

# SERGIO CORTÉS MICHAEL JACKSON TRIBUTE SHOW

PRODUZIONE SUL POSTO  
Service audio luci dell'Organizzatore

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## **ESIGENZE TECNICHE / PALCO**

- Un camerino per l'Artista in zona quinte compreso di:
  - stand
  - grucce
  - specchio altezza uomo
  - luce
- Catering nei camerini in zona backstage (acqua, bibite, tramezzini e snack)
- 2 facchini e 1 tecnico sul posto
- Spazio parcheggio per furgone e due macchine
- Sicurezza per l'Artista in fase post-concerto per foto e interazione con i fan

## **VITTO E ALLOGGIO (se la venue è entro 300km da Modena)**

- Cena per 11 persone
- Hotel per l'Artista in 1 camera doppia a uso singolo

## **VITTO E ALLOGGIO (se la venue è oltre i 300km da Modena)**

- Cena per 11 persone
- Hotel per gli artisti (11 persone) la notte dello show

Info e dettagli: Amudi Safa +39 320 495 1252



## THE MICHAEL JACKSON EXPERIENCE POR SERGIO CORTES– AUDIO TECH RIDER (updated 06-11-2019)

**ANY** changes from this 4 PAGES rider should be previously discussed and with our production manager or our sound engineer:

Amudi Safa +39 3204951252 (Production Manager)

[amu91safa@hotmail.it](mailto:amu91safa@hotmail.it)

Corrado Tolu +39 3485924796 (Sound Engineer)

[corrado.tolu@libero.it](mailto:corrado.tolu@libero.it)

### Front of House (requests)

- FOH Mixing Desk: First option DIGICO SD SERIES. Second Option YAMAHA CL5.

If impossible for you to find one of these options, please contact our manager to define the alternatives.

**\*PROVIDE IN ALL SETUPS BACKUP CABLES BETWEEN MIXER AND STAGEBOX, AND CAT5 CABLE BETWEEN FOH AND STAGE FOR WI-FI ACCESS POINT CONNECTION RESERVED TO REMOTE.**

- Pa Man/ Sound engineer with full and complete command and knowledge of the technical equipment of the Venue.

MATRIX	OUT PATCH	TYPE	
01-02	AES 1-2	STEREO	LINE ARRAY
03 (3-4)	AES 3 (3-4)	MONO/STEREO	FRONT FILLS
05	AES 5	MONO	SUB ARRAY
07-08	LOCAL 7-8	STEREO	RECORDING

### Line Array:

The PA System must always be flown.

The PA amount should be adequate to the size of the venue in order to guarantee an excellent coverage of the whole area and an adequate sound pressure on the whole venue, wired and correctly powered and able to guarantee a SPL of 110 dB at FOH on dynamic music signal. Latest-generation line arrays are requested: Meyer Sound (Leopard), d&b (J series), L-Acoustics (K2). Provide Front Fills in ALL THE VENUES, consistent with PA type existing. Provide Delay Arrays for reverberant venues and Out-Fills systems to guarantee the side-coverage if the venue develops itself in length.

### Sub Array:

Subwoofers should be well sized and set up to guarantee a cardioid coverage to reduce as much as possible low frequencies on stage to obtain a more uniform coverage as possible along the venue. In case of Cardioid subwoofer (SB28, J-Subs, Meyer M3D) unavailability, and because of the stage height you can't create different sources in gradient configuration, provide End Fire Configuration tuned to 63Hz. When It's possible, avoid L&R o LCR setup.

**\*WE WON'T ACCEPT SELF-BUILT SYSTEM OR HYBRID ASSEMBLY. THE SYSTEM DON'T HAVE TO HUM OR DISTURB AND HAS TO BE ALREADY ALIGNED AND COMPLETELY IN PHASE BEFORE THE SOUND CHECK.**


**INPUT LIST** (updated 06-11-2019)

INPUT	INSTRUMENT	MICROPHONE	MIC STAND	+48
01	KICK IN	BETA 91		+48
02	KICK	BETA52/E902/D6	SHORT HEAVY STAND	
03	SNARE TOP	SM57	SHORT MIC STAND	
04	SNARE BOTTOM	KM184/SM81/SM57	SHORT MIC STAND	+48
05	HH	KM184/SM81	TALL MIC STAND	+48
06	HI TOM	E904/EV408 (no cond)		
07	MID TOM	E904/EV408 (no cond)		
08	LOW TOM	MD421, E904(no cond)		
09	OH LEFT	C414 XLII, KM184, SM81	TALL MIC STAND	+48
10	OH RIGHT	C414 XLII, KM184, SM81	TALL MIC STAND	+48
11	PAD KICK	BSS AR133	(DRUM RISER)	+48
12	PAD SNARE	BSS AR133	(DRUM RISER)	+48
13	BASS DI	BSS AR133		+48
14	BASS SYNTH	BSS AR133		+48
15	GTR LEFT	XLR		
16	GTR RIGHT	XLR		
17	KEYS L	BSS AR133		+48
18	KEYS R	BSS AR133		+48
19	COMP L	BAL JACK TO XLR MALE	INTERFACE OUT	
20	COMP R	BAL JACK TO XLR MALE	INTERFACE OUT	
21	SEQ L	BAL JACK TO XLR MALE	INTERFACE OUT(DRUM RISER)	
22	SEQ R	BAL JACK TO XLR MALE	INTERFACE OUT(DRUM RISER)	
23	CHOIR L	BAL JACK TO XLR MALE	INTERFACE OUT(DRUM RISER)	
24	CHOIR R	BAL JACK TO XLR MALE	INTERFACE OUT(DRUM RISER)	
25	HARMONY	BAL JACK TO XLR MALE	INTERFACE OUT(DRUM RISER)	
26	SERGIO HANDY	ULXD BETA58 O SM58	ROUND BASE STAND	
27	SERGIO HEADSET	SHURE BETA54/CM-311AESH	BODYPACK	
28	BACK VOX 1	ULXD BETA58 O SM58	ROUND BASE STAND	
29	BACK VOX 2	ULXD BETA58 O SM58	ROUND BASE STAND	
30	SPARE HANDY	ULXD BETA58 O SM58		
31	SPARE HEADSET	SHURE BETA54/CM-311AESH	BODYPACK	
32	CLICK	BSS AR133	INTERFACE OUT(DRUM RISER)	+48
	ANNOUNCER (OPT)	ULXD BETA58 O SM58		
LOCAL	BACKGROUND MUSIC			



## MONITOR WORLD (requests) (updated 06-11-2019)

We need n.1 Stage Sound Engineer, and n.1 tech assistant/backliner always availables during Line-Check, Sound-check and Show.

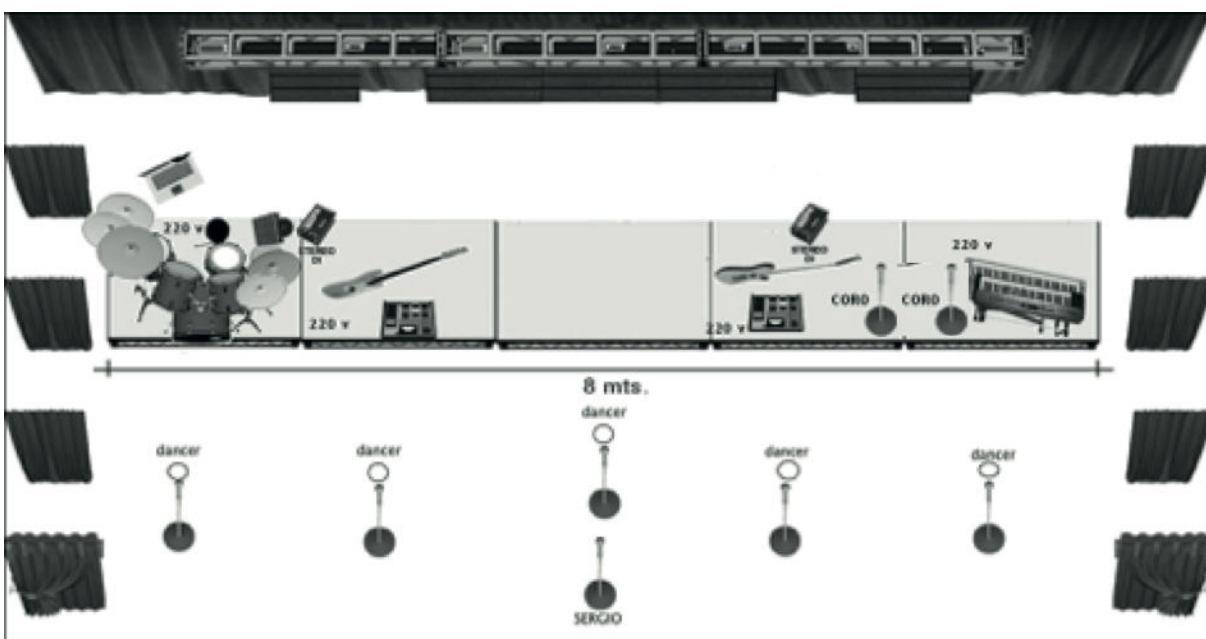
Contact the Production to consider (depending on venue, time availability, and Tech equipments) if monitors will be managed from FOH, with your Ipad assistance during the show (best and easier solution), or with your Sound Engineer on Monitor Mixing Console.

- n.1 Professional Digital Mixing Desk with following features:  
Minimum n.32 channels inputs with HPF, Compressor, Gate, Parametric Eq 4 Bands for channel
- n.4 Aux Stereo, 6 Aux Mono, 4 Fx Sends, 2 Graphics EQ, Remotable on Ipad
- n.6 IN-EAR Systems SHURE PSM 1000/SENNHEISER EW500 with Directional Active Antennas.
- n. 4 wedges monitor 2 ways - 12 inches / D & B / M2 - NEXO - MEYER
- n.2 SIDE-FILLS 3-Ways
- n.2 Analog Mixing Desks 6 Channels Minimum, and n.4 adapters XLR Female to Jack TRS.

## OUTPUT LIST MON

AUX OUT	TYPE	INSTR	MUSICIAN	SYSTEM
01-02	STEREO	DRUMS	ELIA	ANALOG MIXER 4 CH MIN
03-04	STEREO	KEYS	DAMIANO	ANALOG MIXER 4 CH MIN
05-06	STEREO	BASS	ADE	RADIO EW500/PSM1000
07	MONO	GTR	AMUDI	RADIO EW500/PSM1000
08	MONO	LEAD VOX	SERGIO	RADIO EW500/PSM1000
09	MONO	BACK VOX 1	MARTINA	RADIO EW500/PSM1000
10	MONO	BACK VOX 2	BACK VOX 2	RADIO EW500/PSM1000
11	MONO	WEDGES	DOWNSTAGE	4X12" WEDGES
12 (12-13)	MONO/STEREO	SIDES	OFF-STAGE	2XFULL RANGE SYSTEM

## STAGE PLOT





**CHECKLIST AUDIO EQUIPMENT AND TECH INFO:** (updated 06-11-2019)

- n.4 wireless microphones Shure UR4D+ or ULXD, or Axient, with Handset SM58 or BETA 58 (n.3 singers, n.1 as Backup)
- n.2 wireless microphones Shure UR4D+ or ULXD, or Axient, with BodyPack Radio and Headset Microphone Shure Beta54 (n.1 for Sergio, n.1 as Backup) with active directional antennas
- Intercom between FOH and MONITOR WORLD (2 small active speakers, connected with 2 switch microphones)
- Intercom Station with Intercom Bodypacks between FOH, Mon, Lights.
- Usually n.5 generic wireless microphones with clamps, not connected to stage boxes, used only for dancer choreography, and n.5 round base microphone stands (It depends by the number of dancer required for every show, and in some cases we'll need 4, 5, 6, 7 or 8 microphones and stands, so ask about this for every show, thanks).
- Important: other n.3 tall round base microphone stands, for Sergio and Backing Vocals.
- Laptop Stand and Music Stand are required on Keyboards Position.
- Access Point Wi-Fi connected to FOH Mixing Desk (Netgear AC1600 or similar)
- Microphones (Radio and Drum-set), Microphones Stands and D.I. Boxes (2 STEREO/4 MONO) same as **Input List Section**.

**REMINDER:**

- Microphones, backline, inputs, outputs, cables, cannot be shared with other bands.
- Power Amplifiers, Monitor Mixing Desk, Radio Receivers and Trasmitters shouldn't be on stage working areas; they should stay in off-stage areas and Monitor World.
- After Line-Check, we need at least 90 minutes for Sound-Check.
- After Sound-check, cables crossing working areas on stage must be covered with tape or moquette, and it's forbidden to disconnect, move, change or unplug mixing desks, sends, channels, microphones, etc..
- All the edges, accesses, stairways, and every obstacle on stage must be set out with fluo-tape or fluo-paint.

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