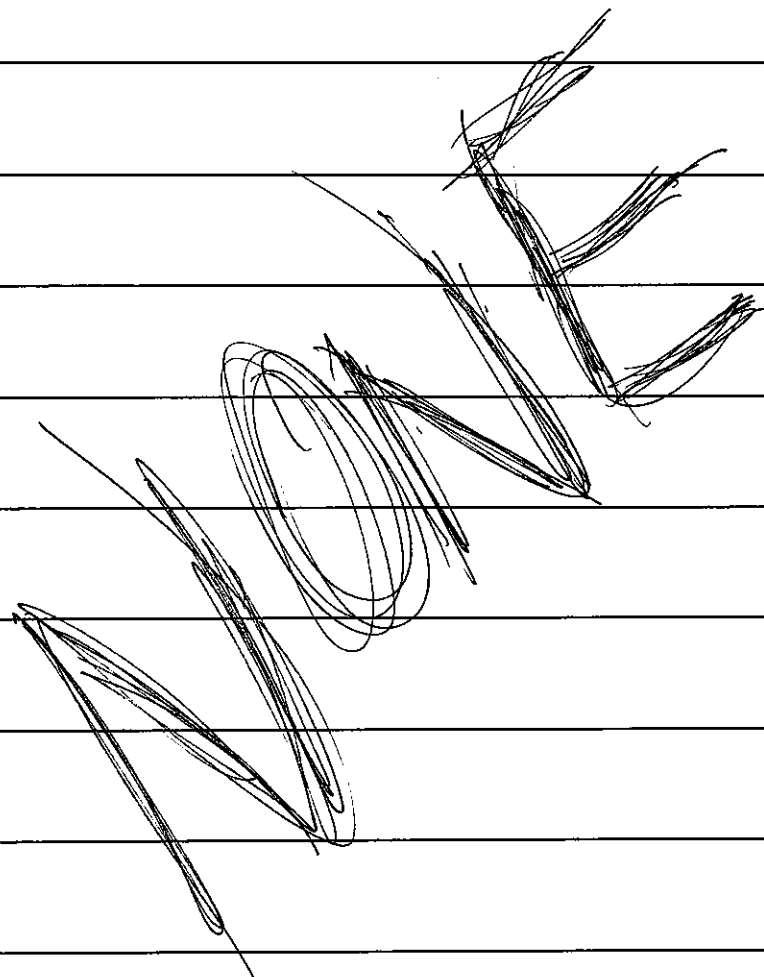


Public Comment
July 7, 2015

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
13. _____
14. _____
15. _____
16. _____



Josh Stephens

From: John W Adams <john@adamscommercial.com>
Sent: Monday, July 06, 2015 10:29 AM
To: Josh Stephens
Cc: Jillian Lusk
Subject: County Ordinance 2015-18 - "Noise"
Attachments: All About the Noise - Ordinance 2015-18.pdf

Josh, good morning. I saw the attached article and thought you would be interested, and to share with Planning Commission members as they wrestle with proposed Ordinance 2015-18. While this article addresses a "downtown" area, it could have broader impact if we are "too successful." However, in Oconee County, we have a long way to go before being too successful. Still, you can see where this can lead if a balance cannot otherwise be met. And, for sure, I am not advocating this particular meter idea; this is just forward-looking as to what could otherwise happen.

I'll see you tomorrow night at 6:00 P.M. for the follow-up 2015-18 planning session.

Best regards,

JOHN W ADAMS, Broker
ADAMS COMMERCIAL REAL ESTATE
135 Eagles Nest Dr., Suite A, Seneca, SC 29678
Ph (864) 886-8880 or E john@adamscommercial.com
Licensed Broker in South Carolina, North Carolina and Florida

Confidentiality Notice: This email message, including any attachments, is for the sole use of the intended recipient(s) and may contain confidential and privileged information. Any unauthorized review, use, disclosure or distribution is prohibited. If you are not the intended recipient, please contact the sender by reply email and destroy all copies of the original message.

Raleigh Officials Move to Regulate Downtown Vibrancy (a C/J parody)

By HARRY CARRY NATURE,
Lissy J. Carrey (parody)

RALEIGH

Booming nightlife in downtown Raleigh has grown too "vibrant" for some, leading to a decision by Raleigh officials to place "vibrancy meters" outside every bar in their downtown areas.

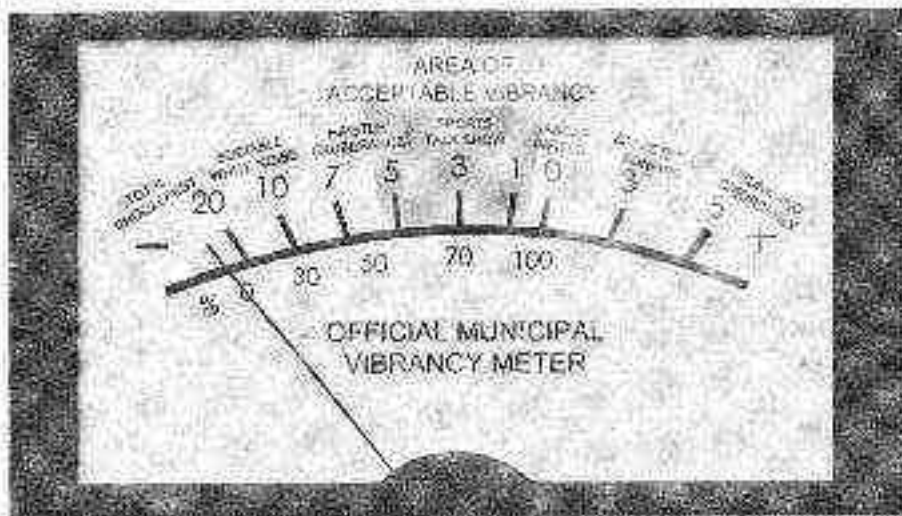
The meters will rate noise on a scale from "Snowfest" to "Drunk and Disorderly," and will be monitored by city officials during the times alcoholic beverages can be sold at establishments with outdoor patios.

Concerns first were raised when popular watering holes in Raleigh began drawing large crowds to their outdoor patios along the city's redeveloped Fayetteville Street and Glenwood South corridors.

Though the traffic spike was good news for business owners, the extra bustle made for disgruntled residents and jealousy among restaurateurs who didn't have outdoor patios.

"I live in a hotel on Fayetteville Street," commented one elderly resident, who didn't want to be identified for fear of being pilloried in social media. "Downtown was so dead when I got here I figured it would never revive. Now it's just a real pain."

A restaurant owner whose business spot does not have sidewalk space saw inequity at work. "Hey, why should these other restaurants be able to am-



Raleigh city officials have purchased municipal vibrancy meters to ensure that downtown "vibrancy" is kept within acceptable levels at the high and the low end. (C/J spoof graphic)

ply their seating outside when I'm stuck indoors?" he complained. "If I can't serve outdoors, then nobody should be able to. That's what America's all about, isn't it? Equality, right?"

Soon after the issue sprang up, Raleigh city officials concluded there was just too much fun being had on Fayetteville Street, and that the situation should be monitored.

"It might be time to reconsider our original vision so that we better understand what we want to convey when we describe Raleigh as a vibrant city," said Raleigh Mayor Nancy McFarlane. "We're at a point where more and more

residents are coming downtown, more establishments are opening, and we have to make sure that people have a good time, but don't enjoy themselves too much."

Consequently, the city recently purchased municipal vibrancy meters, which they have mandated must be installed at every restaurant with outdoor seating areas.

Downtown vibrancy inspectors will be hired to monitor the meters, a city official said. "We figure a lot of parking meter enforcement personnel will be available for extra part-time work, considering the economy," he said.

The decision to install and charge rent for meters, which was announced with little fanfare at a June 24 meeting of the Raleigh City Council, has been protested by several downtown pub owners.

One restaurant owner complained that the city has been encouraging livelier downtown and now it's saying restaurants are going to be penalized for their success.

Reacting to this criticism, the city decided that a "range of acceptable vibrancy" should be created, and that restaurants must try to keep within that range.

In addition to charging bar owners rent for the meters, owners also will face a \$100 fine each time their meter registers above a "NASCAR Infiltration" reading for 15 minutes, and will face a \$50 low-vibrancy fine if the meter falls below a "Hipster Exuberance" reading for more than 10 hours a day.

Responding to the protests, city officials said in their new regulations that vibrancy could be considered successful only if "all stakeholders agree on a level of vibrancy that is a lowest common denominator of vibrancy acceptable to all."

This prompted one bar owner on Fayetteville Street to say, "That gives the greasy old guy in the hotel the power to define downtown vibrancy." C/J

Frequency Weightings - A-Weighted, C-Weighted or Z-Weighted?

The human ear responds more to frequencies between 500 Hz and 6 kHz and is less sensitive to very low-pitch or high-pitch noises. The frequency weightings used in sound level meters are often related to the response of the human ear, to ensure that the meter is measuring pretty much what you actually hear.

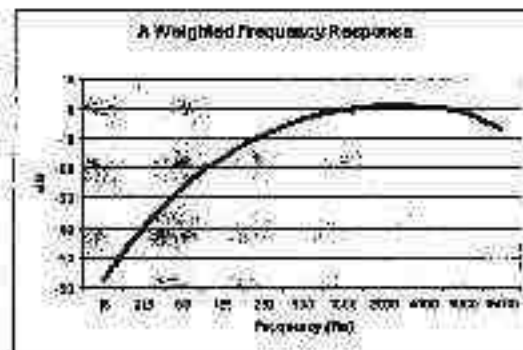
It is extremely important that sound level measurements are made using the correct frequency weighting - usually A-weighting. For example, measuring a tone noise of around 51 Hz could result in a 40 dB error if using C-weighting instead of A-weighting.

A Weighting

The most common weighting that is used in noise measurement is A-Weighting. Like the human ear, this effectively cuts off the lower and higher frequencies that the average person cannot hear.

Defined in the sound level meter standards (IEC 60851, IEC 60004, IEC 61672, ANSI S1.4), a graph of the frequency response can be seen to the right.

A-weighted measurements are expressed as dBA or dB(A).

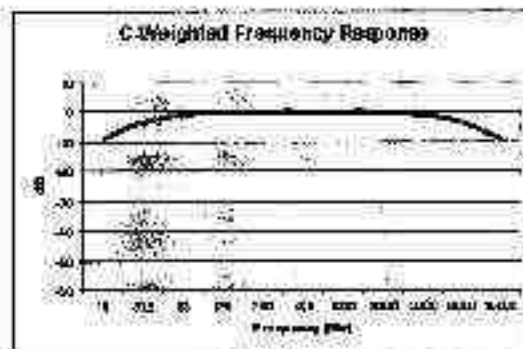


C Weighting

The response of the human ear varies with the sound level. At higher levels, 100 dB and above, the ear's response is flatter, as shown in the C-Weighted Response to the right.

Although the A-Weighted response is used for most applications, C-weighting is also available on many sound level meters. C-Weighting is usually used for Peak measurements and also in some entertainment noise measurement, where the transmission of bass noise can be a problem.

C-weighted measurements are expressed as dBc or dB(C).



Z Weighting

Z-weighting is a flat frequency response of 10Hz to 20kHz ± 1.5 dB. This response replaces the older "linear" or "unweighted" response as these did not define the frequency range over which the meter would be linear.

Z-weighted measurements are expressed as dBZ or dB(Z).

< Frequently Asked Questions

in accordance with the terms and maps of the city's zoning ordinance.

(Code 1977, § 17-3101)

Cross reference(s)--Definitions generally, § 1-2.

Sec. 74-132. Scope.

The provisions of this article shall apply to the control of all sound originating within the geographical limits of the city and outside the city limits, within all territory to which the jurisdiction of the city extends.

(Code 1977, § 17-3100)

Sec. 74-133. Excessive noise.

It shall be unlawful for any person to make, continue or cause to be made or continued any loud or excessive noise which unreasonably interferes with the comfort, response, health and safety of others within the jurisdiction of the city.

(Code 1977, § 17-3102)

Sec. 74-134. Specific prohibitions.

In addition to the general prohibition set out in section 74-133, the following specific acts are declared to be in violation of this article:

- (1) *Horns, signaling devices.* The sounding of any horn or signaling device of a motor vehicle on any street or public place within the jurisdiction of the city continuously or intermittently for a period in excess of 60 seconds, except as a danger or emergency warning.
- (2) *Radios, televisions, musical instruments and similar devices.*
 - a. The operation or playing of any radio, musical instrument or similar device which produces sound on the public right-of-way in such a manner as to be plainly audible to any person other than the player or operator of the device
 - b. The operating or playing of any radio, television, phonograph, musical instrument or similar device which produces or reproduces sound in a manner as to be plainly audible at a distance of 15 meters (50 feet) to any person in a commercial, industrial, residential or noise-sensitive area, multifamily dwelling, motor vehicle or public space.
- (3) *Loudspeakers and sound amplifiers.* The use or operation of any loudspeaker system, sound amplifier or other similar device between the hours of 10:00 p.m. and 7:00 a.m. on weekdays, and 10:00 p.m. and 10:00 a.m. on weekends and holidays, within or adjacent to residential or noise-sensitive areas, public rights-of-way or public space such that the sound therefrom is plainly audible across the real property line of the source, provided that this shall not apply to any public performance, gathering or parade for which a permit has been obtained from the city, nor shall it apply to performances at the Chastain Park Amphitheater or at any amphitheater constructed upon the Lakewood Fairgrounds whenever the same is governed by another ordinance or by contract as to acceptable levels of sound and as to hours.
- (4) *Street sales.* The offering for sale by shouting or outcry within any residential, commercial or noise-sensitive area, public rights-of-way or public space except by permit issued by the city.
- (5) *Animals.* The owning, possessing or harboring of any animal which frequently or continuously howls, barks, meows, squawks or makes other sounds which create excessive noise across a residential or commercial real property line or within a noise-sensitive area. For the purpose of this article, barking dogs shall include a dog that barks, bays, cries, howls or makes any other noise continuously for a period of ten minutes, or barks intermittently for one-half hour or more to the disturbance at any time of day or night regardless of whether the dog is physically

CODE City of CHARLOTTE, NORTH CAROLINA Final Legislation Ord. No. 844, adopted May 20, 1997
(Supplement No. 45)

PART II CODE OF THE CITY

Chapter 15. OFFENSES AND MISCELLANEOUS PROVISIONS*

ARTICLE III. NOISE

Sec. 15-66. Loud, disturbing noises prohibited, generally.

It shall be unlawful for any person to create or assist in creating any unreasonably loud and disturbing noise in the city.

(Code 1961, § 13-52; Ord. No. 1401, § 1, 8-8-83)

Sec. 15-67. Noise measurement.

For the purpose of determining db(A)'s as referred to in this article, the noise shall be measured on the A-weighting scale on a sound level meter of standard design and quality having characteristics established by the American National Standards Institute

(Code 1961, § 13-53.1; Ord. No. 1401, § 1, 8-8-83; Ord. No. 3273, § 1, 12-9-91)

Sec. 15-68. Sounds impacting residential life.

(a) It shall be unlawful to carry on the following activities in any residentially zoned area of the city or within three hundred (300) feet of any residentially occupied structure in any zone of the city:

- (1) Operate a front-end loader for refuse collection between the hours of 9:00 p.m. and 7:00 a.m.
- (2) Operate construction machinery between the hours of 9:00 p.m. and 7:00 a.m.
- (3) Operate garage machinery between the hours of 9:00 p.m. and 7:00 a.m.
- (4) Operate lawn mowers and other domestic tools out-of-doors between 9:00 p.m. and 7:00 a.m.

(5) Any mechanical noise which registers more than sixty (60) db(A) at the nearest complainant's property line will be probable cause for a violation

(b) This section shall not apply to operations which are carried on in such a manner or in such a location as not to create sounds exceeding sixty (60) db(A) and shall not apply to emergency operations designed to protect the public health and safety.

(Code 1961, § 13-53.2; Ord. No. 1401, § 1, 8-8-83; Ord. No. 3273 § 2, 12-9-91)

Sec. 15-69. Amplified sound.

(a) It shall be unlawful to:

(1) Operate or allow the operation of any sound amplification equipment so as to create sounds registering fifty-five (55) db(A) between 9:00 a.m. and 9:00 p.m. or fifty (50) db(A) between 9:00 p.m. and 9:00 a.m., as measured anywhere within the boundary line of the nearest residentially occupied property, except in accordance with a permit obtained from the noise control officer

(2) As to multifamily structures including apartments condominiums, or other residential arrangements where boundary lines can not readily be determined, it shall be unlawful to operate or allow the operation of any sound

amplification equipment so as to create sounds registering fifty-five (55) db(A) between 9:00 a.m. and 9:00 p.m. or fifty (50) db(A) between 9:00 p.m. and 9:00 a.m., as measured from any point within the interior of another residential unit in the same complex or within the boundary line of the nearest residentially occupied property, except in accordance with a permit obtained from the noise control officer.

(3) As to places of public entertainment having a capacity of one thousand (1,000) or more persons, operate or allow the operation of any sound amplification equipment so as to create sounds registering more than sixty-five (65) db(A) between 9:00 a.m. and 9:00 p.m., or fifty (50) db(A) between 9:00 p.m. and 9:00 a.m., as measured anywhere within the boundary line of the nearest residentially occupied property, except in accordance with a permit obtained from the noise control officer.

(4) Operate or allow the operation of any sound amplification equipment for advertising purposes or otherwise to attract customers so as to cast sounds which are unreasonably loud and disturbing or which register more than sixty (60) db(A) at or on the boundary of the nearest public right-of-way or park.

(5) Operate or allow the operation for personal use of any sound amplification equipment on the public right-of-way, including streets or sidewalks, or in the public parks so as to produce sounds registering more than sixty (60) db(A) fifty (50) feet or more from any electromechanical speaker between the hours of 9:00 a.m. and 9:00 p.m., or fifty (50) db(A) fifty (50) feet or more from any electromechanical speaker between the hours of 9:00 p.m. and 9:00 a.m.

(b) The foregoing limitations on the operation of sound amplification equipment shall not apply to the operation of horns, sirens, or other emergency warning devices actually being used in emergency circumstances.

(Code 1961, § 13-53.3; Ord. No. 1401, § 1, 8-8-83; Ord. No. 2243, § 1, 7-27-87; Ord. No. 3273, § 3, 12-9-91)

Sec. 15-70. Permits for additional amplification.

(a) *Application.* The application for a permit for additional amplification under section 15-69 shall be submitted to the noise control officer at least fifteen (15) working days in advance of the planned use except in case of emergency. The application shall designate an individual person or persons who shall be in control of the sound amplification equipment and assure that its use complies with the terms of the permit.

(b) *Notice of tentative approval.* Upon tentative approval, the applicant for a permit shall be responsible for mailing or otherwise delivering to the occupants of each property within a one-thousand-foot radius of the facility for which the permit has been granted, as shown on the tax maps of the county, a notice stating the date and hours of the event. The notice shall be delivered at least seventy-two (72) hours in advance of the event. The permit shall not be actually granted and issued until the applicant submits an affidavit to the noise control officer that such notices have actually been mailed or otherwise delivered.

(c) *Number of hours.* No permits shall be issued which shall have the effect of allowing more than twenty (20) hours of excess amplification per year at any place of public entertainment having a capacity of one thousand (1,000) or more persons or ten (10) hours of excess amplification at any other location. Permits shall be tentatively approved and subsequently granted by the noise control officer in the order of receipt unless permits for twenty (20) or more hours have previously been issued for the same or other locations within a one-thousand-foot radius of the facility in the same calendar year, in which event the applicant shall elect whether to limit his request so as to keep the year's accumulated hours of excess amplification in that location below twenty (20) hours or select another location.

(d) *Not permitted in residentially occupied boundaries.* In no event shall a permit be granted which allows the creation of sounds registering more than seventy (70) db(A) anywhere within the boundary line of the nearest residentially occupied property.

(e) *Denial; exceptional permit.* If an applicant has been denied a permit under this section and believes the denial is illegal by virtue of applicable state or federal law, he shall promptly submit a copy of the denied permit application together with a short statement of the reasons he believes he is entitled to a permit to the city manager.

The city manager shall have the discretion to grant an exceptional permit waiving locational, time, and/or dB(A) requirements, upon his determination that the applicant has made a substantial showing of legal entitlement. Any such exceptional permit shall be promptly reported to city council.

(Code 1961, § 3-53.4; Ord. No. 1401, § 1, 8-8-83; Ord. No. 2243, §§ 2-4, 7-27-87; Ord. No. 3273, 4, 12-9-91)

Cross reference(s)--Licenses generally, Ch. 13.

Sec. 15-71. Animals.

It shall be unlawful for any person to own, keep or have in his possession, or harbor, any dog, other animal or bird(s) which, by frequent or habitually howling, yelping, barking or otherwise, cause loud noises, and produce seriously annoying disturbance to any person or to the neighborhood.

(Code 1961, § 13-53.5; Ord. No. 1401, § 1, 8-8-83)

Sec. 15-72. Motor vehicles.

It shall be unlawful to operate or allow the operation of any motor vehicle in the city:

- (1) Which has had its muffler-exhausts- and/or other noise-control equipment removed, altered or maintained in such disrepair as to create unreasonably loud and disturbing noises.
- (2) By engaging in jackrabbit starts, spinning tires, racing engines, or other operations which create unreasonably loud and disturbing noises.
- (3) Off the boundaries of a public street for racing or other operations which create unreasonably loud and disturbing noises.

(Code 1961, § 13-53.6; Ord. No. 1401, § 1, 8-8-83; Ord. No. 3273, § 5, 12-9-91)

Sec. 15-73. Enforcement and penalties.

Where there is a violation of any provision of this article, the city, at its discretion, may take one (1) or more of the following enforcement actions:

- (1) A police officer, noise control officer, or animal control officer may issue a citation as provided in Code section 1-7(c) subjecting the violator to a one hundred-dollar civil penalty, which penalty may provide for a fifteen-dollar delinquency charge upon nonpayment, and which penalty and delinquency charge may be recovered by the city in a civil action.
- (2) A misdemeanor warrant may be issued either immediately or upon the issuance of a citation and the violator's failure to pay the same. Misdemeanors shall be punishable by a fine of up to five hundred dollars (\$500.00) and/or imprisonment for up to thirty (30) days.
- (3) A civil action seeking a penalty of five hundred dollars (\$500.00) per day of violation plus injunction and order of abatement may be directed toward any person creating or allowing the creation of any unlawful noise, including the owner or person otherwise having legal or actual control of the premises from which it emanates.
- (4) A police officer or noise control officer may issue a citation, as provided in Code section 1-7(c), subjecting the violator of section 1568(a)(1) to a two hundred-dollar civil penalty, which penalty may provide for a fifteen-dollar delinquency charge upon nonpayment and which penalty and delinquency charge may be recovered by the city in a civil action.

For the purposes of this section, violator means either the operator of the front end loader, the employer of the operator, or the company, partnership, corporation or other person or entity which owns, possesses or controls the front end loader utilized by the operator.



Atlanta Rhythm Section

Audio Rider

Public Address System

Purchaser shall provide, at his/her own cost, with no expense to "ARS"
1 "state of the art" sound system.

At one hour prior to sound check, the aforementioned rig must be able to
reproduce 110 dB of full range un-distorted audio at F.O.H.

System coverage must be suitable to venue with the appropriate amount
Of subs and free of any Phase issues.

F.O.H. desk shall be no less than 32 channels with full parametric EQ, phase reverse
Variable high pass filter, 48v phantom power and Insert points on each.

Desk must have no less than 8 subgroups and 8 VCAs

Desk must also have no less than 8 discrete aux sends

F.O.H. outboard processing shall consist of the following:

1 1/3 octave graphic EQ for mains i.e. KT, B55, Ashly

Additional graphics required for delays, front fills and
aux driven subs if applicable.

2 ch of comp/gate i.e. dbx 166

8 ch noise gates i.e. KT, B55, Drawmer

8 ch compression i.e. dbx, B55

2 stereo reverb units i.e. Yamaha, Lexicon, TC electronics

1 digital delay unit i.e. Lexicon, TC electronics, Roland

1 CD player

Monitor System

Monitor desk shall have no less than 32 channels and 10 discrete mixes

Each Input channel must have a variable high pass filter, phase reverse,

Fully parametric EQ, pad and 48v phantom power.

10 15X2" or 212X2" bi-amped wedges

1 3 way drum monitor or 2 wedges and sub

2 3 way side fills w/high freq device @ artists head level

10 31 band 1/3 octave graphic EQ's (1 inserted on each inlx)

Stage AC for backline (see plot for placement)

Microphones and stands (see input list)

1 FOH systems tech

1 MON systems tech

Adequate power for audio and backline

Lighting must be on separate AC distribution

Ryan Livingston Stage Manager
678.521.9149

10. SOUND SYSTEMS: (A) Purchaser shall provide at his/her sole expense - first class p.a. and monitors with the following minimum requirements:

Mixing board must have 40 channels. House system must be 3 or 4 way active crossed/ 3rd octave EQ and capable of producing at least 113 dB at 100 feet with frequency response ranging from 20 to 20k. Meyers system preferred. At least Twenty-Five (25) low impedance (150 ohm) microphones in excellent working condition, with sufficient cable to connect each to the mixer station.

Twenty-Five (25) microphone stands, all boom type. In addition, purchaser to provide the following: Three (3) SPX 900. Three (3) DBX 166. One (1) PCM 42. One (1) DBX 900 Rack.

PLEASE REFER TO THE ATTACHED INPUT LIST.

10. SOUND SYSTEMS cont'd: (B) Purchaser will also provide an on-stage monitor mix that is separate and independent of the main (audience) mix, and capable of incorporating the signals of at least Ten (10) BI-AMPED monitor cabinets and ten separate mixes, each of which should contain no less than one fifteen-inch woofer with 2" horn. In addition, 2 wedges must be provided for keyboard stage amplification, capable of being connected to our amplifier (banana plugs), plus Two (2) 3-way side fill cabinets. Drum monitor should be at least 15" with horn. The monitor system should also have equalization and limiting. System should include at least five (5) direct boxes. In addition, there should be a clear communications link between house and monitor technicians.

FOH REQUISITES

1. PREFER MEYER SOUND AND CREST AMP POWER
2. PREFER CREST, GAMBLE, MIDAS, YAMAHA FOH BOARD.
3. 1/3 OCTIVE GRAPHIC EQ'S
4. 8 COMPRESSORS, PREFER API/EX. DBX
5. 8 GATES, PREFER APHEX
6. 2 REVERBS, PREFER LEXICON, T.C. ELECTRONIC, YAMAHA SPX990
7. 1 DELAY, PREFER LEXICON PCM42
8. 1 CD & TAPEDECK FOR PLAYBACK

MONITOR REQUISITES / PREFER MEYER STEALTH OR ULTRAMONITOR

1. 16 CHANNEL MONITOR MIXING BOARD, CREST, GAMBLE, RAMSA
2. 8 MONITOR MIXES
3. 12 MONITORS: (8) WEDGE (1) DRUM (2) SIDEFILLS
4. PREFER CREST OR CROWN POWER AMPS
5. 1/3 OCTIVE GRAPHIC EQ ON EACH MIX
6. 1 REVERB, PREFER LEXICON OR YAMAHA SPX990
7. Microphones: (12) Sen. 421's // (6) Shure Beta 58's // (6) Shure 57's // (4) AKG 451
(5) Direct Boxes with Ground Lift Switches
8. Mic Stands: (10) Short Boom // (4) Med. Boom // (12) Regular Boom // (3) Straight

11. LIGHTS: Lighting system should have no less than 16 channels, covering a minimum of no less than 64 assorted lighting units (FOUR OF WHICH MUST BE "INTELL-BEAM" OR EQUIVALENT), and adequate dimming board with 2400 Watts power per channel (NO ETA LIGHTING SYSTEMS PLEASE). There should be at least two spotlights plus experienced operators. In addition, there should be a clear communications link between lighting director and spotlight operator(s).

12. STAGE: Purchaser shall provide a stage, no less than 32' wide and 24' deep with sound wings. Purchaser will provide a carpeted drum riser at least 8' X 8' and a rug at least 4'x4' for the drum area. None of Artist's instruments or equipment is to be moved after soundcheck except with specific consent of Artist or Artist's technical representative. If performance is out of doors, Purchaser agrees to provide a covered stage. In the event of severe or inclement weather, rendering a hazardous condition, Artist shall be paid in full and shall not be required to perform. SEE ATTACHED STAGE PLOT.

Purchaser's initials: _____

Page 8 of 12

- G. Sufficient personnel to enforce the passes policy noted in Article 5 of the "General Terms and Conditions" section of Artist's Contract Rider.
- H. Head of security, venue manager and promoter representative to be available for a security meeting with Artist's Tour and Production Managers one (1) hour prior to doors.
8. **STAGE REQUIREMENTS:**
- A. Stage dimensions are to be 5-8ft tall, 40ft wide and 40ft deep. Two sets of lighted stairs must be located upstage right and upstage left. Stage and tech wings must have toe rail around entire perimeter.
- B. Sound wings are to be separated from stage and include enough space for working area around enclosures. Sound wings are to be at least 3 feet downstage from the front edge of the stage. All flown enclosures are to be 3 feet downstage from the front edge of the stage.
- C. Purchaser must provide 80 feet of A2 Access-type barricade or equivalent - must be blow through.
- D. Monitor wings and guitar station wings will be 24ft x 24ft.
- E. Purchaser must provide one 8x8x2 rolling drum riser and one 8x8x1 rolling key riser.
- F. Stage, risers and wings are to be level, sturdy and stable.
- G. Stage and risers must be skirted with a black drape. All risers must be carpeted.
- H. All outdoor events must have complete roofing - rain or shine - for stage, PA, wings, monitor wings, guitar station wings and front-of-house/lighting positions. **NO EXCEPTIONS.**
- I. 2 large tarps (20ft x 20ft) must be provided for inclement weather.

PLEASE NOTE: ABOVE REQUIREMENT IS OF THE UTMOST IMPORTANCE

9. **POWER (ELECTRICAL) REQUIREMENTS:**

THE FOLLOWING POWER REQUIREMENTS MUST BE MADE AVAILABLE TO CONTRACTED SOUND & LIGHTING COMPANIES

- A. A minimum of one 100 AMP per leg and 1-200 AMP per leg. Three phase disconnects with appropriate neutral and earth ground. This power is to be used by contracted lighting company.
- B. A minimum of one 200 AMP per leg. Three phase disconnects with appropriate neutral and earth ground. This power is to be used by contracted lighting company. This source should be on a different transformer than the lighting power source to prevent interaction between lighting and sound equipment. This power source should also be isolated from any and all kitchen equipment, including (but not limited to) ice machines, ovens, blenders, mixers and cash registers.
- C. A qualified and licensed electrician must be on call for contracted sound and lighting companies from load in to load out.
- D. If power requirements cannot be met by the venue, Purchaser shall, at his sole expense, provide generators for the event.

**THE AUDIO AND LIGHTING SYSTEM MUST BE A CLASS "A" SYSTEM.
NO "B" OR "C" SYSTEMS WILL BE ACCEPTED.**

10. **FRONT OF HOUSE SYSTEM**

- A. Front of house sound system shall be an active 4-way stereo system, capable of producing a flat frequency response from 20HZ - 20KHZ at an undistorted signal of 115db-A SPL at the front of house console in any venue. For outdoor events, delay stacks should be made available.
- B. The FOH speaker enclosures shall be a line array type system. Acceptable systems are L'ACUSTICS K-1 or V-DOSC; JBL VERTEC (4889 or 4886); or D&B "J" SERIES. Artist's Production Manager must approve any other enclosures.
- C. The FOH speaker enclosure must be flown and properly positioned, capable of producing a flat response for all solid seating areas. This includes front fill position (in front of stage) driven by a matrix or auxiliary send with a separate 1/3 octave EQ.
- D. The FOH speaker enclosures are to be powered adequately, according to speaker and driver requirements.
- E. Power strips are to be LAB GRUPPEN, POWER-SOFT or CROWN.
- F. FOH Console is to consist of 56 channels (48 monitor and 4 stereo returns) with a minimum of 8 VCA groups and independent direct outputs on each channel. Consoles accepted are as follows: DIGIDESIGN VENUE or PROFILE; MIDAS XL-4; HERITAGE 3000; YAMAHA M7CL; or YAMAHA PM 4000.