

# LIZA BEC TECHNICAL RIDER 2022

*The provision of the items and conditions listed are important.*

*Please read carefully and ask about any difficulty you have to fulfill any of these contractual conditions. It is essential that any changes to provision requested in the following technical rider and technical rider supplement are discussed and agreed in writing well in advance.*

PROMOTER AGREES TO PROVIDE THE FOLLOWING:

## **Production Crew**

Experienced technicians to set up stage, sound and lighting systems, to operate sound and light consoles during soundcheck and concert, and to assist Artist from get in to get out,

## **Production Schedule**

Sound and lights to be rigged and functioning in advance of Artist's get in.

Following this, Artist requires a minimum of two hours to set up and rehearse prior to doors opening to public.

Artist get in/set up and soundcheck should be scheduled for late afternoon.

*NB If production schedule necessitates travel for Artist and early soundcheck before 2pm, accommodation will then be necessary for Artist on night before performance; this is for specific health reasons. Your understanding and commitment to supporting accessibility is appreciated.*

## **Lighting**

Professional lighting system to provide suitable key lighting then according to the possibilities of venue, with specials on Artist and a variety of colour washes accents and backlight.

LD may enhance production with subtle changes in colour, intensity direction and texture, but please do not use gobo pattern movements, or any flash effects whilst Artist is in venue.

## **Sound**

A professionally installed and operated sound system capable of delivering accurate amplification and reinforcement of electric/electronic/acoustic instruments across the full audio spectrum and across a wide dynamic range.

The mains should be of sufficient scope to provide clean undistorted sound evenly throughout the auditorium, and be supplemented with additional speaker groups/fills as necessary.

Please take care with sub placement to avoid resonances on stage.

*System to be fully rigged, aligned, equalised for auditorium acoustic, stage patch prepared and line checked in advance of scheduled sound check time.*

**FOH System** Nexo, Meyer, D&B, L-Acoustic, Funktion 1, or similar with configuration to suit venue.

**Speaker Mgmt** Time alignment and EQ insert for each audio buss sent to a speaker output.

**FOH console** Yamaha QL/CL, Soundcraft Vi /A&H iLive etc

Sufficient physical input/output count to accommodate venue system project as detailed on backline/stage patch/stage plot below,.

Good communication with stage during sound check is essential, the console is to be situated in central location towards rear of auditorium.

Should usual position of venue console be behind glass in a booth, please relocate it for this concert.

**Monitoring** Performance requires a quiet stage so any monitoring to be provided to Artist IEMs or as specified in additional backline list specific to project – see below.

**Microphones** As patch – see below/or if substituting please use similar application.

**Misc.** Assortment spare cables –eg instrument & line/6.35mm jack– problem solving adapters

# **Liza Bec Technical Rider 2022 supplement for SPIRAL DIAL**

*Spiral Dial*

*Liza Bec*

*Recorder, Vocals, Synth*

*David Ryder Prangley*

*Bass Guitar, Narration*

*Adam Hayes*

*Cajon, Percussion*

## **Backline & Stage**

A solid performance area of minimum size to accommodate Spiral Dial stage plot (see next page)

- 2 x 230v 4 way socket strip at stage centre
- One table e.g 150 long x 60 wide x 80cm high
- Small rug for percussion
- Water & towels on stage for concert

Artist will supply own IEM/headphones for monitoring

## **Patch**

Read signal flow right to left; all mics and lines are routed first to inputs 1-5 of Artist Focusrite 18i20 situated onstage, then from 18i20 balanced outputs 1-5 to stagebox/FOH. Artist brings 2 mics\*\* & balanced TRS to XLR cables\* x 5  
Please supply DI box, other mics, all mic cables and stands as indicated below.

| FOH ch/label  | stagebox | 18i20     | cable | mic | (mic stand)          | source/instrument          |
|---------------|----------|-----------|-------|-----|----------------------|----------------------------|
| ← ←           | ←        | ←process← | ←     | ←   | ← ← ← ←              |                            |
| 1. Liza L     | XLR-TRS* | o/p 1     | i/p 1 | XLR | Beta 57** tall boom  | Recorder/Voc (+ synthesis) |
| 2. Liza R     | XLR-TRS* | o/p 2     |       |     |                      |                            |
| 3. Percussion | XLR-TRS* | o/p 3     | i/p 3 | XLR | SE X1D** medium boom | Cajon/Percussion           |
| 4. Narration  | XLR-TRS* | o/p 4     | i/p 4 | XLR | SM58 straight        | Narration vocal            |
| 5. Bass       | XLR-TRS* | o/p 5     | i/p 5 | XLR | KT DN100 DI box      | Electric bass gtr          |

Cable\* supplied by Artist

Mic\*\* supplied by Artist

# Spiral Dial

