las mismas medidas y a **una altura de 1,50 m** para ubicar el control de iluminación y video. La tercera ha de tener **4.5 m de altura** para ubicar el cañón. Esta última plataforma debe tener al menos 3 metros de ancho y 3 metros de fondo y barandilla en todo su contorno. Estas plataformas quedarán montadas sin ningún espacio entre ellas. Durante las horas de sol, será necesario que los controles de sonido, iluminación y video estén en sombra. Si la plataforma de control o la zona de monitores no están en sombra serán necesarias carpas para generar dicha sombra. Estas carpas serán retiradas una vez caiga el sol. Las carpas deben estar montadas de forma que permitan la visibilidad del escenario desde los puestos de los técnicos y suficientemente ancladas al suelo para evitar problemas con el aire.

i Es necesario contar con una carretilla elevadora o sistema similar que permita elevar el cañón hasta su plataforma, así como realizar otras labores en la descarga.

- Para colocar el sistema de sonido, se requiere que las vigas de carga de los equipos de sonido estén montadas en doble Cantilever con una altura mínima de 12 metros desde el suelo y forme parte solidaria del escenario Layher.
- **Son necesarios 3 riggers** (2 en altura + 1 en suelo) para la instalación de todos los puntos de motor a vigas de compresión y a vigas de volado de PA, con formación y equipados correctamente para realizar la instalación de los motores. El material de rigging lo aporta el ARTISTA, siempre y cuando no sea necesario material específico tipo V o enganches.

- Se proporcionará un pasacable yellow jacket o similar desde la boca de escenario hasta las plataformas de control, con al menos 3 carriles libres.

i **PRODUCTORA** contará con las infraestructuras correspondientes al montaje realizado para el Festival y a partir de ello realizará el montaje necesario de los equipos del **ARTISTA** para el buen desarrollo del show.

2.2.- Las instalaciones o modificaciones relativas al escenario, tomas de corriente, espacio de control, estructuras, etc, deberán estar realizadas y a disposición del equipo técnico del **ARTISTA** a la hora prevista de la llegada del equipo técnico del **ARTISTA**.

2.3.- Los gastos ocasionados como consecuencia de la contratación y/o instalación de estos medios serán por cuenta de **EMPRESA**.

2.4.- La colocación de los equipos de sonido y luces, así como el volumen de sonido, será dirigido única y exclusivamente por el equipo técnico del **ARTISTA**., siempre respetando el cumplimiento de la ley en cuanto el nivel sonoro, el recinto dispone de un limitador de sonido a 101dbA hasta las 23h y a partir de las 23h está a 88dbA.

i Desde las 8 horas de la mañana del día de la actuación, hasta transcurridas 6 horas de su terminación no podrá celebrarse en el recinto ninguna actuación o acto público o privado distinto de la actuación del **ARTISTA**.

Durante el concierto y en un **radio de 100 metros**, no podrá haber otro concierto, megafonía de ferias u otros, ni iluminación diferente al sonido e iluminación propia del concierto del **ARTISTA**, pudiendo el **ARTISTA** suspender su actuación por este motivo, entendiéndose como incumplimiento de contrato por parte de la **EMPRESA**.

3. - TOMAS DE CORRIENTE ELÉCTRICA

3.1.- La **EMPRESA** pondrá a disposición del equipo técnico del **Artista**, tres tomas de corriente independientes con las siguientes características:

- **SONIDO:** una línea única trifásica más neutro (ajustado a V.O.) con toma de tierra para una potencia de alrededor de 100 Kw. a 380 voltios, con el siguiente reparto eléctrico:
 - 2 Tomas en Cetac de 63 Amperios trifásico + tierra + neutro, situadas a cada lado de escenario, bajo el punto de colocación de la PA.

- **LUCES:** una línea única trifásica más neutro (ajustado a V.O.) con toma de tierra para una potencia de 180 Kw. a 380 voltios. Reparto eléctrico:
 - 1 Toma en PowerLock 400 amps o (puntas libres de 35 mm)
- **DIMMER:** una línea única trifásica más neutro (ajustado a V.O.) con toma de tierra para una potencia de 32 Kw. a 380 voltios. Reparto eléctrico:
 - 1 Toma en Cetac 63 amperios trifásico + neutro + tierra.
- **MOTORES:**
 - 1 Toma en Cetac 32 amperios trifásico + neutro + tierra
- **CAÑONES:** una toma de corriente independiente a 220 voltios de **32 amperios, con 2 tomas de 16 amperios en shucko**. Situada en la plataforma de control a 25/30 metros del escenario.

3.2.- Estas tomas de corriente no distarán más de 10 metros de la ubicación indicada en cada una de ellas, y estarán debidamente protegidas y comprobadas. Así mismo deberán estar funcionando y a disposición del equipo técnico desde la llegada de los camiones al recinto para dar comienzo al montaje técnico.

3.3.- Si el local no dispone de corriente suficiente, **EMPRESA** se compromete a alquilar por su cuenta, los generadores de corriente suficiente para las necesidades técnicas del **ARTISTA**. Estos generadores estarán acompañados en todo momento de una persona responsable que se encargará de su puesta en marcha y buen funcionamiento.

4. - ACCESOS Y APARCAMIENTO

EMPRESA se encargará de facilitar el acceso de los vehículos del **ARTISTA** hasta el recinto, encargándose de las gestiones municipales y/o permisos si fueran necesarios para garantizar la llegada de los vehículos hasta el recinto.

EMPRESA facilitará un aparcamiento autorizado y vigilado para los vehículos del **ARTISTA**, lo más cerca posible del local, preferiblemente dentro del recinto de la actuación o en su perímetro. Este aparcamiento será lo suficientemente grande para dar cabida como mínimo a **dos camiones de 14.50 m., dos furgonetas y dos turismos.**

i Si por cualquier causa el recinto no dispone de dicho aparcamiento, **EMPRESA** facilitará un parking vigilado para los vehículos del **ARTISTA**, incluidos los vehículos de grandes dimensiones, garantizando el acceso inmediato de los vehículos del **ARTISTA** a pie de escenario al término de la actuación.



RAIDER DE	INDIA MARTÍNEZ
CONCIERTO N.º	16
DÍA DEL CONCIERTO	VIERNES 9 AGOSTO 2024
LUGAR	CUEVA DE NERJA
PROMOTOR	ETERNIDAD PRODUCCIONES AIE
CARGA Y DESCARGA ARTISTA	NO SE INCLUYE EN ESTE CONTRATO LO HACE PROMOTOR

INDIA MARTÍNEZ

ANEXO DE PRODUCCIÓN EQUIPOS INCLUIDOS

- 1.- ESCENARIO, PLATAFORMAS Y FOH
- 2.- PERSONAL Y MAQUINARIA
- 3.- TOMAS DE CORRIENTE
- 4.- SEGURIDAD
- 5.- PARKING
- 6.- OTROS

1. ESCENARIO:

EL PROMOTOR deberá proporcionar a LA PRODUCTORA un escenario con las siguientes características. Cualquier reducción de escenario que tuviera que hacerse dependería únicamente de las características físicas del recinto. Esta decisión debería consensuarse con el responsable de producción de LA PRODUCTORA.

- a. Plataforma principal: 14 metros de frontal x 12 m de fondo.
- b. Alas/Hombros: dos de 4 metros de frontal x 12 metros de fondo.
- c. Estructura: muros layher, sistema cantilever, vestidos con lonas negras y techo técnico con cubierta. Ver planos de rigging
- d. Cambio rápido: es indispensable un camerino de cambio rápido de 2x2, con el techo cubierto, mesa pequeña, perchero, 1 silla y luz. El suelo debe estar cubierto por moqueta o similar. Deberá estar ubicado en el escenario o lo más cerca de él, preferiblemente a la derecha del artista.

Control FOH (Mixer):

EL PROMOTOR deberá prever una zona para la instalación de controles tanto de luces y cañones como sonido. Este espacio deberá situarse a 30 m del escenario, centrado y vallado (con valla antiavalancha) en su totalidad. EL PROMOTOR deberá instalar una planchada a diferentes alturas:

- Sonido: 4 x 2 m al suelo sobre tarima
- Luces: 4 x 2 m a 0,50m de altura
- Cañón: 4,14 x 2,57 m a 6 m de altura. La distancia desde el escenario hasta el cañón no puede ser superior a 30 metros.
- A una distancia no superior a 30 metros
- Deberá estar cubierto o se deberán prever carpas/sombrillas.
- Pasacables: 50 unidades.

Vallado

- Antiavalancha para cubrir la totalidad del frontal del escenario y alas, con puerta central para el paso del cableado.
- Vallas altas con rafia negra para ocultar la zona de backstage.
- FOH: con antiavalancha en el frontal y valla baja en los laterales.

2. PERSONAL Y MAQUINARIA:

PROMOTOR deberá proveer el siguiente personal local:

- 1 responsable de producción
- 14 auxiliares de carga para montaje y desmontaje
- 1 conductor carretilla elevadora
- 2 riggers
- 1 electricista
- 1 responsable de camerinos y catering
- 1 toro
- Personal de limpieza para el escenario en el momento que indique la TM

* *En caso de existir circunstancias complejas de accesos, largas distancias de carga/descarga, requerimientos horarios o refuerzo de equipos, se solicitará el personal extra necesario según requerimiento de la Producción de Gira.*

* El personal solicitado estará a plena disposición del personal de la Producción de Gira, no pudiendo desempeñar funciones ajenas a las inicialmente establecidas.

3. TOMAS DE CORRIENTE

INDIA MARTINEZ - COMPETO 2023					
#	Descripción	Potencia	Terminal	Posición	Descripción
1	Atornilladores	16A - 220v (f + n + t)	Schuco	escenario	2 atornilladores
2	Motores estructuras	2 x 32A - 380v (3f + n + t)	Cetac	trasera escenario	2 cuadros
3	Sonido IZQUIERDO	1 x 63A - 380v (3f + n + t)	Cetac	PA escenario delantero R MOTORES OUT	PA, subl, frontfil, etc.
		1 x 32A - 380v (3f + n + t)			Motores y varios
4	Luces TRASERA	2 X 63A - 380v (3f + n + t)	Cetac	trasera escenario	cuadros
5	Pantalla LED	2 x 32A - 380v (3f + n + t)	Cetac	trasera centr escenario	2 cuadros
6	CONTROL DE SONIDO, ILU Y VIDEO	3 x 16A - 220v (f + n + t)	SHUCOS	DONDE ESTOS VAYAN UBICADOS	equipos
7	CAÑÓN DE SEGUIMIENTO	1 x 16 A - 220v (f + n + t)	SHUCOS	DONDE ESTOS VAYAN UBICADOS	1xHMI 2,500
8	CAMIONES	2 x 16 A - 220v (f + n + t)	SHUCOS	DONDE ESTOS VAYAN UBICADOS	

MUY IMPORTANTE: deberá haber luz de trabajo hasta el cierre de los camiones.

Bajo ningún concepto el personal técnico de LA PRODUCTORA realizará las tareas de conexión y desconexión de las tomas descritas a continuación.

4. SEGURIDAD

El número de personas requeridas por LA PRODUCTORA variará dependiendo de las características del recinto. Como mínimo se necesitará 1 persona en camerinos, 1 en parking, 1 en puerta de acceso de personal, 1 en escenario.

Las particularidades de cada recinto podrán cambiar el número de personas necesarias, aunque siempre con autorización previa y por escrito de LA PRODUCTORA.

5. PARKING

Deberá existir el espacio suficiente para los siguientes vehículos:

- 1 camión de 12 metros.
- 1 furgoneta Mercedes Sprinter de músicos
- 1 turismo de artista.
- 1 turismo de producción.

6. OTROS

- 2 rollos de plástico grande para proteger los equipos en caso de lluvia.
- Carpas y sombrillas para escenario.
- Material de limpieza: cubos de basura grandes en los accesos a escenario, fregona con cubo, escoba, etc.

MUY IMPORTANTE: dentro del material aportado por artista, hay carras con iluminación con unas medidas de 2,55 de alto y 2 metros de largo. En caso de que estas carras no puedan acceder al escenario por la rampa, deberán hacerlo por el frontal del escenario con el toro.

NOTA: Cualquier cambio referente al presente anexo de producción será comunicado por el responsable de producción de LA PRODUCTORA al PROMOTOR en el avance de producción, el cual se enviará vía mail días antes del concierto

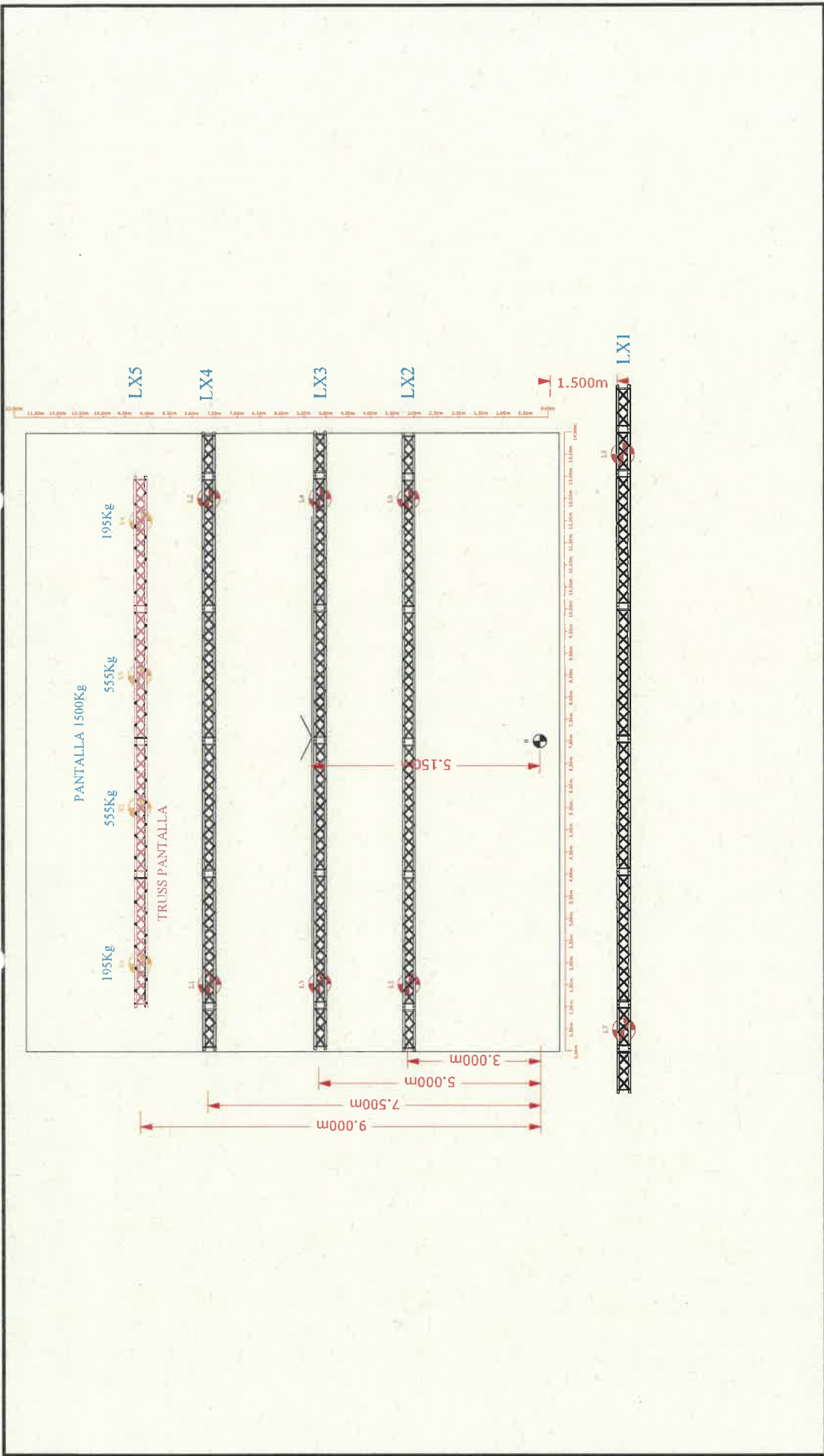
PROMOTOR

PRODUCTORA

Contactos:

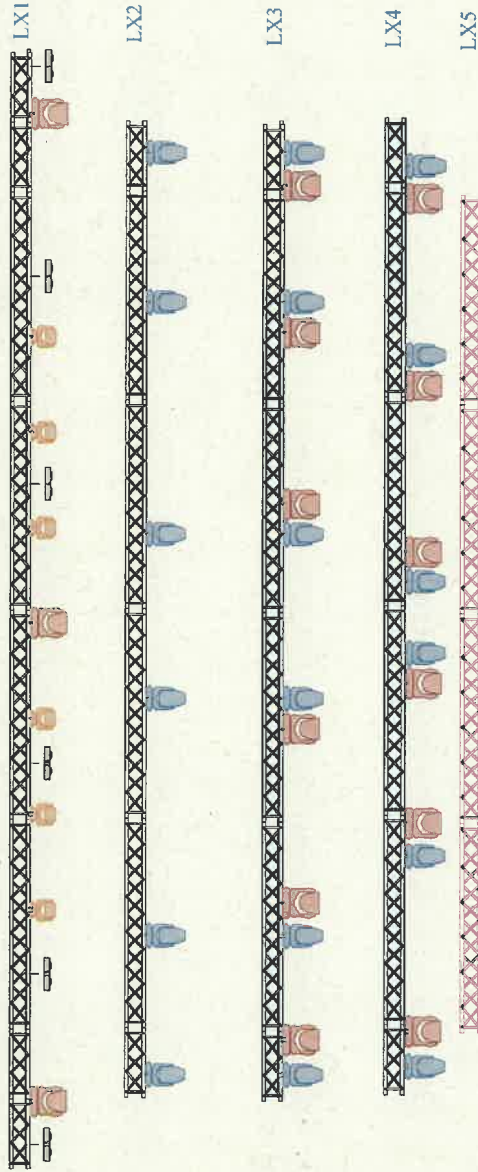
Tour Manager -





Legend

Symbol	Name	Count	Spares	Wattage	Lamp	Mode	# Channels
	CABRI SUAREZ						



TRUSS PANTALLA

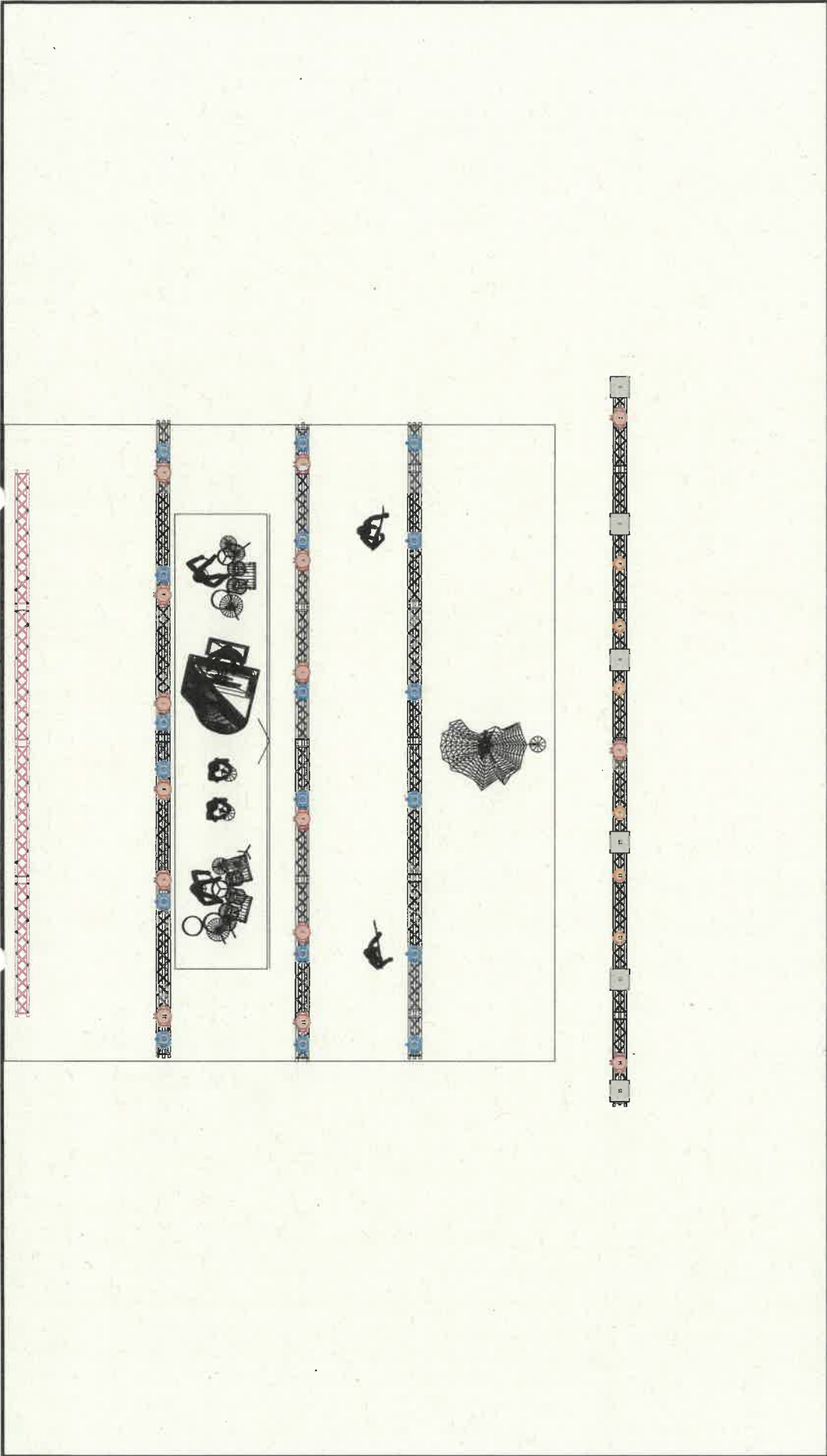


14.000m



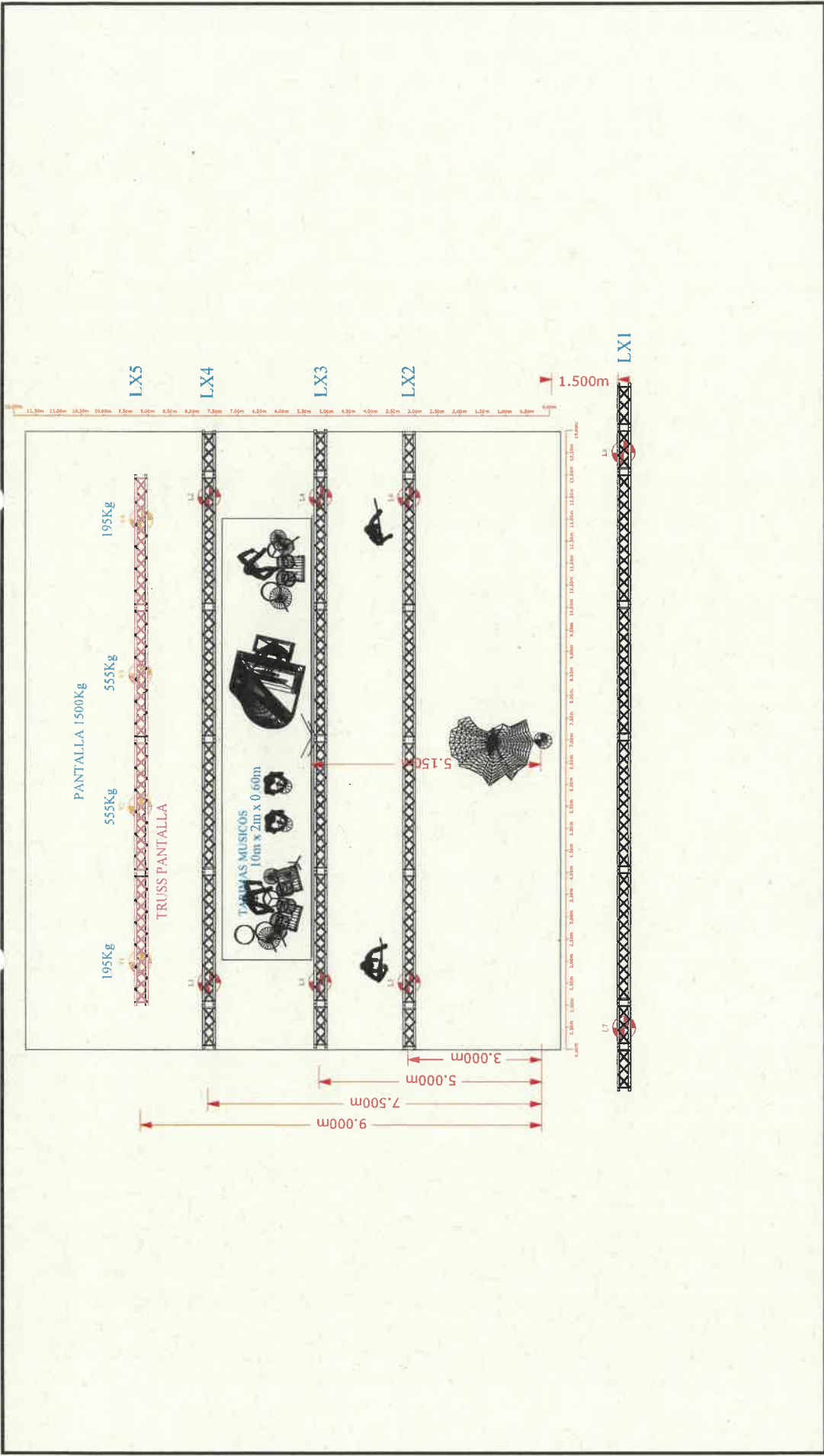
CABRI SUAREZ

Legend	Symbol	Name	Count	Spares	Wattage	Lamp	Lens	Mode	# Channels
	MAC Quantum Basic	15		760	LED		Basic	17	
	Thomas 4 Lite Par 36	6		2600	DXK			2	
	Robin Pointe	18		470	HRI 280w-R30	Spot	1	24	
	Rogue R2 Wash	6		340	LED		15	15	



CABRI SUAREZ

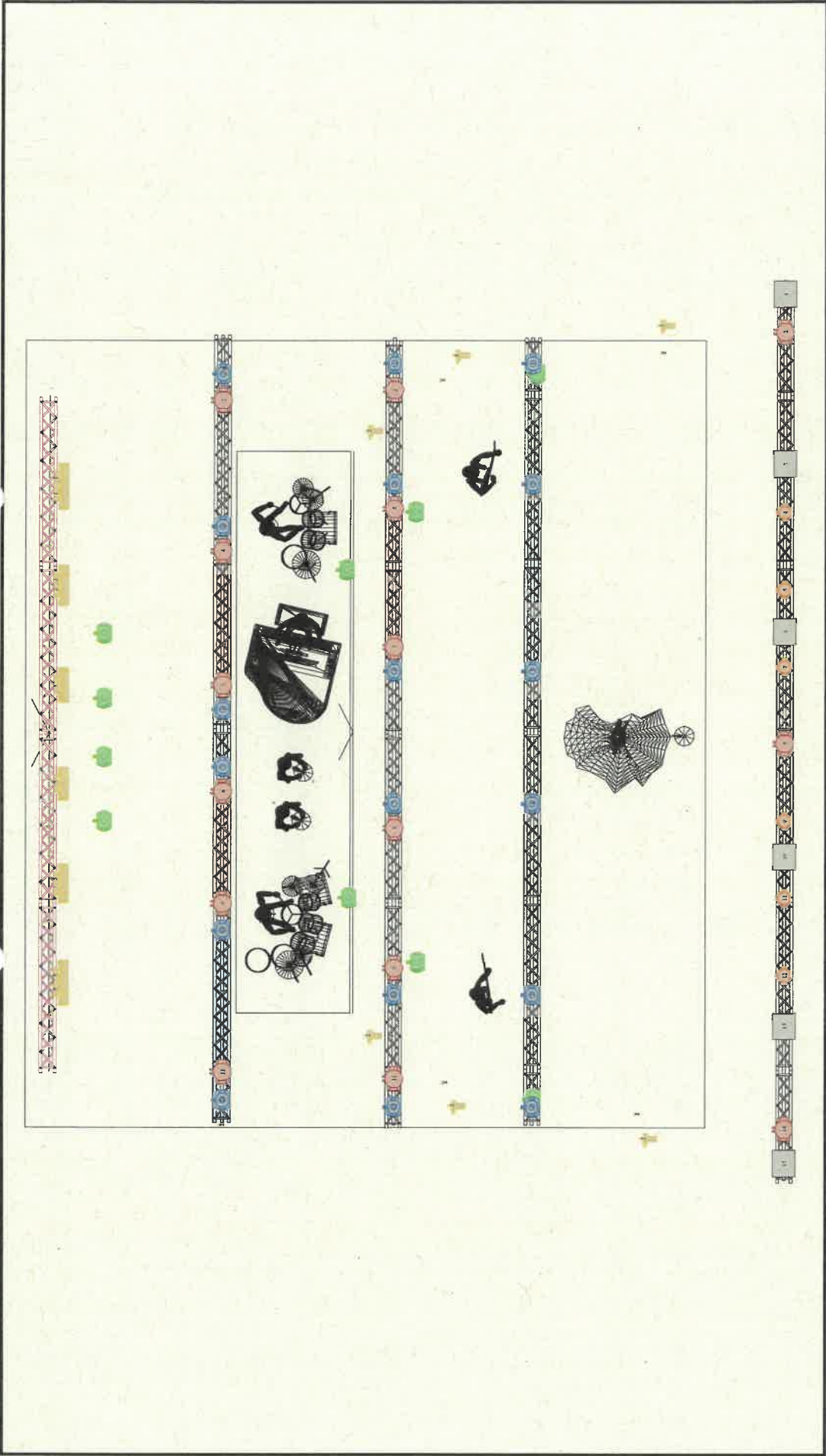
Legend	Symbol	Name	Count	Spares	Wattage	Lamp	Lens	Mode	# Channels
		MAC Quantum Basic	15		760	LED		Basic	17
		Thomas 4 Lite Par 36	6		2600	DXK			2
		Robin Pointe	18		470	HRI 280w-R30	Spot	1	24
		Rogue R2 Wash	6		340	LED		15	15



Legend

Symbol Name Count Spares Waitage Lamp Lens Mode # Channels

CABRI SUAREZ



CABRI SUAREZ

Legend	Symbol	Name	Count	Spares	Wattage	Lamp	Lens	Mode	# Channels
	MAC Quantum Basic	15		760	LED		Basic	17	
	Scepttron 10 1000	32		3	LED		Basic	10	
	Thomas 4 Lite Par 36	6		2600	DXK			2	
	Robe MegaPointe	10		665	Sirius HRI 475W		2	34	
	Robin Pointe	18		470	HRI 280w-R30	Spot	1	24	
	Rogue R2 Wash	6		340	LED		15	16	
	ACL 360 Bar	24		135	LED		Extended	43	

INDIA MARTINEZ - GIRA 2023				Observación 1	Observación 2	In-Ears Sennheiser SR 2050 IEM O SHURE PSM 1000	OUT PATCH
CH	Patch	Instrumento	Micros/DI				
1	1	BD IN	SHURE BETA 91			DRUM	OUT 1 - 2
2	2	BD OUT	SHURE BETA 52	PIE PEQUEÑO		PERC	OUT 3 - 4
3	3	SN UP	SHURE SM57	PIE PEQUEÑO		BAJO	OUT 5 - 6
4	4	SN DW	SHURE SM57	PIE PEQUEÑO		ELEC	OUT 7 - 8
5	5	SN 2	SHURE SM57	PIE PEQUEÑO		KEY	OUT 9 - 10
6	6	HH	AKG CK-391 O SIMILAR	PIE PEQUEÑO		CORO 1	OUT 11 - 12
7	7	T1	SENNHEISER E-904	PINZA		CORO 2	OUT 13 - 14
8	8	T2	SENNHEISER E-904	PINZA		INDIA	OUT 15 - 16
9	9	T3	SENNHEISER E-904	PINZA		SPARE INDIA	OUT 17 - 18
10	10	OH L	AKG C-214 O SIMILAR	PIE GRANDE		INVITADO (SI HAY)	OUT 19 - 20
11	11	OH R	AKG C-214 O SIMILAR	PIE GRANDE		SIDEFILLS	OUT 21 - 22
12	12	DRUMPAD L	DI BSS AR 133			CUE	OUT 23 - 24
13	13	DRUMPAD R	DI BSS AR 133				
14	14	BASS	DI BSS AR 133				
15	15	CAJON	SHURE BETA 91	PEGADO		OUT PA	
16	16	BONGOS	SHURE BETA-98 O SM 57	PINZA		Matrix L-R	
17	17	CONGA-L	SHURE BETA-98 O SM 57	PINZA		Matrix Sub	
18	18	CONGA-R	SHURE BETA-98 O SM 57	PINZA		Matrix Front	
19	19	OCTA-PAD PERCU	DI BSS AR 133				
20	20	OH L PR	AKG C-214 O SIMILAR	PIE GRANDE			
21	21	OH R PR	AKG C-214 O SIMILAR	PIE GRANDE			
22	22	GUIARRA L	XLR				
23	23	GUIARRA R	XLR				
24	24	ACUSTICA	DI BSS AR 133				
25	25	CORO ELECTRICA	SHURE BETA 58	PIE GRANDE			
26	26	KEY - L	DI BSS AR 133				
27	27	KEY - R	DI BSS AR 133				
28	28	SECUENCIA 1	DANTE DVS				
29	29	SECUENCIA 2	DANTE DVS				
30	30	SECUENCIA 3	DANTE DVS				
31	31	SECUENCIA 4	DANTE DVS				
32	32	SECUENCIA 5	DANTE DVS				
33	33	SECUENCIA 6	DANTE DVS				
34	34	GLICK	DANTE DVS				
35	35	SMITPE	DANTE DVS				
36	36	CORO 1	SHURE BETA 58	PIE GRANDE		INALAMBRICO	
37	37	CORO 2	SHURE BETA 58	PIE GRANDE		INALAMBRICO	
38	38	INDIA	DPA DFACTO (APORTA ARTISTA)	PIE GRANDE		INALAMBRICO	
39	39	ORDENES BAJISTA	SHURE SM 58	PIE GRANDE		INALAMBRICO	
40	40	SPARE	DPA DFACTO - NEUMANN KK 205	PIE GRANDE		INALAMBRICO	
41	41	CAJON INDIA CENTRO	SHURE BETA 91				
42	42	FLAMENCA	DI BSS AR 133				
43	43	KEY BASS L	DI BSS AR 133				
44	44	KEY BASS R	DI BSS AR 133				
45	45	AMBIENTE-L	SENNHEISER 416 O SM 81	PIE PEQUEÑO			
46	46	AMBIENTE-R	SENNHEISER 416 O SM 81	PIE PEQUEÑO			
47	47	TECLADO INDIA	DI BSS AR 133				
48	48						
49	49						
50	50						
51	51						
52	52						



RAIDER DE	LUIS FONSI
CONCIERTO N.º	17
DÍA DEL CONCIERTO	SÁBADO 10 AGOSTO 2024
LUGAR	CUEVA DE NERJA
PROMOTOR	ETERNIDAD PRODUCCIONES AIE
CARGA Y DESCARGA ARTISTA	NO SE INCLUYE EN ESTE CONTRATO LO HACE PROMOTOR



TOUR 2022 - 2023

TECHNICAL AND PRODUCTION RIDER LF V.1

This document is an integral part of Artist / Production contract. Buyer must initial each page as a representation of his/her acceptance to comply with Artist's technical conditions as requested.

SECURITY

Promoter shall provide the following security personnel and services at all times. Promoter shall provide 2 security personnel to the ARTIST and his party (Party A) from the moment of his arrival in the Country or City until his departure.

Set up, Soundcheck and Strike:

The venue has to be closed to the public during set up, soundcheck and strike.

15 Minutes prior to Doors opening

Security guards shall be in position:

- 3 Dressing Room (One for each Dressing Room)
- 2 FOH
- 1 Stage Left Staircase
- 1 Stage Right Staircase
- 1 Upstage Staircase

LOCAL PRODUCTION MANAGER

Promoter shall provide a duty authorized representative of Promoter with decision-making powers to be on hand at all times. Promoter will provide company with telephone numbers where all pertinent representatives may be contacted.

RUNNERS

Promoter shall provide ONE (1) production assistant or runner to be available from stage call until the completion of performance to be at the service of and under the direction of Artist Production Manager or Tour Manager). This person shall have a valid driver's license, a vehicle with a/c, in perfect working conditions, knowledge of the area and fluent in English or Spanish.

WARDROBE

Promoter shall provide 1 person in charge of wardrobe, before, during and after show.

LUGGAGE

Promoter shall provide 2 local people to load in and load out luggage and equipment from and to the airport.

DOCTORS AND AMBULANCE

Promoter shall provide to Company Production/ Tour Manager the name and telephone Numbers of 1 doctor who is available to attend at the venue.

DOORS

The promoter can't open the door of the venue for the entrance of the public without the authorization of the Production Manager.

CELLULAR PHONES

Promoter shall provide 4 cellular phones with domestic and international service.

MOBILE INTERNET

Promoter shall provide 2 Mobile Unlimited 4G LTE Wireless internet in venues and on the road, at no charge.

CREDENTIALS

Credentials will be controlled and provided by the Tour Manager or the Production Manager. Artist credentials, such as laminated passes, wrist bands and or stick-on Passes will be provided upon approval and will be the only passes honored backstage, dressing rooms and production premises. There shall be absolutely No Access to the Artist Dressing Room Area without the express permission of the Production Manager. This includes Promoter, and representatives, staff and venue personnel. Access to the Dressing Room areas, Backstage, or the Stage is Strictly forbidden to any member of the Media, and Especially to any Type of Photo or Video Camera.

MEDIA

Only fully accredited media approved by the Tour Manager or the Production Manager will be allowed access to cover the event. Appropriate Tour Passes will allow access to Photograph and Video Shooting during the first two songs.

STAGEHANDS AND CALLS

Promoter shall provide the following personnel:

Load-In:

4 Stage Hands (2 for backline, 1 for sound, 1 for stage)

Show Call 1/2 hour before show

- 2 Spotlight Operators
- 3 Camera Operators
- 1 Stage Hand
- 1 TV Director for CCTV
- 1 Electrician
- 1 House Light Operator

Load-Out Call 30 minutes before end of show

4 Stagehands (1 for backline, 1 for sound, 2 for stage)

PARKING

Promoter shall provide parking as close as possible to the main backstage entrance for Transportation.

Artist's vehicle should be able to drive inside the main backstage doors for the security and privacy of its occupants when they arrive and depart.

The band & crew vehicles should also be allowed to drive inside the Venue for loading and unloading of their passengers. If is necessary, they can be removed from the Venue as soon as the purpose is achieved.

All drivers must stay with their vehicles at all times or stay in a designated place.

SOUND – REQUIREMENTS

SPEAKER SYSTEM

The speaker system must be a high-quality system, capable of generating 120 dB RMS without any distortion with clear sound and good intelligibility. Even coverage with minimum deviation in frequency response and SPL coverage is required throughout the entire venue occupancy. It must be, at least, a 3-way system, wired in stereo and in excellent working condition. **We prefer Meyer Sound LEO, L'Acoustics K2, Adamson Energia, D&B SL series, EAW Anya, Martin Audio MLA or JBL VTX25.**

- 1 PA hangs must be rigged from a cantilever or outside of the stage area.
- 2 The Subs must be the matching units for the PA
- 3 Subs are preferred in mono centered cardioid configuration with an electronic arc for better room coverage.
- 4 Front Fill Speakers are required.
- 5 Front Fill Speakers must be separated from the stage lip by 1 meter.
- 6 The amount of front fill s must be determined by the coverage of the whole stage lip.
- 7 Out Fill Speakers are required if the audience area is wider than the coverage of the main PA.
- 8 Out Fill Speakers L&R connection must be inverted in relation to the main PA.
- 9 PA, Subs and Front Fills must be fed individually from the console.
- 10 Out Fill speakers can be fed from the main PA matrix if necessary and it matches the Main PA speakers.
- 11 Out Fill speakers must be fed from a different matrix output if they are not the same brand as the main PA.
- 12 AES/EBU connections are preferred to deliver the signal to the processors and/or amplifiers
- 13 All the necessary wiring, processing and amplification must be as specified by the speaker manufacturer.
- 14 The system must be properly aligned and adjusted before the artist techs arrives to the venue.
- 15 A prediction of the sound system performance at the event venue must be delivered in advanced to the Artist's Production Manager.
- 16 The FOH console must be connected direct to the main processor with no other device in between.

FRONT OF THE HOUSE

Consoles:

Yamaha PM10, PM7 with its own independent 64 inputs by 32 outputs stage box.

Solid State Logic 550 with its own independent 64 inputs by 32 outputs stage box.

Consoles must be updated to the latest versions.

No other substitutions unless is approved by Luis Fonsi Production Manager.

Note: This consoles must be 100% functional and in perfect conditions without any exceptions.

- 1 Dolby Lake Processor or Meyer Sound Galileo
- 1 Communication between FOH and Monitor Consoles
- 1 **Riser: 20' x 8' x 1' (6mts x 2.40mts x 30cm) with tent and barricade in FOH**
- 8 XLR analog inputs must available and unused at FOH console
- 8 XLR analog outputs must available and unused at FOH console
- 4 Power Outlets must available at the console area.
- 1 Slot 2 & 3 must be Available in the Yamaha console.
- 1 Extreme Server
- 1 Waves/Yamaha WSG-Y16 mini-YGADI I/O card
- 1 Netgear GS108 V4 8-Port 1 Gigabit switch
- 1 On line UPS
- 1 CAT6 wiring must be used for the WSG network
- 1 Apogee Big Ben external wordclock generator
- 1 Office Chair

MONITORS

Consoles:

Yamaha CL5 with its own independent 64 inputs by 32 outputs Stage box.
2 RIOS 3224

Power supply with battery back up

Office Chair

Consoles must be updated to the latest versions.

No other substitutions unless is approved by Fonsi Production Manager.

Note: This consoles must be 100% functional and in perfect conditions without any exceptions.

RF SYSTEM

- 4 Wireless In-Ear Monitor mixes (Shure PSM1000) with generic ear molds (Shure E5) with brand new foam.
- 1 Shure UHFR Beta 58 Handhelds for Guest and Spare.

SPLITTER

- 1 56 CH Passive Splitter (Phantom Power must be from Monitor Console)

SUBS

- 2 1 x18" sub for the drummer and the keys (L-Acoustics SB18 Preferred)
- 1 Stereo side-fills with subs and all necessary processing and amplification. (Meyer Sound, Melodie or L'Acoustics)

BATTERIES

- 4 Double AA batteries per show
- 6 9V batteries per show
- 12 Double AAA batteries per show

Batteries must be Procell, Duracell or Energizer only

MIC STANDS

- 06 Short Boom Mic Stands with US size thread to install the mic clips.
- 14 Regular Boom Mic Stands with US size thread to install the mic clips.

Artist will bring its own In Ear monitors and mics system and devices.
The extra packs requested in this rider will be used for SPARE.

Mic stands are needed according to the input list. Any substitutions to these requirements must be discussed with Artist's Production Manager.

A/C REQUIREMENTS (If voltage is not 110 volts)**Transformers**

- 6 2,000 watts step down transformers
Converts 220/240 volts down to 110/120
volts Compatible with both 50Hz and 60Hz

Turnarounds from U.S.A. a/c connectors to the ones in your Country.

LUIS FONSI VIDA TOUR 2019 INPUT LIST			REV JANUARY 2020	
INPUT	INSTRUMENT	MIC. DI	STAND	POSITION
1	KICK IN	SHURE BETA 52	CLAMP	DRUM RISER SL
2	KICK OUT	SHURE BETA 91		DRUM RISER SL
3	SNARE 1 TOP	SHURE BETA 56	CLAMP	DRUM RISER SL
4	SNARE 1 BOT	SHURE BETA 98AMP	CLAMP	DRUM RISER SL
5	SNARE 2 TOP	SHURE BETA 98AMP	CLAMP	DRUM RISER SL
6	SNARE 2 BOT	SHURE BETA 98AMP	CLAMP	DRUM RISER SL
7	SNARE 3	SHURE BETA 56	CLAMP	DRUM RISER SL
8	HI HAT	SHURE BETA 98AMP	CLAMP	DRUM RISER SL
9	TOM 1	SHURE BETA 98AMP	CLAMP	DRUM RISER SL
10	TOM 2	SHURE BETA 98AMP	CLAMP	DRUM RISER SL
11	TOM 3	SHURE BETA 98AMP	CLAMP	DRUM RISER SL
12	RIDE	SHURE BETA 98AMP	CLAMP	DRUM RISER SL
13	OH L	SHURE K5M 137	TALL B	DRUM RISER SL
14	OH R	SHURE K5M 137	TALL B	DRUM RISER SL
15	DRUM PAD	RADIAL JDI		DRUM RISER SL
16	MPC	RADIAL JDI		BASS RISER SL
17	BASS	SHURE ULXD		BASS RISER SL
18	ACC GTR BASS	SHURE ULXD		BASS RISER SL
19	ELECTRIC GTR L	XLR		KEYS RISER SR
20	ELECTRIC GTR R	XLR		KEYS RISER SR
21	PIANO L	RADIAL JDI		KEYS RISER SR
22	PIANO R	RADIAL JDI		KEYS RISER SR
23	KEY L	XLR		KEYS RISER SR
24	KEY R	XLR		KEYS RISER SR
25	ACC GTR KEY	SHURE ULXD		KEYS RISER SR
26	ACC GTR MIKE	SHURE ULXD		KEYS RISER SR
27	SEQ 1 LOOPS L	XLR		SEQ WORLD OFF SL
28	SEQ 2 LOOPS R	XLR		SEQ WORLD OFF SL
29	SEQ R GTRS L	XLR		SEQ WORLD OFF SL
30	SEQ 4 GTRS R	XLR		SEQ WORLD OFF SL
31	SEQ 5 KEYS L	XLR		SEQ WORLD OFF SL
32	SEQ 6 KEYS R	XLR		SEQ WORLD OFF SL
33	SEQ 7 STEEL L	XLR		SEQ WORLD OFF SL
34	SEQ 8 STEEL R	XLR		SEQ WORLD OFF SL
35	SEQ 9 EFEX L	XLR		SEQ WORLD OFF SL
36	SEQ 10 EFEX R	XLR		SEQ WORLD OFF SL
37	SEQ 11 BGV5 L	XLR		SEQ WORLD OFF SL
38	SEQ 12 BGV5 R	XLR		SEQ WORLD OFF SL
39	SEQ 13 GUS	XLR		SEQ WORLD OFF SL
40	SEQ 14 CLICK	XLR		SEQ WORLD OFF SL
41	SEQ 15 CLICK LF	XLR		SEQ WORLD OFF SL
42	SEQ 16 SMPTE	XLR		SEQ WORLD OFF SL
43	BGV MIKE	SHURE AXIENT B58	TALL B	MON WORLD OFF SL
44	ACC GTR FONSI	SHURE ULXD		BASS RISER SL
45	FONSI DRY	SHURE AXIENT B58	TALL B	SEQ WORLD OFF SL
46	FONSI DRY SPARE	SHURE AXIENT B58	STRAIGHT	SEQ WORLD OFF SL
47	QUEST 1	SHURE AXIENT B58	TALL B	MON WORLD OFF SL
48	QUEST 2	SHURE AXIENT B58	TALL B	MON WORLD OFF SL
49	TALK BACK BASS	SHURE SM58 W/FOOTSW	TALL B	BASS RISER SL
50	TALK BACK GTR	SHURE SM58 W/FOOTSW	TALL B	KEYS RISER SR
51	TALK BACK KEYS	SHURE SM58 W/FOOTSW	TALL B	KEYS RISER SR
52	TALK BACK DRUMS	SHURE SM58 W/FOOTSW	TALL B	DRUM RISER SL
53	TALK BACK SEQ	SHURE SM58S	TALL B	SEQ WORLD OFF SL
54	TALK BACK FONSI	SHURE AXIENT TRS OUT		MON WORLD OFF SL
55	FONSI FOH MAIN	SHURE AXIENT B58		SEQ WORLD OFF SL
56	FONSI FOH SPARE	SHURE AXIENT B58		SEQ WORLD OFF SL
57	SNARE 1 TRIGGER (FOH ONLY)	Drum Trigger		DRUM RISER SL
58	TOM 1 TRIGGER (FOH ONLY)	Drum Trigger		DRUM RISER SL
59	TOM 2 TRIGGER (FOH ONLY)	Drum Trigger		DRUM RISER SL
60	TOM 3 TRIGGER (FOH ONLY)	Drum Trigger		DRUM RISER SL
61	KICK TRIGGER (FOH ONLY)	Drum Trigger		DRUM RISER SL
62	MON SHOUT COPY (FOH ONLY)			MON WORLD OFF SL
63	AMB SR COPY (FOH ONLY)			STAGE LIP
64	AMB SL COPY (FOH ONLY)			STAGE LIP

MONITOR LOCAL INPUT AND OUTPUT PATCH			
LOCAL IN 1	TB MON	SHURE SM58S	LOCAL OUT 1
LOCAL IN 2	RADIO		LOCAL OUT 2
LOCAL IN 3	STAGE TB	SHURE AXIENT B58	LOCAL OUT 3
LOCAL IN 4	FOH TB FROM OUT 16		LOCAL OUT 4
LOCAL IN 5			LOCAL OUT 5
LOCAL IN 6			LOCAL OUT 6
LOCAL IN 7	AUDIENCE	RODES NT1	LOCAL OUT 7
LOCAL IN 8	AUDIENCE	RODES NT1	LOCAL OUT 8
			SHOUT

LUIS FONSI VIDA TOUR 2019 OUTPUT LIST			REV SEPT 2019
MON OUT	PERFORMER	ITEM	POSITION
1	FONSI L	SHURE PSM 1000 X2 BP	MON WORLD SL
2	FONSI R		
3	GUITAR L	SHURE PSM 1000	MON WORLD SL
4	GUITAR R		
5	BGV L	SHURE PSM 1000	MON WORLD SL
6	BGV R		
7	BASS L	SHURE PSM 1000	MON WORLD SL
8	BASS R		
9	KEY L	SHURE PSM 1000	MON WORLD SL
10	KEY R		
11	SEQ TO DRUMS L	MACKIE 1402 MIXER	
12	SEQ TO DRUMS R	MACKIE 1402 MIXER	
13	BAND TO DRUMS L	MACKIE 1402 MIXER	
14	BAND TO DRUMS R	MACKIE 1402 MIXER	
15	SEQ OPERATOR L	SHURE PSM 1000	
16	SEQ OPERATOR R		
17	GUEST 1L	SHURE PSM 1000	MON WORLD SL
18	GUEST 1R		
19	GUEST 2L	SHURE PSM 1000	MON WORLD SL
20	GUEST 2R		
21	TECHS L	SHURE PSM 1000 X6 BP	MON WORLD SL
22	TECHS R		
23	DANCERS L	SHURE PSM 1000 X4 BP	MON WORLD SL
24	DANCERS R		
25	SPARE L	SHURE PSM 1000	MON WORLD SL
26	SPARE R		
27	DRUMS & KEYS SUB	2 X SINGLE 18" SUBS	DRUM & KEY RISERS
28	SIDEFILL MONO	2 WAY LINE ARRAY + SUB	
29	CLICK TO DRUMS	MACKIE 1402 MIXER	DRUM RISER
30	SHOUT BOX	SELFPOWERED SPEAKER	MON WORLD SL
31	CUE L	SHURE PSM 1000	MON WORLD SL
32	CUE R		

Notes:

- 1- PLEASE PROVIDE ENOUGH MIC STANDS INCLUDING ANTENNAS FOR WIRELESS MIC'S ANS IN EARS.
- 2- PLEASE PROVIDE ENOUGH BATTERIES FOR SOUND CHECK AND SHOW.

BACKLINE

ELECTRIC GUITAR

- 1 PRS Custom 22 or 24
- 1 PRS DGT
- 2 Gibson Electroacoustic HP 665 SB **(New Strings)**
- 1 Kemper Profile with expression pedal
- (1) Power 110v.

BASS

- 1 Moog sub 37 with a TC Electronic Polytune tuner
- 1 Gibraltar Key tree keyboard stand or Quik-lok two tier heavy duty Keyboard stand
- 1 Fender American Elite Jazz bass 5 strings **(New Strings)**
- 1 TC Electronic Polytune tuner for bass
- 4 Mogami or equal quality 25ft. instrument cables
- (2) Power 110v

DRUMS (Drum shield) – A MUST!

- (acrílico para la batería)
- Tama Star Classic Bubringa, Maple or B/B
- 22" Kick Drum
- Toms 10", 12", 16"
- 3 Snares 14 x 6
- 2 Piccolo snare 13 x 3

BRAND NEW DRUM HEADS:

Toms: REMO EMPEROR VINTAGE CLEAR

Snares: REMO COATED EMPEROR X

Kick Drum: REMO POWER STROKE 3

- 1 Rug 8 x 8
- (1) Small Mackie Mixer 1202
- (1) Power 110v

PEDALS

- 2 Singles Iron Cobra or Speed Cobra pedals

STANDS

- 10 Tama Boom Cymbal Stands
- 2 Drum Throne Pork Pie or Roc and Soc Hydraulic
- 4 Snare stands

PAISTE CYMBALS: (All cymbal stands should be boom Tama Stands)

- 15" Formula 602 Modern Essentials Hi Hats
- 18" Formula 602 Modern Essentials Crash
- 18" Master Thin Crash
- 19" Master Thin Crash
- 21" Signature Dark Energy Ride Mark I
- 10" Signature Dark Energy Splash Mark I
- 14" PST X Swiss Flanger Stack

PERCUSSION

- 1 Roland SPD-SX with stand
- 4 Percussion tables (No racks) (black table cloth)
- Toys: Shekere LP 483, LP twist Shaker, LP 150 Tambourine

PIANO / KEYBOARDS

- (1) Nord Stage 3 - 88 keys
- (1) Nord Electro 5 - 61 or 76 keys
- (1) Motif XF6 or XS6
- (3) (3 double, 1 single) Quik-lok two tier heavy duty Keyboard stands
- (1) Small Mackie Mixer 1202
- (3) Power 110v.

GUITAR STANDS

12 Hercules single stands (Mod. 414 B)

ADDITIONAL EQUIPMENTS**(16) Led Lights**

- (8) 25ft. Plug to plug cables (1/4 - 1/4 inch cables) Mogami or equal quality (angle-straight)
- (6) Black stools
- (6) Lasko Blower Fans

**WORKING AREA (STAGE RIGHT)**

- (2) 8' Table w / tablecloth
- (3) Chairs
- (1) Power 110v
- (6) Transformers 220v to 110v

If voltage is not 110 volts, a/c transformers must be provided and turnaround from U.S.A. a/c connectors to the ones in your country.

LIGHTING

AUTOMATED LIGHTING

- 34 Robe Mega Pointe (Spot)
- 34 Robe Spiider
- 21 VL 4000 Beamwash
- 24 Platinum Beam 5R Extreme
- 14 Chroma Q Color Force 72
- 22 Elation DTW Blinder 700

CONSOLES **(NO SUBSTITUTION ACCEPTED)**

- 1 GrandMA 2 or 3 Lighting Console Full Size (Main Console)
- 1 GrandMA 2 or 3 Lighting Console Full Size or Light (Backup)
- 1 8' Table for Console
- 1 UPS Battery Back-up 1000w

FOLLOW SPOTS

- 4 Follow spots 2.5K (Long Throw) or 4 Robe Mega points
- 4 Follow spot operators
- 1 Clear Com system with 6 beltpacks (4 Follow Spot operators, 1 LD, 1 Backup)

The operators shall be at their positions at least 30 minutes prior to start the performance for headset check and final instructions from our lighting director.

HAZER MACHINES

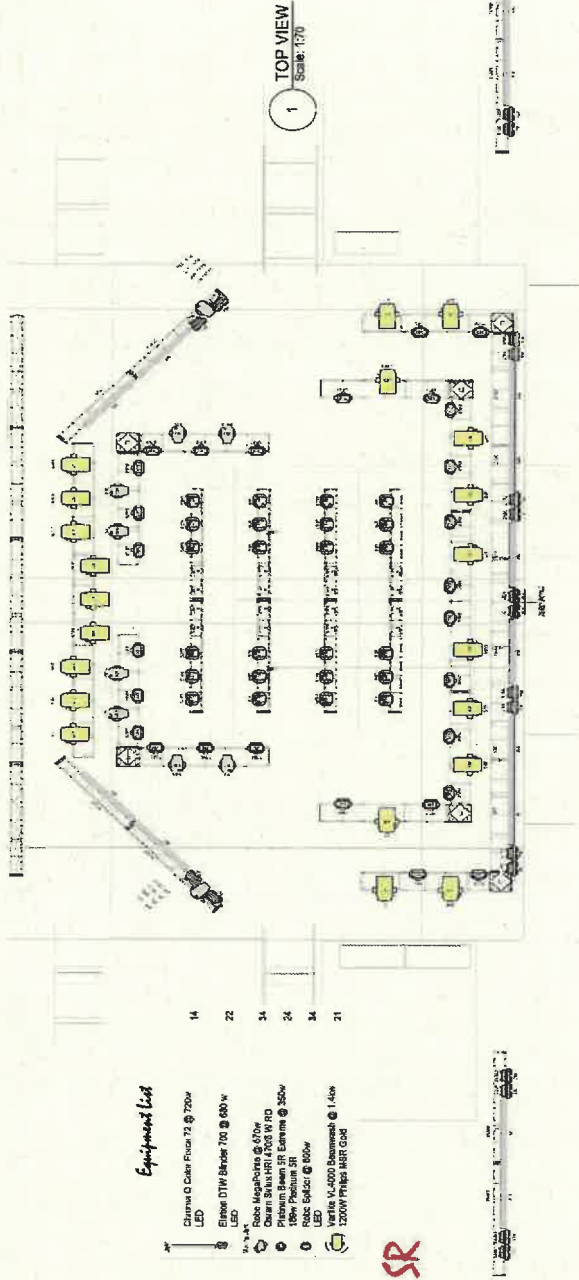
- 8 Hazer machines
- 8 Fans



QR FOR 3D PLOT

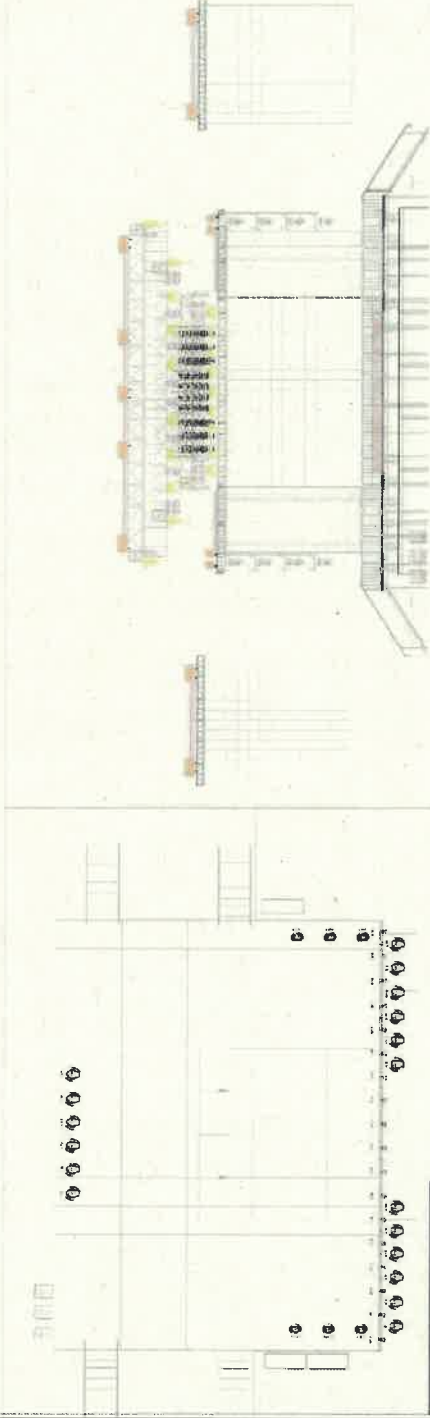
SR

1 TOP VIEW
Scale: 1:70



SR

2 FLOOR LIGHTS
Scale: 1:110



DRM BY MRJ

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JORGE CAMALLO
Jorge Camalillo
Jorge Camalillo

PLANTING SPECIFICATIONS
COORDINATOR: [Name]
DATE: [Date]

PLANT VERSION WORLD TOUR

THIS WORLD TOUR LIGHTING OK

PROJECT: 1-18
PERFORMED: 3/7/22 12:28:08 PM
DATE: 3/7/22 12:28:08 PM





1 CABLE TOP
SCALE: 1:75

2 FLOOR CABLE
SCALE: 1:30



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DESIGNED BY: **ORGE OSORIO**
 JURY CONSULT
 LIGHTING PROGRAMMER: **Jury Consult**

TITLE: **WORLD TOUR LIGHTING CABLE**
 DRAWING NUMBER: **DL**
 SCALE: **1:30**
 PLOT DATE: **3/7/22 12:50:30 PM**
 JOB NO: **2022-048-0017-1-002-001**



RIGGING

The following requirements list is not to be changed or altered without written consent of artist's Production Manager and is considered private & confidential. Please distribute ONLY to heads of department that need this info in order to comply with our requirements.

MOTOR CHAIN HOIST

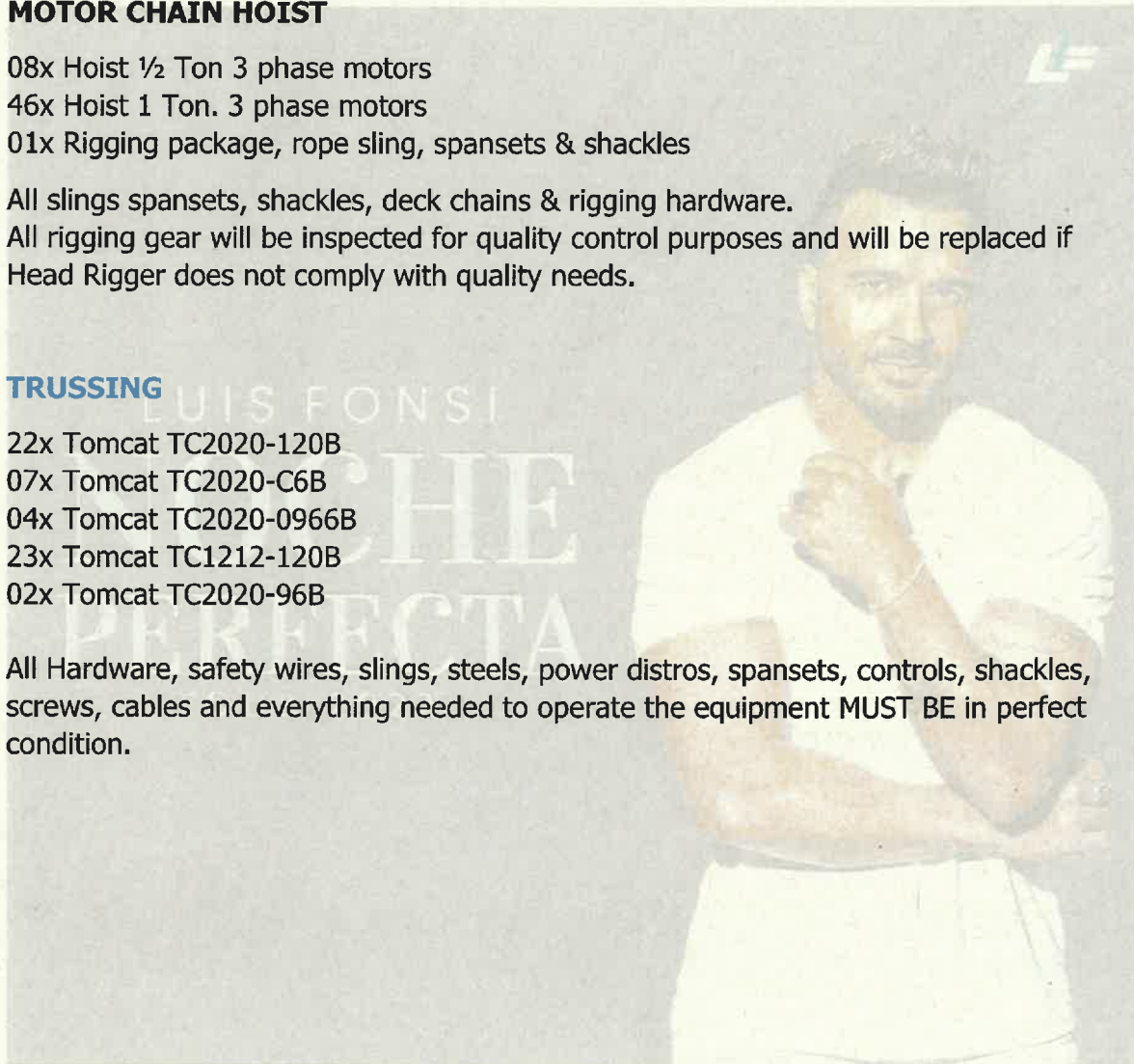
08x Hoist ½ Ton 3 phase motors
46x Hoist 1 Ton. 3 phase motors
01x Rigging package, rope sling, spansets & shackles

All slings spansets, shackles, deck chains & rigging hardware.
All rigging gear will be inspected for quality control purposes and will be replaced if Head Rigger does not comply with quality needs.

TRUSSING

22x Tomcat TC2020-120B
07x Tomcat TC2020-C6B
04x Tomcat TC2020-0966B
23x Tomcat TC1212-120B
02x Tomcat TC2020-96B

All Hardware, safety wires, slings, steels, power distros, spansets, controls, shackles, screws, cables and everything needed to operate the equipment MUST BE in perfect condition.

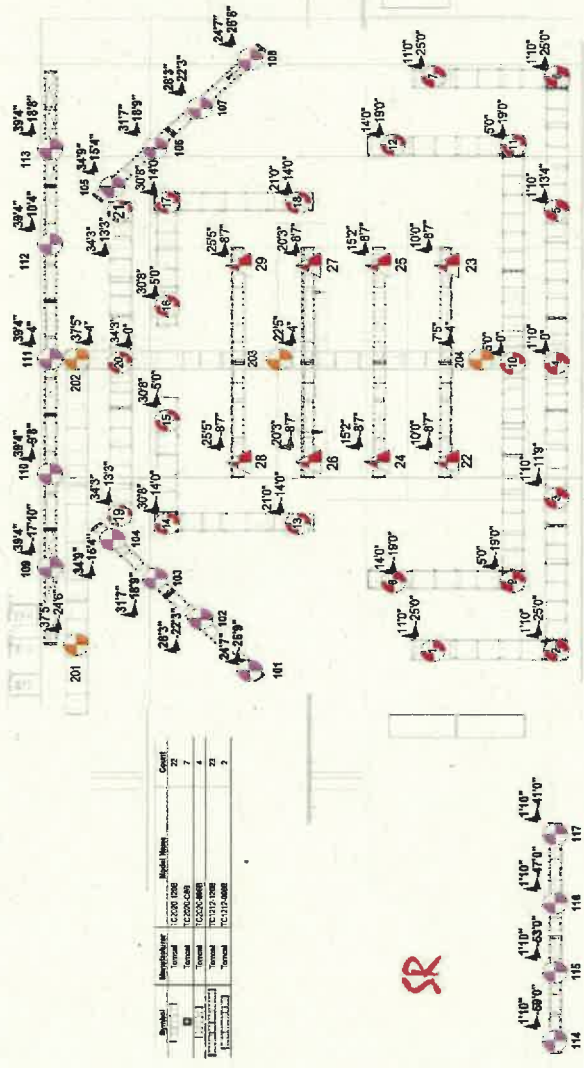




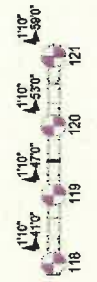
QR FOR 3D PLOT

Image	Mount Symbol	Mount
1	1	Mount 1 Ton Lights Down
2	2	Mount 1/2 Ton Lights Down
3	3	Mount 1 Ton Video Down
4	4	Mount 1 Ton Cable Pitt Do

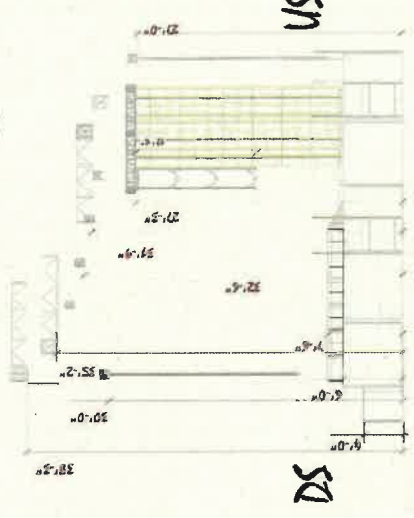
1 TOP VIEW
Scale: 1/70



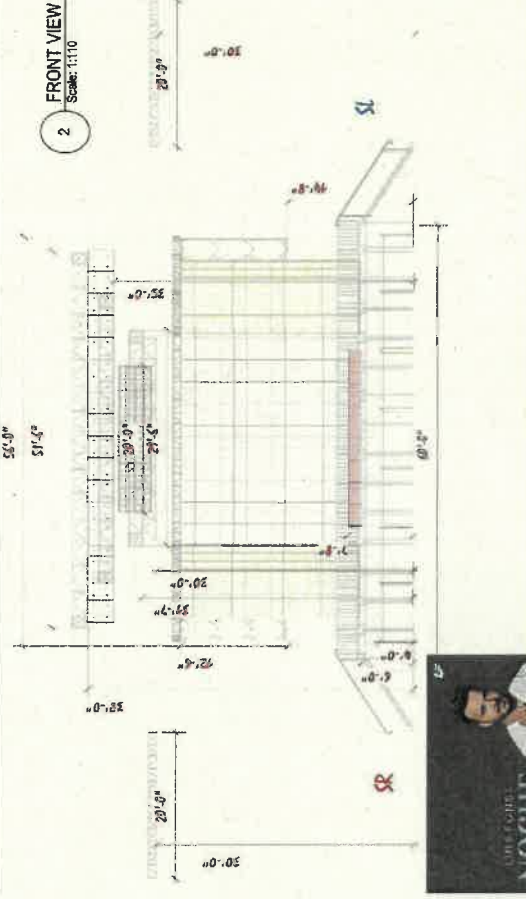
Symbol	Description	Mount	Count
1	Mount 1 Ton Lights Down	1	22
2	Mount 1/2 Ton Lights Down	2	7
3	Mount 1 Ton Video Down	3	4
4	Mount 1 Ton Cable Pitt Do	4	2



3 SIDE VIEW
Scale: 1/8 = 1/4"



2 FRONT VIEW
Scale: 1/10



WORLD TOUR RIGGING OK

PRINT SCALE: 1/50
PRINT DATE: 3/22 12:00:00 PM

1/15/2025 12:00:00 PM

ALFREDO MORALES
Amr Morales

WORLD VERSION TOUR
Amr Morales

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STAGE

STAGE

60' X 40' x 5' (18mts x 12mts x 1,50mts)

56' x 4' x 4' (17mts x 1,22mts x 1,22mts) – Pyro area

Downstage edge and sides should be skirted with black drapes.

Painted in black, no holes, in perfect conditions.

4 Stairs (2 Stage left, 2 Stage Right)

FOH (For outdoor must have a roof)

At 110' (34mts) from the front of the stage

20' x 8' x 1' (6mts x 2,44mts x .30cms) – Sound and Lighting

20' x 8' x 2' (6mts x 2,44mts x .60cms) – Video and CCTV

RISERS

2 Risers 12' x 8' x 2' (4mts. x 3mts. x .60cms)

3 Risers 8' x 8' x 1' (3mts. x 3mts. x .30cms)

Upstage edges should be skirted with black drapes.

Painted in black, no holes, in perfect conditions.

STAIRS

1 Step of 1.6 feet (.50mts.) height (Center Riser) and 24 feet width (7 mts)

1 Stairs at FOH if risers are higher than one foot (.30mts.)

BARRICADES

Promoter shall provide a Mojo Type "blow-through" metal mesh barricade that is capable of accommodating 150 feet of stage front and sides to ensure that no unauthorized personnel have access to the stage area.

Promoter shall provide a "blow-through" metal mesh barricade, 4 feet in height and large enough to accommodate the front, back and sides in Front of House.

A technical hallway from FOH to the stage is required.

FIRE EXTINGUISHERS

Promoter shall provide Six (6) CO2 (carbon dioxide) fire extinguishers, to be placed two (2) on either side of the stage and (2) on either side of the FOH. Liquid or dry chemical fire extinguishers are not acceptable under any circumstances.

TRASH CONTAINERS

Promoter shall provide two (2) 25-gallon trash containers with plastic liners and shall place them, one on each side of the stage.

VIDEO

LED – P6 OR LESS

- 1 LED screen 30' x 19'6 (9mts. x 6mts.) – See plot on page 22,23
- 2 LED screens 21' x 13'6 (6.5m x 4m)

IMAG – P6 OR LESS

- 1 LED Screens 19'6' x 18' (6mts.x 5.5mts.)
- 1 Folsom Image Pro 2 with SDI and HDMI
- 2 SDI Auxiliary from the switcher

We are traveling with one wireless camera, we need:

- 2 SDI Cables from Guitar World to FOH (1 main, 1 spare for wireless camera)
- 2 HDMI to SDI converters. (Decimator MD-HX, MD-LX or Blackmagic Design Micro converter bidirectional).

CCTV

- 02- Panasonic HD Cameras or similar, with HD-SDI connection and 20x lens positioned at stage Right and Stage Left on risers @ 4ft. x 8ft. x 2ft high
- 01- Panasonic HD Camera or similar, with HD-SDI connection and 33X lens at FOH, on a Platform (Please refer to Stage dimensions).
- 06- Clear-Com Intercom or similar
- 01-Video Switcher Atem 1 M / E (Blackmagic) or a similar HD Switcher.
- 02-01-SSD hard disk recorder.
- 01-20 Inch LCD Monitors with HDMI or SDI inputs
- 05- HD SDI Cables 5 meters each

NOTES:

CCTV Projection and LED Screens must provide everything necessary for anchoring, either power cabling, video signals or communication, and operation of all systems.

Local production must provide technical staff for operation of cameras (3 Operators with experience), Switcher (Director with Video experience,) LED Display Operator.

All video controls must be located at the FOH.

We need a Magnimage LED-780H 4K2K Video Processor

THE SHOW CAN'T BE RECORDED WITHOUT THE AUTHORIZATION OF THE PRODUCTION MANAGER OF THE ARTIST.

It is extremely important to setup video station located in FOH, with A/C and cables up and running, before our crew arrives to the venue.



ON FOR 3D PLOT

UPSTAGE VIDEO
Scale: 1:40

1

MODULE (total) 260
ARRAY SIZE (pixels) 204x13H
WIDTH (calc) 39"
HEIGHT (calc) 39' 6"
PIX 1920 x 1248



DS FRONT VIEW
Scale: 1:50

6

MODULE (total) 68
ARRAY SIZE (pixels) 344x2H
WIDTH (calc) 49' 8"
HEIGHT (calc) 3"
PIX 3264 x 192



MODULE (total) 16
ARRAY SIZE (pixels) 164x1H
WIDTH (calc) 24"
HEIGHT (calc) 1' 6"
PIX 2112 x 96

RISER FRONT
Scale: 1:50

7



MODULE (total) 12
ARRAY SIZE (pixels) 124x1H
WIDTH (calc) 18"
HEIGHT (calc) 1' 6"
PIX 2016 x 96

RISER SL SIDE
Scale: 1:50

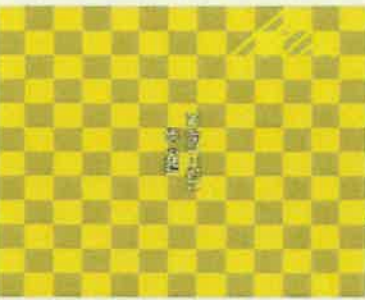
8



MODULE (total) 12
ARRAY SIZE (pixels) 124x1H
WIDTH (calc) 18"
HEIGHT (calc) 1' 6"
PIX 2016 x 96

RISER SR SIDE
Scale: 1:50

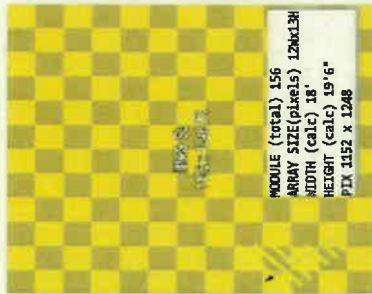
9



MODULE (total) 156
ARRAY SIZE (pixels) 124x13H
WIDTH (calc) 38"
HEIGHT (calc) 19' 6"
PIX 1152 x 1248

IMAG SR
Scale: 1:50

5



MODULE (total) 156
ARRAY SIZE (pixels) 124x13H
WIDTH (calc) 38"
HEIGHT (calc) 19' 6"
PIX 1152 x 1248

SR WING
Scale: 1:40

2

MODULE (total) 156
ARRAY SIZE (pixels) 96x14H
WIDTH (calc) 13' 6"
HEIGHT (calc) 21"
PIX 864 x 1344



SL WING
Scale: 1:40

3

MODULE (total) 126
ARRAY SIZE (pixels) 96x14H
WIDTH (calc) 13' 6"
HEIGHT (calc) 21"
PIX 864 x 1344



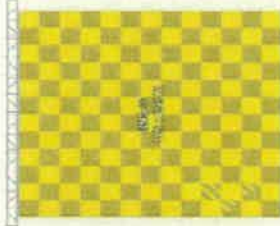
WILL WORLD TOUR VIDEO OK
PAPER DATE 1' 96
PAPER DATE 3/7/23 12:00:00 PM
ALL RIGHTS RESERVED BY MR. J

ARTIST: JAY CORDILLA
DESIGNER: JAY CORDILLA
PLOT: VEASION WORLD TOUR

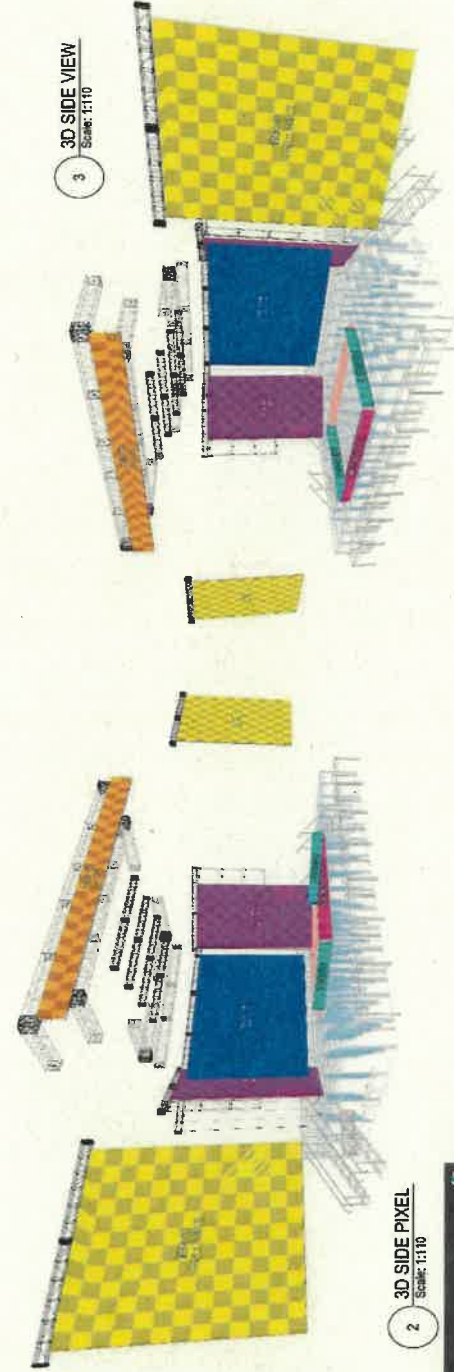
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QR FOR 3D PLOT



1 FRONT VIEW
Scale: 1:70



3 3D SIDE VIEW
Scale: 1:110

2 3D SIDE PIXEL
Scale: 1:110



DESIGN BY
MR&D

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CONSTRUCTION BY: **FORGE CONSTRUCTION**
 ARCHITECT: **MR&D**
 PROJECT MANAGER: **Luigi Cavallotti**

PROJECT TITLE: **WORLD TOUR PIXEL 3D OK**
 PROJECT NO.: **1.98**
 PROJECT DATE: **3/7/22 12:00:00 PM**
 PROJECT LOCATION: **LA JOLLA, CA**

PLOT VERBODEN WORLD TOUR

PYROS AND EFFECTS:

- (00) PYRO **(Please contact the Artist Production Manager for Pyro list).**
- (06) Cryo Jets (Co2) -w 2 full tanks of 50 pound CO2 tanks **EACH** with console.
- (06) Stage Flames
- (02) Streamers Cannons
- (06) Sparkulars with console

