

GREG SOVER

TECHNICAL & HOSPITALITY RIDER

CONFIGURATION Standard four-piece band	VERSION September 2026
SHOW CONTACT Greg Schultz	EMAIL gregschultz@gregsover.com

ADVANCE NOTE This rider reflects a standard four-piece Greg Sover performance. Please confirm the final personnel, backline, monitor format, set length, and local production package before the engagement. Reasonable substitutions are welcome when approved in advance.

1. Production Overview

- Professional, properly maintained PA system capable of clean, undistorted coverage throughout the venue, with adequate headroom for a dynamic blues-rock performance.
- Qualified front-of-house engineer and monitor engineer (or a competent single engineer for smaller rooms) familiar with the installed system.
- FOH console with at least 24 inputs, four pre-fader monitor mixes, sweepable high-pass filters, four-band EQ, gates/compression, and quality reverb/delay.
- Minimum soundcheck: 60 minutes after complete stage setup and line check. Please allow 30 minutes for changeover when sharing backline.
- No recording, broadcast, livestream, or multitrack capture without prior written approval from the artist representative.

2. Standard Stage Configuration

Musician	Function	Position	Primary needs
Greg Sover	Lead vocal / electric guitar	Center	Vocal wedge; guitar amp positioned upstage
Bass	Electric bass / backing vocal	Stage left	Bass DI; vocal wedge
Guitar/Keys	Electric guitar/Stereo keys / backing vocal	Stage right	Stereo DI; vocal wedge
Drums	Acoustic drum kit/ backing vocals	Upstage center	Drum wedge; drum rug

3. Stage & Power

- Minimum performance area: 20 ft wide × 16 ft deep; flat, stable, weather-protected, and clear of storage, cases, and trip hazards.
- One 8 ft × 8 ft drum riser preferred on stages 24 ft wide or larger; minimum 12 in height, carpeted and securely skirted.
- Provide grounded 120 V power at guitar, bass, keys, and drum positions. Audio power must be isolated from lighting dimmers whenever possible.
- All cable runs must be safely dressed and taped or ramped. Provide adequate stage lighting focused on each performer.

4. Input List

Ch	Source	Preferred mic / DI	Processing	Notes
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1	Kick in	Beta 91A or equiv.	Gate / comp	Short stand
2	Kick out	Beta 52A / D6	Gate / comp	Short stand
3	Snare top	SM57 / i5	Gate / comp	Clip or stand
4	Hi-hat	Small condenser	HPF	Boom stand
5	Rack tom	e904 / e604	Gate	Clip
6	Floor tom	e904 / e604	Gate	Clip
7	Overhead L	Condenser	HPF	Tall boom
8	Overhead R	Condenser	HPF	Tall boom
9	Bass DI	Active DI	Comp	Pre-EQ preferred
10	Greg guitar amp	SM57 + optional ribbon	HPF	Short boom
11	Keys L	Active DI	—	Stereo pair
12	Keys R	Active DI	—	Stereo pair
13	Greg lead vocal	Beta 58A / e935	Comp / verb / delay	Tall boom
14	Bass backing vocal	SM58 / e835	Comp / verb	Tall boom
15	Keys backing vocal	SM58 / e835	Comp / verb	Tall boom
16	Spare / utility	As advanced	—	As advanced

5. Monitor Mixes

Mix	Position	Starting mix
Mix 1	Greg – center	Lead vocal prominent; guitar; kick/snare; keys and bass to taste
Mix 2	Bass – stage left	Bass, lead vocal, kick/snare, guitar; backing vocal
Mix 3	Keys – stage right	Stereo keys, lead vocal, guitar, kick/snare; backing vocal
Mix 4	Drums – upstage	Kick/snare, bass, lead vocal, guitar and keys

- Four identical, bi-amped wedges with independent pre-fader mixes are acceptable. If the band advances in-ear monitors, supply four isolated outputs and coordinate connector type and split requirements in advance.
- Keep vocal microphones out of sidefills. Ring out all wedges before artist arrival and maintain clear sight lines between performers.

6. Microphones, Stands & Cabling

- Four high-quality vocal microphones with clean windscreens, Four tall boom stands, two short boom stands, overhead stands, drum clips, and one spare vocal microphone.
- Minimum three active DIs: bass and stereo keys. Provide one additional spare active DI.
- All XLR, instrument, power, and sub-snake cabling required for the stage plot and input list, plus tested spares.

7. Backline

Backline is show-specific and must be advanced. When the band is flying or local backline is contracted, the following professional-grade package is requested. Do not substitute without approval.

Position	Requested local package
Guitar	One dependable tube combo or head/cabinet, 30–50 W class, with clean headroom; Fender-style preferred unless otherwise advanced. Amp stand or road case for elevation.

Bass	Professional bass head (500 W class) with 4×10 or equivalent cabinet, plus active DI. Ampeg, Aguilar, Markbass, or equivalent.
Keys	Stable double-braced keyboard stand, adjustable bench, sustain pedal, stereo DI, and required power. Keyboard model to be advanced.
Drums	Professional 4- or 5-piece kit: 22 in kick, 10/12 in rack tom, 16 in floor tom, 14 in snare; hi-hat stand, two cymbal stands, throne, kick pedal, snare stand, and drum rug. Cymbals to be advanced.

8. Hospitality & Dressing Room

- One clean, private, lockable dressing room near the stage, available from load-in through departure, with seating for seven, mirror, table, trash can, and nearby restroom access.
- At load-in: 12 chilled bottles of still water, hot tea, honey, lemon, coffee, assorted soft drinks, and light snacks including fruit, protein options, and simple low-sugar choices.
- For engagements spanning a meal period: seven hot, balanced meals, or a mutually agreed buyout. Please confirm allergies and dietary requirements during advance.
- Four clean stage towels. For outdoor shows, provide additional water, shade, fans or safe heat as conditions require.

9. Schedule, Access & Parking

Milestone	Time	Requirement
Load-in		Direct stage access; venue representative present
Stage ready / line check		All backline, mics, DIs, power, and monitors in place
Soundcheck		60 minutes requested
Doors		Confirm guest-list procedure
Performance		Set length:
Load-out complete		Secure, well-lit access maintained

- Provide parking for one passenger van/SUV and one additional vehicle, or confirm the touring vehicle and trailer dimensions during advance.
- Venue must disclose stairs, narrow doors, long pushes, loading restrictions, curfews, noise limits, and union or house-labor rules before contract confirmation.

10. Contacts & Acceptance

Artist / production contact: [NAME] | [MOBILE] | [EMAIL]

Management / booking: [NAME] | [MOBILE] | [EMAIL]

Venue production contact: [NAME] | [MOBILE] | [EMAIL]

Day-of-show contact: [NAME] | [MOBILE]

Please return the completed advance, venue stage plot, house input list, PA/console inventory, and any proposed substitutions no later than 14 days before the show.

Advance Confirmation Checklist

- ☐ Final band personnel and instrumentation
- ☐ FOH and monitor console / engineer
- ☐ Monitor wedges or IEM outputs
- ☐ Backline models and substitutions
- ☐ Load-in, soundcheck, doors, set time, and curfew
- ☐ Stage dimensions, power, lighting, parking, and hospitality
- ☐ Recording / livestream status

Venue Response / Exceptions

List any unavailable items, proposed substitutions, schedule conflicts, or house restrictions below. Attach additional pages if needed.

Acknowledgement

Field	Confirmation
Venue representative	[PRINT NAME]
Signature	
Date	