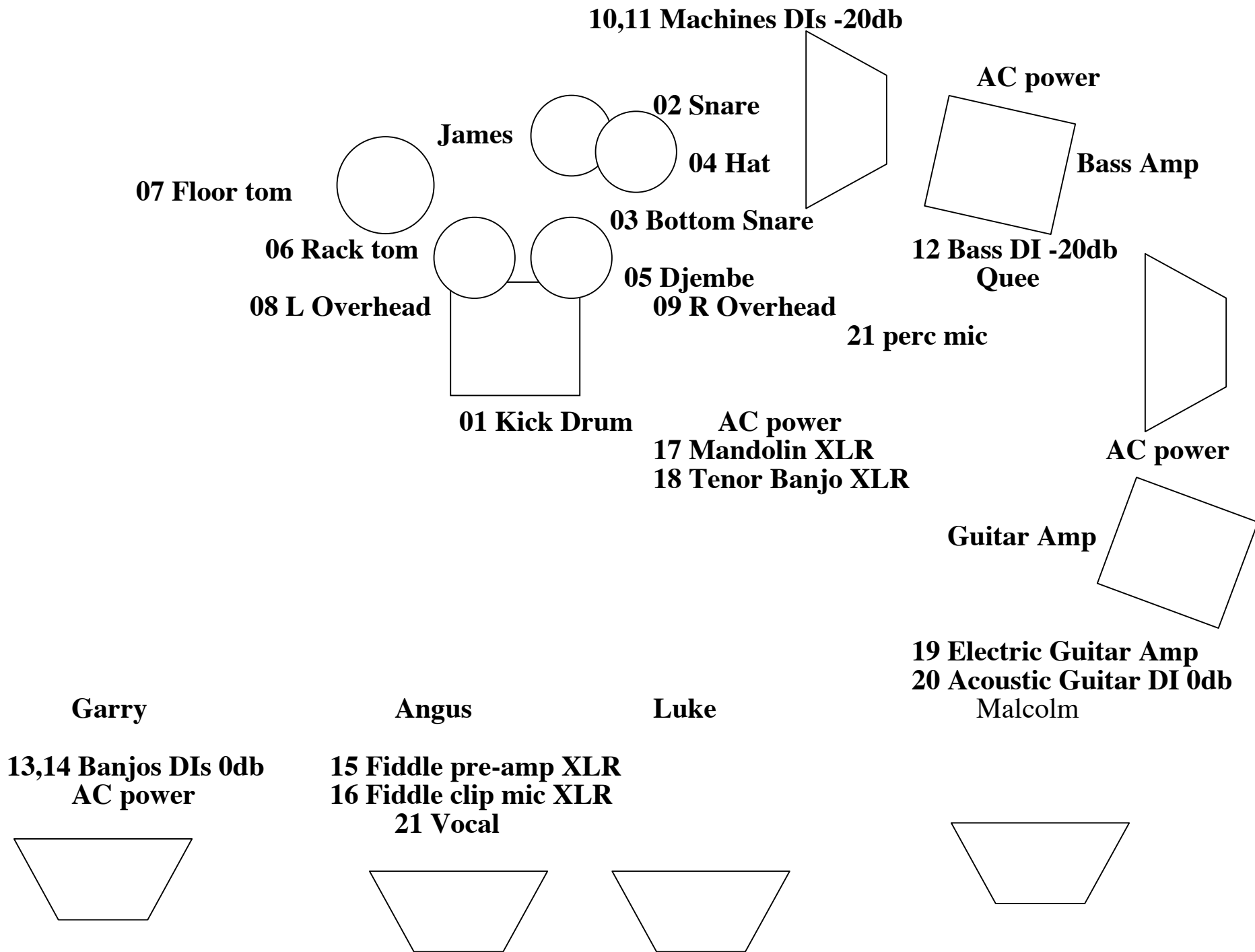


SHOOGLENIFTY



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- 01 Kick Drum** AT25, RE20, SM91 (gate 1)
- 02 Snare** SM57 on short stand (comp 1)
- 03 Snare (bottom skin)** SM57 on short stand
- 04 Hihat** AKG CK91/451/C1000
- 05 Djembe** SM57
- 06 Rack tom** SM57 or sennheiser 604 (gate 2)
- 07 Floor tom** SM57 or sennheiser 604 (gate 3)
- 08 L Overhead** AKG C1000 or C451
- 09 R Overhead** AKG C1000 or C451
- 10 L Machines** active DI box -20db (comp 2)
- 11 R Machines** active DI box -20db (comp 3)
- 12 Bass** DI -20db or XLR from amp (comp 4)
- 13 Banjos** Fx output L active DI box 0db
- 14 Banjos** Fx output R active DI box 0db
- 15 Fiddle** XLR LR Baggs pre amp (comp 5)
- 16 Fiddle** XLR we have our own clip on mic
- 17 Mandolin** XLR DBX pre-amp (channel 1)
- 18 Tenor Banjo** XLR DBX pre-amp (channel 2)
- 19 Electric Guitar** SM57
- 20 Acoustic Guitar** active DI box 0db
- 21 Vocal** SM58 (comp 6)
- 22 Percussion** SM57 on boom stand
- 23 Delay return** (with full channel eq.)
- 24 Reverb return** L
- 25 Reverb return** R
- 26 Reverb return** L
- 27 Reverb return** R
- 28 Talkback mic** to stage

comp 7+8 inserted on stereo group

SHOOGLENIFTY SPEC.

System

The PA should be quality concert system rigged in stereo, capable of delivering an undistorted 105db SPL at mixing position.

24 ch (minimum) mixing desk (pref. Midas, Allen+Heath, Soundcraft)

Mixing position should be well lit and ideally located in the centre of the venue facing the stage.

Shooglenifty's engineers must be allowed to change FOH eq. crossovers, limiters etc and be allowed to reposition speaker cabinets.

The PA should be fully rigged by professional engineers familiar with the system, before the start of the soundcheck.

All inserts should be connected as shown on line list.

It is the house engineer's responsibility to ensure that all aspects of the system are in full working order and correctly rigged and protected.

Outboard

8 channels of compression, please insert two across a group.

4 gates, 2 reverbs (TC Electronics or Yamaha preferred), 1 digital delay with manual adjust or tap delay time, returning in mono down a channel with full eq.

31 band graphics on FOH and all monitor sends.

The outboard fx rack should be at eye level next to the desk with inserts and fx connected.

Monitors

Monitor desk with 6 way monitor mix plus one for engineer

7 monitors (15"+horn, min 300w) or a minimum of six monitors on a 4 way FOH mix.

Backline Required (If outside UK or flying to gig)

Drums

Pearl BLX, DW or Yamaha Stage Custom 20" bass drum, 10" rack tom, 14" or 16" floor tom, 4 boom cymbal stands and 1 straight cymbal stand, snare stand, hihat stand, pearl kick pedal, drum stool with back, preferred heads are remo pinstripe well fitted and tuned. James brings his own snare, cymbals, electronic percussion and djembe (which is positioned on a stand next to the rack tom).

On a large stage there should be a drum riser (minimum 2m x 2m)

Guitar

Fender de Ville OR Fender "the twin" amp with master volume and footswitch for switching channels

Bass

SWR, Eden or similar bass amp 400w with 4x10"+15" speaker cab

Lighting

Please provide lights to evenly cover the whole stage with a variety of coloured gels.

Any strobes, smoke machines and other specials you can provide would be appreciated.

N.B. Our drummer James requires enough light at all times to adjust his drum machine.

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