

SHAKE BABY SHAKE and LANCE LIPINSKY & THE LOVERS

Technical Rider: 2021

Main Contact: Zach Lentino with The Lovettes LLC. - (847) 254-6747

zach@thelovettes.com - darcy@thelovettes.com

www.shakebabbyshake.com

www.thelovers.com

PA

- Lance Lipinsky & The Lovers ("LL&TL") 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 remains on site for the duration of the event, soundcheck, and performance.

FOH & MIXING

- Professional grade digital or analog audio mixer with minimum channel specs of 24x10 channel (Midas, Yamaha, Avid, DiGiCo all accepted)
- If a 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 artist'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. The sound man will mute these effects when LL talks to the audience. 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.
- LL&TL travel with their own instruments and backline (other otherwise noted), client to provide all cables, adapters, etc to connect to and amplify all noted instruments and items.
- LL&TL travel with their own vocal microphones and microphone stands. Please have backup microphones ready in the event LL&TL's fail but the setup of sound company's microphones and stands is not needed at load in.

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 need.
- All provided sound system components, microphones, monitor wedges, etc should be tested and functional prior to this period.
- LL&TL requires an ample 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 the 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.

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Backline List: 2021

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Thank you for booking our act. We look forward to putting on a great show for you and your guests. Below please find our backline requirements. We require at least one qualified sound engineer operating a quality PA system with quality microphones and stands. Please find our wedge requirements, locations, and more on our stage plot.

GUITAR:

- Two Fender guitar amps of any of these models:
 - **Fender Twin Reverb '65 REISSUE 2 x 12 Tube Guitar Combo Amp (Preferred)**
 - **Fender Deluxe Reverb '65 REISSUE 1 x 12 Tube Guitar Combo Amp (2nd choice)**
 - Non-working reverb is NOT acceptable. It must be a modern reissue amp, vintage is not preferred.
 - Also, Fender Deville, Blues Deluxe or Hot Rod Deluxes are NOT acceptable. These amps have a completely different tone profile that doesn't fit our sound.
- Three guitar stands

BASS:

Upright Basses are very particular instruments. Any bass acquired must be approved by Zach Lentino (847) 254-6747 or Zach@thelovettes.com. If you are having trouble, contact him as he may have more connections through the upright bass playing community.

- ¾ size Upright Bass.
- Gut or Synthetic Gut GDA Strings, Steel E Preferred. All Gut or half-gut-half-steel accepted. All-steel strings is a last resort.
- Pickup (K&K Bass Max, Bass Master Pro, or Bass Master RB preferred)
- Rubber Endpin Cover Required

BASS AMP:

- 1 Bass amp. (Ampeg BA 112 or GK MB112-II preferred)

KEYBOARD BENCH

Artist requires a KEYBOARD bench. NOT a piano bench. **All piano benches are manufactured in a standard height that will not work. Keyboard benches can be adjusted to the correct height.*

- One Proline PL1250, On-Stage K T7800, or Quicklok BX-8 Keyboard Bench will work. The picture on the right has a smaller seat and is less heavy-duty and will not work: If the bench looks like the picture, it will work. It needs to be a fully padded seat to support standing on top.

CORRECT:



INCORRECT:



KEYBOARD

For international shows, we may need a Keyboard provided, please confirm during advancing.

- One Yamaha CP 300 with TWO sustain pedals and STAND
Here are the list of other acceptable models in order of preference..
 - Yamaha cp 300
 - Yamaha p 250
 - Yamaha p 200
 - Yamaha p 150

If none of these models are available we may be able to fly with one but there is a \$200 fee for this.

DRUMS:

4 piece kit

- 1 top tom preferably on a stand not a rack
- 1 floor tom
- Snare
- Bass

Preferred brands:

- Gretsch
- Ludwig
- Pearl

Cymbals:

- 1 18"-20" ride
- 1 12" crash
- 1 16" crash
- Hi-hat

Preferable brands

- Zildjian (K series is great)
- Sabian

MICROPHONES AND STANDS:

- 8 straight, round base Atlas MS-12C stands or similar. **Absolutely NO tripod or pistol grip stands, round bases only. Preferably all chrome.*
- LL&TL may provide their own vocal microphones. This will be discussed in advance. Please have SM58 vocal mics or better available just in case.

SHAKE BABY SHAKE

Hospitality Rider

BUYER shall provide and pay for, as per Artist's specifications and approval, at no cost to Artist any and all rider requirements.

BASIC: At least two (2) dressings rooms with couches and/or chairs, Mirrors, and lights.

DRINKS: Cold domestic beer, two (2) bottles of Pinot Noir, one (1) Case of cold water bottles, one (1) case of room-temp water bottles, Hot Tea with Lemons & Honey, assortment seltzers (LaCroix, Bubbly, ect...) to be available at load-in.

FOOD: Veggie platter with hummus and ranch, meat & cheese platter, mixed nuts, and a warm meal or pizza delivery. To be available at load in.

OTHER: Eight (8) clean bath hand towels (no bar towels please).

MERCH: Artist may sell ALL merchandise including, but not limited to: CD's, posters, shirts and stickers. Artist retains 100% of merch sales.

PARKING: Minimum eight (8) parking spaces. (If non-local show, we will only need two spaces. One of which needs to be big enough for 15 passenger van)

IMAGES:

Any images and use of likeness from the band's performance for future promotional purposes must be approved by The Lovettes LLC.

All Marketing collateral portraying any images of the Shake Baby Shake logo, Photos from Shake Baby Shake or Lance Lipinsky must be approved by The Lovettes LLC. Approved promo photos are available by request directly from The Lovettes LLC.

ARTIST PRINTED NAME:

Shake Baby Shake

Main Contact/Manager name: Darcy Wood and/or Zach Lentino (The Lovettes LLC)

Address: 5340 N. Paulina St. #3R, Chicago, IL. 60640

darcy@thelovettes.com | 407-739-2903

zach@thelovettes.com | 847-254-6747

* All singers require straight, round base microphone stands, preferably chrome. The drummer requires a boom stand with a round base. Absolutely no tripod stands.

DAY OF SHOW CONTACT:

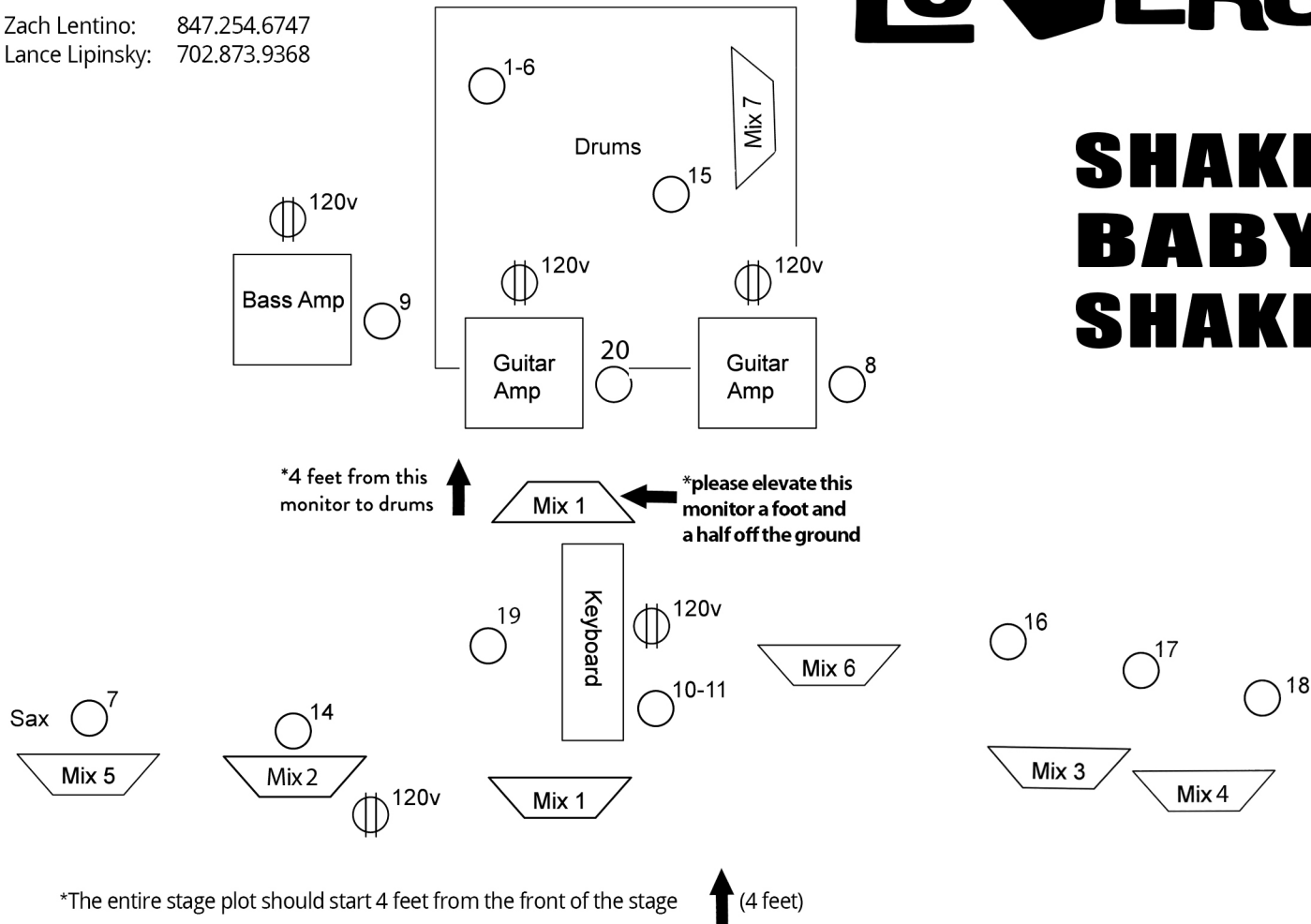
Zach Lentino: 847.254.6747

Lance Lipinsky: 702.873.9368

**LANCE LIPINSKY
& THE**

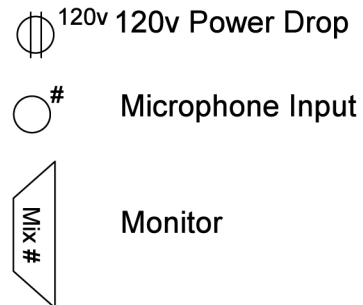
LOVSKY THE LOVERS

SHAKE BABY SHAKE



Audience

KEY



INPUT LIST

- 1 Kick
- 2 Snare
- 3 Rack Tom
- 4 Floor Tom
- 5 High Hat
- 6 Ride Cymbal
- 7 Sax
- 8 Electric Guitar Amp
- 9 Bass Amp DI
- 10 Keyboard Left
- 11 keyboard Right
- 14 Bassist Vocals
- 15 Drum Vocals
- 16 Backup Vocals(Wireless)
- 17 Backup Vocals(Wireless)
- 18 Backup Vocals(Wireless)
- 19 Keyboard lead Vocals
- 20 Guitar Amp

5 Band Member Plot

* All singers require straight, round base microphone stands, preferably chrome. The drummer requires a boom stand with a round base. Absolutely no tripod stands.

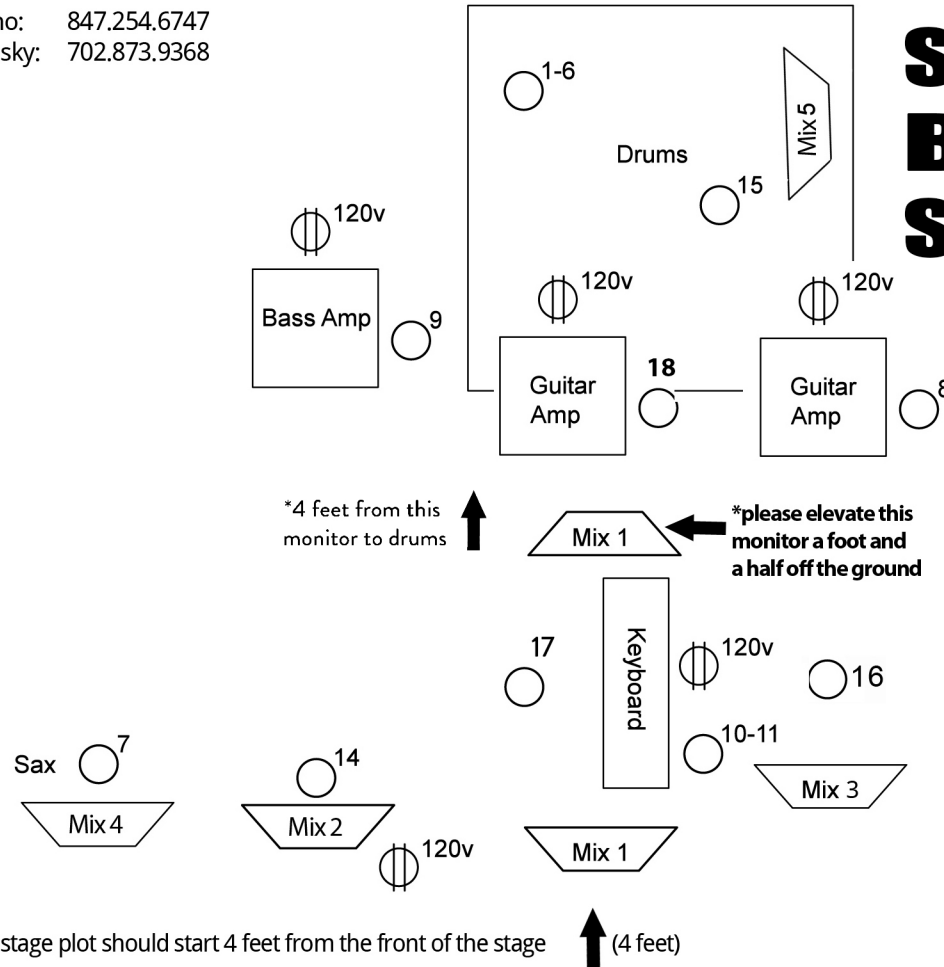
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LANCE LIPINSKY
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*The entire stage plot should start 4 feet from the front of the stage

Audience

KEY

-  120v 120v Power Drop
-  # Microphone Input
-  Mix # Monitor

INPUT LIST

- 1 Kick
- 2 Snare
- 3 Rack Tom
- 4 Floor Tom
- 5 High Hat
- 6 Ride Cymbal
- 7 Sax
- 8 Electric Guitar Amp
- 9 Bass Amp DI
- 10 Keyboard Left
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- 14 Bassist Vocals
- 15 Drum Vocals
- 16 Guitar Vocals
- 17 Keyboard lead Vocals
- 18 Guitar Amp