

The following technical specifications have been updated for the current 2008 touring season. They reflect the current band lineup and include only those things that we feel are essential to the professional presentation of the show. Any difficulty meeting these specs must be reported to the Production Manager and any changes made only on his authority.

*** If you cannot meet these requirements, please do not take the job ***

SOUND SYSTEM

- Mains:** A **PROFESSIONAL** sound system capable of clean, uniform coverage of the performance area at 110 db 20-20k. System should be flown wherever and whenever possible with ground stacked subs and near/front/under balcony fill as required.
Position of House PA and mix position is at the sole discretion of DCT's Production crew
Acceptable types of PA are: **EAW, Adamson, Nexo , V-Dosc, Vertec, Apogee or Meyer.**
(Line Array Systems are always preferred when the venue is suited to it and the crew is qualified to set up and tune it properly)! No "Proprietary" Speakers will be permitted anywhere.
- Mixing:** 40 channel house console with VCA's.
Acceptable types are:
Midas H-2K or H-3K, Soundcraft Series 5, MH-3 or MH4, or PM 4000.
Digidesign Venue, Yamaha PM-1D, 5D.
Please, No Innovason

"Absolutely Will not accept Mackie, Behringer, Allen & Heath, or Yamaha PM- 3000's"
- House Effects:** 4 – Gates: Drawmer or BSS. 8 – Comps: 2 x BSS 901 + Drawmer, etc .
3 – Reverbs: TC Electronics, SPX-990, or PCM-70. 1 – Delay: 2290 or D-2.
- Monitors:** **** SET THE MONITOR CONSOLE ON STAGE LEFT ****
40 x 20 Console with **mute groups**. Acceptable types are:
Yamaha PM-5D or 4000M, Midas H-3000 or XL-250, Soundcraft; Series 5-M, SM-20.
Three way mono side fills are to be house P.A. quality at 110 db from 20-18k.
The side fill horns must be at least 5' off the floor.

12 matching bi-amped wedges capable of producing 110 db continuous clean audio. (The 12th wedge is the monitor engineers). 12 matching eq's are required, KT, BSS or equivalent.

2 Complete Shure PSM 700 Or Sennheiser G3 In-Ear Monitor Systems with 2 sets of Shure E3 Ear buds or Sennheiser equivalent and 4 x Fresh Duracell batteries per show are required.
- Monitor Effects & Patching:** 1 Digital Reverb unit
4 Comp/limiters & 4 Gates
- Intercom:** Intercom must be provided between house and monitor mix position.
- Overseas Power:** Three (3) 20-amp 120V power transformers for on the stage, 2 on stage right, 1 near the monitor console.

Lighting:

Lighting system must be flown whenever possible. A professional lighting system consisting of a downstage truss with 36, 1kw Par-64 fixtures, and 10 lekos. Upstage truss with 36 x 1kw Par-64 fixtures, 10 x lekos, 4 x bars of ACL's.

All necessary rigging, and or ground support, cable, truss masking, required dimming, and control. Two followspots of suitable strength for the venue.

Specific lighting plot can be done for each venue by Artist's Production Manager.

Notes: DCT does not normally carry a Lighting designer/operator.
Final approval of lighting equipment will be by Artist's Production Manager.

LX Notes: No Blackouts, Band requires some light onstage at all times! Followspot colour – No Clear, please use Roscolux 34, 02 or similar n/c pink. **NO SMOKE, NO HAZE, NO FOG.**
Followspots: Always on DCT while he is singing, Spot colour will always be either Rosco 02 or 34 depending on the characteristics of the followspot itself, please have both colours available .

Fade the Spot off DCT when he is not holding the Vocal Mic. Pickup Solos in the band as required.

Com: Clear Com is needed from the lighting desk to the follow spots and to the House Sound Board and Monitor Board

See also:

Audio Patch Sheet

Stage Plot

Backline Requirements

Hospitality Requirements

Transportation Requirements

Questions: For any questions please contact Bill Girdwood (cell) 289 260 3240 or girdwoodproduction@gmail.com