

Blood, Sweat & Tears 2009

Last updated Jan. 19, 2009

Celebrating over 40 Years

Production Mgr. Harold Smick III 856-935-0502 bstoffice@comcast.net

When contacting us please reference the date of your event.

The following technical specifications have been updated for the current BS&T 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 BS&T Production Staff and any changes made only on their authority.

*** If you do not meet these requirements, please do not take the job *
Please, be Professional about it and let someone who cares do the job.**

Front of House Sound :

PA: A **Professional quality name brand** 4 way actively crossed over sound system. The system must have a frequency response of 20-20Khz and be able to produce 110db of clean, undistorted sound at the very back of the audience area. This system should be flown wherever and whenever possible with ground stacked subs. Always include front fills. ***Provide quality front and supplemental fills necessary to assure even coverage with no dead spots throughout the entire venue!***

Acceptable types in order of preference are: **L-Acoustics V-Dosc, Nexo System, Clair I-4, JBL Vertec 4889's Martin W-8L, Meyer M3D or Milo.**

Console: A large format front of house console with no less than 48 mono inputs + 4 stereo inputs, 10 VCA's, 8 Subgroups, 8 Aux sends, 4 Band fully parametric EQ on all inputs. Acceptable types in order of preference are:
Midas Heritage H 3000, XL- 4, Yamaha PM-4000, PM 5000, or PM5D-RH V2

! We will not accept Crest, Mackie, Ramsa, Allen & Heath, Peavey, PM-3000's or any other semi-pro rand consoles!!

House Effects (4) Reverb units each patched for mono in & stereo out. Acceptable units in order of preference are: **Yamaha SPX- 990, TC M-5000, M-3000, Lexicon PCM 91 or 81.**
(1) Digital Delay: **TC 2290 or D- 2**
(1) Insertable **Summit DCL- 200 Tube Compressor.**
(8) Insertable Compressors: **DBX 162SL or BSS DPR-402.**
(8) Insertable frequency tunable gates: **Drawmer DS 201**
(1) CD Player patched for playback.
(1) Patch cables for recording from the matrix section of the console. XLR's
(1) Intercom from house console to monitor console on a dedicated channel.

Power Requirements: **Three (3) 20 amp 120V power transformers for on the stage, 2 on stage right, 1 near the monitor console. (For over seas only).**

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Monitors :

Console: A large format fader monitor console with no less than 48 mono inputs & 18 discrete mix outputs, 8 VCA's, 4 Band fully parametric EQ on all inputs, & 8 Mute groups. Acceptable types in order of preference are:

Yamaha PM-5D/RH V2, Yamaha PM-4000, Midas XL250 or Heritage 3000,

Note: Monitor world should be stage right.

Note: A Que wedge of the same type as front mix is required at Monitor position

Wedges & Side Fills: (14) **Professional quality name brand** Bi-Amped monitors each capable of 110db continuous. (10)15" x 2" & (4)12" x 2" For the horn section.

Acceptable types in order of preference are:

EAW SM-500 or SM-15 & SM-200 or SM-12, JBL SRX 12M or 4891a, Meyer

(2) Three way actively crossed over side fills (1) Sub & (1) Mid-High box per side.

Acceptable types in order of preference are:

EAW SB- 850 & KF- 850, Meyer

Note: *The side fill horns must be at least 6 ft. above deck height.*

Flown side fill are acceptable such as small format line arrays or well engineered and controlled systems from various Professional Manufactures,

***** NOTE No Effects Required if You Are Providing a YAMAHA PM5D- RH**

Effects, (2) Reverb Units: **TC M-One or Lexicon PCM 91 or 81**

Inserts, (4) Compressors: **BSS DPR-404**

& EQ's: (8) Gates: **BSS DPR-504**

(12) Matching 31 band graphic EQ's inserted on mixes 1 – 12. Acceptable types are:

Klark Teknik Helix system, KT DN-370, BSS FCS 960

Monitor	1 – Downstage Inside Wedges	2 – Downstage Outside Wedges
Mixes:	3 – Guitar	4 – Drums w/ sub
	5 – Bass	6 – Keys
	7 – Trumpet 1	8 – Trumpet 2
	9 – Sax	10 – Bone
	11 – Side Fill Stage Left	12 – Side Fill Stage Right
	13 – 14 Reserved for Stereo Ears	15 –16 Effects send

Miscellaneous – Audio:

R.F. Mics: (4) Shure UR24D dual receivers.

(4) Shure UR2/Beta 58 handheld transmitters with a Beta 58A capsules.

(4) Shure UR1 bodypack transmitters w/ (4) Shure WB98H/C Beta 98 Clip on for horns.

(3) Shure PSM 700 system with 3 receivers on same frequency group

Stage Power: (7) Edison Quad Boxes on 3 separate circuits. (See stage plot for placement)

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Ch.	Input	1 st Mic Choice	2 nd	Stand	FOH Insert
1	Kick	Beyer M-88	/ Audix D-6	Short R.B. Boom	Gate 1
2	Snare Top	SM-57	/ Beta-57	Medium Tripod Boom	Gate 2
3	Snare Bottom	KM-184	/ SM 57	Short Tripod Boom	Gate 3
4	Hi – Hat	KM-184	/ AKG-451	Medium Tripod Boom	Skip gate 4
5	Rack – 1	Sennheiser e604	/ KSM-27	Claw / Drum Mount	Gate 5
6	Rack – 2	Sennheiser e604	/ KSM-27	“	Gate 6
7	Floor – 1	Sennheiser e604	/ KSM-27	“	Gate 7
8	Floor – 2	Sennheiser e604	/ KSM-27	“	Gate 8
9	OH (Stage Right)	AKG 414	/ SM 81	Tall Tripod Boom	
10	OH (Stage Left)	AKG 414	/ SM 81	Tall Tripod Boom	
11	Bass Di	KT or BSS Active DI			Comp 7
12	Guitar (Stage Right)	Beta – 57A	/ Senn 409	Short Tripod Boom	
13	Guitar (Stage Left)	Beta – 57A	/ Senn 409	Short Tripod Boom	
14	Piano R	DI			
15	Piano L	DI			
16	Motif ES 8 - Right	DI		Place Motif on top	
17	Motif ES 8 - Left	DI		of the Hammond	
18	Leslie Top – R	Sennheiser 421	/ Beta-56	Medium Tripod Boom	
19	Leslie Top – L	Sennheiser 421	/ Beta-56	Medium Tripod Boom	
20	Leslie Bottom	Sennheiser 421	/ SM - 58	Short Tripod Boom	
21	Trumpet – 1	R.F. UR24D - WB98H/C		Beta 98H/C Wireless Clip On	Comp 3
22	Trumpet – 2	R.F. UR24D - WB98H/C		Beta 98H/C Wireless Clip On	Comp 4
23	Sax	R.F. UR24D - WB98H/C		Beta 98H/C Wireless Clip On	Comp 5
24	Trombone	R.F. UR24D - WB98H/C		Beta 98H/C Wireless Clip On	Comp 6
25	Perc Mic / Flute	SM 58	/ AKG 535	H/D Tripod Boom	
26	Horn R.F.	XLR		Unit is by Mon. Desk	
27	Harp (place near 1 st Trumpet)	520dx green bullet or SM-58		Tall Tripod Boom	
28	Guitar Amp 2	Beta – 57A	/ Senn 409	Short Tripod Boom	
29	Lead Vocal	R.F. UR24D - Beta 58A		R.B. Strait	Comp 1
30	Steve Katz's Vocal	R.F. UR24D - Beta 58A		R.B. Strait	Comp 2
31	Guitar 1 Vocal	SM – 58		Tall Tripod Boom	
32	Hammond Vocal	SM – 58		Tall Tripod Boom	
33	Spare Lead Vocal Mic	R.F. UR24D - Beta 58A			
34	M.C. Mic	R.F. UR24D - Beta 58A		(Only if needed by venue)	
35					
36					
37					
38	House Announce Mic	SM 58 Reg		At house position	
39	Audience Mic – L	SM-81		Medium Tripod Boom	
40	Audience Mic – R	SM-81		Medium Tripod Boom	

Any questions and substitution approvals **must** be cleared two weeks prior to the show by contacting BS&T's production staff. You will be responsible to the promoter if the show doesn't go on because of poor or amateur equipment.

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When contacting us please reference the date of your event.

Backline equipment :

Drums: 1st Choice – Yamaha Recording Custom or Maple Custom kit. / 2nd Choice – DW
 (1) 22" X 16" or 18" deep kick drum with a clear powerstroke 3 head.
 (2) Snares (1) Yamaha 5 ½ x 14 Maple Snare & (1) 5 x 14 Ludwig Supraphonic Metal Snare.
 (2) Rack Toms (8x10 & 8x12) Rack toms any deeper than 8" are unacceptable.
 (2) Floor Toms (12x14 & 14x16) can be floor standing or mounted toms.
 (5) Yamaha CS 945 or CS 845 Boom Cymbal Stands.
 (1) Yamaha HS 1100 or HS 1000 Hi Hat Stand.
 (1) Yamaha SS 840 or SS 740 Snare Stand.
 (1) DW 9100M Series Drum Seat (Absolutely no substitutions and **no Hydraulic or Air lift seats**).
 (1) **DW Double Kick Drum Pedal 9000** or 5000 Series.
 (1) 9" Metal Cowbell with attachment. for Cymbal stand

Full set of cymbals w/ (1) 14" Zildjian New Beat hi hat, (1) 18" K Zildjian light crash, (1) 17" K Zildjian medium crash, (1) 16" K Zildjian medium crash, & (1) 20" K Zildjian ride (1) 18" or 20 China (1) 10" or 12" Splash

All necessary hardware including drum key & (1) 8' x 8' drum rug

Please have all new Remo clear emperor heads on the toms or Remo coated ambassador.

For the snares Remo white coated ambassador on the snares

Bass: 1st Choice – David Eden World Tour 800 w/ (2) 4 x 10" cabinets with tweeters
2nd Choice – SWR 400 w/ (2) 4 x 10" cabinets with tweeters
 (1) Guitar Stand & (1) 20' ¼ Guitar Cable

Guitar 1: 1st Choice – (2) Fender Twin 65 Reissue (Black Face)
2nd Choice – (2) Fender Hot Rod Deville (2 x 12" Preferred over 4 x 10")
 (2) Guitar Stands & (2) 20' ¼" Guitar Cable Adjustable strap
(2) Solid body Guitar (Fender, Gibson, Ibanez, Brian Moore, PRS, Schecter, Washburn, Yamaha)
 Strings – standard (.009, .011, .016, .024, .032, .042) set up for low action and properly intonated
 No tremolo necessary but Floyd Rose preferred if available, Humbuckers preferred

Guitar 2: (1) Fender Deluxe

Key 1: (1) Roland RD – 700 w/ sustain pedal **OR** (1) Kurtzweil PC – 88 w/ sustain pedal
Heavy duty single style keyboard stand.

Key 2: (1) Motif ES 8 w/ stereo volume pedal. (Set up on top of the Hammond) 2nd choice Korg Trinity

Organ: (1) Hammond B-3 w/ 122 Leslie & (1) **DW 9000 Drum Seat not a bench.** (No foot pedals needed) **Organ & Leslie must be in perfect working condition, no exceptions!**

Risers: (1st) **Carpeted Drum Riser.** 8' x 8' x 2' Extremely Sturdy! (2nd) **Horn Riser** 12' x 8' x 1'
 Leave 8' to 10' space between risers. **Please note:** All rolling risers must be blocked up off the wheels

Accessories: (2) 3' Percussion Table w/ full assortment of toys (Shakers, Clapper, Tambourine. etc.)
 (2) 9 Volt batteries & (4) AA Batteries
(10) Manhasset type Music Stands with Lights

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Lighting :

A professional lighting system consisting of:

- (1) 40 Ft. Downstage truss with (60) Par 64 fixtures each loaded with 1K Medium lamps.
- (1) 40 Ft. Upstage truss with (60) Par 64 fixtures each loaded with 1K Narrow lamps.
- (10) Source 4 19° Lekos mounted on the downstage truss.
- (3) Racks of Par 46 ACL's mounted on the upstage truss.
- (2) Spotlights (size depends on venue and throw) Please make sure the spots are a minimum of 25ft. above stage height so they don't blind the performers.
- (1) Digital lighting console (Avolite Pearl 2004 preferred)
 - > - Adequate digital dimming capability for the entire rig.
 - > - All motors & rigging or ground support, cabling, & color as necessary.

Please Note: BS&T does not carry a designer/operator. Final approval of lighting equipment will be from BS&T's production staff.

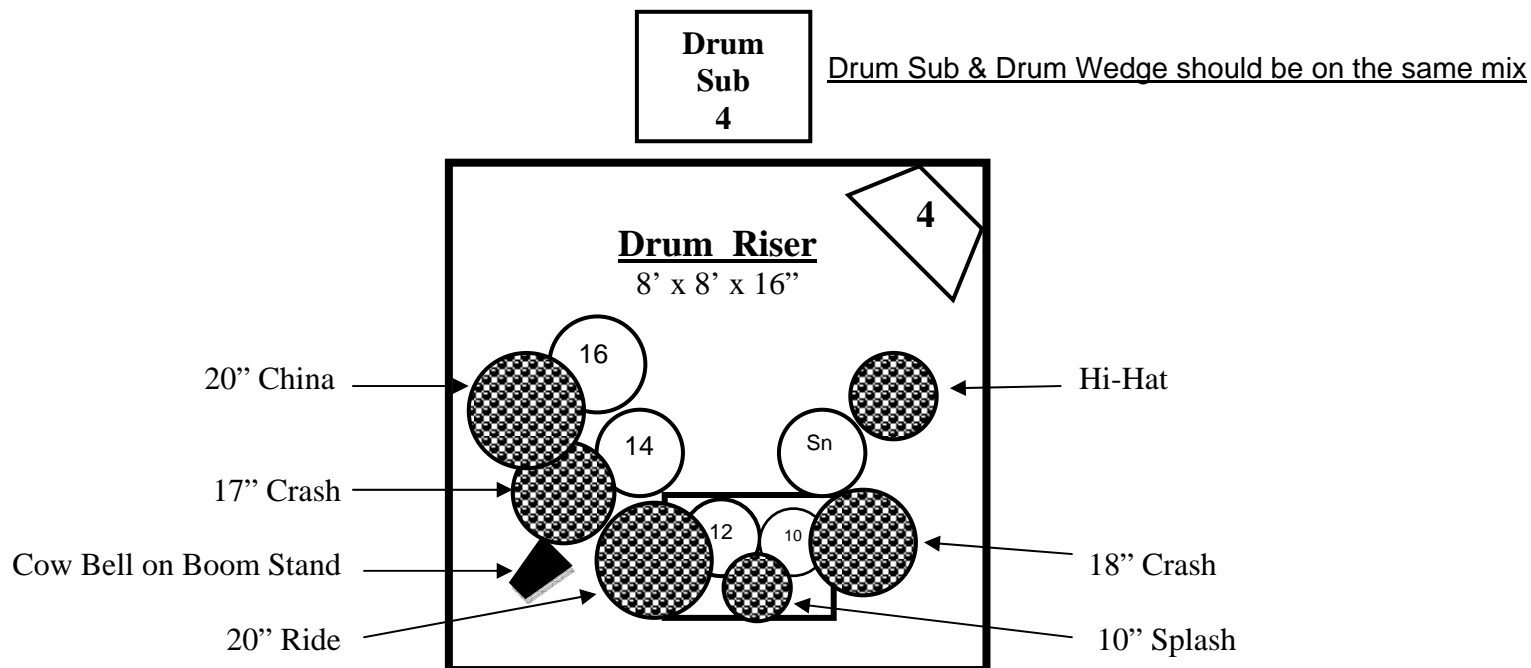
General LD Notes:

- *No Blackouts, Band requires some light onstage at all times!
- *Spotlight color – No Clear, please use Rosco 33, or similar n/c pink.
- *Basic washes downstage with (1) leko on each band member and (2) on the singer.
- *Upstage focus is LD's choice (just make it purrty).
- *Spotlights on singer while singing, fade on singer when not holding the mic & pickup solos as required.
- *If you have moving lights in the rig use them very tastefully, this is not a dance club.
- ****NO SMOKE, NO FOG, Light Water based Haze Is OK.***

Comms: Please have Clear-Com from the house sound console to the lighting console & spotlights.

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Other notes: Try to leave 10' to 12' between the Drum and Horn Risers
 From downstage to the corner of the front of the Horn riser (by Trumpet # 1) should be 16' to 20'
 ** *If Side Fills are in the site line, we might be able to change them to floor wedges* **

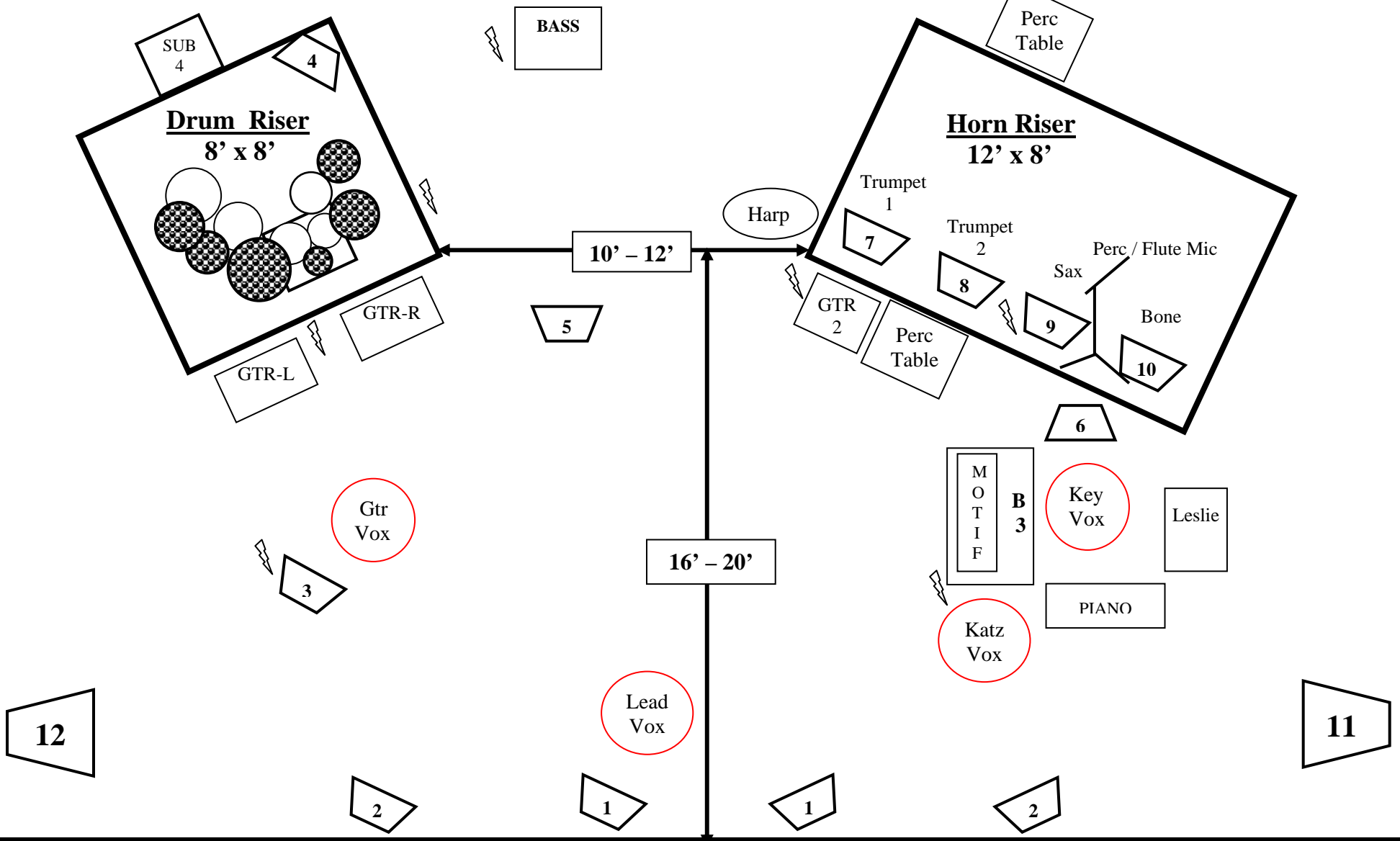
Monitor world should be on the stage right side, thank you.

We will need 15 White Hand Towels and 20 Bottles of Water for the stage.

Visit our Official website: <http://www.bloodsweatandtears.com>
 Also visit on our Myspace site: <http://www.myspace.com/bloodsweatandtears1968>

⚡ = AC Drop

◡ = Monitor & Mix



Blood, Sweat & Tears 2009 Stage Plot

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Refer all questions to bstoffice@comcast.net