



Vanessa Peters
FULL BAND Hospitality Rider

Accommodations: 1x Double Room (king/queen) and 1x Triple Room (single) located within a 10min drive (max) of the venue. Internet access at the hotel via wifi.

Food: Please provide 5 healthy, hot meals (no special dietary needs) or a \$20.00 buyout per person to be paid to tour manager upon arrival at the venue.

Dressing Room: A lockable dressing room/warm up area with key to be presented to tour manager upon arrival to the venue would be greatly appreciated.

Beverages:

Please provide water (bottled not necessary, save the plastic)

Drinking glasses (not plastic cups)

3 cans Coca-Cola

Beer / red wine and/or drink tickets

The hospitality rider and a welcoming and helpful promoter and staff are all an essential part of the band putting on the best show possible for your patrons. We would like to thank you for inviting us to perform at your venue.

If you have any questions or concerns about ANY changes to the above rider please feel free to contact:

Richard Lee
Electrofonic Arts
214-629-3083
mgmt@electrofonic.com

Vanessa Peters

FULL BAND Technical Rider

Vanessa Peters Band requires a professional sound reinforcement system. This system shall be in excellent working order and free of noise or distortion. The system must be adequately rated to provide sound coverage for the entire venue. Proper cabling must be supplied for all equipment listed below. Any substitutions must be approved by the band engineer and management.

FOH Console

Must be a minimum of 10 inputs, 8 auxiliary sends and a stereo house mix; 4 band semi-parametric EQ or better required on input channels
(Preferred: MIDAS XL or Heritage series; if not available, equivalent Soundcraft, Yamaha, or Allen & Heath)

House Signal Processing

2 channels of 1/3 octave graphic house EQ left-right
Min 2 channels of insertable compressors (vocal / ac gtr)
2 digital effects processors: 1 Reverb and 1 Delay (TC Electronics, Lexicon, Yamaha)

House Loudspeaker System

3-way system (including subwoofers) capable of supplying sufficient SPL level to the entire venue (at least 110 dB SPL at FOH), with appropriate crossovers, power amps, equalizers, and cabling
Meyer Sound, L-Acoustics, Adamson, or similar quality (Mackie /Behringer is NOT preferred)

Stage Monitor System

System should be set-up, rung out, and running prior to sound check
5 wedges with 5 mixes
Monitors should be at least 12-inch cone w/horn
Each mix must have one channel of 1/3 octave graphic equalization
Amplifiers must be rated to cleanly drive the monitor system

Snake / Splitter System

Minimum 10 channel send, 8 channel return snake of sufficient length to reach the front-of-house mix position from the stage

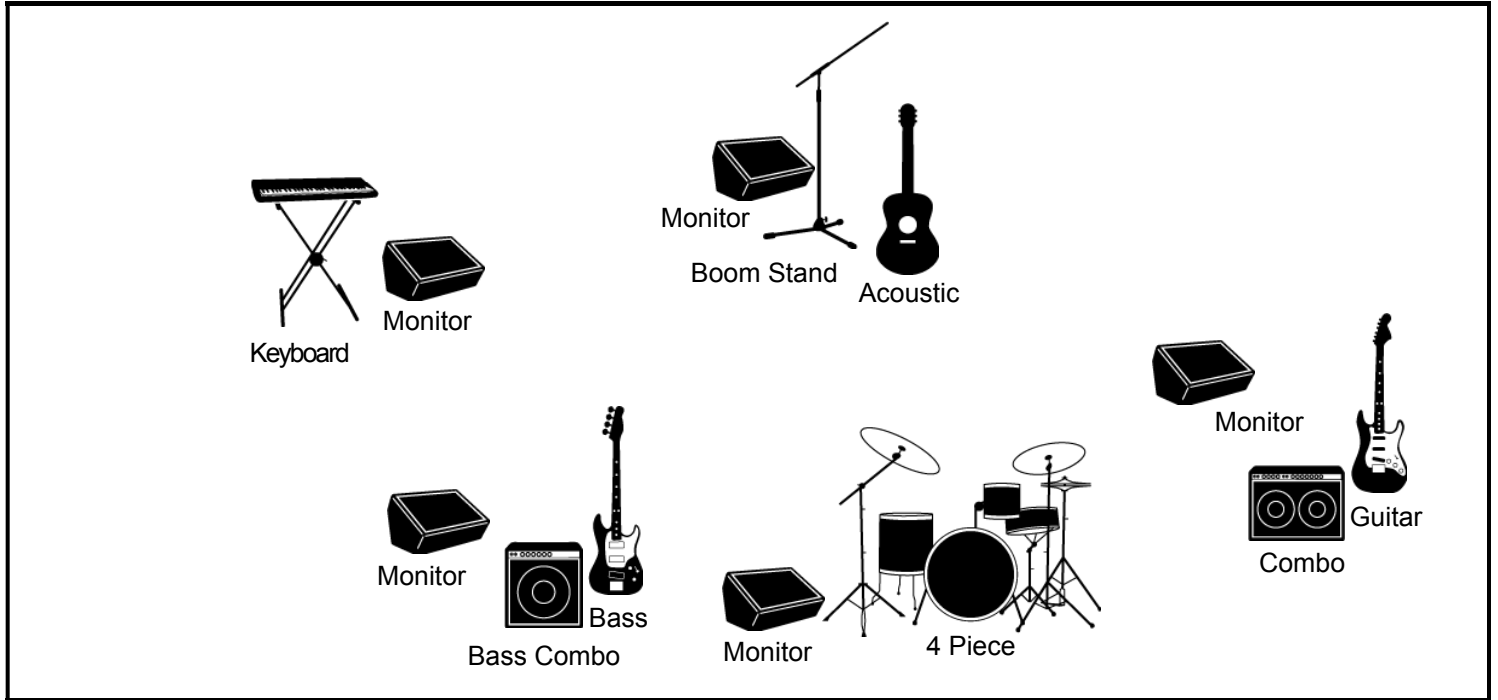
Mics / Stands / Direct-Boxes / Cables (See input list on next page for further reference)

1 Shure Beta 58A (vocal)
1 Shure SM57 (e. gtr)
Sufficient microphones to adequately mic the drum kit (preferably Shure Beta series)
1 tall boom stands, 1 short boom stands, plus sufficient stands to mic drum kit
4 DI boxes
Complete compliment of microphone cables
Adequate AC cable to provide power at either side, front and rear of the stage

VANESSA PETERS

STAGE PLOT

AUDIENCE



INPUT LIST

1	Vocal	9	Snare	17	
2	Ac Gtr	10	R Tom	18	
3	Bass DI	11	F Tom	19	
4	El Gtr	12	Drum Overheads	20	
5	Keyboard 1	13	Drum Overheads	21	
6	Keyboard 2 L	14		22	
7	Keyboard 2 R	15		23	
8	Kick	16		24	

NOTES

Drum micing depends on venue requirements, smaller venues may not require drum overheads