

# 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 1100 shows to date, the best ones very rarely start that way. Are you ready for some fun? Great, let's get crackin'...

### **THE CHANNEL LIST (approx. Stage Right to Stage Left):**

#### STAGE RIGHT - ALAN DOONICAN

**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 with 48v phantom)

**Channel 3:** Alan Keyboard (there's a DI Box for this on his pedal board, so just an XLR needed with 48v phantom)

**Channel 4:** Alan Ukulele DI (there's a DI Box for this on his pedal board, so just an XLR needed with 48v phantom)

#### STAGE CENTRE - SCOTT DOONICAN

**Channel 5:** Scott Vocal Mic (SM58 or equivalent)

**Channel 6:** Scott Acoustic Guitar/Electric Uke DI Box (there's a DI Box for this on his pedal board, so just an XLR needed with 48v phantom)

**Channel 7:** Scott Looper Pedal DI Box (there's a DI Box for this on his pedal board, so just an XLR needed with 48v phantom)

**Channel 8:** 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 - if one isn't, give Scott a separate extra long XLR to put in his harmony pedal)

#### STAGE LEFT - BJÖRN DOONICANSSON

**Channel 9:** Björn Vocal Mic (SM58 or equivalent)

**Channel 10:** Bjorn Mandolin (there's a DI Box for this on his pedal board, so just an XLR needed with 48v phantom)

**Channel 11:** Bjorn Fiddle (there's a DI Box for this on his pedal board, so just an XLR needed with 48v phantom)

**Channel 12:** Bjorn Banjo (there's a DI Box for this on his pedal board, so just an XLR needed with 48v phantom)

**To summarise, in total, three microphones on boom stands, plus XLR leads to all the DIs (we bring all of the DIs), plus power sockets next to each performer (see the stage plan) for pedalboards 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.** The vocals should be nice, crisp and prominent in the mix over the instruments. Thanks!

Should there be ANY issues regarding this technical rider, please contact Scott immediately at [thebarstewardsons@gmail.com](mailto: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) for his guitar and electric uke - Frequencies between 2400Mhz and 2483.5Mhz

**Björn** uses a t.bone GigA Pro Wireless System (Digital system) for banjo, mandolin and fiddle - Frequencies between 2400Mhz and 2483.5Mhz

**Alan** uses an AKG WMS40 Mini Dual Wireless System  
For his accordion and uke - 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 the chorus of "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](mailto:thebarstewardsons@gmail.com)

## **LIGHTING:**

We're not dead fussy about such things... if it's a theatre, three spots would do – one on each performer if possible. If it's a festival, 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, though obviously an audience member might be, so only if your lighting policy covers it!

We trust you implicitly to make us look good.

## **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. Often at festival shows, or shows where we have only got time for a quick line-check, Scott has a 5dB 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 me 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 off 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 meself. 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**

**SCOTT**

**BJÖRN**

SM58 VOCAL MIC

SM58 VOCAL MIC

SM58 VOCAL MIC

ACCORDION DI  
KEYBOARD DI  
UKE DI

GUITAR/ELEC UKE DI  
LOOPER PEDAL DI  
+ADDITIONAL WIRELESS  
MIC IF AVAILABLE

BANJO DI  
FIDDLE DI  
MANDOLIN DI

2 PLUG SOCKETS  
FRONT OF STAGE

3 PLUGS SOCKETS  
FRONT OF STAGE

1 PLUG SOCKET  
FRONT OF STAGE

MONITOR

MONITOR

MONITOR

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# AUDIENCE

**PLEASE NOTE:**

ALL OF THE DI BOXES THAT WE HAVE BROUGHT ON OUR  
PEDALBOARDS ARE ACTIVE AND REQUIRE 48v PHANTOM POWER  
*CHEERS!*