



# Little River Band Production Rider 2023

## LRB Provided Gear

The following is a list of gear provided by LRB for their use on dates where we will be traveling by bus. Please advance transportation with the TM to make sure this is in fact a bus date. Any gear required by support acts will need to be covered by the local production company.

### **FOH:**

Midas Pro-2 console  
300' CAT-6 snake

### **Monitors:**

Allen & Heath Avantis console  
54-channel splitter

All mics, Dis, stands, sub-snakes, mic cables

### **Backline:**

Per "fly date" rider

(2) 8' x 8' x 1' rolling risers / (1) Center section angled riser

# Stage

## **Size:**

Preferred stage size to be no less than 40'w x 32'd x 4'h with 10' x 10' areas SL for monitor world and SR for guitar world. Stage and wings must in all cases be covered and protected from weather if outside.

We understand that in some cases this might not be possible or appropriate for certain venues. Please cover this in production advance.

## **Access:**

There are to be stairs from ground / floor level to the stage deck on both SL and SR. There will also need to be a ramp and/or lift provided to move band gear and monitor system onto the stage. If a ramp and/or lift is not available, we will need to add additional stagehands. Some of the gear is heavy.

## **Risers:**

Under almost all circumstances, we will be carrying risers. We can cover this in the production advance.

# Audio

## **Note:**

The following section of the rider is the basic audio equipment we need to do a quality performance. There are many different situations and many different options that will work. When we do the advance, please make sure I get accurate and realistic information about the room and the PA. If you do, and the gear works, we will be the easiest babysitting job you have ever had on show day.

## **FOH Console:**

As listed above, under normal circumstances we will be carrying a FOH console & snake. The following console specs are for "fly dates" or the odd one off where we need a locally provided desk

Any Pro series Midas (No M-32 or Pro-1) / Yamaha Rivage (PM-10 / PM-7) / Avid S6L Profile

Please, no Digico, Soundcraft, and absolutely no M7-CL or LS-9

**FOH Drive:**

Drive lines for mains are available at FOH either analog or AES, and on stage at monitor world as analog

**FOH Speaker System:**

The exact details of the system will vary due to the size and type of venue. PA must be able to produce a minimum of 106 dB “A” scale in even coverage for the entire audience area. Show will not run at this volume but is very dynamic in nature and requires adequate headroom.

Front fills are required for areas not covered by main system. These should be placed high enough on the sides of the stage to be above the audience’s heads, to allow for coverage when they stand. Lip-fills do not have the coverage needed unless the stage is at least 6 feet high.

Please note that there is a great deal of low-end content that the PA is required to reproduce. There is no Bass amp on stage, as well as a keyboard player with several very low string parts, so everything for those instruments must come from the PA itself. Make sure there is enough low end to handle the band-pass.

Preference is for the Subs to be on an “Aux”, but they can be run as part of the main PA, if necessary.

**Speaker systems in order of preference:**

L-acoustics K-2 or Kara, Martin MLA, d&b GSL and Js, DB Technologies VIO L212, Meyer LYON, EV X-line or Xlc, JBL V20, V25 or 4888. Adamson Y-10 series and later, I’m willing consider almost anything if it’s hung properly and well maintained. If it’s not on the list, please just ask. More smaller boxes always preferred over less larger boxes. The longer the array the better.

**Monitor System:**

Except in the case of “fly dates” the band is self-contained on stage, but on larger stages will need a single 18” for each side of the stage. These are driven from monitor world and will be covered in the production advance We will need a single 20-amp Edison on each side of the stage, and one at FOH.

## Monitor Console:

As listed above, under normal circumstances we will be carrying a Monitor console. The following console specs are for “fly dates” or the odd one off where we need a locally provided desk

Allen & Heath Avantis / Avid S6L, Profile or SC-48

Please, no Digico, Soundcraft, and absolutely no M7-CL or LS-9

## Lighting

Due to the wide variety of venues LRB performs, all lighting advances will be on a show-to-show basis. Regardless of the type of lighting system utilized for the show, safety is our number one priority. All fixtures MUST be rigged using manufacturer approved methods, within safe working load limits, and safeties must be used on all fixtures. Please ensure that the system is in complete, in working order and ready for a focus at LRB’s scheduled load in time. Please have a printed copy of the house patch sheet and plot on hand for LRB’s L.D. upon arrival.

### Notes:

Please reach out to us with any stage plans, rigging plots, fixture schedules, electrical diagrams and pertinent information as far in advance as possible. LRB does not have physical “wedges” along the downstage edge of the stage. Our three downstage positioned musicians are generally located as far downstage as they can physically be. Because of this, we request that, when possible, every effort should be made to ensure the downstage truss is hung at least 4’ out from the downstage edge.

### Lighting System:

- Downstage Truss:
  - 10 Source Four ERS; 6: 26 Degree, 4: 19 Degree
  - 4: 2 cell blinders
  - ...In addition to...
  - 10: color mixing LED or CMY wash fixtures
  - OR
  - 60: MFL Par 64, patched and gelled to LRB’s specifications
- Upstage Truss:
  - 4: 2 cell blinders
  - 8: Moving Head Spot/Profile Fixtures.
  - ...In addition to...
  - 8: Color Mixing LED or CMY wash Fixtures
  - OR
  - 60: NSP Par 64, patched and gelled to Artist’s specifications.
  - 4: 4 Lamp VNSP “ACL” Bars.

- Floor:
  - 8: Color Mixing LED or CMY wash Fixtures
  - 4: 2 cell blinders
  - 2: Professional quality hazers with fans.
  - Sufficient color mixing LED or CMY wash fixtures to evenly wash our backdrop.

Acceptable Systems / Manufactures include Martin Lighting, Varilite, Clay Paky, High End Systems, Ayrton, GLP, ETC, Leprechaun, Robe, Coemar, Elation Professional, Chauvet Professional, Thomas Engineering, Applied Electronics and Altman. Please avoid providing “consumer quality/DJ fixtures or generic “clone” imports”.

In the event that the available lighting rig is “conventional” please contact us for a current plot based on what you have in house

**Focus:**

Unless the ENTIRE lighting rig is comprised of fixtures that pan and tilt through control of a lighting console, a manual focus will be required. Whether from ladders, lifts, catwalks or the climbing of trusses, please ensure that the proper preparations have been made to ensure LRB’s L.D. can safely *direct* a manual focus of the entire house lighting rig. If any climbing of truss is required for a focus, any and ALL climbers must use a harness. All trusses that require climbing for focus must have fall protection systems in place and all climbers must use them.

**Console / FOH Position:**

Under normal circumstances LRB carries and uses their own lighting console, including fly dates. Our Console is capable of outputting 4 universes of 5 Pin DMX. If the Lighting system occupies more than one universe, please have each universe clearly labeled and identifiable. If the house lighting rig occupies more than 4 universes of DMX, we can handle this during the advance. We will need a 4’ table, a single Edison line for power and the house DMX lines at the FOH lighting position. In addition, the house/local provider must have a professional lighting console at FOH Lighting position (No DMX Operators). During LRB’s show it is to be powered on, patched (internally) and have basic looks programmed and clearly labeled. This console is to be utilized for opening acts and as a backup console. The FOH lighting position shall have clear, unobstructed views of the entire stage from a normal man’s standing position and be close to the FOH mix position. Please make any necessary accommodations.

**Spotlights:**

LRB Requires a MINIMUM of 2 matching and fully operational follow spots with adequate output for the venue and spare lamps. Follow spots shall be gelled as follows:

F1: Something that allows the follow spots to closely match the color temperature of the front “Band Specials”.

Spotlight operators shall be sober and English Speaking. Spotlight operators shall lamp on and test THEIR instruments no later than 1 Hour prior to scheduled LRB performance. Spotlight operators shall be in position, on headset and standing by for a brief meeting over com 15 minutes prior to LRB's scheduled performance.

**Com:**

LRB will need "Clear-Com" belt packs and double muff headsets provided at the following positions: FOH LD, dimmers, spotlights, and house lights. Please provide at least one spare belt-pack and headset.

**House lights:**

Whether it is through a DMX line, house controller or manually called over COM or radios, LRB's LD shall have control of house lights intensities and timing.

**Backdrop:**

LRB carries two different backdrops. One 30'w x 20'h. and a smaller 16'w x 10' h. Both backdrops are made of light weight blow-through material. We would like to hang whichever of these drops that is most appropriate for the space available. Please have an independent truss or pipe available to hang our drop. \*When circumstances and house capabilities allow, we would like to set up a reveal on our backdrop by either opening a traveler curtain or flying our backdrop in during our set intro.\*

**Lighting crew:**

(1) Lighting tech / dimmer tech to be on site and available except for meal breaks from load in through load out.

(1-2) Focus climbers (when system requires climbing for focus).

(2) Spotlight Operators... in addition to the dimmer tech.

# Local Labor

We will need a minimum of (6) stagehands for load-in / set-up and (6) stagehands for strike. During production advance please let me know if there is a long push or other circumstances that will make a normal load-in a problem. If a ramp or lift is not available to access the stage, then additional stagehands will need to be provided. Hands do not need to be audio technicians, or have a high skill level, but will need to be there to move gear and help set up. Most of the work will be done by our crew, but we do need the hands to stick around until released by our PM.

Contact Jim Wakefield (PM) at (615) 310-9724 / [jwspecs@gmail.com](mailto:jwspecs@gmail.com) with any questions or for any additional info regarding this rider. I will handle the audio, load-in times, and hand portion of the advance as well as the initial lighting portion. After that's done, I'll forward you on to the LD to finish lighting.

Please review the above listed rider and sign and date below:

Venue / Event: \_\_\_\_\_

Date of Show: \_\_\_\_\_ Date signed: \_\_\_\_\_

Signed: \_\_\_\_\_

Production company or venue representative responsible for production