

# **THE BAR-STEWARD SONS OF VAL DOONICAN**

## **(SCOTT & BJORN DUO SHOWS)**

### **TECHNICAL RIDER**

Ey Up! We're a pair of friendly Northerners, who love working with people, and we'll go a country mile to be as pro and approachable as we can. We particularly love working with techies that have been sent and have read this document in advance of us arriving, rather than saying, "**So, what do you lads need, then?**" when we bring our gear on stage. After doing over 1150 shows to date, the best ones very rarely start that way. Are you ready for some fun?  
Great, let's get crackin'...

#### **THE CHANNEL LIST (approx. Stage Right to Stage Left):**

STAGE RIGHT - SCOTT DOONICAN

*Scott has all of his own DI Boxes so just an XLR needed with 48v phantom*

**Channel 1:** Scott Vocal Mic (SM58 or possibly SM58 Wireless)

**Channel 2:** Scott Acoustic Guitar/Electric Uke DI

**Channel 3:** Scott BakTrak Pedal DI Box

**Channel 4:** Scott Banjulele/Acoustic Uke DI

STAGE LEFT - BJÖRN DOONICANSSON

*Björn has all of his own DI Boxes so just an XLR needed with 48v phantom*

**Channel 5:** Björn Vocal Mic (SM58 or equivalent)

**Channel 6:** Björn Mandolin DI

**Channel 7:** Björn Fiddle DI

**Channel 8:** Björn Banjo DI

**Channel 9:** FOH Mic Stage L (*for IEM system - not for out front*)

**Channel 10:** FOH Mic Stage R (*for IEM system - not for out front*)

*Channels 9 & 10 require a pair of condenser mics for Björn's IEM system.*

**To summarise, in total, two microphones on boom stands, plus XLR leads to all the DIs (we bring all of the DIs), plus power sockets next to each performer (see the stage plan) for pedal-boards etc, and then two FOH condenser mics for Björn's IEM**

**system. Scott's mic stand holds a wireless mic so needs one of those larger mic clips (e.g. like a Shure WA371).**

Scott's BakTrak pedal is for playback of our intro tape/backing tracks/drum tracks. We may need a stage-hand or compere to start our intro tape for us (don't worry, we'll show 'em what to do - there is a button on Scott's pedalboard that clearly says "THIS ONE").

As the focus of our act is comedy first and foremost, **absolutely NO reverb on any of the vocals, please.** The vocals should be nice, crisp and prominent in the mix over the instruments no matter what. Thanks! Should there be ANY issues regarding this technical rider, please contact Scott immediately at [thebarstewardsons@gmail.com](mailto:thebarstewardsons@gmail.com)

## **WIRELESS SYSTEMS:**

Scott usually uses an Shure SM58 wireless microphone and a corresponding Shure BLX wireless receiver - Frequencies between 518-865 MHz (where this isn't used, it will be a regular wired SM58).

Björn uses a LD MEI1000 G2 In-Ear Monitoring System (Frequency Channel 70, 863.1-864.9 MHz) instead of a stage monitor.

Both musicians use wireless packs for their instruments, with frequencies as follows...

**Scott** uses a Line 6 G70 Wireless System (Digital system) for his guitar and electric uke - Frequencies between 2400Mhz and 2483.5Mhz

**Björn** uses a t.bone GigA Pro Wireless System (Digital system) for banjo, mandolin and fiddle - Frequencies between 2400Mhz and 2483.5Mhz

If **any** of these frequencies are likely to interfere with any other on-stage equipment, please let Scott know as a matter of urgency on receipt of this tech-spec, at [thebarstewardsons@gmail.com](mailto:thebarstewardsons@gmail.com)

We'd rather not find out at the 11th hour!

## **LIGHTING/VIDEO:**

We're not dead fussy about such things... if it's a theatre, a very basic two spots would do – one on each performer, or a basic warm wash. If it's a festival, we'll leave that kind of thing to your wonderful lighting gurus to be as subtle or mental as suits the song. It may also worth noting, none of us suffer from photo-sensitive epilepsy, so feel free to go nuts, though obviously an audience member might be, so only if your lighting safety policy covers it!

If it's a festival show with video-walls, get in touch with Scott at [thebarstewardsons@gmail.com](mailto:thebarstewardsons@gmail.com) and he will give you the low-down on how to get the best shots for your camera-team.

We trust you implicitly to make us look good.

## **MONITOR MIXES:**

We need a healthy amount of Scott's BakTrak pedal in our monitors as it provides us with drums etc for certain songs in the set. Without this we will inevitably end up out of time, and it'll sound absolutely bobbins. Often at festival shows, or shows where we have only got time for a quick line-check, Scott sometimes has a booster pedal attached to the BakTrak pedal which he will press if he cannot hear enough, instead of hoping that the lovely sound crew will spot him doing the *"look at me pointing at something I would like you to turn up dance"*. This will boost it in our monitors, but your mixing desk tech will then need to adjust the FOH level accordingly (please don't change the monitor mix though – you'd be amazed how many people do!)

Anyway, here are our individual monitor mixes, just how we like it...

**Scott:**

*"I am genuinely pretty deaf (my right eardrum has a hole in it, and my left one isn't much better, but you don't need my life story) so I prefer plenty of my vocals and guitar in my wedge. Both vocals mixed to the same level, please. Plenty of the BakTrak Pedal. And it will never be loud enough. Turn it up to 11. Switch off your 'DFA button' too. You're too kind.*

*(Please read that back in an ironic voice, as I'm not really a diva)"*

**Björn:**

*"I don't actually need a floor wedge as I am using IEM's. However, if you have one there, angle it towards Scott, and please put a wee bit of my vocals and instruments in the wedge so that Scott can hear me without me being in his mix (just so they know I am still there), and also Scott's BakTrak pedal so that if they venture over my side of the stage, they can still hear it!*

*So, instead of having my mix in the stage monitor I need 1 x XLR or 1 x 1/4" jack to send a mono monitor mix to my IEM transmitter. I need a pair of FOH condenser mics so that I can hear the audience, otherwise I can't interact with them. I will need a mix of **everything** on stage. Hopefully the following information should help you to get the perfect IEM mix...*

*To break this down, I need a comprehensive even mix of ALL channels, with all vocals, my instruments and Scott's BakTrak pedal mixed highest in the mix. Please mix as follows (this is in the same order as the Channel List)*

**Channel 1:** Scott Vocal (HIGHER)

**Channel 2:** Scott Acoustic Guitar

**Channel 3:** Scott BakTrak Pedal DI Box (**HIGHEST** - this is most vital!)

**Channel 4:** Scott Banjulele/Acoustic Uke

**Channel 5:** Björn Vocal (HIGHER)

**Channel 6:** Björn Mandolin (HIGHER)

**Channel 7:** Björn Fiddle (HIGHER)

**Channel 8:** Björn Banjo (HIGHER)

**Channel 9:** FOH Mic Stage L

**Channel 10:** FOH Mic Stage R

If there is an issue regarding IEM sends or indeed anything regarding in IEM system please get in touch with Björn as a matter of urgency. If this is a festival show, Björn is happy to come to the stage earlier in order to sort his IEMs with the monitor tech-team, as often we only get a line-check and this is the bit that sometimes adds time to a quick turnaround. In case you need it, Björn's number is 07904605784

**Thank you very much you lovely folks... we'll see you out on stage.  
Let's do this!**

***CHEERS! Scott & Björn***

# THE BAR-STEWARD SONS OF VAL DOONICAN DUO SHOWS STAGE PLAN

*(not to scale)*

**STAGE RIGHT**

**SCOTT**

**SM58 WIRELESS MIC**

**GUITAR/ELEC UKE DI  
BANJULELE/AC. UKE DI  
BAKTRAK PEDAL DI**

**4 PLUG SOCKETS  
FRONT OF STAGE**



**STAGE LEFT**

**BJÖRN**

**SM58 VOCAL MIC**

**BANJO DI  
FIDDLE DI  
MANDOLIN DI**

**2 PLUG SOCKETS  
FRONT OF STAGE**



**PLEASE NOTE:  
ALL OF THE DI BOXES THAT WE HAVE BROUGHT  
ON OUR PEDALBOARDS ARE 'ACTIVE' AND REQUIRE  
48v PHANTOM POWER**