

ROCK BABY ROCK_{and}

LANCE LIPINSKY & THE LOVERS

Technical Rider: 2017

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TECHNICAL RIDER

PA

- Lance Lipinsky & The Lovers ("LL&TL") OR Rock Baby Rock require a professional, high definition sound reinforcement system suited to the size of the venue. This system shall be in perfect working order and totally free of noise or distortion. This system should be capable of producing 110 dB SPL with even coverage for the entire audience area.

LABOR

- Unless otherwise noted or stated, LL&TL does not travel with a front of house or monitor engineer/tech. Client to provide a capable and trained FOH and monitor (if applicable) engineer who remain on site for the duration of the event, soundcheck, and performance.

FRONT OF HOUSE & MIXING

- Professional grade digital or analog audio mixer with minimum channel specs of 24x10 channel (Midas, Yamaha, Avid, DiGiCo all accepted)
- If separate monitor mixer is not available then mixer must have a minimum of ten Auxiliary busses.
- Two effects for vocals: Reverb & Delay

These effects will be used on all the singer's vocals in the house. For Lance Lipinsky's two monitors, (Mix 1), these two effects will also be in his monitor. Having this vocal effect in Lance Lipinsky's Mix 1 monitor is MANDATORY.

Please have the settings for these effects dialed in before arrival. Please also test the capability to route these effects into the artist's monitor in advance as well. This is often underestimated and can waste a lot of time the day of. Please have this ready to go. Here are the effect details:

1. REVERB

Wet, hall reverb sound. 2.4 decay. Example:

<http://www.youtube.com/watch?v=yu0Z66P-LMs>

2. DELAY

SINGLE slap, 157 milliseconds delay. It only repeats the delay ONE time, close together. Example:

http://www.youtube.com/watch?v=O4_5593-skQ

- If monitor mix must be done from the FOH console please provide a "voice of god" switched talkback mic.
- FOH console should be positioned in an area with a clear view of the front of the stage, and at an appropriate distance from the stage to be in the primary coverage zone of the PA system. If possible, the FOH console should be on a riser (8" – 16"), or other such platform to allow FOH engineer a clear unobstructed view of the stage over the audience.

MONITORING

- Eight professional floor wedges (12" cone, 2-3" horn spec suggested). The eighth mix (drum fill) should be a pairing of at least a single 18" subwoofer and a 12" mid/high box. (If the sound company's resources are limited, the minimum amount of wedges is 5.
- A minimum of five discrete mixes for monitoring.

- Please see attached monitor list and stage plot for specific locations and details of monitor configuration.

MICROPHONES & MIC STANDS

- Please see attached input list for a specific listing of microphone preference, location, and patching.
- Backline will be provided. (see backline list)
- LL&TL require 7 straight, round base stands, 1 round base straight with a non-telescoping single piece boom arm. Absolutely NO tripod or pistol grip stands. Preferably all chrome stands like an Atlas MS-12C.
- LL&TL may provide their own vocal microphones. This will be discussed in advance.

SOUND CHECK & VENUE

- LL&TL will arrive 1 hour and 30 minutes before doors. This includes 30 minutes for load in, and 1 hour for sound check if needed.
- All provided sound system components, microphones, monitor wedges, etc should be tested and functional prior to this period.
- LL&TL requires an amply supply of room temperature and cold bottled water be available in an offstage location.
- LL&TL requires a small amount of house lights on during the entire performance to create a more casual environment.
- If the venue is a theatre, the artist prefers a white backdrop lit with psych lights if available.
- Absolutely no plexiglass drum cage to be used for performance
- LL&TL requires the entire stage plot set up to be positioned as close to the front of the stage as possible. There should be no more than 4 feet from the front of the stage to the stage plot setup.
- If the venue has a dance floor, the artist prefers that tables or chairs be positioned as reasonably close to the stage as possible so there is not a major gap between the stage and the front row. Dancing is allowed but the artist prefers that people dance on the left or right of the main seating to utilize as much room possible for audience to be close to the stage. This is mandatory and not to be negotiated. **Having a gap between the stage and the front row creates an emotional detachment from the crowd if they're too far away.*