Nerve Tech Rider

We expect a first class active stereo PA system that is designed and tuned for the venue and powerful enough to handle extensive sub bass frequencies with ease.

The Front Of the House mixing desk shall be placed at an acoustically beneficial location in the venue to ensure proper performance by the operator. There has to be adequate illumination of the mixing desk and the outboard gear during set-up, sound check and performance.

The FOH engineer needs to have eye contact with all the musicians on stage, so consider raising the entire mixing position if necessary, usually about 1' is sufficient.

It's very important that the outboard effect processors are positioned to the right of the FOH mixing desk about 4' to 5' above the standing ground for easy access. The parameters of the effect units will have to be changed constantly at very high rates during the performance due to the requirements of the RealTimeAudioDeConstruction techniques.

The FOH mixing desk shall be of a professional brand designed for high quality live sound applications (Yamaha, Midas, Allen & Heath, Crest i.e.) with all channels input pre amps, EQ's and filters as well as all additional send and return possibilities and all the metering options in proper working condition.

FOH Mixer (32x8x2): provided by the promoter

minimum requirement

- 32 inputs, mic/line switchable with selectable 48 volt phantom power
- 8 audio sub groups with EQ's , insert send/return patch points and panning possibility
- 3 bands of parametric EQ, 1 low and 1 high shelfing EQ and 1 hi-pass filter per channel
- 1 insert send/return patch point per channel, pre/post EQ and bypass switchable
- 8 aux/cue sends (4 pre fader cue mixes to stage, 4 post fader mixes to effects)
- 4 additional effect return channels with EQ's
- 1 headphone set (Sony MDR-V6 or equivalent) for PFL monitoring at FOH
- 1 roll of 1/2" masking tape plus writing material (colored sharpies) at FOH
- 1 functioning strong flashlight with sufficient batteries at FOH

FOH Outboard Effect Processors: provided by the promoter

- 2 x reverbs (Yamaha SPX-990/-1000, Eventide 2016, TC M3000, Lexicon PCM-91/-81)
- 2 x professional digital delays that have the tempo tap function implemented
- 1 x Eventide Harmonizer (Orville, Eclipse, DSP 7500, DSP 7000, DSP 4000 or H 3000)
- 2 x RCA patch cable 12' (channel line input 31 / sub group 8 output)

Note: The reverbs have to run mono in and stereo out, the two delays mono in mono out. The Eventide Harmonizer patches to insert sub group 5 & 6. Sub group 8 output patches to Boss 202 left RCA input.

FOH Compressors, Gates and EQ's: provided by the promoter

Only professional brands DBX, BSS, Drawmer, i.e. (all compressor and gates are patched pre EQ)

- 2 x high quality stereo compressor/limiter
- 4 x high quality mono gate/expander
- 2 x high quality 31 band 1/3 octave EQ,

Microphones and DI's: provided by the promoter

• 1 x Shure SM 91 beta	at drums	bass drum
• 4 x Shure SM 57	at drums	snares
• 3 x Shure SM 58	at drums/FOH	Talk /"In Ear"/Talkback
• 4 x Neumann KM 184	at drums	hat/ride/overheads
• 2 x Sennheiser E 604	at drums	rack tom/floor tom
• 1 x Electro Voice RE-20	at bass	bass cabinet
• 10 x DI box	at drums/keys	DDrum/octapad/1202
• 2 x DI box active (BSS AR 133 i.e.)	at bass	bass gtr/bass fx

Microphone Stands and Clamps: provided by the promoter

• 6 x short boom stand	at drums	snares/ hat/ride
• 2 x boom stand	at drums	overheads
• 1 x short straight stand	at bass	bass cabinet
• 2 x straight stand	at drums	Talk/"In Ear" ambience
• 2 x clamp for Sennheiser E 604	at drums	rack tom/floor tom

Stage Monitoring: provided by the promoter

• 4 x high quality floor monitors	at bass/keys	for monitor cue mixes 2 and 3
• 3 x high quality 1/3 octave EQ	at FOH	for monitor cue mixes 1, 2 and 3
• 1 x separate monitor cue mix 1	at drums	to "In Ear" mixer input 1
• 1 x separate monitor cue mix 2	at bass	to 2 floor monitors
• 1 x separate monitor cue mix 3	at keys	to 2 floor monitors
• 1 x separate monitor cue mix 4	at drums	to Line 6 using DI box
• 1 x Shure SM58 w/straight stand	at drums	to "In Ear" mixer input 4
• 1 x cable from SVT3 PRO line out	at bass to drums	to "In Ear" mixer input 3

Note: This is a mono stage monitor set-up to save aux/cue sends. If there are spare aux/cue sends and additional monitor lines to stage we will run the monitor mixes in stereo, except mix 4 going to the Line 6 delay at drums.

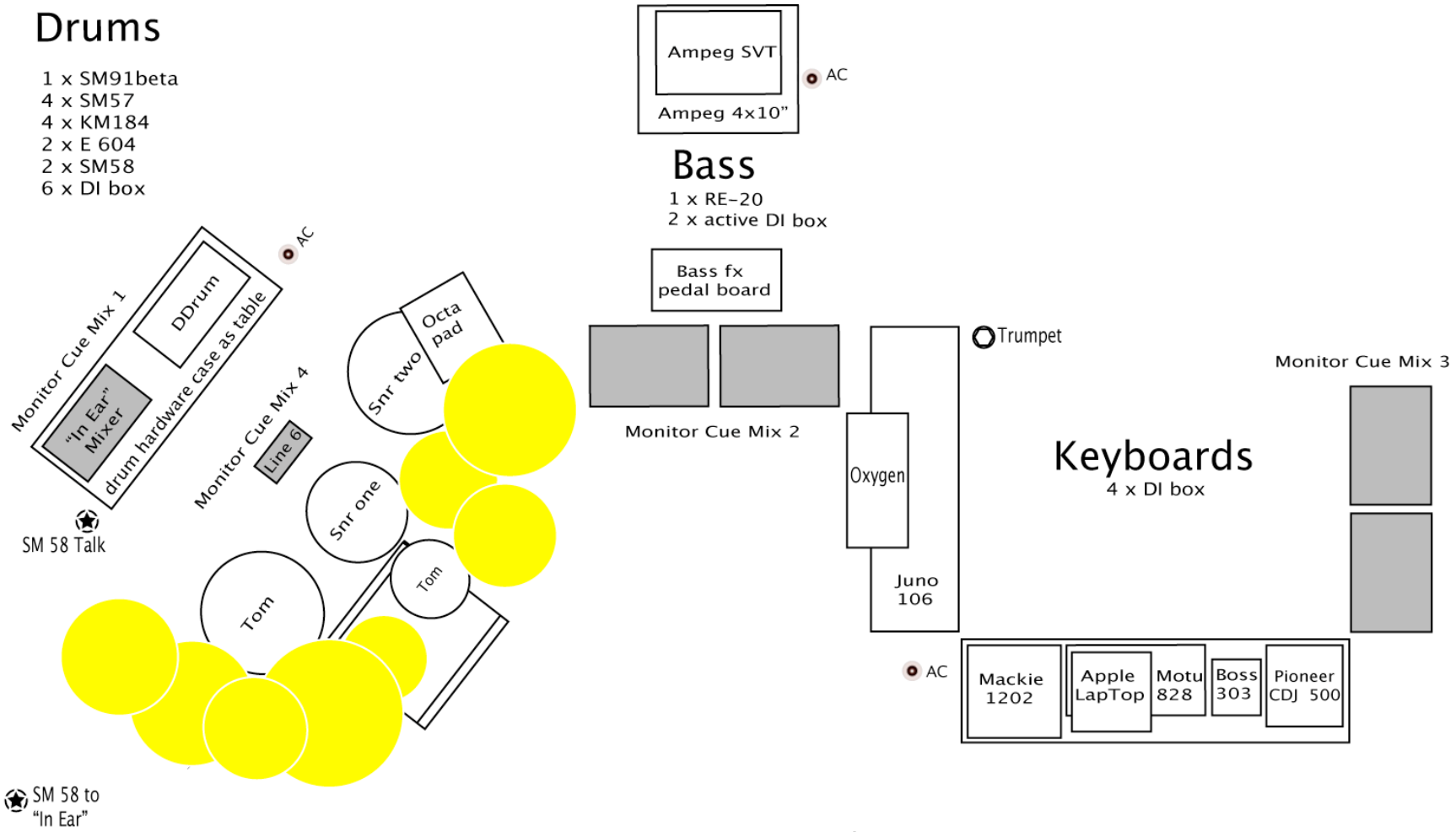
If the possibility to use a complete separate stage monitor mix system exists, we will prefer that. We will need a qualified monitor sound engineer to run that system.

Stage Backline: provided by the promoter

• 1 x Ampeg SVT3 PRO Head (450w/4ohms bass amplifier)	at bass
• 1 x Ampeg BSE 410 HLF (400w/4ohms 4 x 10" bass speaker cabinet)	at bass
• 1 x Roland Juno 106 (synthesizer)	at keyboards
• 1 x Mackie 1202-VLZ Pro (mixer)	at keyboards
• 1 x Pioneer CDJ-500 MK2 (DJ type CD player)	at keyboards
• 1 x double level keyboard stand (Juno 106/Oxygen)	at keyboards
• 1 x adjustable table/stand 3' x 1' (1202/iBook/828/505/CDJ)	at keyboards
• 3 x clean and stable power outlet, local voltage	at drums/bass/keys
• 3 x local voltage to 110 volts transformer (where applicable)	at drums/bass/keys
• 1 x rug, non-slipping rubbery underside, 9' x 6'	at drums

Drums

1 x SM91beta
4 x SM57
4 x KM184
2 x E 604
2 x SM58
6 x DI box



Note: Drawing not to scale

Nerve Tech Rider

Label	Channel	Insert	Assign	Station	Device	Output	Input	Hardware
DJ L	Chn 1		mix	at DJ	DJ mixer	line L	to line in 1	
DJ R	Chn 2		mix	at DJ	DJ mixer	line R	to line in 2	
Kick	Chn 3 P48	gate	sub 1-2	at drums	bass drum	SM 91 beta	to mic in 3	no stand
Snr 1 T	Chn 4		sub 1-2	at drums	snr 1 top	SM 57	to mic in 4	short boom stand
Snr 1 H	Chn 5		sub 1-2	at drums	snr 1 hole	SM 57	to mic in 5	short boom stand
Snr 2 T	Chn 6		sub 1-2	at drums	snr 2 top	SM 57	to mic in 6	short boom stand
Snr 2 H	Chn 7		sub 1-2	at drums	snr 2 hole	SM 57	to mic in 7	short boom stand
Hat	Chn 8 p48		sub 1-2	at drums	hi-hat	KM 184	to mic in 8	short boom stand
Ride	Chn 9 p48		sub 1-2	at drums	ride cymbal	KM 184	to mic in 9	short boom stand
Rack	Chn 10	gate	sub 1-2	at drums	rack tom	E 604	to mic in 10	clamp
Floor	Chn 11	gate	sub 1-2	at drums	floor tom	E 604	to mic in 11	clamp
OH L	Chn 12 p48		sub 1-2	at drums	overhead L	KM 184	to mic in 12	boom stand
OH R	Chn 13 p48		sub 1-2	at drums	overhead R	KM 184	to mic in 13	boom stand
DKick	Chn 14		sub 1-2	at drums	DDrum	B3 DI	to mic in 14	
DSnr 1	Chn 15		sub 1-2	at drums	DDrum	B5 DI	to mic in 15	
DSnr 2	Chn 16		sub 1-2	at drums	DDrum	B6 DI	to mic in 16	
Roland	Chn 17		sub 1-2	at drums	Octapad	mono DI	to mic in 17	
Line 6	Chn 18		sub 1-2	at drums	Line 6	mono DI	to mic in 18	
Bass Pre	Chn 19 p48		sub 7	at bass	bass pre fx	bass gtr DIa	to mic in 19	
Bass Post	Chn 20 p48		sub 7	at bass	bass post fx	bass fx DIa	to mic in 20	
Bass Amp	Chn 21		sub 7	at bass	bass cabinet	RE 20	to mic in 21	short stand
	Chn 22			*spare channel, reserved for guests*				
	Chn 23			*spare channel, reserved for guests*				
Jojo	Chn 24		mix	at drums	Talk	SM 58	to mic in 24	
Keys L	Chn 25	comp	sub 3	at keys	Mackie 1202	main L DI	to mic in 25	
Keys R	Chn 26	comp	sub 4	at keys	Mackie 1202	main R DI	to mic in 26	
Key FX L	Chn 27		sub 3	at keys	Mackie 1202	alt 3 DI	to mic in 27	
Key FX R	Chn 28		sub 4	at keys	Mackie 1202	alt 4 DI	to mic in 28	
DDL 1	Chn 29		mix	at FOH	delay one	line	to line in 29	
DDL 2	Chn 30		mix	at FOH	delay two	line	to line in 30	
Boss	Chn 31		mix	at FOH	Boss 202	RCA left	to line in 31	
TB	Chn 32		cue 1	at FOH	Talkback	SM58	to mic in 32	no stand

Label	Group	Assign	Insert
Kit L	Sub 1	mix	comp/limiter
Kit R	Sub 2	mix	comp/limiter
Keys L	Sub 3	mix	
Keys R	Sub 4	mix	
Harm L	Sub 5	mix	Eventide chn 1
Harm R	Sub 6	mix	Eventide chn 2
Bass	Sub 7	mix	gate/expander
Boss	Sub 8	direct out to Boss 202 at FOH	

Label	Return	Device	Assign
Rev 1 L	return 1	reverb one L	mix
Rev 1 R	return 2	reverb one R	mix
Rev 2 L	return 3	reverb two L	mix
Rev 2 R	return 4	reverb two R	mix

Label	Output	Insert	To
Master L	Mix L	1/3 octave EQ	House PA left
Master R	Mix R	1/3 octave EQ	House PA right

Traveling Stage Backline: provided by the Artist

• 1 x Boss SP 202 Dr. Sample	at FOH
• 1 x Boss SP 303 Dr. Sample	at keyboards
• 1 x MAudio Oxygen USB midi controller	at keyboards
• 1 x Apple iBook laptop computer	at keyboards
• 1 x MOTU 828 firewire converter/interface	at keyboards
• 1 x trumpet with clip-on microphone	at keyboards
• 1 x bass guitar	at bass
• 1 x bass fx pedal board	at bass
• 1 x Roland Octapad II	at drums
• 1 x Line 6 DL4 delay modeler	at drums
• 1 x Clavia DDrum 4 system	at drums
• 1 x Shure PSM 600 “In Ear” monitor system	at drums
• cymbals, sticks and drum pedal	at drums

Drums are normally provided by the Artist.

However, sometimes we may have to request drums, hardware and accessories with the following specifications:

Use only SONOR Drums (Designer, Delite, Lite or Hilite series)

- 1 x 20" x 16" bass drum (with front head mounted)
- 1 x 12" x 4" snare drum (13” x 4” or similar also ok)
- 1 x 14" x 4" snare drum
- 1 x 10" x 8" rack tom (suspended from cymbal stand)
- 1 x 14" x 14" floor tom

Note: Toms have to be suspended from cymbal stands. Absolutely no toms mounted on bass drum. No die cast hoops for the snares, the standard flanged hoops are required.
All drums are to be delivered with new REMO coated Ambassador for batter head and REMO clear Ambassador for bottom head and 5” diameter hole, off center in bass drum front head.

Hardware:

- 2 x snare drum stand
- 1 x hi hat stand (complete with clutch, no toe stop)
- 6 x cymbal stand with short boom arm (no counterweight)
- 1 x drum seat (sturdy and adjustable)
- 1 x rack tom holder (with mounting clamp for suspension from cymbal stand)
- 2 x X-hat (with mounting clamp)

Accessories:

- 1 x rhythm tech tambourine (with mounting hardware / clamp)
- 1 x metal crasher (with mounting hardware / clamp)
- 2 x additional multi clamp

Preferred types of multi clamps: Tama MC61 & MC67 fast clamps, Pearl AX -28, Yamaha CSAT-924

Note: The requested equipment is expected to be in good working condition (no worn out, missing or non-operable parts).

Lights and Light operator: provided by the promoter

We expect the venue to have an adequate light system including but not limited to stroboscopes, smoke machines and scene memory possibilities. The operator of the light equipment will be provided by the promoter and shall be experienced in the art of stage illuminations.
The light person will confer with the artist at a time to be specified to work on a light concept and later implement that concept during the show.

DJ's:

In case of a DJ playing before and/or after the show, the DJ equipment has to run through the FOH Mixer inputs 1 and 2 so NERVE can control the switchovers.

General:

The stage has to be even, clean and dry with a minimum size of 18' x 15' x 1' and shall be well illuminated for load in, load out and during sound check. If the stage height is 4' or higher we will need a stable drum riser, 9' x 6' x 1' or greater.

We need 60 minutes of set-up time plus 60 minutes for sound check assuming there are no technical problems and all the requested gear is available, hooked up and working.

A house technician has to be available at load in, set-up, and sound check as well as during the performance. She or he has to be knowledgeable about the design, set-up and wiring of the house systems. Besides the house technician we require two local stagehands to unload and load the backline supplied by the artist.

The channels on the FOH mixing desk used by NERVE cannot be altered after sound check till after their performance.

The stage and FOH position including all the equipment shall be secure and safe from access by the general public or other unauthorized persons.

Any substitutions or changes to the above listed equipment or requirements have to be approved by NERVE.

For questions or substitution requests, please contact us at the address below:

Technical: rolirox@nyc.rr.com
Drums: drumrider@jojomayer.com

Thanks for your attention and see you soon

NERVE

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