

THE BAR-STEWARD SONS OF VAL DOONICAN

TECHNICAL RIDER

We're friendly Northerners, who love working with people, and we'll go a country mile to be as pro and approachable as we can. We particularly love working with techies that have been sent and have read this document in advance of us arriving, rather than saying "So, *what do you lads need, then?*" when we bring our gear on stage.

After doing over 1000 shows to date, the best ones very rarely start that way.

CHANNEL LIST (approx. Stage Right to Stage Left):

Channel 1: Alan Vocal Mic (SM58 or equivalent)

Channel 2: Alan Accordion (there's a DI Box for this on his pedal board, so just an XLR needed)

Channel 3: Alan Keyboard (there's a DI Box for this on his pedal board, so just an XLR needed)

Channel 4: Alan Ukulele DI (this isn't always needed – depends on the setlist) **(DI needed)**

Channel 5: Scott Vocal Mic (SM58 or equivalent)

Channel 6: Scott Acoustic Guitar/Electric Uke DI Box **(DI needed)**

Channel 7: Scott Looper Pedal DI Box **(DI needed)**

Channel 8: Björn Vocal Mic (SM58 or equivalent)

Channel 9: Bjorn Mandolin (there's a DI Box on his pedal board, so just an XLR needed)

Channel 10: Bjorn Fiddle (there's a DI Box on his pedal board, so just an XLR needed)

Channel 11: Bjorn Banjo (there's a DI Box on his pedal board, so just an XLR needed)

Channel 12: Scott wireless mic (if one is available – if so, it can go somewhere central towards the back of the stage for use towards the end of the set)

To summarise, in total, three microphones on boom stands, plus three DI boxes are required (we bring the other DIs), plus power sockets next to each performer (see the stage plan) for pedal-boards etc.

Scott's looper pedal is for playback of our intro tape/backing tracks/drum tracks. We may need a stage-hand to start our intro tape for us (don't worry, we'll show 'em what to do)

Scott may also need an extra XLR lead to connect his mic to his harmony pedal. If there is no wireless mic available, this XLR should be long enough for him to get into the crowd (daisy chained if necessary). If there *is* a wireless mic available, this would be requested too, placed at the rear centre of the stage for use towards the end of the set.

As the focus of our act is comedy first and foremost, absolutely NO reverb on any of the vocals, please. Thanks!

Should there be ANY issues regarding this technical rider, please contact Scott immediately at thebarstewardsons@gmail.com

WIRELESS SYSTEMS:

All members of the band use wireless packs, with frequencies as follows...

**Scott uses a Line 6 G70 Wireless System (Digital system)
Frequencies between 2400Mhz and 2483.5Mhz**

**Björn uses a Line 6 G30 Wireless System (Digital system)
Frequencies between 2400Mhz and 2483.5Mhz**

**Alan uses an AKG WMS40 Mini Dual Wireless System
Frequencies between 537 to 865 MHz**

PLEASE NOTE, at a show at Towersey Festival, Alan's Wireless Pack once picked up the frequency signal from the Silent Disco... the last thing we needed was Yes Sir, I Can Boogie blaring out during what should have been an accordion solo, so please let us know if it is an issue!

Likewise, if any of these frequencies are likely to interfere with any other on-stage equipment, please let Scott know as a matter of urgency on receipt of this tech-spec, at thebarstewardsons@gmail.com

LIGHTING:

We're not fussy about such things... three spots would do – one on each performer if possible. Above that we'll leave that kind of thing to your wonderful lighting gurus to be as subtle or mental as suits the song. It may also be worth noting, none of us suffer from photo-sensitive epilepsy, so feel free to go nuts.

We trust you implicitly to make us look good.

We like to look good. It masks our general incompetence quite well.

MONITOR MIXES:

All three performers need a healthy amount of Scott's looper/track pedal in all three wedges as it provides us with drums etc for certain songs in the set. Without this we will inevitably end up out of time, and it'll sound absolutely bobbins. Scott has a 5-10dB booster pedal attached to the looper which he will press if he cannot hear enough, instead of hoping that the lovely sound crew will spot him doing the "look at me pointing at something I would like you to turn up dance". This will boost it in our monitors, but your mixing desk tech will then need to adjust the FOH level accordingly (please don't change the monitor mix though – you'd be amazed how many people do!)

Here are our individual monitor mixes, just how we like it...

Scott:

"I am genuinely pretty deaf (my right eardrum has a hole in it, and my left one isn't much better, but you don't need my life story) so I prefer plenty of my vocals and guitar in my wedge, a bit of Björn's & Alan's instruments too, but not as much as me being able to hear myself... I am a front-man after all. All three vocals mixed to the same level, please. And it will never be loud enough. Turn it up to 11. *Switch of your 'DFA button' too. You're too kind. (Please read that back in an ironic voice, as I'm not really a diva)*"

Björn:

"I don't like my wedge too loud, just enough to be able to hear myself. The looper/track pedal and my own instruments need to be the most prominent in my mix, then my vocal and Scott's vocal mixed at the same level. A touch of Scott's guitar and Alan's keyboard. No accordion! *Like anybody needs that in their lives!*"

Alan:

I don't need too much of me accordion as it has a tendency to feedback in the monitors, and it can literally take your face off. The accordion is pretty-much loud enough acoustically for me to hear it on most stages without much monitor, so it's not essential to have lots of it. I like to be able to hear a healthy amount of Scott's guitar to keep in time and a bit of Björn too, but mostly Scott's guitar, but don't tell him that, he'll get big-headed. My accordion has a tendency to be more prone to feedback somewhere between 250-2500Hz. You have been warned. *Oh, and remember, banjos make great fuel for an accordion fire!*

Cheers you lovely folks... we'll see you out on stage. Let's do this!

THE BAR-STEWARD SONS OF VAL DOONICAN STAGE PLAN (not to scale)

STAGE RIGHT

STAGE LEFT

ALAN

SM58 VOCAL MIC
ACCORDION DI (XLR needed)
KEYBOARD DI (XLR needed)
UKE DI (required for some sets)

2 PLUG SOCKETS
FRONT OF STAGE

MONITOR

SCOTT

SM58 VOCAL MIC
GUITAR/ELEC. UKE DI (required)
LOOPER PEDAL DI (required)
+ ADDITIONAL WIRELESS MIC IF AVAILABLE

3 PLUG SOCKETS
FRONT OF STAGE

MONITOR

BJÖRN

SM58 VOCAL MIC
BANJO DI (XLR needed)
FIDDLE DI (XLR needed)
MANDOLIN DI (XLR needed)

1 PLUG SOCKET
FRONT OF STAGE

MONITOR

AUDIENCE