



TECHNICAL RIDER

Final

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Important

Revision 1.0 is the approved final technical rider for production advance. It becomes contractually enforceable when attached to or incorporated into an executed engagement agreement.

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1. Document Control & Contacts

Field	Current record
Document title	World On Fire: A Tribute to Stick Figure - Technical Rider
Document ID	WOF-TR-001
Revision / status	Rev 1.0 - Final
Primary booking / production contact	Jim Merrikin - jim@worldonfiretribute.com / 508-269-9810
Alternate production contact	Doug Roerden - doug@worldonfiretribute.com / 617-359-2561
Day-of-show contact	Jim Merrikin (508-269-9810) or Doug Roerden (617-359-2561)
FOH policy	House FOH engineer for most small venues; World On Fire may add a dedicated FOH engineer for medium-to-large engagements.

1.1 Rider Administration

- This rider is intended to form part of the engagement agreement when attached to or incorporated into that agreement.
- All deviations, substitutions, and exceptions must be disclosed and accepted in writing during the production advance.
- The completed show-specific Production Advance Sign-Off Record will confirm contacts, schedule, access, parking, exceptions, and final production assignments.
- Where this rider conflicts with an executed written amendment, the later signed amendment controls.

2. Production Overview

Item	Requirement / description
Personnel	Five musicians: drums/percussion, bass, keyboards/backing vocals, lead vocal/guitar, and guitars/backing vocals.
Show formats	Approximately 60-, 90-, and 120-minute presentations.
Stage footprint	24 ft wide x 16 ft deep preferred; 16 ft wide x 12 ft deep minimum.
Monitoring	Band-supplied wired and wireless in-ear monitoring for all musicians.
Playback	Multitrack playback with MIDI automation and dedicated analog outputs.
FOH connection	40 labeled XLR feeds from transformer-isolated splitters at stage, plus an optional stereo wet-effects return by advance agreement.
Internet	No Internet connection is required. World On Fire uses a dedicated local performance network.

2.1 World On Fire Provides

- A complete, self-contained performance backline, including each musician's primary instruments and all artist-specific stage equipment. No venue-supplied instruments or backline are required unless agreed in advance.
- All performance microphones, applicable stands, direct boxes, and musician processors.
- Allen & Heath SQ-7 console and two DX168 stage boxes, configured primarily for monitors and available to support FOH by advance agreement.
- Five transformer-isolated splitters and labeled stage patching.
- Complete IEM infrastructure, including transmitters, bodypacks, earbuds, and wired systems.
- Stage Traxx playback, PlayAUDIO 1U, mioXL MIDI automation, and Luxul XWR-1200 performance network.
- Two 14U stage racks, rack power conditioning, and UPS protection for the stage-rack and keyboard systems.
- One landscape World On Fire backdrop: 12 ft W x 8 ft H, approximately 21 lb, flame-resistant in accordance with NFPA 701, with 7 equally spaced grommets along the top and bottom and 5 along the left and right sides (20 total), and bungee-cord attachment.

2.2 Venue / Promoter Provides

- Professional PA appropriate for the venue and expected audience.
- Qualified house FOH engineer for normal small-venue engagements unless otherwise agreed.
- At least 40 available FOH input channels or an approved alternative patch arrangement, plus two additional inputs when the optional WOF Dub FX stereo return is specified during advance.
- Four dedicated 120 V circuits preferred; two dedicated circuits minimum.
- A reasonably RF- and EMI-clean operating environment, with known interference sources disclosed during advance.
- Typical drum riser with at least 8 ft wide x 6 ft deep usable space.
- Safe approved support or rigging for the band backdrop.
- Appropriate stage lighting, clear load-in access, and suitable box-truck parking.

3. PA & FOH Requirements

3.1 House PA

- Professional full-range system with subwoofers, appropriately sized and deployed for the venue and audience.
- Even audience coverage with adequate headroom for bass-forward reggae material.
- System must be operational, tuned, and free of excessive noise, distortion, or limiting before soundcheck.
- House processing, loudspeaker management, amplifiers, cabling, and front fills/delays remain the venue's responsibility.

3.2 FOH Console & Patch

- FOH console must support the current input list, including stereo sources and backing-track stems.
- World On Fire provides labeled transformer-isolated XLR outputs at stage.
- By advance agreement, World On Fire may also provide WOF Dub FX L/R as a dedicated stereo, 100%-wet signature-effects return from two assignable SQ-7 or DX168 XLR line outputs. FOH receives the clean isolated sources separately.
- When WOF Dub FX L/R is used, the venue must provide two additional line-capable FOH inputs with phantom power disabled.
- Venue provides a nearby stage box, analog snake, or approved fanout capable of accepting the required feeds.
- House engineer is responsible for the audience mix. World On Fire retains control of monitor mixes and internal automation.
- No house wedges are normally required unless agreed as a contingency.

3.3 FOH Engineer

- For most small venues, the venue provides a competent engineer from load-in through the performance.
- For medium-to-large venues, festivals, or production-intensive dates, World On Fire may add a dedicated FOH engineer.
- Final engineer assignment and console file-transfer requirements are confirmed during advance.

Substitutions

Any proposed reduction in input count, change in PA configuration, shared-console restriction, or removal of the house engineer must be disclosed before the engagement is confirmed.

4. Stage Requirements

Requirement	Specification
Preferred stage	24 ft W x 16 ft D
Minimum stage	16 ft W x 12 ft D
Drum riser	8 ft W x 6 ft D usable space minimum; venue-standard height, with exact height confirmed during advance
Backdrop	Landscape, 12 ft W x 8 ft H; approximately 21 lb; NFPA 701; with 7 equally spaced grommets along the top and bottom and 5 along the left and right sides (20 total); bungee-cord suspension from safe, approved venue support
Stage racks	Two 14U racks positioned upstage where practical
SQ-7 position	May remain on-stage or be positioned at FOH by advance agreement
Crowd microphones	Two band-supplied cardioid microphones on stands at extreme stage left and right, in front of house PA; final aim/orientation confirmed at soundcheck

4.1 Backdrop Installation

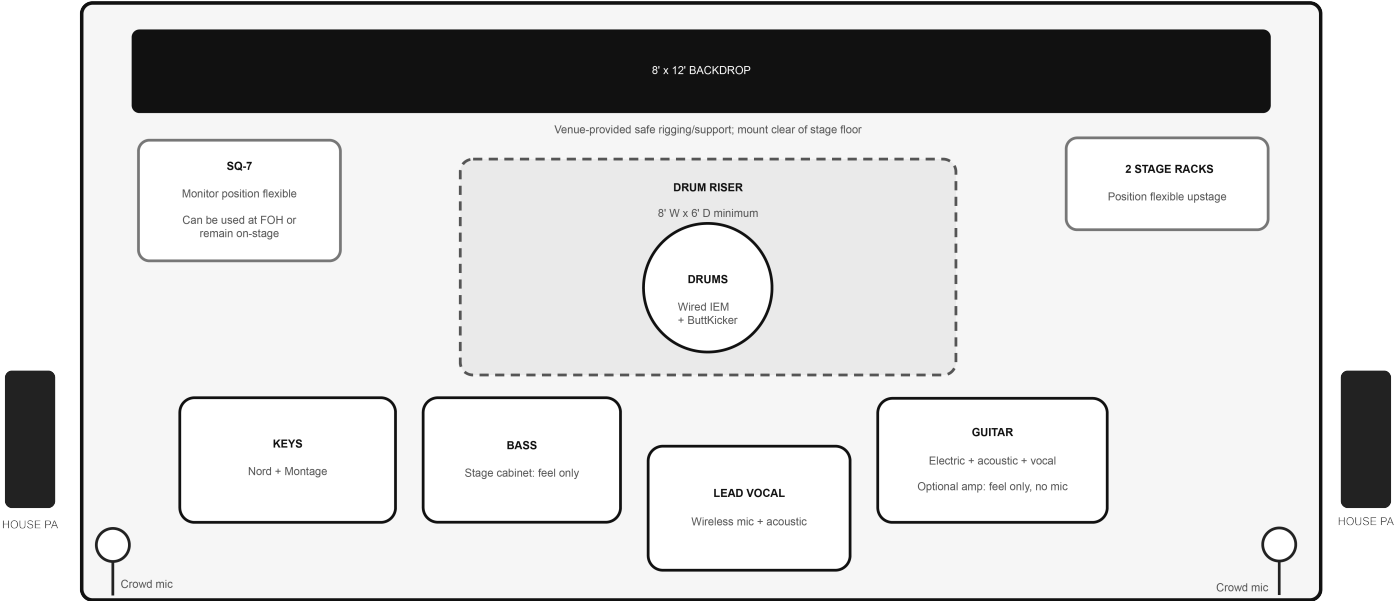
- Backdrop specifications: landscape orientation, 12 ft W x 8 ft H, approximately 21 lb, and flame-resistant in accordance with NFPA 701.
- Attachment method: bungee cords threaded through 7 equally spaced grommets along the top and bottom and 5 along the left and right sides (20 total), suspended from a safe, venue-approved support appropriate to the load.
- Mount so the primary logo remains visible above the drummer from the audience sightline.
- The band does not supply scaffolding, truss, pipe-and-drape structure, or motorized rigging.
- Installation must comply with venue policy, fire code, load limits, and qualified-person requirements.
- If safe installation is not possible, the banner will not be used.

5. Stage Plot

Typical audience-perspective layout. The arrangement may be mirrored or adjusted by mutual agreement during advance.



Simplified EPK stage plot - typical layout, audience perspective



Preferred stage: 24' W x 16' D
Minimum stage: 16' W x 12' D

AUDIENCE

Typical layout may be mirrored or adjusted during advance.
Full Technical Rider controls all contractual production requirements

6. Power Distribution

Priority	Requirement
Preferred	Four dedicated 120 V circuits distributed across the stage.
Minimum	Two dedicated 120 V circuits.
Stage racks	Both 14U stage racks share a dedicated UPS and should remain on the intended supply path unless approved otherwise.
Keyboard station	Uses its own dedicated UPS.
Backline	Guitar and bass amplification is for stage feel only; power locations are confirmed during advance.
Grounding	All equipment must use code-compliant grounded power. Do not lift safety grounds.

6.1 Proposed Four-Circuit Layout

Circuit	Preferred use	Location
A	Two stage racks / shared UPS	Upstage rack position
B	Keyboard station / keyboard UPS	Stage left
C	Bass backline and adjacent equipment	Stage left / center-left
D	Guitar backline, drum electronics, or reserve	Stage right / upstage

Minimum-circuit fallback

When only two dedicated circuits are available, final distribution must be agreed during advance and verified against actual connected load before power-up.

7. Transportation, Load-In & Schedule

Item	Current requirement / target
Transport	Rented U-Haul or similar box truck.
Parking	Legal, secure box-truck parking reasonably close to the load-in path.
Unload target	Approximately 30 minutes under normal ground-level conditions.
Setup / line check	Approximately 90 minutes after unload.
Pre-show access	Allow at least two hours from truck access to completion of line check under normal conditions; additional time may be needed for difficult access or shared stages.
Load-out target	Approximately 45 minutes under normal conditions.
Access	Advance stairs, elevators, door widths, long pushes, curfews, dock restrictions, and parking limitations.

8. FOH Input List - Channels 1-20

Current show patch: Splitter labels are confirmed as the authoritative source for this input list. Any show-specific change must be documented during advance.

Ch	Source	Connection / device	Station
1	Nord Stage 4 L	Active stereo DI	Keys
2	Nord Stage 4 R	Active stereo DI	Keys
3	Yamaha Montage M7 L	Balanced output	Keys
4	Yamaha Montage M7 R	Balanced output	Keys
5	Lead Guitar Processor L	Passive stereo DI	Guitar
6	Lead Guitar Processor R	Passive stereo DI	Guitar
7	Guitar Processor #2 L	Guitar processor output	TJ Doyle
8	Guitar Processor #2 R	Guitar processor output	TJ Doyle
9	Lead Vocal L	Boss VE-500 #1	Lead vocal
10	Lead Vocal R	Boss VE-500 #1	Lead vocal
11	Backing Vocal - Jim Merrikin	Boss VE-500 path	Keys / backing vocal
12	Backing Vocal - Stef Pits	Boss VE-500 path	Guitar / backing vocal
13	Bass DI	Balanced output from bass head	Bass
14	Acoustic Guitar - Stef Pits	Passive mono DI	Stef Pits
15	Acoustic Guitar - TJ Doyle	Passive mono DI	TJ Doyle
16	Spare	XLR	Spare
17	Roland SPD-SX Pro L	Balanced line output	Drums
18	Roland SPD-SX Pro R	Balanced line output	Drums
19	Kick - Beta 91A	Shure Beta 91A	Drums
20	Kick - Beta 52A	Shure Beta 52A	Drums

8. FOH Input List - Channels 21-40

Ch	Source	Connection / device	Station
21	Snare Top	Band-supplied microphone	Drums
22	Snare Bottom	Band-supplied microphone	Drums
23	Piccolo Snare	Band-supplied microphone	Drums
24	Hi-Hat	Band-supplied microphone	Drums
25	Tom 1	Band-supplied microphone	Drums
26	Tom 2	Band-supplied microphone	Drums
27	Tom 3	Band-supplied microphone	Drums
28	Tom 4	Band-supplied microphone	Drums
29	Tom 5	Band-supplied microphone	Drums
30	Tom 6	Band-supplied microphone	Drums
31	Overhead L	Band-supplied microphone	Drums
32	Overhead R	Band-supplied microphone	Drums
33	Backing Tracks - Keys L	PlayAUDIO / isolated split	Playback
34	Backing Tracks - Keys R	PlayAUDIO / isolated split	Playback
35	Backing Tracks - Guitars L	PlayAUDIO / isolated split	Playback
36	Backing Tracks - Guitars R	PlayAUDIO / isolated split	Playback
37	Backing Tracks - FX L	PlayAUDIO / isolated split	Playback
38	Backing Tracks - FX R	PlayAUDIO / isolated split	Playback
39	Backing Tracks - Percussion	PlayAUDIO / isolated split	Playback
40	Backing Tracks - Vocals	PlayAUDIO / isolated split	Playback

8.1 Band-Internal and Optional Feeds

- SQ-7 channels 41-43 are reserved for cue, audio click, and haptic click. These feeds remain within the band system and are not presented to FOH.
- SQ-7 channel 44 is reserved for optional MacBook Pro input/output and is not part of the standard live FOH patch.
- Internal SQ-7 FX return channels are not part of the numbered FOH input list.
- Audience/crowd microphones normally provide IEM ambience and remain within the band system unless otherwise agreed.
- Guitar and bass stage amplifiers/cabinets are for stage feel only and are not normally miked for FOH.
- When show programming requires band-controlled signature effects, World On Fire may provide WOF Dub FX L/R as two supplemental balanced line-level, 100%-wet outputs. Use is confirmed during advance.

9. Monitoring & IEM System

World On Fire is self-contained for musician monitoring. The band supplies transmitters, bodypacks, earbuds, wired IEM connections, personal-mix control, and tactile drum monitoring.

Mix	Musician	Delivery
Aux 1	Drums	Wired stereo IEM
Aux 2	Bass	Wireless XVive IEM
Aux 3	Keys	Wired stereo IEM through keyboard snake return/output 1
Aux 4	Guitar	Sennheiser wireless stereo IEM
Aux 5	Lead vocal	Sennheiser wireless stereo IEM
Aux 6	Haptic click / drum tactile feed	Computer-assisted configuration; Crown amplifier to ButtKicker Concert

- Musicians use SQ4You on assigned iPads to adjust personal mixes.
- The house engineer should not alter World On Fire monitor routing without approval.
- House wedges are not normally required.

10. Playback, Network & MIDI

System	Description / venue action
Stage Traxx	Host iPad controls multitrack playback and the network session.
PlayAUDIO 1U	Provides eight isolated backing-track outputs plus internal cue/click outputs.
Performance router	Luxul XWR-1200; self-contained local network. No Internet or house-network connection required.
Musician iPads	Five Wi-Fi clients join Stage Traxx and run SQ4You. One iPad will also run SQ Mixpad.
mioXL	Routes Stage Traxx MIDI automation to keyboards, drums, guitar/vocal processors, and SQ-7.
Venue action	Do not connect house network or MIDI equipment without authorization.

11. RF Coordination

World On Fire supplies and operates its wireless microphone and IEM systems. Venue production must disclose local wireless inventory and coordinate frequencies before soundcheck.

Band	Known system
Wireless IEM	Two Sennheiser EW IEM G4 systems, A1 band, plus wired/XVive monitoring
Wireless vocal	Sennheiser EW 500-945 G4, AW+ band
RF distribution	RF Venue COMBINE4 antenna combiner with CP Beam antenna package
Additional wireless	Shure GLXD16+ Digital Wireless Guitar Pedal Systems; dual-band operation in the 2.4 GHz and 5.8 GHz bands. The systems select operating channels automatically and will be coordinated with venue RF during advance.

- Venue should provide its current wireless-frequency list during advance when practical.
- Final coordination and frequency scan occur on show day.
- No additional wireless device should be activated near the stage after coordination without notification.

12. Lighting, Video & Special Production

Area	Current requirement
House lighting	Appropriate front light and stage coverage suitable for a five-piece concert.
Band-owned lighting	No complete band-owned lighting package is currently supplied.
Video wall / playback	Not required for the core show.
Optional expansion	Complete lighting, video wall, LED, or laser production may be coordinated through professional rental partners at additional cost.
Future synchronization	Future integration of lighting, video playback, LED and/or laser synchronization is planned.

Safety

Any laser, rigging, atmospheric effect, or suspended video/lighting equipment must be supplied and operated by qualified vendors in compliance with venue policy and applicable law.

13. Hospitality & Nontechnical Requirements

Hospitality, dressing-room, credentials, settlement, security, parking, and merchandise requirements are provided separately or confirmed in the show-specific Production Advance Sign-Off Record.

14. Production Advance & Exceptions

14.1 Advance Items

- Venue production contact, FOH engineer, phone, and email.
- PA make/model, console, stage-box location, input availability, and patch method.
- Stage dimensions, drum-riser dimensions/height, and backdrop mounting method.
- Power locations, circuit count, circuit sharing, and access to distribution.
- Box-truck access, parking, dock/elevator/stair details, and curfew.
- Venue wireless inventory and RF coordination contact.
- Lighting inventory and any optional rental-production scope.
- Any input-list, stage-layout, schedule, or staffing exception.

14.2 Production Advance Sign-Off Record

Complete this show-specific record during the production advance. Record each agreed decision or exception, the responsible party, deadline, and approval status. Continue on an attached page when necessary.

Advance item / rider section	Agreed decision / exception	Responsible party / due date	Approval / status
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14.3 Production Advance Acknowledgment

Field	Entry
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Engagement / venue

Performance date

World On Fire production
representative

Venue / promoter production
representative

Advance status ☐ Approved ☐ Approved with noted exceptions ☐ Pending

World On Fire signature / date

Venue / promoter signature / date

Advance control

Routine production decisions recorded above become controlling upon written acknowledgment by both production representatives. Any decision that changes compensation, liability, cancellation rights, or another material term of the engagement agreement requires a separately executed written addendum.