

# THE BAR-STEWARD SONS OF VAL DOONICAN TECHNICAL RIDER

Ey Up! We're all 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 - ALAN DOONICAN

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

**Channel 1:** Alan Vocal Mic (SM58 or equivalent)

**Channel 2:** Alan Accordion DI

**Channel 3:** Alan Keyboard DI

**Channel 4:** Alan Ukulele DI (only sometimes used at festivals)

### STAGE CENTRE - SCOTT DOONICAN

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

*He often brings his own wireless mic and mic-stand too (not always, but often)*

**Channel 5:** Scott Vocal Mic (Sennheiser EW100 wireless 863MHz - 865MHz)

**Channel 6:** Scott Acoustic Guitar/Electric Uke DI

**Channel 7:** Scott BakTrak Pedal DI Box

**Channel 8:** Scott Banjulele/Acoustic Uke DI (only sometimes at festivals)

### STAGE LEFT - BJÖRN DOONICANSSON

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

**Channel 9:** Björn Vocal Mic (SM58 or equivalent)

**Channel 10:** Björn Mandolin DI

**Channel 11:** Björn Fiddle DI

**Channel 12:** Björn Banjo DI

**Channel 13:** FOH Mic Stage L (*for IEM system - not for out front*)

**Channel 14:** FOH Mic Stage R (*for IEM system - not for out front*)

*Channels 13 & 14 require a pair of condenser mics for Björn's IEM system.*

**To summarise, in total, three 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 pedalboards 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:**

For festival shows, Scott uses a Sennheiser EW100 G4 wireless microphone - frequencies between 863MHz-865MHz). For small venues 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). We know the channels that clash between Scott and Alan so we avoid that clash by scanning before the start of the show.

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

All members of the band 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

**Alan** uses a t.bone TWS 16 PT 863 MHz Wireless System for his accordion- frequencies between 863.125 MHz-864.875 MHz MHz  
*PLEASE NOTE, at a show at Towersey Festival, Alan's Wireless Pack once picked up the frequency signal from the Silent Disco... the last thing we needed was the chorus of "Yes Sir, I Can Boogie" blaring out during what should have been an accordion solo, so please let us know if it is an issue!*

Likewise, 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 three spots would do – one on each performer. 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 be 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:**

All three of us 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, a bit of Björn's & Alan's instruments too, but not as much as me being able to hear myself... I am a front-man after all. All three vocals mixed to the same level, please. 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)”*

**Alan:**

*“I don't need too much of me accordion as it has a tendency to feedback in the monitors, and it can literally take your face off. The accordion is pretty-much loud enough acoustically for me to hear it on most stages without much monitor, so it's not essential to have lots of it. I like to be able to hear a healthy amount of Scott's guitar to keep in time and a bit of Björn too, but mostly Scott's guitar, but don't tell him that, he'll get big-headed. My accordion has a tendency to be more prone to feedback somewhere between 250-2500Hz. You have been warned. Oh, and remember, banjos make great fuel for an accordion fire!”*

**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 Alan, and please put a wee bit of my vocals and instruments in the wedge so that Scott and Alan can hear me without me being in their 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. Even the accordion! I suffer for my art. 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:** Alan Vocal (HIGHER)

**Channel 2:** Alan Accordion

**Channel 3:** Alan Keyboard

**Channel 4:** Alan Ukulele

**Channel 5:** Scott Vocal (HIGHER)

**Channel 6:** Scott Acoustic Guitar

**Channel 7:** Scott BakTrak Pedal DI Box (**HIGHEST** - this is most vital!)

**Channel 8:** Scott Banjulele/Acoustic Uke

**Channel 9:** Björn Vocal (HIGHER)

**Channel 10:** Björn Mandolin (HIGHER)

**Channel 11:** Björn Fiddle (HIGHER)

**Channel 12:** Björn Banjo (HIGHER)

**Channel 13:** FOH Mic Stage L

**Channel 14:** 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 & Alan**

**THE BAR-STEWARD SONS OF VAL DOONICAN STAGE PLAN**  
*(not to scale)*

*STAGE RIGHT*

*STAGE LEFT*

**ALAN**

**SCOTT**

**BJÖRN**

**SM58 VOCAL MIC**

**SM58 VOCAL MIC**

**SM58 VOCAL MIC**

**ACCORDION DI  
KEYBOARD DI  
UKE DI**

**GUITAR/ELEC UKE DI  
LOOPER PEDAL DI**

**BANJO DI  
FIDDLE DI  
MANDOLIN DI**

**2 PLUG SOCKETS  
FRONT OF STAGE**

**4 PLUG SOCKETS  
FRONT OF STAGE**

**2 PLUG SOCKETS  
FRONT OF STAGE**

**MONITOR**

**MONITOR**

**IEM SYSTEM  
INSTEAD OF  
USING MONITOR**

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**AUDIENCE**

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