

# Lighting Tech Rider

**Artist:** LOVER – Taylor Swift Tribute

**Tour Production Manager:** Kevin Diomampo

**Capacity Range:** 1,500–3,500

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## 1. GENERAL REQUIREMENTS

### 1.1 Lighting Console

- A modern, fully-programmable lighting console with at least 2 DMX universes. Preferred consoles include:
  - GrandMA2/3 (Full Size or Light)
  - Hog 4 (Full Boar or Road Hog)
  - Chamsys MQ500 or MQ250
- Console must be in full working order with an experienced operator provided by the venue.

### 1.2 Lighting Positions

- Front truss for key lighting and specials.
- Mid-stage truss for wash and effects lighting.
- Rear truss for beam effects, silhouettes, and backlighting.
- Floor packages and side-lighting positions for dramatic effects are strongly preferred.

### 1.3 Power Requirements

- Minimum 200A three-phase power distribution with cam-lock hookups.
- Clean and isolated power circuits for all lighting equipment.

### 1.4 DMX Distribution

- Sufficient DMX lines to accommodate all fixtures and universes.
  - Opto-splitters or isolated DMX repeaters as needed.
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## 2. LIGHTING DESIGN REQUIREMENTS

### 2.1 Front Wash

- LED moving heads or conventional fixtures capable of warm and cool white tones.

- Minimum 8 fixtures across the downstage truss.

## **2.2 Backlighting and Effects**

- LED moving heads or hybrid fixtures for color washes and spot effects.
- Minimum 8–12 fixtures across the upstage truss.
- Minimum 4 fixtures on the mid-stage truss.

## **2.3 Beam Fixtures**

- Minimum 6 high-output beam fixtures (Clay Paky Sharpy or equivalent).

## **2.4 Specials and Gobo Projection**

- At least 2 profile fixtures for specials and logo/gobo projection.

## **2.5 Blinders**

- 4–6 audience blinders (ACL bars or Molefays) for crowd interaction moments.

## **2.6 Hazers and Atmospheric Effects**

- 2 DMX-controlled hazers (MDG Atmosphere or equivalent).
  - Adequate ventilation in accordance with venue policies.
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# **3. PROGRAMMING AND LOOKS**

## **3.1 Pre-programming Time**

- Minimum 2 hours of programming time in the venue before soundcheck.

## **3.2 Looks Required**

- Multiple dynamic looks including soft washes, beam chases, color sweeps, and strobe effects.
- Cue stacks to match specific songs provided by the band's production team (advance required).

## **3.3 Lighting Operator**

- Experienced operator familiar with touring acts and fast-paced programming.

## **3.4 Cue Notes**

- The artist must be followed and remain in a white/natural light at all times.
- Spotlights should provide consistent coverage and maintain focus on the artist during solos and key moments.
- Use warm ambers and soft pinks for ballads and slower tempos.
- High-energy songs should incorporate dynamic color sweeps, strobes, and beam effects.

- Ensure smooth transitions between cues to maintain a polished and professional show flow.
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## **4. LOAD-IN AND SOUND CHECK**

### **4.1 Load-In Time**

- Minimum 4 hours before soundcheck.

### **4.2 Sound Check**

- Minimum 1.5 hours, allowing time for lighting programming and focusing.

### **4.3 Lighting Focus**

- All fixtures must be patched, addressed, and operational prior to load-in.
  - Focus to be completed prior to soundcheck.
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## **5. CONTACT INFORMATION**

**Production Manager:** Kevin Diomampo

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**Advance Contact Required:** 2 weeks prior to performance date.