

SUNDAY TUESDAY SYNDICATE

Dear Organizer

This document is designed to make the show run as smoothly as possible on the day. We appreciate you taking the time to read through it and hope that you find our requests reasonable. If at any point you have a question or query, please don't hesitate to contact us:

Contacts

| | | |
|--------------|--------------|---|
| Manager | Lisa Portman | Email: lisaportman@me.com Tel: 07802234111 |
| FOH Engineer | Marc Tallack | Email: mstaudio@gmail.com Tel: 07786066332 |

Advance Venue Information:

In addition to the general show advance, please forward the following information as soon as possible:

- Load in/out information
- Venue technical specifications (sound/light) and contacts for in-house engineers
- A PDF room drawing
- Please ensure the stage is completely clear of obstructions before our arrival.
- If the load in is particularly difficult, please highlight this in the advance as we may require extra crew.

FOH System:

Please provide a fully functioning true stereo 3/4-way PA system that is capable of producing 105dBA undistorted and before system limiting, with access to system EQ and processing (delays, crossover etc.) where possible.

It must be of professional quality (**L'Acoustics** or **d&b audiotechnik** preferred) and provide even coverage in all areas of the venue

If there is a noise limiter in place, **we must be informed in advance.**

The promoter should also provide a system technician familiar with all rigging, cabling and operation of the entire system. They should be made available to assist the band's engineer from the load in until the end of the show day.

FOH Console:

FOH must be positioned in line with the centre of the stage where possible.

Please provide a professional quality, fully functioning console with a **minimum** of 24 input channels and 8 aux buses.

Digital consoles are preferred: Midas, Yamaha, Didgico, Allen and Heath

When analogue, Please also provide the following:

- A 31-band graphic EQ over each console output; KT preferred
- 4 channels of gate; Drawmer preferred
- 6 channels of compression; dBX preferred
- 3 FX units; Yamaha/Lexicon/TC Electronics preferred
- Please ensure that the console has functioning lights and a UPS where appropriate.

Where possible, we would prefer not to share console channels and/or outboard.

Please provide **two (2) 13amp 230v power drops** at FOH for effects and other equipment.

No Mackie/Peavey etc. anywhere, please!

Monitors:

Please provide an experienced monitor engineer, as we are not touring with one. Alternatively, please inform us in advance if monitors are from FOH.

In the event of monitors from FOH, please ensure that the console has adequate routing and outputs **without affecting either FOH or monitor operation**. Where appropriate, a 31-band graphic EQ should be **inserted in-line** for all monitor mix outputs.

We require a system capable of providing 5 monitor mixes consisting of the following:

Single wedge down stage far right for Mix 1

Pair of wedges down stage right (just off centre) for mix 2

Pair of Wedges down stage far left for mix 3

1x 2/3-way drum fill up stage centre Mix 4

For larger stages, sidefills should also be used at the engineer's discretion.

All monitor speakers must be fully functioning, of professional quality and be adequately amplified. Preferred wedges are **d&b M4** or **L'Acoustics HI-Q**.

Microphones/DIs/Stands/Cabling:

We will require all necessary microphone stands and cabling from the venue. Please see input list and stage plot for further information. We may bring some of our own microphones.

Power/Stage Requirements:

Please ensure that audio/backline power is clean and on separate phases from the lighting rig.

Backline - 3x 13A 230v power drops (each with 4x 13A) on stage for backline, situated along the upstage.

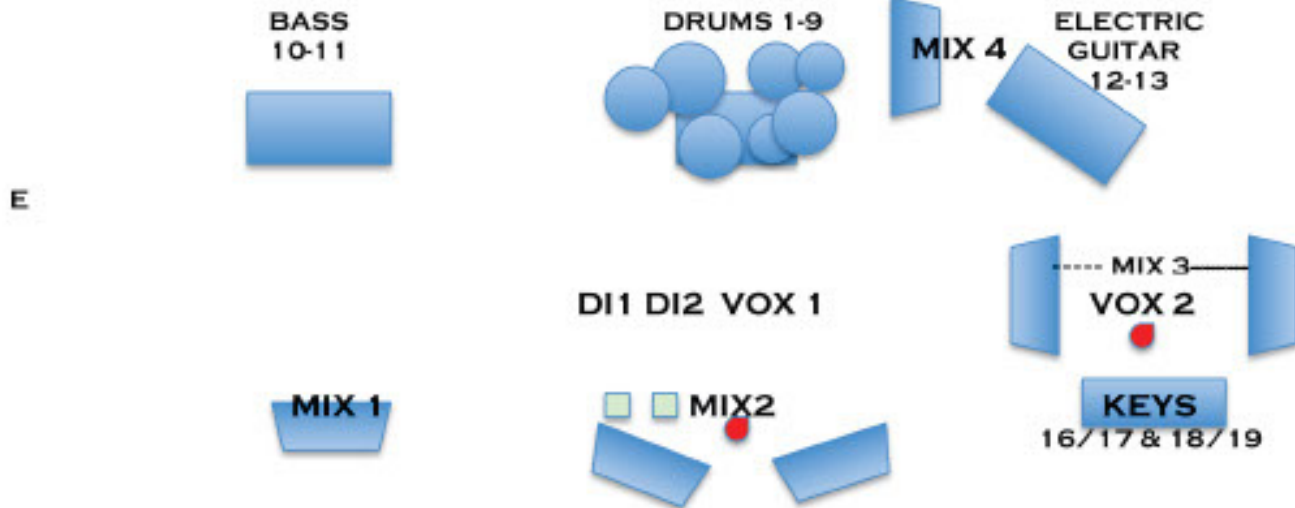
Front Line - 2x 13A 230v power drops (each with 4x 13A) stage left and stage right

Please provide an 8' x 8' x 1' drum riser positioned **upstage centre**

Lighting

We are not travelling with a lighting engineer or any lights.

Stage Plan



CHANNEL LIST

| Input no. | Instrument | MIC/DI | 48v | Notes |
|-----------|-------------------|------------------|-----|----------------------|
| 1 | Kick In | Beta 91a | X | No Stand |
| 2 | Kick out | Audix D6 | | Short Boom mic stand |
| 3 | Snare Top | Audix i5 | | Short Boom mic stand |
| 4 | Snare Bottom | E604 | | Clip on |
| 5 | Hats | C451 | X | Short Boom mic stand |
| 6 | Rack Tom | E904 | | Clip on |
| 7 | Floor Tom | E904 | | Clip on |
| 8 | Ride | NT5 | X | Tall Boom mic stand |
| 9 | Crash | NT5 | X | Tall Boom mic stand |
| 10 | Bass Di | Orchid DI | X | |
| 11 | Bass Mic | SM58 | | Short Boom mic stand |
| 12 | Elec Guitar 1(SR) | E906 | | Short Boom mic stand |
| 13 | Elec Guitar 1(SR) | SM57 | | Short Boom mic stand |
| 14 | DI 1 Line 1 | DI | X | Acoustic Guitar 1 |
| 15 | DI 2 Line 2 | DI | X | Acoustic Guitar 1 |
| 16 | Keys 1 Di | DI | X | |
| 17 | Keys 1 Di | DI | X | |
| 18 | Keys 2 DI | DI | X | |
| 19 | Keys 2 DI | DI | X | |
| 20 | Vox 1 | Beta 58 | | Tall Boom mic stand |
| 21 | Vox 2 | Beta 58 | | Tall Boom mic stand |

All mic's/dis in bold we can provide if required.

Summary

We are a small touring party so communication is key. Please do not hesitate to contact us with any queries about any aspect of this specification. To prevent any nasty surprises on the day, we would appreciate that any amendments be discussed and agreed **well in advance**. We are aware that some aspects may not always be possible but we are very accommodating people!