

OYSTERBAND

2015 Technical requirements

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1) Auditorium Sound

A modern P.A. System suitable for full-range music reproduction.
Even coverage throughout the venue is more important than raw volume.
Flown point source preferred (i.e. L'Acoustics, Meyer, EV).
Flown line array (e.g..L'Acoustics, Nexo, d&b, etc) is also excellent.
If you must ground stack the PA system, it must be decoupled from the stage and extra care taken to ensure even coverage.
All systems should be 3 or 4-way active, with subs.
Front row infills, for bigger stages, if possible - thanks.

2) Monitors

6 wedges on 6 mixes.
No preference as to monitor desk (if present) - whatever your monitor engineer likes.

N.B. - if monitors are run from FOH, then 6 pre-fade AUXes in addition to effects aux sends are critical !

Again, out-and-out volume is not an issue, sweetness and fidelity is.
Any modern bi-amped 12" or 15" wedge monitor should be OK.
N.B. Self-powered plastic cased loudspeakers turned on their sides are not suitable. Don't do it! Thank you.
Monitor amp rack must be set up to provide 6 properly processed discrete biamped mixes. 2 wedges must be able to be paired together.
Each monitor mix must have a 31 band EQ on the output.

3) FOH desk

24 mic channels to 4 subgroups with 8 aux is a minimum spec.
Any Professional quality Analogue or Digital desk is OK.
Preferred desks : Digico, Avid, Yamaha, Midas, Soundcraft. (NOT Behringer, Mackie, Presonus or S/C Spirit, please.)
FOH FX:
2 X good quality reverbs e.g. Lexicon, PCM90 or 91, TC M1-XL or similar
1 X good quality digital delay.
At least 8 channels of compression, BSS DPR 404 or Dbx 160A or 166XL or similar.
Outboard Stereo 31 band EQ at FOH across L+R.
Aux fed subs are preferable, thanks.
N.B. - If using Digital desks, the built-in processing is adequate.

4) Other sound stuff

All mic and speaker cables, patch cables from mults, power distro, etc.
9 or so full size Boom mic stands & 8 or so short boom stands.
6 X SM58/B58 mics, 2 X SM57, 4 X condenser mics for cymbals (SM-81, MK4)
3 clip-ons for the drums (B-98, e904, e604)
10 active DI boxes (BSS or Radial preferred)

5) Lighting

There is no specific lighting design plot for this,
See attached stageplan for general areas to be lit.

As a guide:

A well populated lighting grid with single colour PAR cans or static colour changing LEDs and some moving heads.

A dozen or so floor specials, a mix of narrow and wide beams for FX and back washes. Some cyc lamps for uplighting.

Hazer or Cracker type smoke machine, with fan.

LD/op with good theatrical experience.

6) General guidance

All the equipment should be of professional quality and tested as working and free from noise and hum at least 1 hour before our arrival.

An experienced technician with a good knowledge of the system should be available at all times.

Please refer to Stage Plot and Input List (attached to this rider) for more detail and stage layout.

Any queries on the technical side, please get in touch as soon as you can, either through Coda Agency or direct to Tim Porter:

Thanks very much!

Tim Porter

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For Canadian technical inquiries, please contact:

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This document originally prepared by Tim Porter, modified for Canadian shows by Ben Malone.

OYSTERBAND BACKLINE REQUIREMENTS, CANADA 2015

DRUMKIT

Industry-standard professional-quality drumkit, please

Cheaper kits ALWAYS COMPROMISE THE SOUND OF THE WHOLE BAND

Please ensure the drums are equipped with **new** or **hardly-played** pro-quality heads, i.e.

Remo: Pinstripe/ Emperor/ Ambassador
(Bass drum: Powerstroke/ Powersonic/ Emperor/ Pinstripe)
Evans: G1/ G2/ EC1/ EC2/ (bass drum: EQ1,2,3,4/ Emad)
Aquarian: bass drum heads: Superkick series

SPECIFICS:

Bass drum: 22" or 24" or 26" (20" if that is the only choice, but definitely **not** 18" or 16")

Small tom: 13" or 14" (**not** 12")

Floor tom (with legs, not hanging): 16" or 18" (14" if only choice)

Snare: **TWO snare drums please.** Ideally brass, but any..... as long as they are a good quality make.

Hardware (pro-quality, double-braced): Snare stand, hi-hat stand, bass-drum pedal, 4 x boom cymbal stands, tom mounting hardware, floor tom legs

Drum carpet, minimum size : 2M x 2M.

(NB cymbals and drum-stool not required)

DRUM MAKES:

PREFERRED: NATAL/ Sonor Delite/ S Classix/ S Class/ Signature/ SQ2/ Designer

ALSO GOOD:

Yamaha Custom Series: Recording/ Phoenix/ 9000/ maple/ birch/ beech/ oak

Ludwig: Classic/ Super Classic/ Vistalite/ Stainless Steel

Pearl: Masters/ Reference

Gretsch: USA Custom/ vintage/ New Classic/ Renown

DW: Any (**except** PDP series)

Ayotte & Teye: Any

Tama: Starclassic/ Artstar

Premier: Premier Series/ Gen X/ Signia

Mapex: Orion/ Saturn

Rogers: Vintage

UNACCEPTABLE DRUM MAKES:

Any mid-level, entry-level or budget kit – such as:

Pearl: Export/ Forum/ Target

Sonor: ANY Force Series/ 500/ 1000/ 2000/ 3000 series

Premier: Cabria/ Club/ old cheap stuff

Tama: VX Series/ Horizon/ Tornado/ Meridian/ Q Series

Yamaha: Rydeen/ Power V/ Stage Custom/ Gigmaker

Gretsch: Catalina/ Blackhawk

C.B., Stag, Percussion Plus, Olympic, or any unbranded nasty crapola

BASS GUITAR / MANDOLIN

1 x 4-string bass guitar with strap. A Fender Precision would be ideal

1 x any professional-standard small bass combo with a 15-inch speaker (Fender, GK, Trace Elliot, TC or Hartke all good)

1 x bass guitar stand

1 x mandolin stand

CELLO

1 x music stand

1 x adjustable-height drum or piano stool

GUITAR

1 x professional-standard **valve** guitar amplifier – preferred: Fender Hot-Rod De Luxe. Or any good-quality **valve** amp equivalent. **MUST HAVE: independent channel gains plus master volume**

1 x small professional-standard acoustic guitar amplifier – e.g. Roland Cube 30 or similar.

1 x acoustic guitar stand

1 x electric guitar stand

VIOLIN / KEYBOARD

1 x small single keyboard stand

Any questions please contact

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OYSTERBAND MONITOR PREFERENCES, Canada 2015
V4.0

Ian. Stage R: plays violin & keyboard + BVs

Needs: his vox, violin, keys, both guitars, other BVs, a little LV, some kick and hi-hat on big stages

Adrian. Upstage riser, Stage R: plays cello + BVs

Needs: his vox, cello, acoustic & electric guitars

John. Stage C: lead vocal + plays melodeon

Needs: his vox, melodeon
NB a long cable on vocal mic, please

Al. Stage C: plays bass guitar & mandolin + BVs

Needs: his vox, mandolin, acoustic & electric guitars + a little of LV, violin, keyboard

Alan. Stage L: plays acoustic & electric guitars + BVs

Needs: his vox, acoustic guitar, a little of other BVs.

Dil. Upstage riser, Stage L: plays drums

Needs: acoustic and electric guitars, bass & cello, LV
No drums normally required in wedge (he has a tactile rig)

On some stages, certain instruments can get lost. The chaps will soon let you know what they're missing.

(Volume is not an issueclarity and sweetness are.)

2015 OYSTERBAND CHANNEL LIST

CHANNEL	MIC/DI	POSITION
<i>DCA Group 1:</i>		
1. Kick drum	internal mic (ours)	USL
2. Snare	57 or similar	USL
3. HiHat	451 or similar	USL
4. Rack Tom	quality dynamic	USL
5. Floor Tom	quality dynamic	USL
6. Overhead L:	451 or similar	USL
7. Overhead R:	451 or similar	USL
<i>DCA Group 2:</i>		
8. * Ian: violin	DI	DSR
9. Ian: Keys	DI	DSR
10. * Scotty: Pedalboard	DI	USC
11. * Spare Channel *		
12. * Adrian: Cello	DI	USR
13. * Adrian: Bass	DI	USR
14. . * Spare Channel *		
15. John: melodeon	DI	USC
16. * Alan: acoustic guitar	DI	SL
17. Alan: Electric Guitar combo	57 or Similar	SL
<i>DCA Group 3:</i>		
18. * Scotty vox	SM58 or Beta58	USC
19. * Adrian vox	SM58 or Beta58	USR
20. * Ian vox	SM58	SR
21. * John vox	SM58	SC
22. * Alan vox	SM58 or Beta57	SL

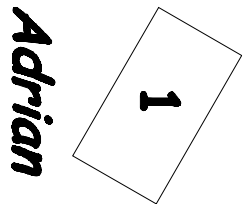
* Insert Compressor on these channels

2015 Oysterband CANADA

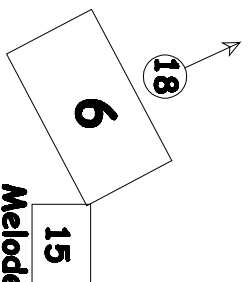
D.I. Box **1-6** **Monitor routes**
 Mic **1-22** **Desk Channels**

AC power
sockets

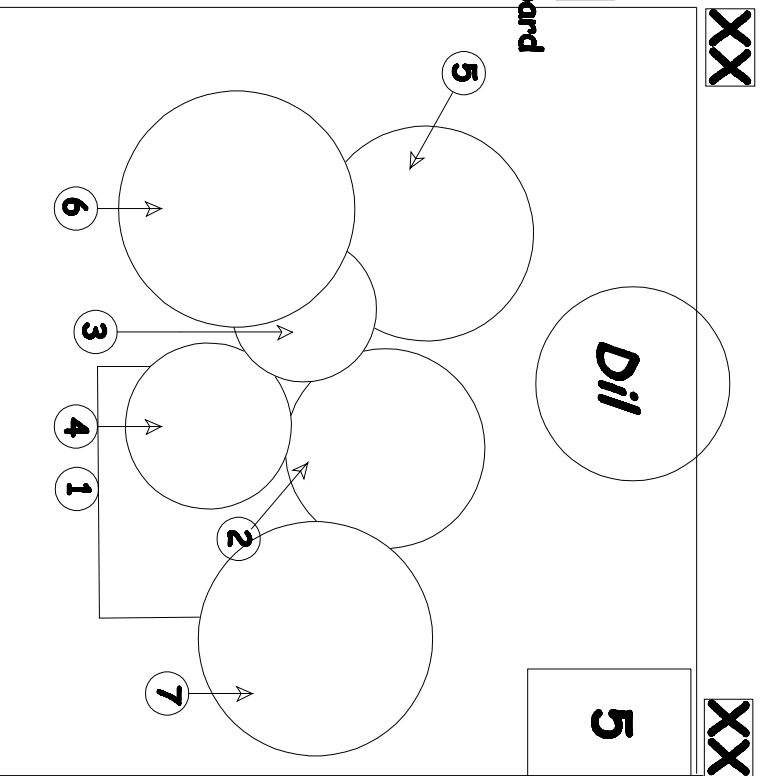
12 Cello
 13 Bass



Scotty



10 Pedalboard



XX
 9 Keys
 8 Violin

