



PRODUCTION RIDER

INTRODUCTION

You are holding a copy of the rider of Nepali Black Metal act ANTIM GRAHAN. All the information here is to be studied carefully by everyone involved.

Like with any production rider, some sections may not apply to your particular case. Other parts may be subject to negotiation depending on the terms and conditions of the specific production.

We are normally flexible to a certain degree, but be well aware that all compromises or exceptions to what is stated in this document **MUST BE AGREED UPON** with our band well ahead of our arrival.

Please help us avoid any problems that may occur due to missing items. Be advised that everything in this rider is there for good reason.

AUDIO

It is fully understandable that every venue can't fulfill every request. However, it is therefore **VERY IMPORTANT** that you contact our FOH engineer well ahead of time if you are unable to fulfill the requests, so that any issues can be resolved in a satisfactory manner.

PLEASE STUDY THE INPUT LIST CAREFULLY! If you are not able to fulfill other requests in the list (due to a lack of available channels or whatever), contact our FOH engineer for a revised list.

PA System

The organizer shall supply a high-quality PA system in fully working condition. The PA system must be capable of producing a clear continuous 112dBA full range at FOH position and be capable of providing a good, clear coverage of the venue. Delay lines must be provided where applicable. The PA must be properly installed, line array systems are preferred. For wide stages with less-than-optimal coverage at front center, please be prepared to provide for front fills on request if you don't already have this set up! The system must also include a complement of microphones (as specified in the input list).



In-ear monitoring systems

3X professional quality wireless IEM System needed (mono), with any and all antennas necessary for full stage coverage for all band members. The band carries their own wired system for the drummer and the keyboardist.

. The band will bring their monitoring system with MIXER (Behringer XR18).

Input List:

- | | |
|------------------|------------------------------------|
| 1. Kick Trigger | 14.Guitar L |
| 2. Snare Trigger | 15.Guitar R |
| 3. Snare Top | 16.Vocal |
| 4. Snare Bottom | 17.Back Vocal |
| 5. Rack Tom 1 | 18.Tungna |
| 6. Rack Tom 2 | 19.Dhime 1 |
| 7. Floor Tom 3 | 20.Dhime 2 |
| 8. Hi-hat SR | 21.Keyboard L |
| 9. Hi-hat SL | 22.Keyboard R |
| 10.Ride | 23.Tungna |
| 11.Overhead SR | 24.Talk Back from FoH for the band |
| 12.Overhead SL | 25.Drum Mix for band from FoH |
| 13.Bass | |

- . SR= Stage Right
- . SL= Stage Left
- . FoH = Front of House

Member wise Input list:

- 1. Manzil (Guitars)
 - . 3 XLR Cables (1 for in ear monitor + 2 for guitar effect pedal's stereo out signal to FOH)
 - . 3 Phono cables ¼"
 - . Two cabs on the Left/Right corner of stage
 - SM 58 or equivalent mic with cable
 - . Mic stand with standard height
 - . Power line port x 2



2. Parash (vocals)

- . Wireless in-ear monitor
- . 1 XLR cable for in-ear monitor
- . SM 58 or equivalent with cable
- . Mic stand with standard height

3. Niraj (Keyboard/ Tungna)

- . Power line x 2
- . 1 XLR cable for In-ear monitor
- . 3 DIs (for 2 inputs of keyboard, and one of Tungna)
- . 3 phono cables
- . Guitar stand (normal) x 2

4. Bishwo (Bass):

- . Bass Amp x 1
- . Power line
- . DI box x 1
- . Phono cables x 2
- . XLR cable for in-ear monitor x1

5. Ashish (Drum):

- . XLR cable for in-ear monitor
- . XLR for Trigger x 1
- . XLR for snare trigger
- . 1 Snare mic
- . 3 tom mics
- . 2 overhead mics
- . 1 mic for Hi-hat
- . 1 mic for Ride
- . Power line
- . 1 box-fan

*Please ensure the cables provided by the venue are long enough according to the stage area.

*BACKSTAGE: No Smoking & Drinking in the Backstage/Green-room area before & after the band's performance. The area should be only allowed to crew members and authorized venue staff in case of emergencies.