

**Monitors:**

Mon 1: Bass C-S/R
 Mon 2: C-S
 Mon 3: Organ S/L
 Mon 4: Drums
 Mon 5: Steel S/R
 Mon 6: Piano C-S/L

Backline power:

4 way 13A strips at
 positions shown in plot.

Channel List:

* means I will provide this mic or piece of equipment

1 Kick	Senn E901 inside drum*
2 Snare	SM57 short stand
3 Floor tom	RE20/ B52/ MD421/ Beta98 short stand(unless clip used)
4 Low tom	Beta 98/ Senn 604 clip mic
5 Mid/Hi tom	Beta 98/ Senn 604 clip mic- one mic on two toms
6 Overhead L	Shure SM81* on ORTF bar* on tall boom stand behind drummer
7 Overhead R	Shure SM81* on ORTF bar* (same boom stand as channel 6)

Note: HEAVY WEIGHT NEEDED ON BASE OF OVERHEAD MIC STAND

8 Bass DI	Radial or BSS DI box(no Behringer)
9 Pedal Steel	Beta56/ MD421/ SM57 on short stand on amp 1
10 Guitar	MD421/ Beta 56/ SM57 on short stand
11 Organ	Radial or BSS DI box(no Behringer) fed from organ backline mixer
12 Bass vox	Beta 58 on tall boom
13 Centre vox	DPA DeFacto II/ Beta87/ Rode M1/ SM58/ KMS105 on tall boom
14 Piano vox	DPA DeFacto II/ Beta87/ Rode M1/ SM58/ KMS105 on tall boom from his left side
15 Organ vox	Beta 58 on tall boom from middle of organ, not from the side
16 Drum vox	Beta 56* on gooseneck* on tall boom from his left(hi hat) side.

Note: HEAVY WEIGHT NEEDED ON BASE OF DRUM VOCAL STAND

17. Piano L	XLR direct out
18. Piano R	XLR direct out
19. Ac Gtr	Radial or BSS DI box(no Behringer). AcGtr DI is next to Pedal Steel at S/R
20. Spare mic	SM58 on tall boom stand with long cable off stage, with(or near) comms system

ALBERT LEE& HOGAN'S HEROES- TECHNICAL SPECIFICATION Rev. Jan 2015

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My contact details are to remain on this technical specification for the benefit of technical staff and must NOT be removed by any person or organisation.

LOAD IN REQUIREMENTS

- 2.5 hour window to load in and set up production before soundcheck begins with the band.
- Minimum of two people to assist load in and load out
- Parking/access for a long wheel base high roofed vehicle. Please advise in advance of any awkward access. A suitable ramp to access high stages is useful.
- Refreshments upon arrival would be greatly appreciated as the crew may have been travelling for some time.

PERFORMANCE AREA

- Stage area of approximately 7m x 5m is needed, preferably larger.
- Low drum riser(0.3m- 0.6m high, 2m x 2m) will be used if available. Please set this up before crew arrives.

FRONT OF HOUSE PA

- High quality(ie. D&B, KV2, L'Acoustics, Martin, Logic etc) touring rig- point source or line array with adequate SPL output and suitable dispersion for the venue and audience size. Please contact me to discuss your plans.
- Subs should be on the ground rather than the stage.
- If using a ground stack it is generally preferable to raise the tops as high as possible with a downward tilt aimed at the FOH mix position in an attempt to extend the depth of critical distance as far as possible.
- Low powered theatre-style PA, normally used only for drama/acoustic/jazz performances will be of no use as a L/R FOH PA on this show. However, such house systems can often be incorporated into the L/R rig as front fills and/or delays.
- Particular attention should be paid to ensure good coverage for seated audience members at the very front. Front fills are usually required in theatres. These should be fed from a matrix or group. A pair of fills in mono will be sufficient(12" or 15" with a horn)
- In larger or especii reverberant halls it is preferable to run a couple of speakers on stands(or flown) past the critical distance to serve as delayed vocal fills. A basic outboard delay with the ability to dial in delay in ms will obviously be required in this case, unless using a suitably equipped drive rack or a digital console with the facility to delay output channels.
- The FOH PA(whether in-house or hired in) will be in place upon the arrival of the crew, fully checked and all trouble shooting taken care of. The production time will be used to set up backline, tune FOH PA and fills, set up mics/DIs and set basic monitors. When the band arrives, that time is dedicated to fine tuning monitor mixes and FOH balance.
- **Promoters: for smaller venues I can usually provide L/R PA, fills and monitors. Please contact me if you would like a competitive quote**

VENUE ACOUSTICS

- In especially reverberant or overly "boomy" sounding venues, please take measures (however simple or DIY!!) to minimise these unwanted acoustic characteristics. Curtains/drapes can help tame certain upper-mid and high frequency problems, for example, even if only hung on the back wall. I'm happy to discuss any ideas in advance of the gig.

MIX POSITION REQUIREMENTS

- Console and EQ/FX/outboard must be in the auditorium in the same space as the audience. Please place console centrally, two-thirds of the way back.
 - Mix position in a projection room/lighting booth, orchestra pit, side of stage, very back of auditorium, up high in corner, down low in a corner etc. won't be acceptable. We can work on minimising the FOH footprint if required to free up more seats, as long as proper mix position is arranged.

MIXING CONSOLE REQUIREMENTS

- I carry a Midas Pro 1 digital console (using analogue XLR in/out) for most shows. This is a small footprint digital console that requires no rack processing/graphic EQ etc and is my console of preference. Where possible we will always want to use this in place of the venue's console. It hooks up to the venue's regular analogue (XLR) multicore. (I don't use digital stage boxes at this point in time.) There are 24 mic inputs on XLR and 16 XLR outputs, plus L/R and Mono (Aux Sub) out. (The Aux Sub output is only used if the venue usually runs an Aux-Fed Sub). If you are venue recharging for PA or you are a hire company providing a PA and we use my Pro 1, any fees charged to the band/production should be lowered to reflect the fact that you are not providing a mixing console but using my own. If it is very difficult to accommodate the Pro 1 either due to a very large analogue console already being in situ (see preference list) or a venue/hire company using a digital multicore and digital console then this will be acceptable. As always, please email or phone to discuss. For festivals, we will normally use the console provided for everyone.

- Alternative analogue console preferences: Midas Heritage, XL3/4, Verona etc, Soundcraft MH, Series 5).

- Alternative digital console preferences if digital snakes are used: Digico, Midas Pro and Yamaha CL or M7 consoles are preferable. I have show files for many digital consoles which can be emailed ahead of the show to save time.

- A minimum of 24 mic channels plus 3 or 4 stereo returns is required. Normal analogue set up involves up to 24 mic lines from stage, 4-5 additional mic channels at console (for monitor vocal splits if monitors are being run from FOH), 2-3 stereo channels for FX returns, 1 talkback channel and a 1 stereo channel for iPod/CD etc.

- 5 pre-fade sends to stage for monitors and a minimum of 2 post fade sends for FX.

- Adequate lighting/lamp required for mixing console area with a colour gel if likely to disturb audience members.

FX/ EQ REQUIREMENTS (when using analogue consoles only) :

GEQ required on FOH mix and all monitor mixes. (KT, XTA and BSS preferable)

Lexicon reverbs preferred and a delay (TC D2 or Alesis Quadraverb)

4 channels compression minimum and a few gates if possible please

MIC REQUIREMENTS

See patch list/stage plot for required mics and alternatives. Mics are listed in order of preference but are a minimum requirement. Please contact me if you are having trouble with the mic spec. We don't carry mic stands, XLR cables or DI boxes as standard.

MONITOR WEDGE REQUIREMENTS

- 5 or 6 touring quality wedges required (300w min) over 5 or 6 way mix.

- Mix 2 (Albert centre) can be a pair.

- Large drum fill with sub is NOT required. A high quality full

range 15" wedge for drummer is fine placed on floor or on flight case so the horn is at ear height. - We can go with 4 wedges on 4 way mix at a push. Please email to discuss.

LIGHTING REQUIREMENTS

- At smaller venues, simple colour washes will be fine.

- At larger venues, a high quality light show with a experienced operator is always welcomed if no additional costs are incurred. Please email to discuss.