



# DIANA BURCO

Technical Rider and Information  
Performance & Residency Agreement Rider A  
Issue Date: 2021-0215

## CONTACTS

### **Center Stage General Manager**

Lisa Booth Management, Inc.  
PO Box 995, Riverside, CT 06878  
+1 (212) 921-2114 | artslbmi@msn.com

### **Production Manager**

Robert W. Henderson, Jr.  
rhenderson@pleung.co  
+1 (917) 434-6310

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This Rider is an integral part of the Performance/Residency Agreement and as such, shall be signed by the Presenter's designated representative (such signatory to be the same as for the Performance/Residency Agreement) and returned with the executed Performance Agreement.

Technical information about Diana Burco is outlined below. The Company is flexible and will work to accommodate Presenter's needs and the specific physical characteristics and equipment complement of the Space. However, the Presenter must contact Lisa Booth Management, Inc. to discuss deviations from these requirements.

Please send us digital files (original source files (VWX, DOCX, etc.) and PDF's) of available lighting, backline, sound, and video equipment, accurate technical specifications and dimensions of the space, etc. no later than three months prior to the engagement.

## **OVERVIEW**

<https://centerstageus.org/artists/diana-burco>

"Burco carries age-old sounds with the vision of a new generation." – Rolling Stone

**Running Time:** 70-90 minutes, no intermission.

**On-Tour Personnel:** The company travels to the USA from Colombia and includes conversational English speakers. The production will travel as a group of eight.

Diana Burco – Lead vocals, accordion	U.S.-based Company Manager
Dany José Garcés – Music director, multi-percussionist	
Daniel Zapata – Pianist, chorus	
Miguel Torres – Bass	
TBD – FOH engineer	
Nicolas Quinterro – VJ, Videographer, Photographer	
Carlos "Charlie" Felipe Riveros – Manager	

### **The Production shall provide**

- Performers and staff outlined in this document
- Repertory, costumes, and props (See props section), unless specified below.

### **The Presenter shall provide**

**See attached for additional requirements for:**

- **Scenery**
- **Props/Backline**
- **Sound**

**Space.** Stage that can hold all equipment and band members with the entire area visible to all members of the audience. Production shall have exclusive use of the Space from load-in through load-out. Stage and all ancillary spaces to be swept and mopped prior to every Company attended event.

**Sound.** Presenter will provide professional sound system as described in the attached rider. Company requests IEM system as specified in attached rider for optimal performance. Please discuss your venue and equipment possibilities with Company. Presenter provides Monitor Audio Engineer, if necessary.

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- Head set communication system with a minimum of 3 stations (lighting console, audio console, Stage Manager)
- Paging system from the Stage Manager location to the dressing room(s) and green room(s)

**Lighting.** Standard contemporary concert light plot with the ability to focus attention on each musician and create varied looks for a 75-minute performance. Light plot must be hung, plugged, soft-patched, and in full working order prior to company's arrival. All color and templates must be installed prior to company's arrival. **Presenter provides all color media and templates.**

Company travels with a glass gobo (Center Stage logo) and holder for a standard size ETC Source Four lighting instrument. Company can also provide digital media files for projection if available at venue. Please discuss options with Company Manager during advance.

**Projection.** Company would like use of a video projection system. They will provide HD 1080p content from a Company provided computer, to be operated from onstage. Projection surface to be upstage of band within performance area. Please discuss your venue and equipment possibilities with Company. Projectionist noted in Crew & Hours below is only needed to confirm projection system is powered on and operational with Company equipment. Projectionist does not operate equipment during performance.

**Crew & Hours.** This is not a union company. If the theater is a union house, please discuss crew needs with us in advance. Exact crew composition to be determined in consultation with Company. Crew members must be the same individuals for all rehearsals and performances. All crew members who work the performance, although employees of the Presenter, do so under the direction of the Company's technical staff.

Anticipated schedule with minimum crew needed (assumes venue is prepped in advance: lights hung and focused, sound rung out, platforms set up, backline setup, etc.):

Day of Performance			
	4 Hours prior to Curtain	Company Load-in, Backline Final Placement, Sound Check	Light Designer/Programmer 1 FOH/Monitor Audio 1 Deck Audio 1 Electricians 1 Backline Tech 1 Projectionist 1
Days of Subsequent Performance			
The following schedule assumes no changes have taken place at the venue. If changes have taken place, the schedule above will be followed.			
	2 Hours prior to Curtain	Performance Call with minimal sound check	Light Designer/Programmer 1 FOH/Monitor Audio 1 Deck Audio 1 Electricians 1 Backline Tech 1 Projectionist 1
Load-out (Company takes priority.)			
	1 Hour		Same as load-in crew above.

## Residency and Media Activities

For off-stage workshops, music-focused master classes, lec-dems, and radio or other broadcast activities, presenter will provide backline, sound equipment and other scenery/props as requested by the company, not to exceed backline requirements for performances outlined here.

## Backstage Accommodations

**Internet Access.** High speed wifi access required.

**Dressing Rooms/Wardrobe.** Exclusive use of two chorus dressing rooms, each lockable and secure, to accommodate the Company conveniently located to the stage equipped with sufficient tables, chairs, mirrors, and costume racks required. Rest rooms (not to be shared with the public) with showers (hot and cold water) and towels required.

**Green room.** A large room (no public access) with tables and chairs sufficient to accommodate the full company is required. A sofa/couch is also appreciated.

**Hospitality.** Company travels with refillable water bottles. Please provide a freshwater bottle filling station or a source of potable water. Hospitality for 8 persons for all full Company calls: Large fruit baskets (fresh and dried fruits), cookies, crackers, and other light snacks (salty and sweet), coffee & tea service, soft drinks, orange and other fruit juices. Hot meal after the performance required. Two meals must be vegetarian.

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**Parking Permits & Access.** Presenter agrees to obtain all permits and authorization necessary to allow access for Company vehicle to the loading dock/stage door for the duration of the Company's engagement in the venue and to provide permits and authorization for parking Company vehicles within easy access other venues, as necessary, for the entire time the Company is in residence.

**Performance Recording.** Company may request audio and/or video recording, including multi-track, if possible, of the performance for non-commercial promotional and archival use.

**Merchandise.** One 6' table required for merchandise sales. Please discuss any sales requirements or Presenter withholding with Company Manager during advance.

**Attached information** is integral to this document and incorporated by reference.

Agreed to and Accepted,

\_\_\_\_\_  
For Presenter  
PRINTED NAME \_\_\_\_\_

\_\_\_\_\_  
Deirdre Valente/Lisa Booth  
Lisa Booth Management, Inc. for Center Stage

Date: \_\_\_\_\_

Date: \_\_\_\_\_

**TECHNICAL INFORMATION**

The following document describes the technical requirements that are necessary for an optimal performance by DIANA BURCO.

**RELEVANT CONTACTS**

**Production Manager and Tour Manager**

Carlos “Charlie” Felipe Riveros

**DIANA BURCO BAND**

- 1 Main Voice / Accordion (Diana B.).
- 1 Percussion / Congas / Alegre / Djembé (Dany José Garcés).
- 1 Piano (Daniel Zapata)
- 1 Electric Bass (Miguel Torres)

**STAFF**

- 1 FOH Engineer (TBD)
- 1 VJ / Videographer / Photographer (Nicolas Quintero)
- 1 Management agent (production) (Carlos „Charlie“ Felipe Riveros)

## **1. TECHNICAL SPECIFICATIONS**

### **1.1 STAGE**

A Stage of 12x8 Mts (40' x 26') If the space allows it, we request an additional platform (RISER) of approximately 4 meters in front by 3 meters deep to a minimum of 60 centimeters in height (12' x 10' x 2'H), placed in the center of the stage. Riser to be skirted all sides and rugs, in good condition, on top.

### **1.2 ELECTRICAL SYSTEM**

The venue must have an ideal system with 3 PHASES, NEUTRAL AND GROUND, capable of adequately energizing all the systems mentioned below.

All DIANA BURCO equipment on stage operates at 110V with IEC connectors. We request that the sound operate from an independent circuit to the rest of the event.

### **1.3 SOUND SYSTEM**

The PA system must be able to cover the entire enclosure with a flat frequency response and a sound pressure of 90dB RMS without any distortion and in STEREO format. Recommended brands: D&B, LAcoustic, RCF, NEXO. (Homemade systems or spells or Soundking, Selenium or Aural brand are not accepted).

We prefer that the system is controlled by a DSP recommended by the manufacturer (The system is understood as PA, Arena Fill, Side Fill, relays, subwoofers and it is recommended not to send subwoofers by means of auxiliaries).

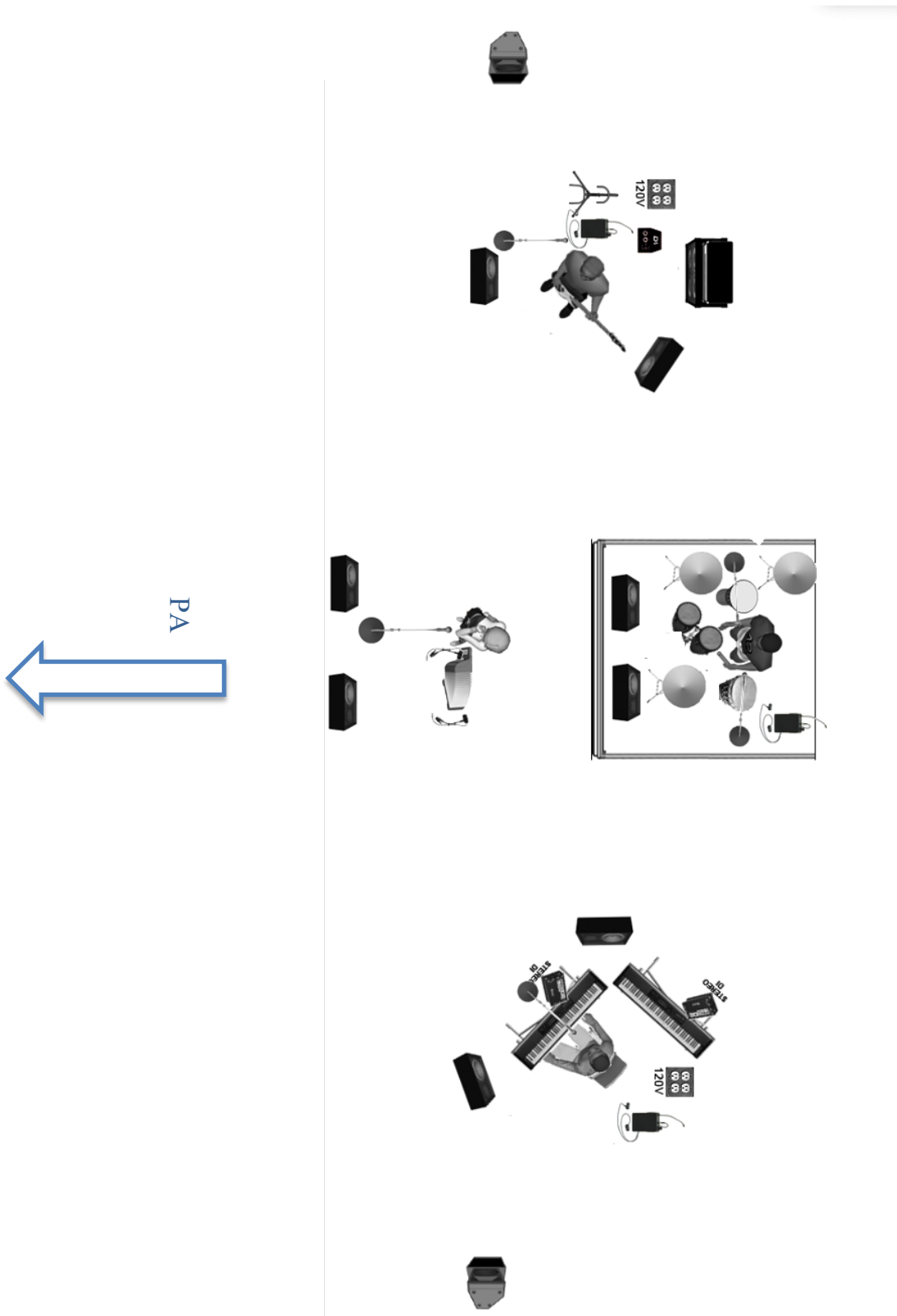
### **1.4 CONSOLE**

A digital mixing console of at least 24 channels with 8 stereo subgroups and 4 auxiliary mixes is required, it is recommended that the console should be located approximately 2/3 of the stage to the bottom of the premises in the center of the 2 sound towers a height not greater than one meter in the center of the room. SUGGESTED BRANDS: SSL LIVE 500, Venue (S6L 24D or superior), Yamaha (PM5D, M7CL), Allen & Heath (SQ or D Live). (A support Engineer is needed in order to receive the system recommendations or requirements)

### **1.5 MONITORING SYSTEM**

We require the monitors to be located according to the layout of the stage plot and a quantity of four in-ear systems. SUGGESTED BRANDS: Monitors: Electrovoice, QSC, or the like; In ears: In-ear Sennheiser ew300 IEM G3 or higher (artist's own headphones).

2. STAGE PLOT



### **3. BACKLINE REQUIREMENTS**

#### **3.1 Bass**

- Amp: Aguilar AG700, Tone Hammer 500 or Ampeg SVT Pro 4 or 7.
- Cabinet: Aguilar or Ampeg 4X10
- Bass Stand (Hercules)

#### **3.2 Piano**

- 1 Yamaha Montage 8
- 1 Nord Stage 3
- 2 Piano Standard stands
- 2 Piano Sustain Pedals
- 4 DI Inputs

#### **3.3 Percussion**

- 2 Congas (LP or Pearl) (1 fifth conga, 1 grave with stand)
- Djembe Remo (1 stand Gibraltar)
- 1 additional Djembé stand (Gibraltar) for the Alegre drum.
- Hand Cymbals Crash 16", Splash 8" or China 18" With stand (Sabian or Zildjian)

#### **3.4 Backing Tracks**

- 1 Table or hercules laptop stand for laptop and audio interface (Depending on availability)

**4. INPUT LIST**

MICROPHONE				
CHAN	INSTRUMENT	OPTION 1	OPTION 2	STAND
1	Conga 1	Telefunken M80	Shure SM 57	Boom Stand
2	Conga 2	Telefunken M80	Shure SM 57	Boom Stand
3	Alegre	Telefunken M80	Shure SM 57	Boom Stand
4	Djembe	Telefunken M80	Shure SM 57	Boom Stand
5, 6	Overheads	Neumann KM184	-	Boom Stand
7	Bass DI	Whirlwind JT	Radial J48	DI
8,9	Yamaha Montage 1	Whirlwind JT	Radial J48	DI
10,11	Nord Stage 3	Whirlwind JT	Radial J48	DI
12	Accordion	DPA 4099 with Accordion Clip with Wireless System	Shure Beta 98 Clip On with Wireless System	Clip On
13	Main Vocal	Capsule Sennheiser e935	Capsule Sennheiser e845	Boom Stand
14	Main Vocal (Spare)	Capsule Sennheiser e935	Capsule Sennheiser e845	Boom Stand
15	Backing Vocal Percussion	Sennheiser e835	Shure SM58	Boom Stand
16	Backing Vocal Bass	Sennheiser e835	Shure SM58	Boom Stand
17	Backing Vocal Piano	Sennheiser e835	Shure SM58	Boom Stand
18	PERCUSSION Talkback	Sennheiser e835	Shure SM58	Boom Stand
19,20,21	BACKING TRACKS	Whirlwind JT	Radial J48	DI

**5. Wireless Microphones Recommended Systems**

- Sennheiser EW500 (G4), or EW300. FOR MAIN VOCALS
- Shure QLX D or superior; Or Sennheiser g4 EW300 or superior. FOR ACCORDION.

**Wireless systems (RF) must be tested with all the stage and PA components turned on and working.**



**6. MONITOR LIST****6.1 MONITOR MIX WITHOUT IN EAR SYSTEM**

<b>AUX #</b>	<b>MIX</b>	<b>DES</b>
1	Mix for vocalist	2 Wedge type floor monitor
2	Mix for bassist	2 Wedge type floor monitor
3	Mix for pianist	2 Wedge type floor monitor
4	Mix for percussionist	2 Wedge type floor monitor
5	Side fill L	Array of speakers (Depending on the stage needs)
6	Side fill R	Array of speakers (Depending on the stage needs)
7,8	In ear (cable) percussionist	In-ear system via cable

**6.2 MONITOR MIX WITH IN EAR SYSTEM**

**In ear recommendation:** Shure PSM 900 or superior.

<b>AUX #</b>	<b>MIX</b>	<b>DES</b>
1,2	Main Vocal- in ears	wireless In-ear system
3,4	Band - in ears	wireless In-ear system
5	MIX 1 For Vocalist, Pianist and bassist	2 Wedge type floor monitor (in each station)
6	MIX for percussionist	2 Wedge type floor monitor
7	Side Fill L	2 arrays of speakers (Depending on the stage needs)
8	Side Fill R	2 arrays of speakers (Depending on the stage needs)