
LIFE IN THE FAST LANE® – A Tribute to the Eagles

Production & Technical Rider

This rider forms part of the performance agreement between **Life in the Fast Lane® – A Tribute to the Eagles** (“Artist”) and the Purchaser/Presenter. Purchaser agrees to provide the following sound, lighting, and production requirements unless otherwise mutually agreed in writing.

1. FRONT OF HOUSE SOUND SYSTEM

Purchaser shall provide a **professional, concert-quality front-of-house sound system** appropriate for the venue and audience size. The system must be capable of delivering clear, even coverage to all audience areas without distortion.

Acceptable professional PA systems include but are not limited to:

- L-Acoustics
- Meyer Sound
- D&B Audiotechnik
- JBL Vertec / VTX
- EAW
- Clair Brothers
- Comparable professional systems

FOH Console

A **professional digital mixing console** must be provided.

Acceptable consoles include but are not limited to:

- Midas Digital Consoles
- Yamaha Digital Consoles
- Allen & Heath Digital Consoles
- Behringer X32

Comparable professional digital consoles are acceptable with prior approval.

The FOH system must include:

- Professional digital FOH console
- Adequate system processing
- Full-range PA coverage for the entire audience area

Subwoofers

- Subwoofers appropriate for the venue size must be provided
- Sub system must deliver full low-frequency coverage without distortion
- Subwoofers must be properly integrated and time-aligned with the main PA system

System Quality Requirement

The sound system provided must be **of professional concert quality and appropriate for the venue size and audience capacity**. Systems typically used for small clubs, bars, or speech reinforcement are not acceptable unless approved by Artist in advance.

All sound systems must be **installed, tuned, and tested prior to artist arrival**.

2. FRONT OF HOUSE ENGINEER (A1)

Purchaser will provide a **qualified FOH engineer (A1)** familiar with the venue and sound system.

Responsibilities include:

- Operating FOH console during soundcheck and performance
- Managing system EQ and levels
- Coordinating with Artist during setup and show

FOH mix position must be **in the audience area with clear line of sight to the stage**.

3. MONITOR SYSTEM

Purchaser shall provide a professional stage monitor system including:

Five (5) floor monitor wedges and one dedicated monitor mix for the drummer's in-ear system.

Monitor Mix Positions

1. Rick – Lead & Slide Guitar / Vocals
2. John – Lead & Acoustic Guitar / Vocals
3. Joe – Vocals (*Wireless*)
4. Scott – Bass / Vocals
5. David – Drums / Vocals (*In-Ear Monitor Mix*)
6. John – Keys / Vocals

Drummer Monitor Requirements

David uses in-ear monitors and requires:

- Access to a dedicated monitor mix bus
- XLR line output available at the drum position
- Access to the monitor console router / Wi-Fi network for tablet control
- Artist supplies personal in-ear monitor system

4. MONITOR ENGINEER (A2)

Purchaser must provide a **dedicated monitor engineer (A2)** responsible for:

- Managing stage monitor mixes
 - Supporting drummer's IEM feed
 - Assisting with microphone placement
 - Adjusting mixes during soundcheck and performance
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5. MICROPHONE REQUIREMENTS

Purchaser shall provide the following microphones and stands.

Vocal Microphones

- (5) Shure Beta SM58 Vocal Microphones with boom stands
 - (1) Shure Beta SM58 Wireless Microphone (Joe Vocal) with boom stand
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Guitar Amplifier Microphones

- (3) Guitar amplifier microphones — **Shure SM57 or Sennheiser e609**

Assigned as follows:

- (1) Fender Hot Rod DeVille – Rick
 - (1) Marshall Amplifier – Rick
 - (1) Marshall Amplifier – John
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Drum Microphones

Kick Drum

- (1) **Shure Beta 52A**

Acceptable substitutions:

- AKG D112 MKII
- Audix D6
- Electro-Voice RE20

Snare Drum

- (1) **Shure SM57**

Acceptable substitutions:

- Audix i5
- Shure Beta 57A
- Beyerdynamic M201

Tom Microphones

- (3) **Sennheiser MD421-II** microphones for:

- Rack Tom
- Floor Tom 1
- Floor Tom 2

Acceptable substitutions:

- Sennheiser e904
- Sennheiser e604
- Audix D2 / D4

Condenser Microphones (Hi-Hat & Overheads)

- (3) **Shure SM81** small diaphragm condenser microphones for:

- Hi-Hat
- Overhead Left
- Overhead Right

Acceptable substitutions:

- Neumann KM184
- AKG C451B
- Audio-Technica AT4051

“All microphones to include appropriate stands and clips.”

6. INPUT LIST

Input	Source
1	Kick Drum
2	Snare 1
3	Snare 2
4	Rack Tom 1
5	Floor Tom 1
6	Floor Tom 2
7	Hi-Hat
8	Overhead Left
9	Overhead Right
10	Bass Guitar Amplifier – XLR
11	Rick Guitar Amp – Fender Hot Rod DeVille
12	Rick Guitar Amp – Marshall
13	John Guitar Amp – Marshall
14	Acoustic Guitar Amplifier – XLR
15	Keyboard DI – Left
16	Keyboard DI – Right
17	iPad DI
18	Click Track DI (Drummer Mix Only)
19	Rick Vocal
20	John Vocal – Guitar Position
21	Joe Vocal (Wireless)
22	Scott Vocal
23	David Vocal (Drums)
24	John Vocal – Keys Position

7. DRUM KIT INPUT LIST

Drum microphones should include:

- **Kick Drum** -(1) **Shure Beta 52A**

Additional drum microphones:

- 1st Snare - **Shure SM57**
 - 2nd Snare - **Shure SM57**
 - Rack 1 - **Sennheiser MD421-II**
 - Floor 1 - **Sennheiser MD421-II**
 - Floor 2 - **Sennheiser MD421-II**
 - Hi-Hat - **Shure SM81**
 - Overhead Left - **Shure SM81**
 - Overhead Right - **Shure SM81**
- (See substitutions in section 5)

6. BACKLINE

Backline requirements vary depending on the engagement and will be specified in the performance contract.

Typical backline may include:

- Marshall guitar amplifiers
- Fender Hot Rod DeVille amplifier
- RD-200 Keyboard plus stand and DI boxes
- Bass rig
- Drum kit

Refer to **Attached Backline Rider**.

9. LIGHTING

Purchaser shall provide a **professional lighting system appropriate for the venue size**.

Lighting should include:

- Full stage front wash
- Color backlighting
- Lighting coverage for all performers
- Concert-style dynamic lighting capability

Lighting Engineer

Purchaser must provide a **professional lighting engineer** responsible for programming and operating lighting during the performance.

10. STAGE REQUIREMENTS

Minimum stage size:

24 ft wide x 16 ft deep

Stage must include:

- Adequate power distribution
- Safe cable management
- Clean, stable performance surface

11. SOUND CHECK

Artist requires **30 minutes minimum soundcheck time.**

All sound and lighting systems must be **fully operational prior to soundcheck.**

12. POWER

Stage power must include:

- Minimum **four (4) separate 110v circuits**
 - Clean power for backline and instruments
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13. CREW REQUIREMENTS

Purchaser shall provide:

- **A1 – Front of House Engineer**
 - **A2 – Monitor Engineer**
 - **Lighting Engineer**
 - Stagehands as required
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14. STAGE PLOT

See attached stage plot.

15. PRODUCTION CONTACT

Rick Ricketts

Life in the Fast Lane® – A Tribute to the Eagles

- ☐ rick@lifeinthefastlane.band
- ☐ 775.233.3024

Production coordination should occur **no later than 14 days prior to the performance date.**

16. RIDER ACKNOWLEDGEMENT

This Production & Technical Rider is incorporated into and made part of the Performance Agreement between **Life in the Fast Lane® – A Tribute to the Eagles** (“Artist”) and the Purchaser/Presenter.

By signing below, Purchaser acknowledges receipt of this rider and agrees to provide the production requirements outlined herein unless otherwise mutually agreed to in writing.

Purchaser/Presenter

Authorized Signature

Printed Name & Title

Venue / Organization

Date
