



## 2022 FLY-IN TOUR RIDER

Thanks for reading this rider. If there are any questions about any part of the document feel free to contact the tour manager. Please do not amend this rider without first contacting the tour manager for approval. With regards to our sound and lighting requirements, at least 2 weeks notice will be required for any alterations or changes to the specified equipment or set-up requirements. Likewise, any changes to the hospitality rider will require 2 weeks notice for approval.

### **CONTACTS:**

#### **Nigel O'Brien (Tour Manager)**

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#### **Adam Dewhurst (Manager)**

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### **GENERAL CONDITIONS:**

### **TECHNICAL RIDER:**

Please note: ANY changes to technical specifications detailed below require TWO WEEKS notice at minimum!

## STAGE:

### To Be Provided:

5x 50hz 220-240 V Power drop (UK power) as per stage plot - Please refer to stage plot below for specific placements. **Power to riser** must be uninterrupted between load- in and stage time. peripheral power for cameras and looper are fine to cut.

**2x Stage Table 120 X 60CM HEIGHT 90-110CM**  
(alternatively an ample flightcase. needs to be solid)

**8 x XLR cables for patch**

### BEARDYMAN INPUT LIST

		MICS and DI's		MIC STANDS		MIX INSTRUCTIONS		
CH	INSTRUMENT	VENUE TO SUPPLY	WE SUPPLY	VENUE TO SUPPLY	48v?	FOH	MONITORS	RECORDING
1	Beardy L.	XLR	Audix OM7	Tall boom		X		X
2	Beardy R.	XLR				X		X
3	Beardy Spare	XLR Shure Beta 58A				X	X	X
4	Crowd Mic 1	XLR & Shure SM58		Tall boom			X	X
<b>PLEASE NOTE</b> TM TO HAVE COMMS TO FOH TO INFORM OF ANY ISSUES ETC. (WHATSAPP/ SIGNAL IS ACCEPTABLE) :) <b>ALL MONITOR FEEDS ARE TO BE FED BACK TO BEARDYTRON VIA FEMALE XLR &gt; BALANCED 1/4 INCH JACK. THANKS</b>								

### BEARDYMAN MONITOR MIX

		MICS and DI's				MIX INSTRUCTIONS		
CH	INSTRUMENT	VENUE TO SUPPLY				FOH	MONITORS	RECORDING
1	Beardy Spare	XLR > Balanced 1/4 inch					X	X
2	Crowd Mic 1	XLR > Balanced 1/4 inch					X	X
As per Tech Rider. Beardy Spare to be muted and stage wedges to be muted while using the Beardytron.								

## If stage is shared:

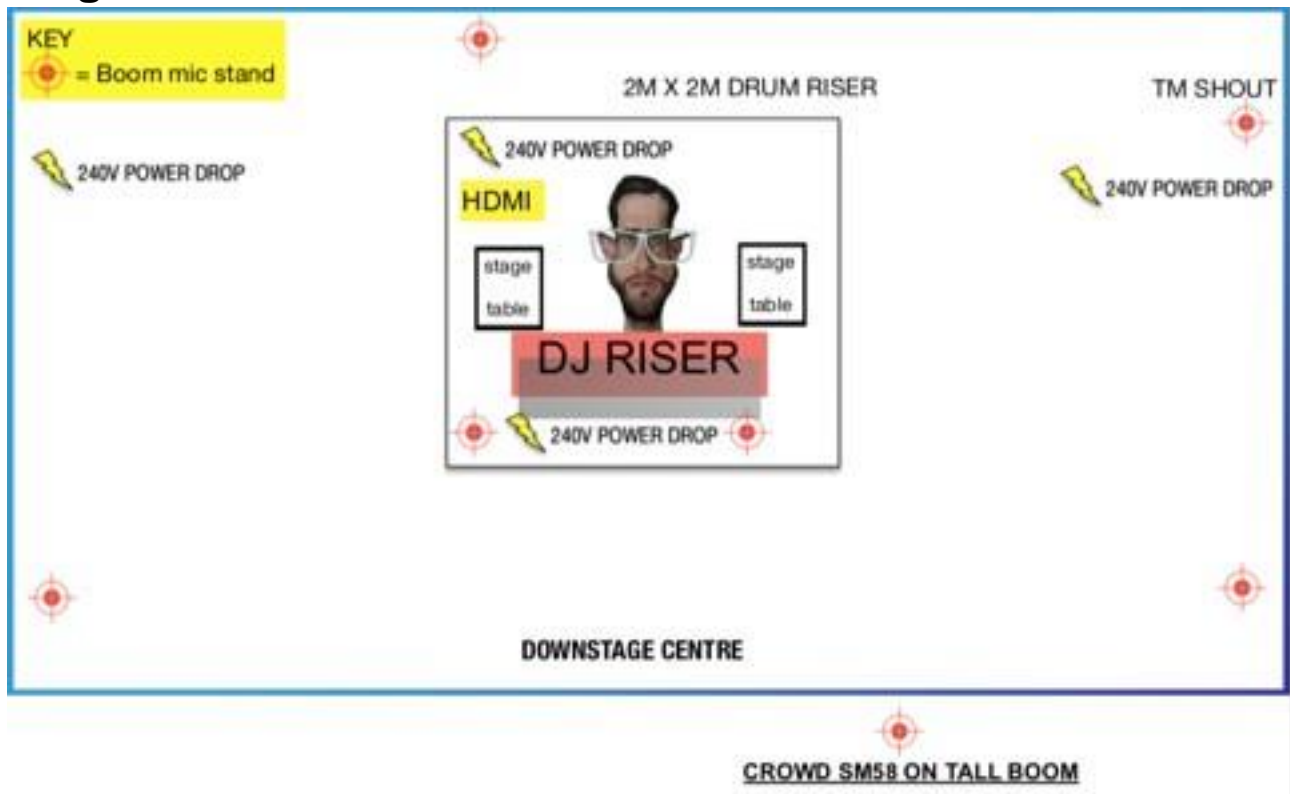
**1x Rolling Drum Riser (2m x 2m or 8' x 8').** (must be on wheels unless equipment will stay undisturbed between sound check and stage call)

**A minimum of three hours to sound check.** (1 hour to set up gear and 2 hours to sound check)

**Professional FOH sound engineer, familiar with the in house system, to be present at sound check and throughout the gig. Must be present 20 minutes prior to show start.**

**Stage hands as required to move Beardyman's riser when necessary**

## **Stage Plot:**



< Here's a picture of the rig on a 2m x 2m riser, so you know what to expect.

NB if stage is not shared, riser will not be required.

## **BACKLINE:**

**Unless otherwise advised we will require the following backline items for the show, to be available from load-in. Please confirm these items with the tour manager at least 2 weeks before the**

**show. Failure to provide the required backline may be a show stopper!**

**7 x Long boom stands**

**2 x Ratchet straps or 4 x stage weights/sand bags to secure keyboard stands to the riser**

**And Finally: 3 x Heavy-duty, double braced X-frame keyboard stands (Quiklok or equivalent)**

A quick note on the art of the keyboard stand is needed here, as they are the one element of backline where we find failure (although, obviously, not an option) seems to be the most likely outcome. We require incredibly sturdy, double-braced (v.important!), indestructible keyboard stands to cope with extremely top-heavy loads. I mean monsters, behemoths of the keyboard stand world, gods amongst instrument support systems. If you have any doubts as to what sort of stand we want; something as close to the marvellous Quiklok T550 as possible.

[Here's a picture>>>>](#)



### **Important note:**

**Beardyman's live rig takes a minimum of 1 hour to build and test before soundcheck, then 45mins to strike.**

**If we do not have a rolling riser please bear in mind that we will need stage access for those time periods before and after the set.**

### **SOUND:**

Any issues or queries regarding sound should be directed to the tour manager; **Nigel O'Brien Nigel O'Brien (Tour Manager)**

nigel2.obrien@gmail.com  
+44 (0)7982 996503

## Important Notes:

- The new show features 1 crowd mic that will be on the floor so audience members can be sampled by Beardy at any point in the show. **Under no circumstances should these ever go direct to FOH.** (He will manage the channels.) We advise that you tape the mic to the stand so it stays (relatively) static.
- We would appreciate if the crowd mic channel was recorded on the desk so we can capture the magic for video.
- Beardyman's equipment cannot be dismantled once it is set up under any circumstances until the performance has finished. The rolling riser may, however, be spiked, wheeled out of the way and put back in place for the show.
- We require constant uninterrupted power from load-in until the end of the show.
- In addition to the main L&R out we will have a mini looper unit and FX rig running on a separate channel (Mics - Audix OM7 & Shure Beta 58a, our own) through DI boxes (yours) We will need a 1/3rd octave, 31 band graphic EQ and compressors inserted into each of these channels. We will also need 2 small platforms to mount the mini looper and FX on, we find a wedge on its side is normally good.
- Due to the live looping based nature of the show, the stage and/or riser **MUST** be situated well behind the PA. This is absolutely essential and failure to comply with this basic pre-requisite can be a show stopper.
- The sound is built on a bed of lots of heavy bass; **please ensure you have an adequate ratio of bass bins to high/mid cabinets. PLEASE SEND SPEC OF PA TO TM 2 WEEKS PRIOR TO SHOW.**
- In accordance with our contract, if we require any extra equipment to be provided - to either supplement the existing sound system or replace broken or faulty items - this will be done at the promoters expense and to the specifications of the tour manager.
- **under no circumstances should any sound settings be altered after sound check** We're aware that engineers often push gain, volume or certain frequencies due to changes in acoustics caused by crowd being present but we cannot do this. It can cause major feedback issues and have a disastrous effect on the show!

## General Notes:

Beardyman's main system is self-mixed on stage and due to this does not travel with a sound engineer, however, a sound engineer with good working knowledge of the in-house system must be provided in order to mix the show with the MC's and mini looper. We expect the PA to be set up correctly, tested and in good order on arrival for sound check. We may require additional side or centre fill speakers if we feel coverage is not adequate. When applicable we require access to all crossovers and system EQ. Any settings made at sound check must remain in place for the performance.

**Please provide details of any SPL limits at your event in advance, including details of how it will be measured and monitored.**

## IMPORTANT - Signal Processing:

Beardyman's signal/dynamics processing is done on stage within his set-up. We prefer to keep the signal at line level throughout the signal chain and enter the house system either through line inputs on the mixing desk or into spare inputs on the system controller. We output analogue on XLR or 1/4" jack. When it is impossible to get line level to FOH (eg: when using a digital multi-core on certain desks) we have our own Radial passive DI box. We do not carry insert leads.

## PA System:

A professional three or four way system of respectable brand able to produce undistorted, clear sound at all points of the arena. The show is to be mixed at around 98dBA over a 15 minute LEQ with peaks up to about 105dBA. The system must be able to achieve these levels with plenty of headroom.

Preferred systems include: Funktion One, D&B, Martin Audio or L-Acoustics.

**A cardioid sub arrangement should be employed wherever possible to help minimise bass feedback problems on stage.**

## FOH:

Your FOH mixing console should be a premium, tour grade desk. Preferred manufacturers include: Avid, Midas, Soundcraft, DigiCo or similar. On analogue systems a 1/3rd octave, 31 band graphic EQ should be inserted (not in-line) over master output buss. Preferred manufacturers include: Klark Teknik, XTA and BSS. A high quality parametric EQ is preferred.

**Mix Notes:** Beardy generally keeps the **SPARE MIC** only for if there are any issues with the '**BEARDYTRON**'.



**When Beardy is on the 'BEARDYTRON' mute SPARE MIC** Generally from this point the spare mic is standby for any tech issues. **Monitors:**

**We generally will bring our own IEM's (sennheiser G3) RANGE 606-648MHz Please advise on available frequencies, ideally prior to show.**

We're happy for FOH to manage monitors. If Monitor engineer is available, Pro desk and 31 band eq should be employed as per FOH.

We expect the floor wedge to be adequately rung out before we arrive and that there be 31 band graphic EQ's on all four monitor mixes to deal with any frequency issues. Please note that the click tracks on the input list are for monitor use only and not for the FOH mix. this has been indicated on the input list above.

IEM's should be good to go on arrival, we have the same mix as one is essentially a spare for Beardy. if available 2 transmitter with the same mix is preferred.

### **Recording:**

We would LOVE a multi-track recording of the 6 channels specified, if there are any issues with this advise us and we can bring a portable recorder for a stereo mix.

### **LIGHTING:**

We require a first rate lighting system suited to the venue or stage the performance will be on. We also require a competent lighting designer/operator who is familiar with the system in place. The LD will be briefed on performance requirements by either the Tour Manager or Beardyman himself. One nice to have is a spot on the Crowd mic (activated when someone is on it) preferably a red / purple wash would be good.

Please note: we often have issues with lighting on upstage trusses causing glare on the equipment. This can be a major problem as he can't see what he's doing! **As a rule - avoid directing any lights from above and behind onto the Beardytron rig at all.** We normally find that if lights from the upstage truss or floor package are directed to stage sides and over his head, all will be well. PLUS MAXIMUM STROBE where needed! It's an entirely improv show so changes constantly. HAVE FUN and GO WILD!

### **VIDEO:**

We require a HDMI feed to stage as per yellow box on riser.

**IT IS CRITICAL THIS CAN HAPPEN.** You may need to have a HDMI repeater if junction is a distance of over 5m. please advise TM ASAP of any issues.