

Boys of the Lough

Technical

1 of 2

Technical Requirements

Presenter to furnish at own expense:

STAGE REQUIREMENTS

Five (5) straight-back armless chairs arranged in a shallow arc about 12 to 14 feet across. It may be necessary to provide a carpet in front of performers to cut down on excessive sound from foot tapping.

SOUND REQUIREMENTS

The sound system should be a high-fidelity system (Meyer, Turbo Sound, JBL). It should be capable of developing a 90db spl at the rear of the hall and should be able to deliver full frequency sound to all parts. The mix can be mono or stereo in the hall, but noise-free and professional standard (e.g., Soundcraft 400B). Two (2) monitor sends to four (4) stage monitors should have a 33-band EQ on each monitor (low-profile monitors preferred). No onstage mixing. The main mix should also have a 33-band EQ. Outboard equipment: one (1) digital reverb unit (Yamaha REV 7, Yamaha REV 5, Lexicon PCM 70).

Eight (8) high-quality microphones as specified on the microphone list and stage plot page. Eight (8) microphone stands: four (4) tall booms, four (4) short booms. One direct input (DI) for the guitar.

Soundcheck time should be 90 to 120 minutes before the doors open.

Please provide the name, phone number and email address of the sound technician.

LIGHTING REQUIREMENTS

The Boys request normal warm concert lighting. Any special effects or follow spots the Boys leave to the discretion of the presenter. House lights should be dimmed but not dark; performers should be able to make eye contact with the audience.

DRESSING ROOM REQUIREMENTS

Dressing room spaces for five (5) men. The rooms should be clean, lighted, heated, lockable and ready for occupancy upon the group's arrival. Refreshments required: three (3) pitchers of water and ten (10) glasses; juices, mineral water, hot coffee and tea; plus condiments, finger food, such as, raw vegetables, fruits, cheese and crackers, bread, and cold cuts.

STAGEHAND REQUIREMENTS

Two (2) stagehands to set up sound and lighting equipment and to assist generally backstage, and one (1) follow spot operator. A professional sound engineer to mix the sound at the soundcheck and during the performance. Also, two (2) persons to assist in selling recordings before and after each set.

OTHER REQUIREMENTS

Please provide a map marked with the performance and accommodation locations, including their addresses and phone numbers.

Please provide ten (10) complimentary tickets as referenced on page 1 of this contract.

See microphone list and stage plot page.

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2 of 2



MICROPHONE LIST

<i>Mixer</i>	<i>Microphone</i>
Channel 1, Dave Vocal	Dynamic: Shure SM58 Tall boom stand
Channel 2, Dave Instrument	Condenser: Shure SM81, AKG 451, Neumann Km 84i Short boom stand
Channel 3, Kevin Instrument/Vocal	Condenser: Shure SM81 or 85, AKG 451 EB, Neumann Km 84i Pop shield. An SM 58 may be advisable if there is a problem with popping when Kevin speaks through his fiddle mic. Tall boom stand
Channel 4, Cathal Instrument/Vocal	Dynamic: Beyer M500 or 201, Shure SM58 Tall boom stand
Channel 5, Brendan Instrument/Vocal	Dynamic: Beyer M500 or 201, Shure SM58 Tall boom stand
Channel 6, Brendan Instrument	Condenser: Shure SM81, AKG 451, Neumann Km 84i Short boom stand
Channel 7, Brendan Instrument	Condenser: Shure SM81, AKG 451, Neumann Km 84i Short boom stand
Channel 8, Garry Instrument/Vocal	Condenser: Shure SM81 or 85, AKG 451 EB, Neumann Km 84i Pop shield Short boom stand
Channel 9, Garry	DI for guitar

A close approximation to the above technical specifications will be accepted.

STAGE PLOT

1, 2 Dave Mandolin Cittern Concertina Accordion Speech ★ Monitor	3 Kevin Fiddle Speech ★ Monitor	4 Cathal Flute Whistle Vocals ★ Monitor	5, 6, 7 Brendan Accordion Melodeon Vocals ★ Monitor	8, 9 Garry Guitar Speech ★ Monitor
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Note: Numbers correspond to channel numbers in microphone list above.
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