Thought Control

Technical Rider 2027

Effective 17th November 2026, except where marked.

This document applies to UK-based engagements. For overseas work, this rider must be read in conjunction with additional documentation supplied by Thought Control.

This document supersedes any prior rider documentation supplied by Thought Control.

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1 Technical Information

1.1 Introduction

Thought Control are a tribute to Pink Floyd. There are nine (9) on-stage musicians:

- Jason (Guitars/Vocals/Lap Steel/Music Direction and Programming)
- Ed (Vocals/Percussion)
- Christian (Guitars/Vocals)
- James (Bass/Vocals)
- Ian (Hammond/Pianos/Synthesizers/Saxophone)
- Andy (Drums/Percussion)
- Mandy (Vocals)
- Megan (Vocals and LX)
- Sally (Vocals)

The show presents exclusively Pink Floyd songs spanning their entire career. Each show nominally runs for 2½-3 hours, normally divided as follows:

- Set 1 – just over 1 hour.
- Set 2 – just over 1 hour.
- Encore – 10-15 minutes.

If other requirements and set durations are required, these shall be communicated to the band at the point of contract.

1.2 Support Acts

Due to the complexity and size of both the on- and off-stage equipment, Thought Control does not usually perform as or with a support act.

At some engagements we can accommodate smaller acoustic acts (that is, without significant percussion or backline requirements).

Any intention to engage such acts shall be communicated to the band at the point of contract.

Thought Control do not entertain pre-, during, or post-show entertainment in the form of comedy, circus or karaoke acts, or any other form of entertainment that may be detrimental in creating an appropriate atmosphere for the performance of Pink Floyd songs.

1.3 Incidental Music

Thought Control are happy to have pre-recorded music played pre- and post-show, as well as during any intervals, excepting the one prior to the encore.

Any music to be played shall be in keeping with the theme of Pink Floyd and shall not include any Pink Floyd songs.

The importance of this statement must not be overlooked, so as not to be of detriment to the atmosphere to be maintained.

Incidental music shall be under the direct control of Thought Control crew or must be started and stopped under instruction of a crewmember.

If necessary, Thought Control can provide suitable incidental music, which will be replayed through the main PA system.

1.4 Announcements

Announcements, except in the case of emergencies, shall be made prior or following the show, or during the main interval. This does not include the break immediately prior to the encore.

1.5 Points Of Contact

1.5.1 Thought Control Contacts

- Jason Parison – audio, lighting and stage technical aspects, including the provision and availability of power.
- Adam Garnish, or other band front-of-house engineer – aspects relating to operating volumes, incidental music and announcements.
- Jason Parison – aspects relating to contract, finances, hospitality and other non-technical elements.

1.5.2 Venue Contacts

At the time of engagement, the promoter or organiser shall present the contact details (Name, Mobile and Email) of people responsible for the following:

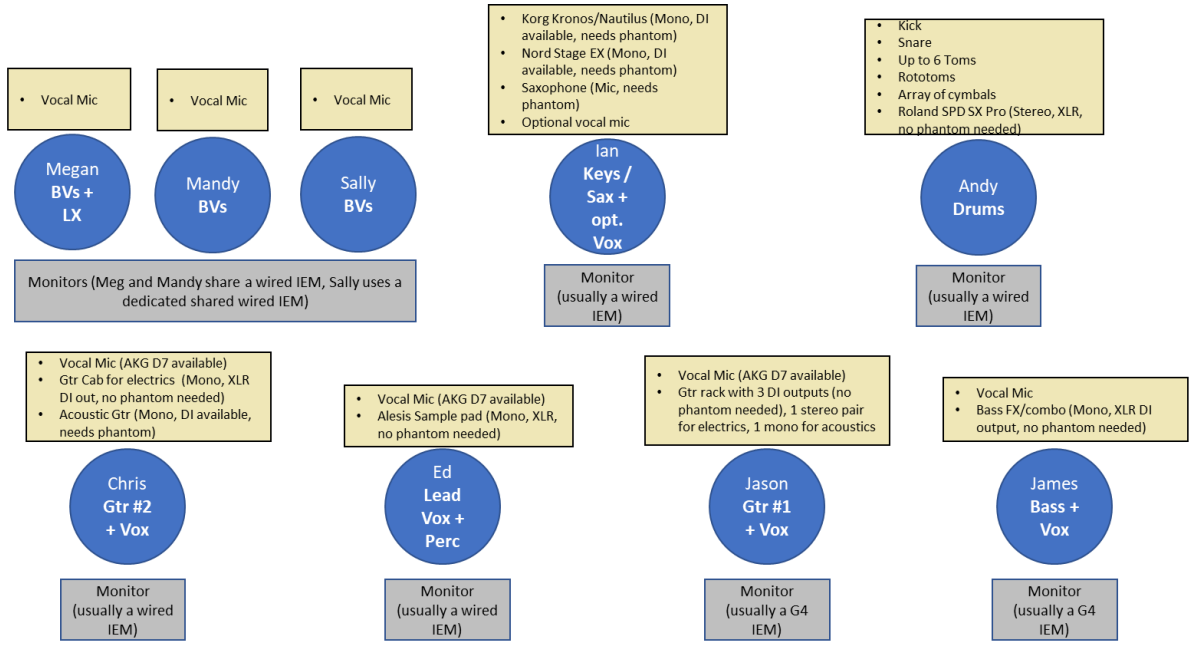
- Matters concerning contract, finances, etc.
- Matters concerning technical aspects, including stage and hall dimensions, in-house PA and lighting systems, front-of-house (FOH) locations, power supplies, and restrictions on the use of special effects.
- Matters concerning venue information regarding hospitality, merchandise, etc.

2 Stage And Venue

Thought Control perform with nine (9) musicians on stage.

The band has a sizeable amount of on-stage equipment, which shall be accommodated, without restricting its access, and maintaining a comfortable location in which to perform. Please note that this includes lighting and special effects.

The following diagram illustrates our typical on-stage set-up, not to scale.



2.1 Stage Dimensions

The absolute *minimum* working dimensions for Thought Control performance area are as follows:

- Width – 8 metres (≈26 feet)
- Depth – 5 metres (≈16.5 feet)
- Stage Height – typically 50cm to 1 metre (≈1.5 – 3 feet)
- Headroom from stage level to ceiling – 4 metres (≈13 feet)

Where the venue includes rigging points or a truss, the headroom calculation is given to that height.

Whilst Thought Control prefer the use of risers for the drums, keys and backing vocalists, it is not essential to the performance. Where one is to be used, or is part of a permanent installation, they must have minimum dimensions as follows:

Drum Riser:

- Width – 2.4 metres (≈8 feet)
- Depth – 2.4 metres (≈8 feet)

Keys Riser:

- Width – 2 metres (≈6.5 feet)
- Depth – 2 metres (≈6.5 feet)

Backing Vocalists Riser:

- Width – 2 metres (≈6.5 feet)
- Depth – 2 metres (≈6.5 feet)

The height of the risers shall not be excessive in relation to the other stage dimensions. A guideline of thirty (30) cm/one (1) foot is ideal.

Please note that there are lighting effects and a projection screen behind the keyboard player, so it is important to minimise its occlusion with respect to the available headroom when using a riser.

Sufficient room shall be available downstage of the risers, no less than three (3) metres/ten (10) feet, and preferably four (4) metres/thirteen (13) feet. Where the preferable dimension cannot be accommodated, the stage must be wide enough to arrange the performers in a row.

Deviations from these required dimensions shall be identified at the point of contract.

2.2 Venue Requirements

Thought Control shall require a front-of-house (FOH) location to assemble and operate mixing and ancillary equipment.

The ideal location is on the centreline from the stage, no less than ten (10) metres from the stage, and no more than forty (40) metres. The location needs to be a minimum of 1.5 metres wide, and 2 metres depth to accommodate the equipment and engineer(s).

If it not possible to use the centreline, due to restrictions on the use of cabling across the floor or venue ceiling, then a position to the side is acceptable.

Sufficient power shall be available at both on-stage and FOH locations as required for the band equipment. Specific details are included in the following sections.

2.3 Stage and Venue access

Thought Control prefer to have an amount of access around the stage to aid the set-up and teardown process. We understand that this is not always possible.

Venue load-in and –out can be at either hall floor level or stage level. Where the stage is more than one (1) metre higher than the floor, suitable ramping or steps shall be available.

During both load-in and –out, sufficient interior and exterior lighting shall be available to reduce the risk of injury and equipment damage.

3 Audio

The music of Pink Floyd is complex and Thought Control have taken great care and attention to these aspects of the show.

Thought Control usually provide and operate all the necessary audio equipment, including the PA and backline. The backline has been carefully chosen to best reproduce the sounds required.

From a PA perspective, Thought Control are happy to entertain several options, dependent upon equipment availability and venue size.

These are:

1. Thought Control will use their own PA in its entirety.
2. Thought Control will use their own PA and hire extra amplification, with a commensurate increase in contract fee.
3. Thought Control will use their mixers/outboard, and use house-supplied amplification (either installation or hired-in)
4. Thought Control will use house-supplied PA in its entirety.

Please note that these options are independent of backline, which will always be band-supplied.

3.1.1 Band-supplied FOH and PA

Applies to options 1, 2 and 3 above.

Thought Control need a front-of-house (FOH) space to assemble and operate the equipment. This space shall be three (3) metres wide by at least two (2) metres deep.

Thought Control would prefer the FOH position to include barricades, securing an area greater than the minimum dimensions listed above.

The FOH position shall only be accessible by Thought Control crew or designated personnel.

Between the FOH and stage, it is necessary to lay multicore audio and power cables. Thought Control use **two** CAT5/6 tour-grade ethernet cables, and a power supply if not available locally at FOH. The band has sufficient cabling to allow the FOH position to comfortably be up to fifty (50) metres from the stage.

Thought Control are aware that cabling may need to be laid a purpose-build duct, as fire regulations dictate.

When the FOH cannot be located on the centreline with respect to the stage, it can be located to one side. This allows the cables to be safely run along a wall.

3.1.2 Additional or Alternative Amplification

Applies to option 2 above.

Where venue size dictates, Thought Control may choose to hire additional amplification to supplement their own equipment. In this case, the band's fees will take this into account.

To accommodate these extra charges, details of the stage and venue shall be required prior to contract.

Applies to option 3 above.

Alternatively, and if the house-installed PA is of sufficient power and clarity, then Thought Control may choose to use that. In this case, Thought Control can present a stereo mix to any house-supplied equipment.

Thought Control will require any non-band amplification equipment to be suitably powerful, and of excellent audio clarity, projection and definition.

Such equipment shall be configured appropriately for use in the venue, with respect to EQ crossovers, and any delay considerations. Suitable protection equipment must be supplied with the amplification in terms of limiters.

Thought Control will not be held responsible for damage incurred to non-band equipment, nor to any damage incurred to its own equipment resulting from connection to non-band equipment.

3.1.3 Non-Band-supplied FOH and PA

Applies to option 4 above.

Where an in-house FOH and PA are to be used, it must be able to comfortably accommodate the minimum audio requirements of the show. In brief:

- 32 inputs, at mic-level with individual phantom powering, with fully controllable EQ, compression, gating and routing features.
- A minimum of a stereo output mix for the FOH PA.
- Provision for at least eight (8) independent auxiliary sends for stage monitoring purposes.
- Suitable effects processing for drums, acoustic instruments and vocals
- The ability to set up and recall specific timed delays for certain vocal effects.

All equipment must be of pristine quality, and from a recognised and reputable manufacturer.

The equipment shall be operated by a competent engineer or engineers, English-speaking, and of an accommodating disposition.

A member of Thought Control sound crew shall be allowed access to the FOH area to advise on material-related aspects of the show.

When operating in this configuration, Thought Control are not liable to charges for the hire or operation of this equipment, this will remain the responsibility of the promoter.

Details of the audio input and output plot are contained within Section 6.

3.1.4 Surround/quad sound

Applies to options 1, 2 and 3 above.

When using their own FOH mixing console and outboard, Thought Control can provide surround sound/quad mixing, assuming that a rear stereo pair of speakers are available and can be positioned appropriately and safely. We carry speakers if using option 1 and 2 above but would need the venue to provide them in the case of option 3.

Our FOH engineer can, at certain key points in the show, choose to “pan” any given instrument, giving the audience a heightened immersive effect.

3.2 Monitoring Requirements

Thought Control use in-ear monitoring for the bulk of the monitoring requirements. Thought Control will supply this equipment, which receives input signals from FOH on one of its stage racks. The performers tailor their monitor requirements by themselves when we are using our own FOH equipment.

The monitoring requirements are as follows:

Monitor (Aux) Send	To	Typical equipment
1	Christian	Wired In-ear belt pack
2	Ed	Wired in-ear belt pack
3	Jason	Wireless Sennheiser G4 IEM
4	James	Wireless Sennheiser G4 IEM
5	Ian	Wired in-ear belt pack
6	Andy	Wired In-ear belt pack
7	Meg and Mandy	Wired In-ear belt packs, from a shared send
8	Sally	Wired In-ear belt pack

In the case where Thought Control are not using their PA equipment, all auxiliary outputs shall be presented on balanced XLR leads to be distributed on stage to our own equipment.

Where available, Thought Control is happy to use a dedicated monitor-mixing console, with similar specifications to the FOH equipment.

3.3 Wireless Receivers and Transmitters

Thought Control use several UHF and digital wireless devices throughout the show, for In-Ear Monitoring (IEM) and Guitar wireless transmitters, and Wi-Fi connection to its mixer and supporting equipment.

Where UHF devices are in-use at the venue, the nature of these devices and their operating frequencies shall be communicated to Thought Control at the time of contract.

If there are any local sources of interference, e.g., induction loops, local radio/TV transmitters, taxi companies, concentrating of conflicting Wi-Fi signals, then this should be communicated to Thought Control at the time of contract.

4 Lighting

Thought Control provide their own lighting set-up, suitable for venues of most sizes. The lights have been carefully programmed in sympathy with the music and are operated from the stage by a band member.

Lighting includes intelligent lighting (moving heads), LED PAR lamps, strobes, lasers, and hazers.

Finally, projections are generated using the band equipment and displayed on a screen behind and above the keyboard player.

Considerable time and effort have been put into the lighting aspects of the show, to create the correct effect for the music. However, Thought Control recognise that the installation of its own lighting equipment may not be possible, dependent upon venue and event organisation.

In such circumstances, the notes in Section 4.4 are applicable.

4.1 Band Lighting

4.1.1 Current lighting equipment

The following tables are provided for information, and identify the equipment that the band owns, and will operate.

4.1.1.1 Primary show lighting

Manufacturer	Model	Quantity	Primary Purpose(s)
Showtec	Phantom 130 Moving Heads	6	1. Performance scene creation 2. Special effects 3. Audience and ambience effects
Stairville	MHX-30 Moving Heads	8	1. Circular screen illumination and effects 2. Audience and ambience effects
BeTopper	LM0740 Moving Heads	4	1. Cross-stage scene creation 2. Some audience and ambience effects

4.1.1.2 Performer highlighting

Manufacturer	Model	Quantity	Primary Purpose(s)
Lightmaxx	RGBW PAR	4	1. Performer illumination
Lightmaxx	Silent II PAR	4	
Chauvet	Core 3x3 LED matrix	4	1. Performer illumination 2. Stage and ambience effects

4.1.1.3 Special Effects

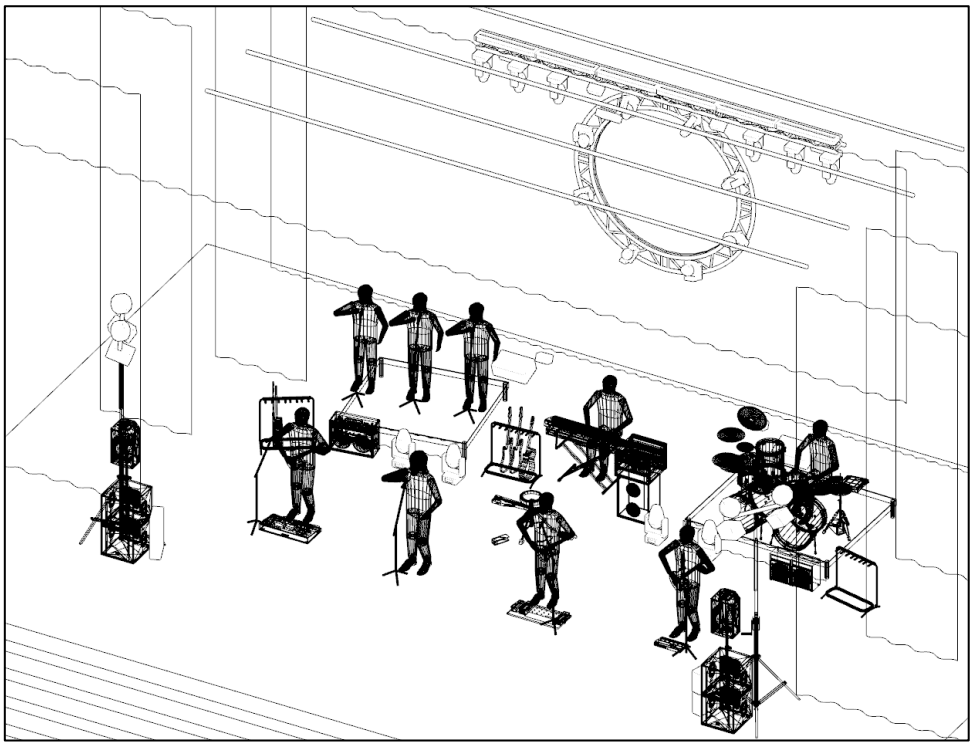
Manufacturer	Model	Quantity	Primary Purpose(s)
Laserworld	DS1000RGB Laser	4	1. Laser effects
BeTopper	Beam effects	6	1. Audience blinder 2. Beam special effects
Lightmaxx	Vega 600 Strobe	2	1. Strobe special effects

4.1.2 Lighting Control

All lights are controlled by the band's CueStep software, running on a computer on stage, operated by one of the BVs. The lighting equipment all operates under DMX-512 protocol.

The DMX signal operates across 2 Universes, and is split into several streams on-stage, with correct DMX-compliant wiring and terminators distributing the signal to the fixtures.

4.1.3 Example Lighting Plot



4.2 Projection

Thought Control project images onto a circular screen, as depicted in the stage plot, see Section 4.1.3. We have two circles available, one of 2m diameter, the other of 3m diameter. The screen sizes are 1.4m and 2.4m diameter, respectively. We will bring the most appropriate circle and screen dependent upon the venue specifics.

For projection, Thought Control carry a 4600 ANSI lumen short-throw projector. The ideal configuration when using this projector is to be able to fly it in front of the screen, such that it's throw is not obscured by other stage equipment or personnel.

If the venue has a more powerful and suitable projection, that can accept an HDMI input, then we are happy to discuss that option, since install projectors are typically much brighter and could improve the visual clarity for the show.

4.3 "At-height" fixtures and rigging

Where a venue permits and the appropriate infrastructure is available, Thought Control are happy to "fly" non-ground fixtures, including the circular truss and projection equipment from those venue truss points.

Thought Control require detailed venue information regarding the location, availability and any pertinent restrictions related to the use of rigging points and other installed infrastructure.

Where this is not available, Thought Control can use several ground-support tripods and winches to support the band truss and equipment to recreate the show "set".

4.4 Non-band lighting

In the exceptional circumstance that Thought Control cannot use their own lighting, it is imperative that a suitable selection of intelligent lighting is available, and under full control from a competent and qualified lighting engineer.

Thought Control will request an inventory of the lighting equipment available and their stage locations and provide indications of the required types of scenes to be used throughout the show.

Thought Control will still require the utilisation of the special effects lighting identified in Section 4.1.1.3.

It must be stressed that this is not an ideal scenario, given the attention to detail that has been placed upon creating the appropriate lighting for the songs played.

4.5 House lights

All house lights, excepting emergency exit annunciators shall be extinguished during the performance.

Dimming of lights prior to commencement of the show is the preferred option, to create an appropriate ambience.

The instruction to operate the house lights will be made by the Thought Control FOH engineer, band or crew member. Where no venue personnel are available to operate the house lights, Thought Control must be made aware of the operation and any safety-related aspects of operating these lights.

5 Venue Information

5.1 Power

Thought Control require stable and clean power prior, during and immediately after the show.

The total consumption of the audio and lighting equipment at the time of writing is approximately **22 Amps** for audio equipment and **43 Amps** for lighting equipment (at 230VAC, 50Hz within UK accepted tolerances).

Thought Control operate all equipment using 13-Amp UK domestic and 16-Amp CEEFORM distribution systems. We require sufficient individual 13/16-Amp outlets to achieve this safely. The spurs or ring main to which these outlets are connected should be on the same electrical phase and have sufficient capability to deliver 65 Amps.

Thought Control do not carry any 32/63/125-Amp CEEFORM or 3-phase facilities. Where a venue provides power in this manner, Thought Control require that the venue provide appropriate cabling and distribution to allow us to use our 13/16-Amp systems.

5.2 Load-In, Load-Out and Soundcheck

The extensive equipment and attention to detail require that Thought Control have full access to the required parts of the venue from around 11:00am on the day of the show.

Volunteer help with load-in and load-out is always appreciated, and where steps are involved, Thought Control would prefer that local hands be available to assist with this operation.

The complexities of set-up dictate that Thought Control crew members are involved in this operation, excepting moving and lifting where assistance may also be available.

Thought Control request that venue services and trained personnel be available for the rigging of equipment at height, specifically lighting. This also applies during striking of the equipment and it's de-rigging.

Set-up includes the following activities:

- Load-in
- Assessment of venue, rigging locations, performer locations, FOH location and power
- Power distribution
- Flown equipment rigging (from downstage to upstage) including drapes and cloths.
- Backline

- PA and FOH
- Other items

At the conclusion of these activities, Thought Control will be ready for soundcheck and lighting focussing.

Soundcheck normally takes between 60 and 90 minutes, dependent upon the characteristics of the venue and any technical issues. During this time, only authorised personnel should be permitted into the auditorium, stage and/or backstage areas.

Lighting focussing begins during the rigging procedure. The method and techniques in flying hardware may restrict or dictate how the lights may be flown. Lighting will be powered on during these phases to determine the need for lamp replacement or other maintenance where necessary.

The main focussing procedure can begin after or during soundcheck, preferably after. Thought Control will perform this procedure using their supplied computer equipment. During this activity, the stage and auditorium should be darkened to allow the creation of the correct visual and lighting conditions for the show.

Please be aware that laser, strobe and smoke machine operation will occur during this phase, and throughout the performance.

Section 7 of this document contains a suitable warning notice for the use of laser, strobe and smoke machine operation during the performance. Copies shall be made and clearly posted at ingress points to the auditorium. If the venue uses its own notices for this purpose, then they should include the information on the final page.

5.3 Hospitality

Thought Control have no outrageous requirements in terms of a hospitality rider! The band require a minimum of two (2) dressing rooms, or a single larger one with an available and suitable partition.

The room(s) shall be clean and appropriately heated and/or cooled. The rooms should ideally be located such that easy access to and from the stage is possible.

Only band and crewmembers, along with authorised personnel shall have access to any dressing rooms, backstage and stage areas, and that the security and safety of band and personal effects is assured.

Where possible, Thought Control request that bottled water be available and facilities for making hot drinks. Where the venue includes catering facilities, it should be possible for band and crew members to eat there during the show day.

Thought Control request recommendations for good local eating establishments.

For UK engagements that require significant travel, suitable accommodation shall be recommended to Thought Control or arranged on their behalf with the band's approval. Details for accommodation are arranged on a show-by-show basis, and may necessitate accommodation on the night prior, show night, or both, depending upon geographic location.

Expenses and fees for any accommodation shall be in addition to the band's performance fee.

5.4 Merchandise

At engagements where merchandise will be available for purchase, the venue shall ensure that a suitable location is provided, external to the auditorium or playing area, and within the main thoroughfare for the event attendees.

Thought Control request that venue or specifically trained staff man the stall. Merchandise shall be available for sale from doors opening, any show intervals, and immediately after the show. It is not necessary to operate the stall during the show itself.

6 Audio Plot

6.1 Audio Inputs

Typical audio configuration. If an in-house system is being used, then additional drum mics can of course be used, if facilities exist.

Instrument	Mic/DI	Stand	Stage Connection	Phantom	FOH Channel
Kick Drum	AKG D112	Short	DL32 In-01	No	1
Snare Drum	Shure SM57	Short	DL32 In-02	No	2
Tom 1 (Rack)	Sennheiser E604	Clip-on	DL32 In-03	No	3
Tom 2 (Rack)	Sennheiser E604	Clip-on	DL32 In-04	No	4
Tom 3 (Rack)	Sennheiser E604	Clip-on	DL32 In-05	No	5
Tom 4 (Floor)	Sennheiser E604	Clip-on	DL32 In-06	No	6
Tom 5 (Floor)	Sennheiser E604	Clip-on	DL32 In-07	No	7
Hats	Sennheiser E614	Short	DL32 In-08	Yes	8
Overhead Left	AKG C1000S	Long	DL32 In-09	Yes	9
Overhead Right	AKG C1000S	Long	DL32 In-10	Yes	
Roland SPD Left	Direct	N/A	DL32 In-11	No	10
Roland SPD Right	Direct	N/A	DL32 In-12	No	
Rototoms 1	Shure SM57	Medium	DL32 In-13	No	11
Rototoms 2	Shure SM57	Shared above	DL32 In-14	No	12
Ed Percussion Pad	Direct	N/A	DL32 In-15	No	22
Clavia Nord Stage EX	DI	N/A	DL32 In-16	Yes	19
Korg Kronos/Nautilus	DI	N/A	DL32 In-17	Yes	20
Bass Guitar	Direct	N/A	DL32 In-18	No	13
Gtr #1 Electric Left	Direct	N/A	DL32 In-19	No	14
Gtr #1 Electric Right	Direct	N/A	DL32 In-20	No	
Gtr #1 Acoustic	Direct	N/A	DL32 In-21	No	15
Gtr #2 Electric	Direct	N/A	DL32 In-22	No	16
Gtr #2 Acoustic	DI	N/A	DL32 In-23	Yes	17, 18
Sax	AT Pro- 35	Clip-on	DL32 In-24	Yes	21
Christian Vox	AKG D7	Medium	DL32 In-25	No	25
Ed Vox	AKG D7	Medium	DL32 In-26	No	26
Jason Vox	AKG D7	Medium	DL32 In-27	No	27
James Vox	Vocal mic	Medium	DL32 In-28	No	28
Ian Vox	Vocal mic	Medium	DL32 In-29	No	29
Meg Vox	Shure SM57	Medium	DL32 In-30	No	30
Mandy Vox	Shure SM57	Medium	DL32 In-31	No	31
Sally Vox	Shure SM57	Medium	DL32 In-32	No	32

6.2 Monitoring Output Plot

The table below is a repeat of that in Section 3.2, and relates to the monitoring outputs only. FOH and/or Rear Quad PA outputs are not listed in this table.

Monitor (Aux) Send	To	Typical equipment
1	Christian	Wired In-ear belt pack
2	Ed	Wired in-ear belt pack
3	Jason	Wireless Sennheiser G4 IEM
4	James	Wireless Sennheiser G4 IEM
5	Ian	Wired in-ear belt pack
6	Andy	Wired In-ear belt pack
7	Meg and Mandy	Wired In-ear belt packs, from a shared send
8	Sally	Wired In-ear belt pack

7 Laser, Smoke and Strobe Warning

Please note that laser, smoke[1] and strobe effects will be used during this performance.

[1] Smoke is generated from hazer machines, using a water-based (not oil-based) haze fluid.