

Martin Taylor & Alan Barnes – Tech Spec & Stage Plan (2012)

THIS IS SCHEDULE A RELATIVE TO THE ATTACHED AGREEMENT BETWEEN THE PROMOTER AND THE ARTIST

PROMOTER TO SUPPLY:

1. A full-range 20-20kHz stereo sound system capable of delivering uncoloured sound to at least 110db SPL evenly throughout the auditorium.
2. Where the venue is multi-tiered or split-level, suitable fills and on delays where appropriate must be provided.
3. In relation to the Front of House Control the Promoter shall provide 8:2 mixing console centrally positioned at the rear of the auditorium. For the avoidance of doubt a mixing position in a control room or behind glass is unacceptable.
5. The mixing console must have at least 4-band eq with swept mids, 2 auxiliaries (one pre-fade for monitor and one post-fade for reverb) and 48v phantom power capability on each channel.
6. Stereo 1/3-octave eq unit on main system and 1/3-octave eq units on any and all other loudspeaker outputs.
7. One digital reverb unit, Lexicon PCM or Yamaha SPX900 or similar
8. One dual compressor, BSS or Drawmer DL241 or similar.
9. CD player.
10. Monitor System: - Two wedge monitors, 15 inches plus horn (no bullet tweeters).
11. 2 Vocal Microphones (Shure SM58 or similar)
12. 1 Microphone for Clarinet/Sax
13. Four Boom Stands (2 short & 2 regular).
14. One DI Box.
15. Two on stage power points.
16. Two Adjustable Piano Benches
17. All leads.
18. A Sound Engineer.

MARTIN TAYLOR TO SUPPLY:

1. AER Dual Mixer D.I. and Reverb
2. Milab DC-96B Condensor Mic 48v for Guitar

