

BRITAIN'S FINEST

THE COMPLETE BEATLES EXPERIENCE

Technical Rider

Contact: Luis Renteria at (562) 760-4112

THE FOLLOWING REQUIREMENTS ARE TO BE PROVIDED BY THE VENUE / PURCHASER:

STAGE

Minimum **24'wide,16'deep,2'raised stage**, with **6'x 8'x 18"** skirted and carpeted drum riser. **Lighting truss to be no lower than 12'from stage deck**. Outdoor events require a roof for shade, or rain protection with a rain plan.

BAND GEAR

For drive up shows: Britain's Finest will provide all band-owned guitars, drums, keyboards, mics, DI boxes, in-ear monitors and video player.

For fly out shows: A backline list will be provided.

PUBLIC ADDRESS SYSTEM (P.A.)

Audio Engineer (with Mixing Console) will be needed for soundcheck and show. Venue/Purchaser must provide an ample, full-range, 4-way sound system designed for correct coverage per venue and attendance. Front / Center Fills are strongly recommended. **20-in x 4-return** stage input box to be located on the downstage-right corner of the drum riser.

MONITORS

Venue/Purchaser must provide four (4) XLR returns to stage for in-ear system (provided by Britain's Finest).

POWER

Venue/Purchaser must provide a Power Distro with four (4) 20-amp 110 VAC Edisons to stage, four (4) 25' Edisons, four (4) 50' Edisons and six (6) pro-grade power strips or quad boxes for stage power. One (1) 20-amp circuit needs to be fed to FOH as well. Additional power requirements for lighting needs to be arranged by Venue/Contractor.

SOUND CHECK

Britain's Finest will need **FOUR (4) HOURS BEFORE DOORS** for set-up and full sound check. Expect sound check to run sixty (60) minutes.

ADDITIONAL

Venue/Purchaser to provide twenty (20) 25' XLRs, six (6) 50' XLRs, ten (10) 10' XLRs, four (4) tall straight round base stands, four (4) tall boom stands, one (1) table-top stand with boom. All stands need 58-style mic clips on top. Three (3) black apple boxes or wrapped milk crates for props elevation.

LIGHTING

An LD/Programmer will be needed for duration of show day for programming and to provide light show. LD must be proficient at programming and operating live on the fly with "rock & roll" format. Venue/Purchaser must provide ample lighting (and necessary lighting power) for dimmable color washes, chases, six (6) focused and locked "specials", focused and locked "audience response" lights and house lights control, **ALL TO BE INSTANTLY AND INDEPENDENTLY RECALLABLE** on lighting console. Also preferred is a white cyclorama (to double as video screen). If cyclorama is used, conventional colored uplighting and downlighting is required for cyclorama (cyc). Two (2) follow spots with operators will be needed, as well as personnel for main drape if in venue. See "Lighting Cliff Notes" section of Rider for more information. Please, per Artists' request, **no hazers or smoke**.

VIDEO

A VIDEO OPERATOR WILL BE NEEDED after soundcheck to run cues (Option: Audio Engineer to double as Video Operator). Britain's Finest has video content in show, which is preferably shot front-projection to a white cyclorama. If cyclorama is not available on show, Venue/Purchaser is to provide (min. 10' x 14') Projection Screen to be centered behind drum riser. Venue/Purchaser also to provide projector and RCA video cable to FOH position (BNC adapted to RCA is perfect). Fly-in center screen or side screens are acceptable. Video is presented in blackout and generated from FOH. Britain's Finest will bring Video player. Venue/Purchaser to provide video DAs and Humbuckers as needed for long cable runs (over 75').

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Input List

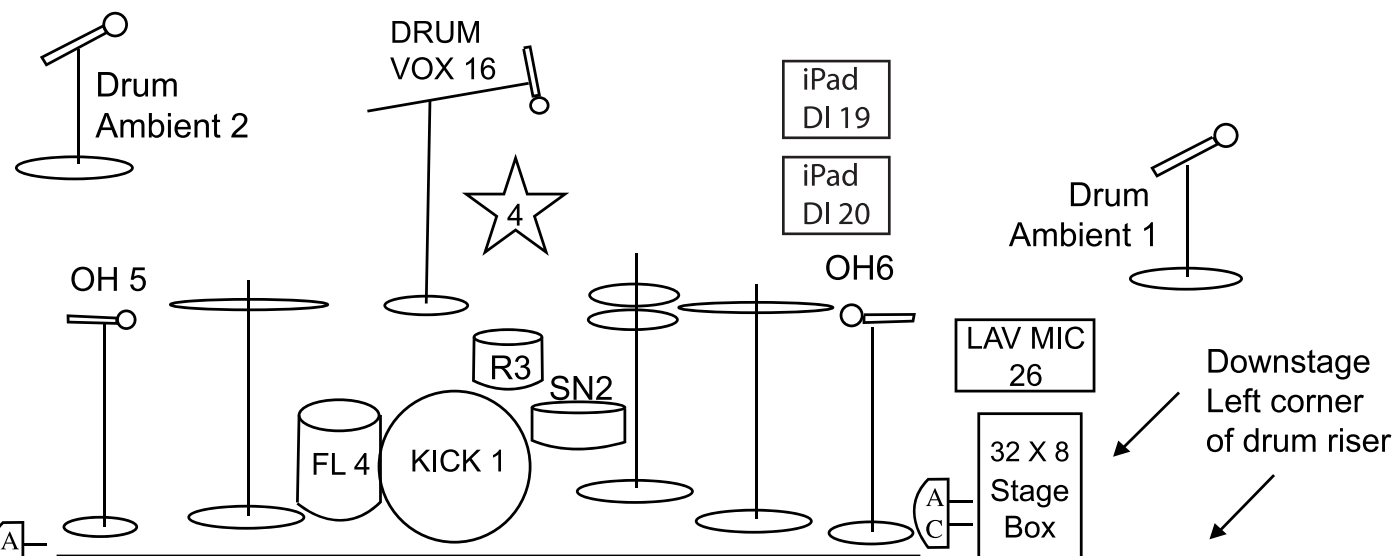
INPUT LIST						
<i>INPUTS</i>				<i>OUTPUTS</i>		
INSTRUMENTS	MIC/STAND	PATCH	CHAN	NAME	PATCH	RETURN
KICK	Beta 52	1	1	PAUL Ears	1	
SNARE	Senn 604	2	2	JOHN Ears	2	
RACK	Senn 604	3	3	GEORGE Ears	3	
FLOOR TOM	Senn 604	4	4	RINGO Ears	4	
OVERHEAD LEFT	Condenser	5	5	Alt. Paul	5	
OVERHEAD RIGHT	Condenser	6	6	Alt. John	6	
BASS	DI	7	7	Alt. George	7	
KEYS S.R.	DI	8	8	Alt. Ringo	8	
GTR S.R.	DI	9	9		9	
JOHN AC GTR	DI	10	10		10	
GTR S.L.	DI	11	11		11	
KEYS S.L.	DI	12	12		12	
VOX S.R.	58 - Straight Round Base Stand	13	13	Monitor Mix	13	
VOX S.L.	58 - Straight Round Base Stand	14	14	Mono Main	14	
KEY S.L.VOX	58 - Boom Round Base Stand	15	15	Left Main	15	
DRUM VOX	58S - Boom Round Base Stand	16	16	Right Main	16	
YEST. AC GTR	DI	17	17			
GEORGE AC GTR	DI	18	18			
iPAD L	DI	19	19			
iPAD R	DI	20	20			
		21	21			
		22	22			
		23	23			
		24	24			
		25	25			
Brian Epstein	Lavalier 184	26	26	Alt. Ringo	8	
Video	STEREO DI	FOH	27		9	
IPOD	USB	FOH	28		10	
Talkback Mic	switchable 58	FOH	29		11	
		30	30		12	
		31	31	FX 1	13	
		32	32	FX 2	14	
				FX 3	15	
				FX 4	16	
				MIX SENDS		

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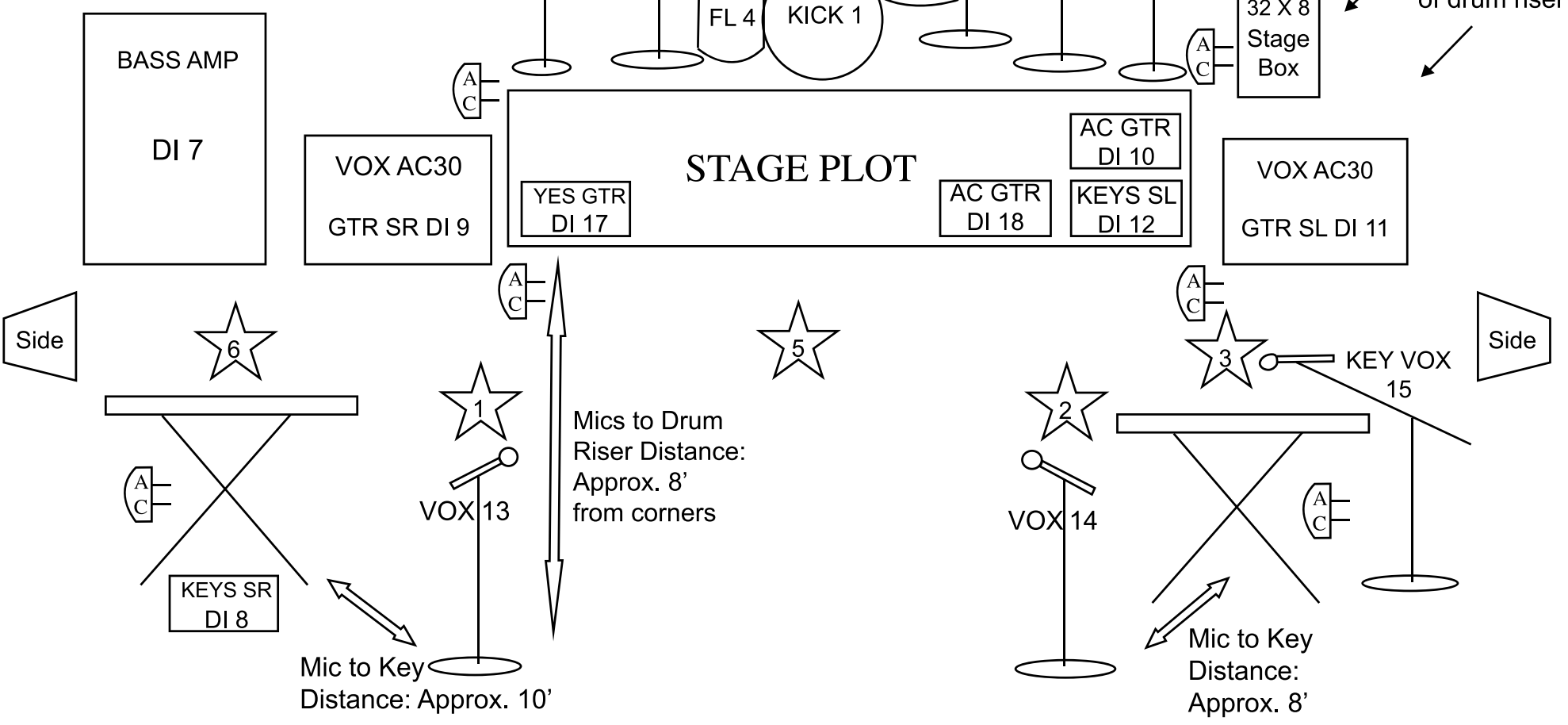
STAGE — 24'X12'X18" MINIMUM
 DRUM RISER — 6'X8'X18" MINIMUM
 (BOTH PREFERRED 2' TALL)

KEY

-  = 110 VAC DROP
-  = WHITE TALK LIGHT



Downstage
 Left corner
 of drum riser



Side

Side

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Lighting Cliff Notes

An LD/Programmer will be needed for duration of show day for programming with the Technical Director. Operators with "Rock & Roll" experience preferred.

Programmed "looks" that are most critical to the show will be dimmable color washes, chases, cyc down and uplighting, six focused and locked "specials", focused and locked "audience response" lights, house lights control and blackouts; **ALL TO BE INSTANTLY AND INDEPENDENTLY RECALLABLE** on lighting console. Two (2) follow spots with operators will be needed. **Please, no hazers or smoke unless water based. Must be approved on site prior to use.**

"Britain's Finest" may also have two fixtures with them (an "ON AIR" and "APPLAUSE" sign) that will need to be controllable independent of grand master blackouts.

A GLOSSARY OF TERMS...what looks we're going to need!

"EYE CANDY"	Reds midstage on guitars, indigos or blues on drum kit, special or spot on kick head logo used as "walk-in" look for house open until show start.
"5 BEFORE"	Our show start - 5 minutes before the band actually plays. House to 30%, main in, stage almost black; used 5 minutes before show to prepare house and enable musicians to tune.
"WHITE TALK LIGHT"	Leko "Specials" on stage right vox (<1), stage left vox (2>), key vox (3>>), drum vox (4), center stage (5), and stage right key vox (<<6), used for dialog between songs. ALL SPECIALS MUST BE INDEPENDENTLY CONTROLLED. Specials should be white, tight, and diffused. See plot.
"AUDIENCE RESPONSE LIGHT"	Nine-lights, mole fays, ACLs, fanned par bars, house or movers (parked) used to cue audience response after a question, etc. MUST BE INSTANTLY RECALLABLE.
CHASES	Color chases, both fast and slow or bumps at tempo of music. This can be on top of dimmer color wash or by itself. Manual chases are good but it is better to pre-program in at least one fast and one slow chase in the color fixtures.
"BACKLIGHTING"	Color washes only on the cyc to present only silhouettes of the performers.
SLOW BALLY	Slow moving/rotating gobos in audience used for "anthemic" sing-alongs.
JAMES BOND LOOK	ACLs, movers or bright psych focused at audience; used to create a masking effect to momentarily impair audience visual (such as, during a costume or set change).
FLASH & TRASH ENDING	Multiple bumps or chases without wash used for dramatic effect at end of songs.
BLACKOUT	All black except for "ON AIR" sign.
HAPPY ENDING	Reds, oranges, and yellows increasing in luminance and adding in "Specials" for that "walk into the sunset" happy ending to certain songs.
CURTAIN WARMER	Glowing Lekos or pars focused to a closed main curtain for a presenter.
BUILD/ADD	Fading in additional fixtures to a scene to go from low-luminance/cold colors to hi-luminance/hot colors. Usually end with all fixtures at full.
"DAY IN THE LIFE CHASE"	A high-intensity random, fast chase thru all fixtures, strobe-like in appearance, used in Orchestral Build of "A Day In The Life" song. Can be done by sweeping bump buttons across fixture faders.

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