



TECHNICAL RIDER

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p2	SET & VIDEO
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Please read each section of the rider carefully to determine what you will need to have prepared upon the road crew's arrival.

For any questions concerning Audio or Backline please contact the Tech. Director: Bryon Larrance at bryonlarrance@bryonlarrance.com or 615-306-1144.

For any questions concerning Lights, Set, Labor, Video etc, please contact Stage Manager/Lighting Director : Ashley Hawkins at hawkins_ae@yahoo.com or 704-773-9558.

GENERAL INFORMATION

Schedule & Call Times:

- Load In: 11:00am
 - Local Crew should begin Load In prior to the arrival of the Road Crew at the house's discretion.
 - At the time Load In begins the following should be complete:
 - Lights hung and patched
 - All audio and back line gear arrived from rental companies and/or have been pulled out of storage and on stage ready to go
 - Piano tuned
 - Video projector and screen(masked) should have been hung and tested
- LX Check: 12:00pm
- Line Check: 12:30pm
- Sound Check: 1:00pm
- Focus: 3:00pm
- Dinner: 5:30pm
- Call Time: 6:30pm
- Curtain: 8:00pm

Personnel Needs:

We bring:

- 1 Sound Engineer who will run the board during the show.
- 1 Stage Manager/ Lighting Director who call the focus and the show.

We Need:

- 1 Qualified Light Board Operator/Master Electrician to supervise the LX crew during Load In and run the lighting desk during the show.
- 1 Sound Technician to assist with Audio Load In and operate the monitor console from stage.
- 2 Electrician/Stage Hands to assist with electrics and set during Load In. During Show one will be a Spot Operator(MUST be an experienced operator) and one will operate the Power Point presentation from our laptop back stage.

Dressing Rooms:

- 2 dressing rooms, each for 4 persons. Must be well lit, have tables, chairs, trash cans, electrical outlets, mirrors, bathrooms and garment racks
- 1 steamer or iron

SET & VIDEO

Set Needs:

- Standard legs and borders to provide general masking.
- Backdrop CYC or Video Projection Screen to be hung US and serve as the US wall of the playing space.
- Masking for the Video screen: If using a cyc as a projector, legs will be needed to mask the portion of the cyc not being used as a projection surface. If using a smaller projection screen, it will need to be masked on either side and underneath.
- 1 empty line set just DS of the screen and it's masking to hang two set pieces on. Their total weight is between 60 and 80 lbs.
- 2 6' tables, one off SL an one off SR.
- We only bring 1 12' trailer of props and small set pieces when we arrive for Load In

Video Needs:

- Projector that can hook up to a laptop for a Power Point presentation and be run from backstage. Can be front or rear projection, appropriate screen must be provided as well. This is a very important part of our show stylistically. The power point runs for the entire show and is the focal point of our set.
- We will provide the laptop.

AUDIO

- Totals given below in STACKING are based on sound wings, proscenium stage, and stacking the speakers in a some what narrow splay (50 degrees) for 2000 capacity venue.
- If there is a upper deck or the room is extra long / wide additional delay speaker may be needed. The amount of speaker will very depending on the size of the venue and/or the spread of the patrons. **Our goal is even coverage not excessive volume.**

FRONT OF HOUSE :

- **HOUSE SPEAKERS:** (listed in order of preference)

<u>Manufacturers</u>	<u>Model</u>	<u>Totals</u>
Clair Bros.	Line array	8
JBL	Line array	8
EAW	Line array	8
QSC	Line array	8
Meyers Sound	Line array	8
EV	Line array	8
V-Dosc	V-Dosc	8

The use of anything not listed must be cleared by Band Manager

- **HOUSE CONSOLE:**

All consoles must be at least 32 channels

- **HOUSE EFFECTS:**

Drammer or equivalent	Gates	3
DBX 166 or equivalent	Compressors	7
SPX 900/1000	FX Processors	2
Eventide or Yamaha	H-3000 / SPX 90	2
CD player		1

- **HOUSE DRIVE RACK:**

TC Electronic or KT	1128/DM-60	2
BBS	4 way x-over	as needed

MONITOR SYSTEM:

- **MONITOR CONSOLE:**

32 Channel Minimum with 6 aux sends for mixes

- MONITOR SPEAKERS:**
(in order of preference)

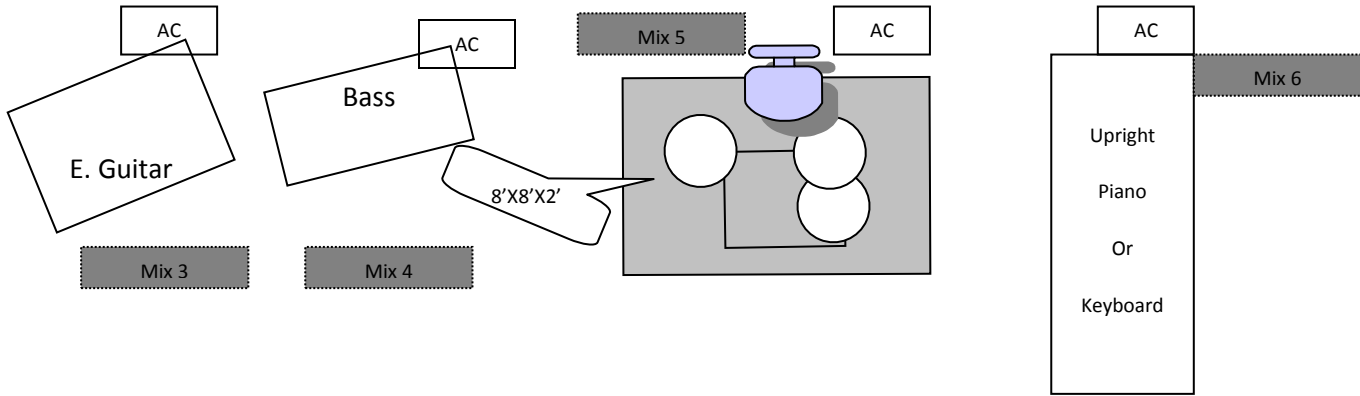
Clair Bros.

12AM

10

Should be active x-over, not passive

Stage Plot



Input List

All mic placement should be as inconspicuous as possible.

Input	Label	Preferred		2 nd Choice	Stand Needed	C. Length	Sub-Sn.	Insert
1.	Kick	Beta-52	or	AKG D112	short boom #1	10-ft.	DR-1	gate 1
2.	Snare	SM-57	or	Audix D-3	short boom #2	10	DR-3	comp 1
3.	Snare Bot	SM-57	or	Audix D-3	short boom #3	10	DR-4	comp 2
4.	Hat	SM-81	or	AKG 451	straight stand #1	10	DR-5	-
5.	Floor	SM-98	or	AKG C418	-	10	DR-7	gate 2
6.	OH SR	AKG 414	or	SM-81	tall boom #1	10	DR-8	-
7.	OH SL	AKG 414	or	SM-81	tall boom #2	25	DR-9	-
8.	Bass DI	Active DI	-	-	-	25	DR-10	comp 3
9.	Bass Mic	Beta52	or	Senn. 421	short boom #4	25	DR-11	-
10.	E. Guitar	SM-57	or	Audix D-3	short boom #5		DR -12	
11.	Ac. Guitar	Active DI				25	DR-13	-
12.	Piano-L	SM-81			tall boom #3	25	SL-1	
13.	Piano - R	SM-81			tall boom #4	25	SL-2	
14.	Actress 1	Countryman E6i				wireless		comp 4
15.	Actress 2	Countryman E6i				wireless		comp 5
16.	Actress 3	Countryman E6i				wireless		comp 6
17.	Actress 4	Countryman E6i				wireless		comp 7
18.	Spare SR Vox	Countryman E6i				wireless	-	
19.	Spare SL Vox	Countryman E6i				wireless	-	
20.	MD	SM-58			tall boom #3	25	DR-14	
21-28.	(4) Stereo Reverb Returns							

Need: (4) Tall and (5) short boom stands, (1) straight stand, (1) 16 channel sub snake, (1) 8 channel sub snake, (6) 10 ft., (6) 25 ft. XLR microphone cables, (2) Beta 52, (3) SM -57, (6) Countryman E6i all of which are wireless, (2) AKG 414, (2) SM-98, (2) Active DI, (3) SM-81, (1) SM-58

BACK LINE

Piano:

Upright Piano (no grand piano) or Yamaha S90 ES

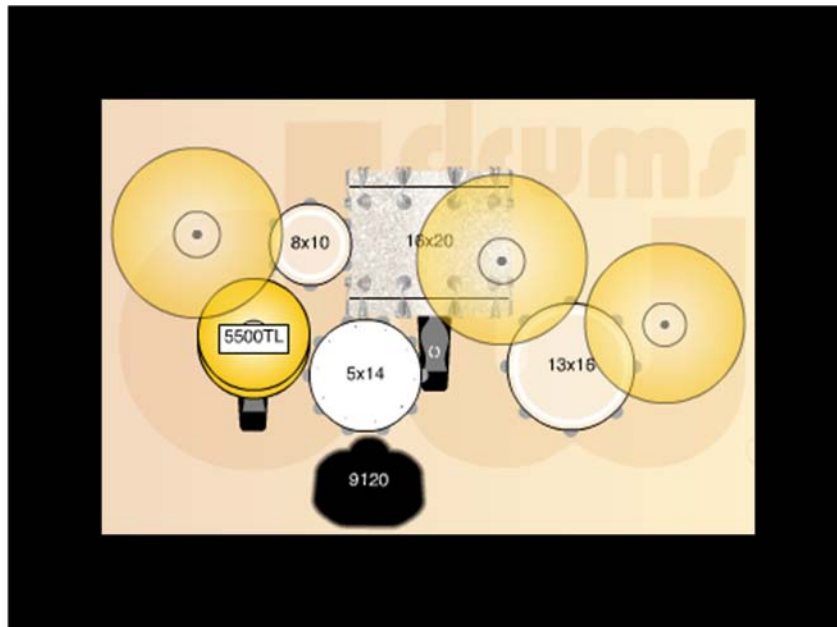
Guitar:

Two channel Fender Blues Junior combo amp, with a distortion and a clean channel

Bass:

3/4 or full size instrument that *has been set up* and a bass amp with at least 100 watts and a 12 inch speaker, preferably a Polytone brand.

Drums:



Drum Set: (listed by preference) **Gretsch US Maple, DW, Pearl Masters**

1 each - 16x20 Bass Drum

1 each - 8x10 Tom

1 each - 13x16 Tom

2 each - 5x14 Brass and Maple

Cymbals: **Bosphorus**

21" Master Turk

21" Master

20" Master

14" Stanton Moore Fat Hats

HEADS: Evans

Toms - G1 Coated on top / G1 clears on bottom

Snare – Genera Coated on snare top

Hazy 300 Clear on bottom

Bass Drum Batter - Evans EMAD - Clear

Bass Drum Front - Evans EQ 3 Resonant with hole cut out

MUFFLING:

Bass Drum

1 each - Evans EQ Pads

1 each - DW Pillow for Bass Drum

HARDWARE:

ALL HARDWARE D.W. HEAVY DUTY

1 each - D.W. Delta 5000 AH Accelerator Single Bass Drum Pedal (single chain)

1 each - Hi-Hat stand 5500 Standard

2 each - Single Tom & Cymbal Stands 9999

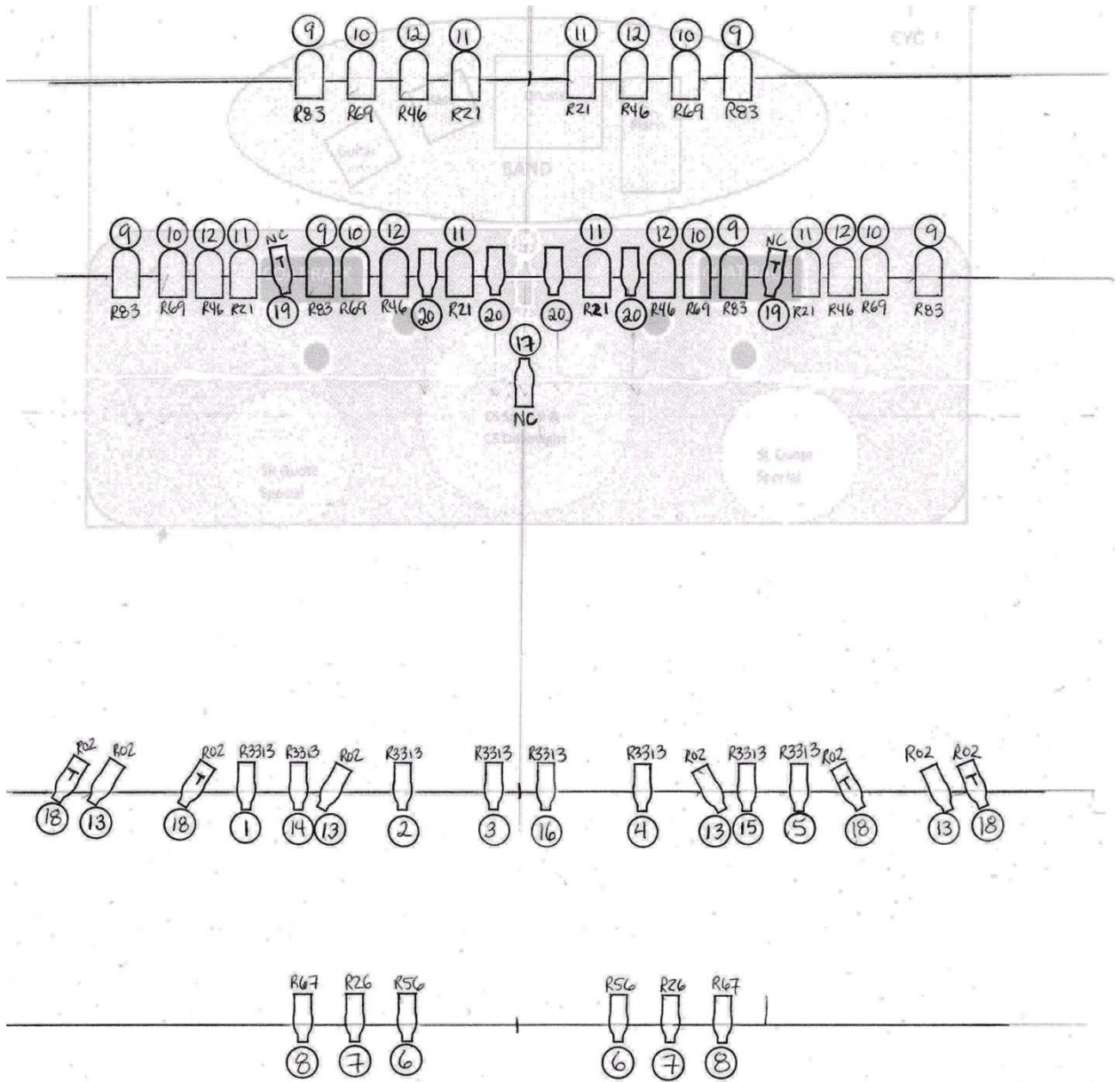
1 each - Standard Straight/Boom Cymbal Stand 9700 (for ride cymbal)

1 each - DW THRONE 9100 or equivalent

1 each - Snare Stand 9300

LIGHTING

- Adequate lighting to provide several color stage washes and specials for vocalists and band, please see Lighting Package for specifics. A sample plot, Hook Up sheet and a list of channels in their order of importance. Please review these and alert the Lighting Director to anything you may not have or be able to accomplish with your equipment.
- Upon arrival of the crew the lights should be patched and ready for cue writing and focus. Please take notes on what dimmers are patched into what channels.



GRITS SAMPLE PLOT
 DIR- ERICA MCGEE | AUG 11, 2009
 LD- HALLIE GRAY
 not drawn to scale, for reference
 purposes only

CHANNEL HOOKUP

Hallie Gray, Lighting Designer, 2009, 704-578-6463, halliegray@msn.com

Channel	Description	Focus Area	Color	Alternative Colors, Notes
1	Far SR	Acting Area	R3313	Any pale pink
2	CSR	Acting Area	R3313	"
3	CS	Acting Area	R3313	"
4	CSL	Acting Area	R3313	"
5	Far SL	Acting Area	R3313	"
6	Lavender Toner	Acting Area	R56	Any medium lavender
7	Red Toner	Acting Area	R26	Any red
8	Blue Toner	Acting Area	R67	Any medium blue
9	Dark Blue Backlight	Acting Area & Band	R83	R383, R85, Any jazzy dark blue
10	Medium Aqua Backlight	Acting Area & Band	R69	R69 is preferred.
11	Amber Backlight	Acting Area & Band	R21	R317, R318, R23 any sunny amber
12	Hot Rose Backlight	Acting Area & Band	R46	R342, R42, any red
13	45-degree angle warm fills	Acting Area	R02	Any pale bastard amber
14	SR Quote special	DSR	R3313	Pale pink or lavender
15	SL Quote special	DSL	R3313	Pale pink or lavender
16	Center Special	CS – large enough to fit all four women	R3313	Same as 1-5
17	CS Downlight	CS – pointing straight down, hard-edge circle	No Color	
18	Foliage Gobos	Acting Area	R02	R05, R08, R06, any pale amber
19	Stars Gobos	2 on the cyc, 1 on either side of the projection	No Color	
20	Band	1 light on each band member, or a general wash over the band area	R3313	Any pale warm color
21	House Lights	If your theatre's houselights are controlled through the console		

GRITS Lighting Design Elements

Understanding that not every theatre may be equipped to provide the entire original lighting design, here is a list of the lighting elements, prioritized from “absolutely essential” to “not essential.”

#1 Pink Frontlight (channels 1-5)

Channels 1 & 5 may not be needed if your theatre's proscenium is shorter than 25' wide

#2 The Overstage Downlight Washes (Channels 10-13)

There are 4 colors, dark blue, bright teal, sunny amber, and hot rose. These should cover the acting area and the band.

#3 The Quotes Special, SR & SL (Channels 14-15)

A special DSR and DSL, at the lip of the stage, roughly downstage of the coat racks.

#4 The Lights on the Band (Channel 20)

One light on each band member from a high angle so as not to blind them.

#5 The CS specials (Channels 16-17)

Channel 16 should be a wide spotlight – wide enough to pick up all 4 women in a clump.

Channel 17 points straight down CS as a downlight in the song “High C” – a mock piano recital

#6 The Toners and Fills (Channels 6-8 & 13)

There are three colors of these – red, medium lavender, and medium blue. These should cover the entire acting area, preferably from a lower angle than the pink keylight, although that is not necessary. These are great for toning the pale pink and creating mood.

#7 The Foliage Gobos (Channel 18)

Put simply, if you have enough good leafy foliage gobos to cover the acting area from one or both sides of the stage, we'd love to have them in Channel 18.

#8 The Star Gobos (Channel 19)

If you have 2 identical star gobos that look “patriotic” (not realistic, galaxy, or wacky), we'd like to have them pointed at the cyc, symmetrical on either side of the projections. These are the least essential.