



LIBERACE AND LIZA *Live!*  
a tribute

## Tech Specs for “Liberace & Liza, Live! - A Tribute”

David Saffert as Liberace

Jillian Snow-Harris as Liza Minnelli

Bo Ayars as Himself

(Extra Musicians depending on the Venue)

### I. GENERAL NOTES

“Liberace & Liza Live, a Tribute!” is a family friendly show produced by In Sequins Productions, LLC, hereafter referred to as the “Company”. There are three principal performers, Liberace (David Saffert), Liza Minnelli (Jillian Snow-Harris), and Bo Ayars (Music Director), hereafter referred to as the “Artists”. What follows are specific technical requirements for a successful presentation of our show. While the show is simple to present, there are certain items we require. If you, the “Presenter”, or the venue can’t provide any part of these show elements, or if you have any questions, please don’t hesitate to contact us.

**It is imperative that the person responsible for the technical operation of the venue approve this rider before you, the Presenter, sign the contract.**

### II. TECHNICAL RIDER INFORMATION

It is the responsibility of the Presenter to supply our company ([insequinspdx.com](http://insequinspdx.com)) with the following no later than 30 days prior to the show. Materials required:

- A)** Digital copy (PDF) of the ground plan, section, and hanging plot in 1/2” or 1/4” scale.
- B)** Lighting inventory
- C)** Sound inventory
- D)** Dressing room information
- E)** Contact information for all your production staff

**Please send Technical Information to:**

In Sequins Productions, LLC  
\*7502 SE Little Creek Lane (Bo Ayars)  
Milwaukie, Oregon 97267  
[insequinspdx.com](http://insequinspdx.com)  
(503) 939-4673 (David Saffert)  
(503) 508-1421 (Jillian Snow-Harris)  
(503) 807-4447 (Bo Ayars)

### III. SCHEDULE

“Liberace & Liza Live, a Tribute”, travels with all costumes. The three essential elements we need for a successful presentation of our show are:

**A) 1 Grand Piano**, the centerpiece of our presentation. It must be either a “regular” or “classic” grand” between 6’ and 7’ in length, or a “concert grand” of longer than 7’ in length. Please know the models listed below are merely guidelines. Please contact the Company with any questions. Suggested brands/models are:

- 1) Steinway
  - Model A (6’ 2”)
  - Model B (6’ 10.4”)
  - Model D (8’ 11.75”)
- 2) Yamaha
  - Model C3X (6’ 1”)
  - Model C5X (6’ 7”)
  - Model C6X (6’ 11”)
  - Model C7X (7’ 6”)
- 3) Bösendorfer
  - Model 214 Concert Grand
- 4) Fazioli
  - Model 183 (6’)
  - Model 212 (7’)
  - Model 228 (7’ 6”)
- 5) Baldwin
  - Model L1 (6’ 3”)
- 6) Mason & Hamlin
  - Model BB (7’)

**B) 1 Digital Piano** with suitable Piano & String Patch with separate volume controls for layered patches. Please contact us with any questions. Suggested brands models:

- 1) Yamaha - Model CP4 (CP40 - CP33) Older models of similar quality are acceptable
- 2) Roland - Model RD-2000 or similar
- 3) Casio Privia PX5s or similar

**C) 1 Padded Bar Stool, 28” - 30” high** - placed in the curve of the Grand Piano

The Grand Piano & Digital Stage Piano should be in position per stage plot prior to the rehearsal/sound check

A maximum of three hours is needed for rehearsal and sound check. If necessary, a portion of this time period will be used to rehearse new side men (local musicians).

#### IV. MINIMUM STAGE REQUIREMENTS

Our show is most suited for a Proscenium-styled theater with legs on both wings to frame the stage. A flat black or dark cyc should be used as a backdrop. A traveling curtain is not required. Other types of stages (Thrust, Arena, “Black Box”, etc.) can also be used with advanced notification. However, all stage types must include stairs into the audience for Artists/Audience interaction.

For a typical presentation with five (5) performers (three Artists plus two extra musicians), our minimum stage requirements are:

Wall to Wall Depth	Minimum 28 Feet	Proscenium Width	Minimum 30 Feet
Stage Depth (From Proscenium Arch)	Minimum 18 Feet	Proscenium Height	Minimum 15 Feet
Apron or Forestage	0-6 Feet	Grid or Batten Height	16 Feet
Overall Stage Depth	18 Feet	Wing Space (L & R)	Minimum 4 Feet

Please contact us for questions about other types of stages, including symphonic and arena.

#### V. LIGHTING

Our show relies on the venue’s existing lighting equipment, including but not limited to lamps, cable, dimmers, gels, templates and other such lighting equipment for a professional theatrical production in conjunction with our reasonable specifications. The Presenter will provide an experienced Lighting Technician, familiar with the venue’s lighting equipment. The Company will supply three (3) copies of the show’s script at least one week prior to the performance to help with sound and light cues.

Minimum lighting should include at least the following:

- A)** Front Light - general wash with warm colors
- B)** Back/Down Light - a wash with richer colors (saturated purple)
- C)** Full Lighting - a good general wash of the stage
- D)** 1 Follow spot used when the entertainers go into the audience. If no Follow Spot is available, House Lights may be turned on when Artist moves into the audience.
- F)** Onstage Power (110V) for:
  - 1)** 120V (2 Out) for Electric Candelabra on Down stage side of Grand Piano
  - 2)** 120V (2 Out) for Bass Amp and Bass Music Stand Light
  - 3)** 120V (2 Out) for Drummer’s Music Stand Light
  - 4)** 120V (4 Out) Keyboard, iPad, and small powered “Hot Spot” monitor

Our internal lighting cues can easily be integrated with your experienced light personal.

## VI. SOUND

Our show's success depends on the type of sound reproduction equipment used. We do not travel with a sound man nor do we carry any other sound equipment, relying on the existing venue's equipment. The Presenter will provide an experienced Sound Technician, familiar with the venue's sound equipment. If the house sound system is insufficient to meet our show's needs, the Presenter agrees to rent the necessary equipment and install it as specified by the Company.

Our Microphone requirements supplied by the venue are:

**Liberace - Piano Mic(s)** - Our presentation requires good audio AND visual. All piano wired mics should be dressed on the upstage side of the piano. There are several schools of thought for placing mics on pianos, including a single Shure SM58, taped to a block of foam and positioned next to the 2nd or 3rd hole of the piano. We feel the Venue's Sound Technician is best qualified to select the type of mics. However, please avoid contact mics unless approved by artist

**Liberace - Vocal Mic - 1 Share SM Beta 58 Radio Mic or similar  
1 Boom Mic Stand & Radio Mic Clip**

**Liza - Vocal Mic - 1 Share SM Beta 58 Radio Mic or similar  
1 Boom Mic Stand & Radio Mic Clip**

**Keyboard - 1 Stereo DI Box**

(Additional Musicians as required for smaller venues)

**Upright Bass & Amp** (supplied by Bassist) & **DI Box for Bass Amp**, supplied by venue  
**Drum Kit** (supplied by Venue/Drummer) **1 overhead Boom Mic, 1 Snare & 1 Kick Mic**

Sound Monitor Speaker requirements are (See box below for Mix Assignments)

**1 Floor Monitor - (Liberace) - Mix 1**

**1 Floor Monitor - (Liza) - Mix 1**

**1 Small "Hot Spot" Self-Powered Monitor - (Keyboard) - Mix 2**

(Additional Musicians as required)

**1 Floor Monitor (Drums) - Mix 1**

**1 Floor Monitor (Upright Bass) - Mix 1**

Please refer to the "trio" stage plot for examples of required monitors and microphones placement.

<p><b><u>Mix 1</u> - Liberace's Vocal &amp; Piano, Liza's Vocal, Keyboard, Bass/Drum mix</b> <b><u>Mix 2</u> - Just Keyboard</b></p>
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## **VII. WARDROBE AND DRESSING ROOMS**

**A)** Artists require at least two clean, secure dressing rooms. An extra dressing room (Musician's Dressing Room) is also requested as needed. Each artist dressing room must be equipped with the following:

- 1) box of facial tissues
- 2) hand soap
- 3) trashcan
- 4) working sink (with hot and cold water) and toilet
- 5) make-up lights
- 6) tables and chairs
- 8) 2 costume racks

The restrooms should be clean and sanitary before Artists's arrival and must be separate from those provided for the audience and completely masked from the audience view. Our Artists must have uninterrupted access to dressing rooms throughout the duration of the performance day.

**B)** Presenter shall provide an ironing board, iron, and steamer for the Artist's use. If the Presenter or venue does not have laundry facilities onsite, please provide the artists with local contacts, including" laundromat, dry cleaner, and sewing supply store.

## **VIII. CREW REQUIREMENTS**

We do not travel with a sound and/or a light person, relying on the experienced venue personnel. These personnel will be responsible for the sound and lighting of the production, and must have the necessary sound mixing and lighting boards to ensure a first class presentation. They should be available for all rehearsals and shows. A script of the show will be made available.

## **XI. SUPPLIES**

Presenter agrees to supply sufficient mats, carpets and gaff tape (two rolls of black) for securing cable.

## **X. HOSPITALITY**

For catering, we appreciate quality over quantity, and we do not require individual or VIP set-up. If a "Green Room" is available, it should be stocked with the following:

- A)** A selection of fruit juices and sodas (diet and regular)
- B)** At least a dozen individual bottles of water per show
- C)** Coffee (Regular & Decaf) with milk and sugar
- D)** Hot water and tea bags with honey served on the side
- E)** A selection of breads and bagels and condiments (peanut butter, cream cheese, etc.

## **XI. COMPLIMENTARY TICKETS**

The Presenter agrees to make available to the Artists six (6) complimentary tickets for each performance, in good locations, until one hour prior to curtain. The Company will make every effort to release unneeded tickets at the earliest possible date. No comp tickets may be issued by the Presenter without prior written permission from the Company.

## **XII. PROGRAMS**

The use of programs is at the discretion of the Presenter. The Presenter agrees to provide the Company with a proof of its program layout at least one week prior to the Presenter's printing deadline in order for the Company to make any corrections, and to ensure that the program is in compliance with the Company's contractual obligations. Failure to provide a program proof may result in the Presenter's having to print inserts for the program.

## **XIII. MERCHANDISE**

The Company may require a seller (two or more, depending on the size of the venue) and table space at the venue to sell and account for any merchandise supplied by the Company. We will either bring a quantity of merchandises, or arrange to have it shipped to the venue in advance.

## **XIV. FORCE MAJEURE**

The Company's obligation to furnish the entertainment describe in the our contract is subject to the detention or prevention by sickness, inability to perform, accident, means of transportation, act of God, riots, strikes, labor difficulties, epidemics, and any act or order of any public authority or any cause, similar or dissimilar, beyond the Company's control.

Provided the Artists are ready, willing, and able to perform, the Presenter agrees to compensate the Company in accordance with the terms hereof, regardless of act of God, fire, accident, riot, strike, or any event or events of any kind or character whatsoever, whether similar or dissimilar to the foregoing events which would prevent or interfere with the presentation fo the show hereunder.

## **XV. INCLEMENT WEATHER**

Notwithstanding anything contained herein, inclement weather shall not be deemed to be a Force Majeure occurrence, and the Presenter shall remain liable for payment of the full contract price, even if the performance(s) called for herein are prevented by such weather conditions.

**XVI. PAYMENT, TICKET COUNT, PERCENTAGES, ETC.**

- A) The Company shall receive payment upon completion of the engagement.
- B) The specific capacity, gross potential, and ticket price breakdown of the venue where the Company is to perform under this agreement must be clearly printed on the face of the contract to which this agreement is attached.
- C) If there is any increase from the stated ticket price breakdown to the ticket price actually charged, or if more patrons are admitted than the capacity stated on the contract, the Company will receive 100% of the difference between the contract price and the amount of the actual ticket charge, and/or the Company will receive 100% of the difference between the contracted capacity and the actual amount of guests admitted.
- D) A completed box office statement, signed by the Presenter must be given to the Company or its representative upon completion of the engagement.
- E) A detailed box office statement is required.

This rider, together with the contracts attached, constitutes the entire agreement between the parties, and shall not be amended, altered, canceled, or in any way changed except with the written consent of the Company. The Presenter is apprised and fully understands that all provisions of tis agreement and compliance with all requirements set forth herein are essential to the proper performance of the the Company, and that the Company shall have no obligations to perform and will not perform in the event that all terms and conditions of this agreement are not adhered to. It is further understood that, if the Company is ready to perform and does not because of the Presenter’s breach, the Company shall be enticed to the full amount which would have been payable in the event of performance.

The provisions of this rider are supplementary to the basic contract, and where there shall be a conflicting provision, the provisions of this rider shall prevail.

**UNDERSTOOD AND AGREED**

**For the Presenter**

**For In Sequins Productions, LLC**

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Name and Title

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Name and Title

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Signature

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Signature