



Little River Band Fly Date Rider 2026

Backline

Guitars:

- (1) Fender Stratocaster (MUST BE AMERICAN MADE)
Please Include Tremolo Bar
- (1) Gibson Les Paul (standard, classic, or custom series are all suitable)
- (1) Fender 5 string Jazz Bass (AMERICAN MADE!!)
- (1) High quality acoustic guitar w/pick-ups
- (1) Korg DTR 1000 or 2000 series tuner
- (1) Guitar boat that holds at least 5 guitars & (8) standard stage guitar stands

If guitar boat isn't available, please supply (11) individual guitar stands

Amps:

No Gtr or Bass amps are used on stage

Keyboards:

- (1) Yamaha Motif XF-8 / ES-8/XS-8 or Yamaha S-90 EX (5) 20' instrument cables
- (1) Yamaha Motif XF6 or XF7
- (1) Sustain pedal / (1) Volume Pedal / (1) Apex 2-tier stand (Must hold two keyboards)

Drums- Mapex Preferred

Kick: 22" x 18" bass drum

Toms: (1) 10" & (1) 12" Mounted Tom, (1) 14" floor tom w/ legs, (1) 16" floor tom w/ legs

Snare: (2) 14"X 5 1/2" snare drums (steel or maple shell)

Kick-drum head to be **NEW** coated Ambassador batter / All other drums to be **NEW** coated Emperor heads

Hardware:

(6) Cymbal Stands with Booms / (2) Snare stands

(1) DW 9000 High Hat Stand (Three leg style)

(1) DW or Mapex Double-kick pedal

(1) Drum Throne- hydraulic adjustable (short, double braced legs)

Cymbals: AA or hh Sabian Series preferred, (alternates are AA Zildjian, or Paiste)

(1) Set 14" High Hat cymbals and (1) Set 15" High Hat cymbals (No heavy rock)

Following cymbals: (3) 18" crash (Medium or thin), (1) 20" crash (Medium or thin),

(1) 8" splash, (1) 6" splash (1) 20" or 22" ride (no heavy rock) **Risers:**

(2) 8' x 8' x 1' risers

(1) 4' x 8' x 1' riser

Black skirting for DS edge and both sides

Production

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, the lighting, and the PA. If you do, and the gear works, we will be the easiest babysitting job you have ever had on show day.

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.

Audio

Monitors:

Allen & Heath Avants, AvidS6L, Profile or SC-48.

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

Under almost all cases LRB will provide all mics, DIs, and ear units, but will need stands, cables, and sub-snakes.

Under all circumstances we will need standard 110 AC outlets provided for power. Stepdown transformers as required by local power source. Quads at (6) dedicated locations on stage. DSL, DSR, UPSL Riser, UPSR riser, SR Gtr world, and SL Monitor world.

FOH:

Any digital Midas Pro series (No M-32 or Pro-1) / Yamaha PM-7 or PM-10, Yamaha CL-5, Avid S6L or Profile

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

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, JBL A-12, V20, V25, or 4888. Adamson E-15, E-12, or Y-10. Martin MLA, d&b GSL and Js, DB Technologies VIO L212, Meyer LYON and Panther. 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.

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 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 accommodation.

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.

Backdrops:

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).

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

Local Labor

We will need a minimum of (6-8) stagehands for load-in / set-up and (6-8) 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 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