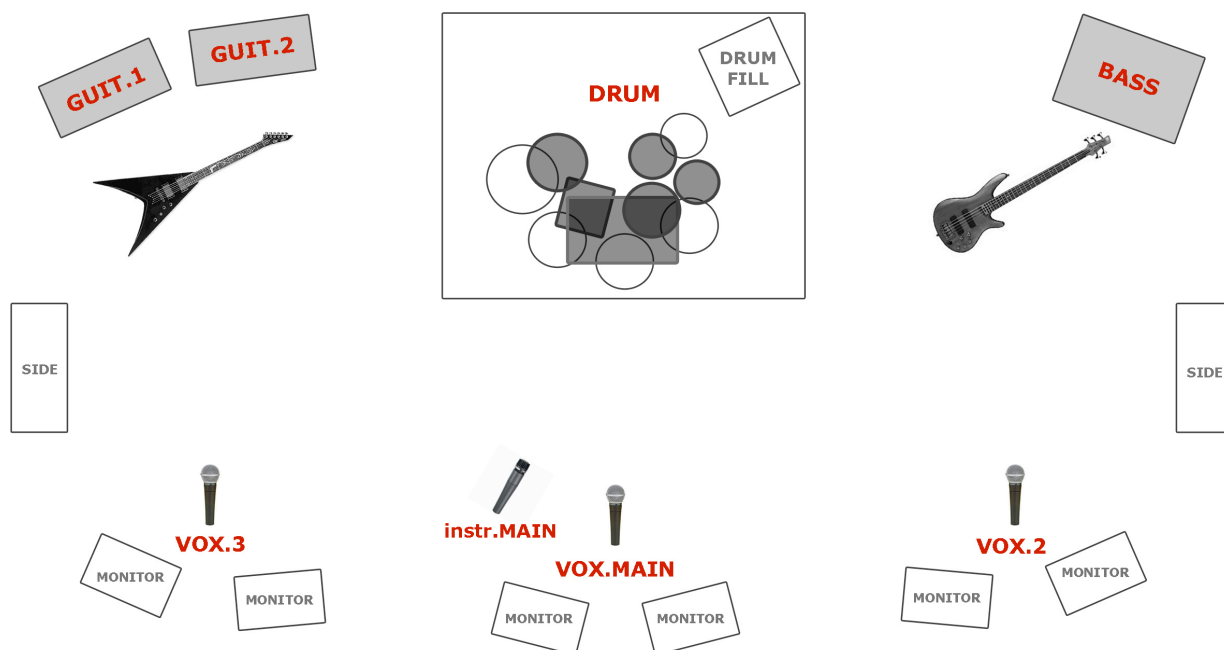




ed. 03/2009

STAGE PLOT



F.A.I.D.A. channel list

| CH | INSTRUMENTs | MICs |
|----|------------------------|------------------|
| 1 | kick drum | Beta 52 or SM-91 |
| 2 | snare top | Shure SM-57 |
| 3 | snare bottom | AKG 451 |
| 4 | high hat | AKG 451 |
| 5 | rack tom 1 | SM 98 or UV 408 |
| 6 | rack tom 2 | SM 98 or UV 408 |
| 7 | floor tom | SM 98 or UV 408 |
| 8 | ride cymbal | AKG 451 |
| 9 | overhead stage right | AKG 451 |
| 10 | overhead stage left | AKG 451 |
| 11 | drum machine R | DI |
| 12 | drum machine L | DI |
| 13 | bass direct | DI |
| 14 | bass mic | XLR for Sans amp |
| 15 | guitar stage right | SM 57 or EV 408 |
| 16 | guitar stage left | SM 57 or EV 408 |
| 17 | vocal stage right | SM 58 or Beta 58 |
| 18 | vocal center MAIN | SM 58 or Beta 58 |
| 19 | Instrument center MAIN | SM 57 or EV 408 |
| 20 | vocal stage left | SM 58 or Beta 58 |

F.O.H. P.A. requirements

The PA system must be well adjusted to the venue. There must be a good FOH equalizer. Preferred speaker systems are: EAW, Martin, Turbosound, Nexo

Mixing console: Minimum 32 channels and 8 aux (4 pre-fader, 4 post-fader)

Console must be of good quality (Midas, Yamaha or similar)

Effects:

2 digital delays (TC 2290 or similar)

2 good reverb machines

(PCM 70/80/90, SPX 900, 990, M2000, M5000 or similar)

Dynamics:

4 good compressors with adjustment of attack and release (or DBX 160A's)

4 good gates with adjustment of attack, hold and release.

Monitors:

4 way monitoring is required, 12 wedges, drum fills and side fills.

31 band eq on each way (Klark, BSS, DBX or similar)

Extreme undistorted, unclipped SPL required on stage.

For every tech-question you can refer to our sound engineer:
IGOR +39 329 3974949

F.A.I.D.A. rider

1. General Information

Introduction

Please read this rider carefully, we have tried to make it as simple and straightforward as possible. If you should have any difficulties in fulfilling any of the specified or have questions about anything please do not hesitate to contact us. Please note that no changes in the contract appendix will be accepted unless the changes has been advised in writing and approved in writing.

Promoter

The promoter or a representative for the promoter must be present from artist arrival until artist departure. This person must be fully authorized to make any decisions in relation to the engagement. This person must speak Italian or English.

Load in, set up and load out

The promoter is to organise, provide and pay for sufficient number of experienced loaders for the load in, set up of gear and load out. These men or women must be experienced loaders and not drug abusers. These loaders are to be at the artist and crew's disposal from commencement of the load in until all rigging is finished and from the start of the breakdown of the equipment until the load out is finished.

Should the load in be difficult, stairs, long push etc. there should be at least two more loaders available. There should also be an appropriate number of stagehands for any set change.

Rigging and Sound check

It will take up to three hours to set up, check and sound check the artist's equipment. During this time the crew will go over the equipment supplied by the promoter. It is essential that all locally supplied equipment is tested and ready for use upon arrival. Delays due to technical malfunction of equipment supplied locally by the promoter shall be of the responsibility of the promoter and thus the consequences. The promoter will under no circumstances be able to control the sound level during sound check or show.

Power

There must be at least twelve outlets 10A / 220 V or 240 V / 13 A onstage for the sole use of the Artiste for backline. The outlets must be properly fused, grounded, with neutral and phase preferably same as PA. If there is earth leakage trips installed please advice.

3 x 3 - way / 220v European outlet on-stage (guitars and bass)

Dressing Room

A heated dressing room for at least eleven persons is needed for the sole use of the artist. The dressing room should be equipped with chairs, table, mirror, if possible a sofa and have easy access to the stage. There should be a clean toilet and shower (hot and cold water) close to the dressing room. The dressing room must be available to the artiste from arrival until departure. It must be lockable, key is to be made available to tour manager upon arrival, if not lockable it must be guarded.

Showers

There should be a toilet and showers (with hot and cold water) close to the dressing rooms. There must be showers available from arrival until departure, there must be enough hot water to accommodate the full touring party. If there are no showers at the venue the promoter must arrange for a suitable alternative in or outside the venue. i.e. nearby hotel. Please make sure there are enough towels as per Appendix 3.

Security & Insurance

It is the promoter's responsibility that the artist, artist's crew and all their belongings are safe at all times. There must be security on duty to assure that no one tampers, moves, destroys or steals any of the artist and crew's equipment, personal belongings. It is the responsibility of the promoter to have sufficient insurance to cover damage of equipment, personal belongings, vehicles, persons (artist, crew, house staff, audience etc.) There must be a sufficient number of security guards from doors open until the artist's departure to ensure that the artist, crew, house staff, audience and equipment are safe at all times. The promoter must have a general liability insurance that covers all persons (audience, staff, crew, artist etc) and all equipment (artist's, hired, in-house etc) at all times for all types of accidents.

Barrier & Security

If a barricade is not absolutely required, artist would prefer not to use one. However, if a barricade must be used, it must be sturdy and well built for this type of performance. There can be NO sharp metal edges. It is mandatory that barricade is no more than three (3) feet away from the stage.

Please discuss security procedures for barricade with road manager before doors open. The security personnel that work behind a barricade must have a good understanding of crowd control and must NEVER lash out at the audience physically or verbally.

Permits

All permits needed to for the show, police permits, work permits etc, is the responsibility of the promoter. If the promoter fails to apply for relevant permits the artist shall be paid in full anyway. The only exception to this rule is work visas. If needed, the artist will apply for them.

Sound System

The promoter is to provide and pay for a sound system that can reproduce the show loud and clear. The sound system is to be tested and ready for use upon arrival of the artist. Please fax us name, fax and ph. number of the supplier of the equipment should communication be necessary.

Lights

The promoter is to provide and pay for a lighting system with operators that work in line with the capacity of the venue.

Sponsors

The artist will not accept sponsors, i.e. signs banners etc, onstage on pa wings etc close to the stage.

Catering / dinner

The promoter is to provide and pay for catering and dinner according to the Catering appendix.

Payment

Payment is to be settled with the tour manager. A deposit of 20% of the guarantee is required to be sent to the management a month before the date of show.

Recordings

There will be no recordings allowed unless previously agreed with the management. It is the promoters responsibility to assure that no unauthorised recording takes place.

Permits

All permits needed to for the show, police permit, license etc are the responsibility of the promoter. The same applies for work permits etc. Please let us know should you require passport details.

Local Personnel

F.A.I.D.A and crew reserves the right to send home anyone the promoter hires (especially security personnel) if they are acting in an irrational, belligerent manner that endangers the audience or band and crew unnecessarily.

Guests

We reserve the right to have two guests per person in tour party without any cost for the artist.

This information and its appendixes read, understood and agreed upon, please sign below:

Promoter

Date

Artist Information 2009

Booking & Contracting

FUCINA CONTROVENTO Booking

Via Colombara 123

30174 Marghera VE Italy

Phone: +39-348-6114842

E-mail: jul@fucinacontrovento.it

Tour party - 10 in total.

BAND:

Fabio Giaggio (drums)

Mattia Da Lio (bass)

Giuliano Da Re (guitar)

Alessandro Numa (vocals)

CREW:

6 people - to be decided closer to date of show

TOUR MANAGER CONTACT:

Artist can provide this information closer to date of show.

Crew

This tour travels with one sound engineer for F.A.I.D.A.

Thus you will need to supply the following crew without any cost to the artists;

1 x FOH/PA-assistant familiar with the supplied equipment.

1 x Competent monitor engineer who will be doing monitors for all bands.

1 x Competent Lighting Director familiar with the supplied equipment.

Contact information for these people should also be provided.

Merchandise

F.A.I.D.A. carries their own merchandise, please supply them with a well-lit area, a table, and possibly a barrier to sell the merchandise.

Parking / Vehicle

F.A.I.D.A. usually travels in nightliner with a trailer. They need vehicle passes and safe and secure parking. Promoter has to supply power for the bus.

Stagehands

The promoter is to supply 2 strong, sober stagehands to help F.A.I.D.A. load in and load out the equipment.