Blood, Sweat & Tears 2013

Last updated Jan. 2013

Celebrating over 40 Years

Tour Manager > Harold Smick III 856-935-0502 bstoffice@comcast.net
Production Manager > Chris Chalfin 610-349-5124 gman03@gmail.com
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.
Provide quality front and supplemental fills necessary to assure even coverage with no dead spots throughout the entire venue!
Acceptable systems in order of preference are: **D&B "J" or "Q" series, L-Acoustics K-1 or V-Dosc, Martin MLA, Meyer Milo, JBL Vertec 4888DP.**

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 XL-4 or H-3000, Midas Pro 3, 6 or 9, Soundcraft Vi-6, Avid Venue Profile
! We will not accept Crest, Mackie, Ramsa, Allen & Heath, Peavey, PM-3000's or any other semi-pro brand consoles!!

House Effects
(4) Reverb units each patched for mono in & stereo out. Acceptable units in order of preference are: **TC M-5000, M-ONE, Lexicon PCM 91 or 81, Yamaha SPX-2000.**
(1) Digital Delay: **TC 2290 or D- 2**
(1) Insertable **Summit TLA-100A Tube Leveling Amp. (No Substitutions!)**
(8) Insertable Compressors: **DBX 162SL or BSS DPR-402.**
(8) Insertable frequency tunable gates: **BSS DPR-504**
(1) CD Player patched for playback.
(2) XLR cables patched for recording from the matrix section of the console.
(1) Intercom from house console to monitor console on a dedicated channel.

European Voltage Requirements: Two (2) 20 amp / 220V – 110V power converters.
1 by Guitar monitor & 1 by Bass monitor.

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Monitors :

Console: A large format fader monitor console with no less than 48 mono inputs & 24 discrete mix outputs, 8 VCA's, 4 Band fully parametric EQ on all inputs, & 8 Mute groups.
Acceptable types in order of preference are:
Soundcraft Vi-6, Midas Pro Series, Avid Venue Profile, Yamaha PM-5D/RH
Note: Monitor world should be stage right & *A Que wedge* **is required.**

Wedges & Side Fills:
(16) **Professional quality name brand** Bi-Amped monitors capable of producing 115dbA continuous. Acceptable types in order of preference are:
D&B, L-Acoustics 112P, Meyer MJF-212 or UM-1P (old UM-1's are unacceptable!)
(2) 2 or 3 way actively crossed over side fills.
Acceptable types in order of preference are:
L-Acoustics Arc, D&B Audiotechnik C4
(1) Drum Sub – **L-Acoustics DV Sub or (2) D&B Audiotechnik "Q" Subs**

Effects, Inserts, & EQ's:
(2) Reverb Units: **TC M-One or Yamaha SPX-2000**
(4) Gates: **BSS DPR-504**
(12) Matching 31 band graphic EQ's inserted on mixes 1 – 12. Acceptable types are:
TC EQ-Station w/ Remote or Klark Teknik Helix w/ Remote

**** NOTE: No Effects Required if You Are Providing a Digital Console****

Monitor Mixes:

1 – Downstage Wedges (All 4)
2 – Side Fills (Mono)
3 – Trumpet 1
4 – Trumpet 2
5 – Sax
6 – Bone
7 – Drum Wedge
8 – Drum Sub
9 – Keys – L
10 – Keys – R
11 – Guitar
12 – Bass
13 – Singer Ears Left (wireless)
14 – Singer Ears Right (wireless)
15 – Trumpet 2 Ear Left (wireless)
16 – Trumpet 2 Ear Right (wireless)
17 – Reverb 1
18 – Reverb 2

Miscellaneous – Audio:

R.F. Mics: (6) Channels of Shure UR Series Wireless (2 Handheld Beta 58A's & 4 Beltpacks)
(4) Shure **WB98H/C** Beta 98 Clip on for horns. **(Please make sure you have this exact model)**

Ear Monitors: (2) Sennheiser ew-300 IEM G3 wireless ear monitor systems with 2 pairs of ear buds.

Batteries: (32) Duracell Procell AA & (2) Duracell Procell 9V.

Stage Power: (6) Edison Quad Boxes on 3 separate circuits. (See stage plot for placement)

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Ch.	Input	Mic / DI	Stand	FOH Insert
1	Kick Out	Audix D-6	Short Tripod Boom	Gate 1
2	Kick In	Shure Beta 91		Gate 2
3	Snare Top	Shure SM 57	Medium R.B. Boom	Comp 1
4	Snare Bottom	Shure Beta 57A	Short R.B. Boom	
5	Snare 2	Shure SM-57	Medium R.B. Boom	
6	Hi – Hat	AKG C-451	Medium R.B. Boom	
7	Rack – 1	Sennheiser e904		Gate 3
8	Rack – 2	Sennheiser e904		Gate 4
9	Floor – 1	Sennheiser e904		Gate 5
10	Floor – 2	Sennheiser e904		Gate 6
11	OH – L (Stage Right)	Earthworks SR-40	Tall Tripod Boom	
12	OH – R (Stage Left)	Earthworks SR-40	Tall Tripod Boom	
13	Ride	AKG C-451	Medium Tripod Boom	
14	Bass	Radial JDI		Comp 2
15	Guitar – L	Audix i-5	Short Tripod Boom	
16	Guitar – R	Audix i-5	Short Tripod Boom	
17	Piano – L	Radial JDI		
18	Piano – R	Radial JDI		
19	Motif ES 8 – L	Radial JDI		
20	Motif ES 8 – R	Radial JDI		
21	Leslie Top – L	Sennheiser 421	Tall Tripod Boom	Comp 3
22	Leslie Top – R	Sennheiser 421	Tall Tripod Boom	Comp 4
23	Leslie Bottom	AKG D-112	Short Tripod Boom	
24	Timbales	Shure SM-57	Tall Tripod Boom	
25	Trumpet – 1	**R.F.** BP with WB98H/C		Comp 5
26	Trumpet – 2	**R.F.** BP with WB98H/C		Comp 6
27	Sax	**R.F.** BP with WB98H/C		Comp 7
28	Trombone	**R.F.** BP with WB98H/C		Comp 8
29	Trombone Vocal	Shure Beta 58A	Tall Tripod Boom	
30	**Lead Vocal**	**R.F.** Handheld Beta 58A	Round Base Strait	TLA-100A
31	Guitar Vocal	Shure Beta 58A	Tall Tripod Boom	
32	Key Vocal	Shure Beta 58A	Tall Tripod Boom	
33	Trumpet 1 Vocal	**R.F.** Handheld Beta 58A	Tall Tripod Boom	
34	Spare / MC Mic	Shure Beta 58A	Round Base Strait	
35				
36				
37				
38				
39	Audience Mic – L	Shure SM-81	Medium Tripod Boom	
40	Audience Mic – R	Shure 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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Backline equipment :

Drums: **TAMA Starclassic Maple** 2nd choise **Yamaha Recording Custom or Maple Custom Absolute kit.**
(1) 22" X 16" or 18" deep kick drum with a **clear powerstroke 3 head**.
(3) Snares; 5" wood, 5" Chrome & 12" or 13" piccolo snare
(2) Rack Toms (8"x10" & 8"x12") **Rack toms any deeper than 8" are unacceptable.**
(2) Floor Toms 13" & 15" preferred or (12"x14" & 14"x16") can be floor standing or mounted toms.

Hardware: **ALL MEMORY LOCKS TO BE REMOVED or LOOSENED!! / NO RACK SYSTEMS!**
(6) Tama or Yamaha medium weight boom cymbal stands with mini-booms. **NO DW STANDS!**
(2) Tama **HS-700RN** Heavy duty snare stands or Yamaha SS 950 or SS 840
(1) Tama **HH905N** IRON COBRA Lever-glide hi-hat stand (very Important! must be this exact model)
(1) Tama **MXA73** closed-Hi-Hat-Attachment
(1) Tama **HP900RSWN** IRON COBRA Double Pedal (very important!)
(1) First Chair throne **#HT530C**
(1) **LP 328** Heavy Duty Adjustable bass drum cowbell mount.

Heads: **NEW!!!** 10" & 12" Clear Remo Ambassador or Attack clear single-ply on top, and clear single-ply bottom.
13" & 15" (or 14,16) Clear Remo Emperors or Attack 2 ply med thin on top, clear single-ply bottom.
Bass Drum should have a Remo Powerstroke or Attack no-overtone batter.
Pillow inside bass drum and a 6" hole cut in the front head.
Snare drum should have a coated Remo Ambassador or Attack Series 2-ply with ridge on top.

Cymbals: 20 or 21" "K" Ride / 13" K-Z hi hats (for stand) / 12 or 13" hats new beat or equiv (for x-hat)
15",16",17",18' Crashes, 18" China & 10" splash all A custom or dark K; **AS THIN AS POSSIBLE!!**
a special EFX cymbal such as a 15" AZUKA or 15" ZXT trashformer crash 2nd Choise :**WUHAN** Cymbals
. **All necessary hardware including drum key, spare set of sticks, & drum rug.**

Bass: 1st Choice – GK 1001RB-II w/ (2) Eden 4x10 cabinets with tweeters.
2nd Choice – SWR SM-900 w/ (2) Goliath 4 x 10" cabinets with tweeters.
(1) Guitar Stand **&** (1) 30' ¼ Guitar Cable

Guitar: 1st Choice – (2) Fender Twin 65 Reissue (Black Face)
2nd Choice – (2) Fender Hot Rod Deville (2 x 12" only, no 4 x 10")
(1) Solid body Guitar (Gibson Les Paul or Fender Strat) with adjustable strap
Strings – standard (.009, .011, .016, .024, .032, .042) set up for low action and properly intonated
(2) Guitar Stands **&** (2) 20' ¼" Guitar Cables

Keys: (1) Yamaha S-90ES w/ sustain pedal **OR** (1) Yamaha S-90 w/ sustain pedal
(1) Motif ES-8 w/ Sustain Pedal (Set ES-8 on top of the Hammond B-3)
(1) Heavy duty single tier, X style keyboard stand.

Organ: (1) Hammond B-3 w/ 122 Leslie (No foot pedals or bench needed)
(1) DW 9000 Drum Seat
Organ & Leslie must be in perfect working condition, no exceptions!

Risers: (1) 8' x 8' x 2' **Carpeted Drum Riser** Extremely Sturdy! **&** (1) 8' x 8' x 2' **Key Riser**
Please note: All rolling risers must be blocked up **o**ff the wheels with steps

Percussion: (1) 3' Percussion Table w/ full assortment of toys (Cabassa, Shakers, Agogo Bells, Clave, Cowbell w/ beater)
(1) LP mambo bell without ridge rider

Accessories: (10) Manhasset type Music Stands with Lights & Clips (for outdoors shows) to hold down the music.
(1) FAN! (the electric kind)

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Lighting :

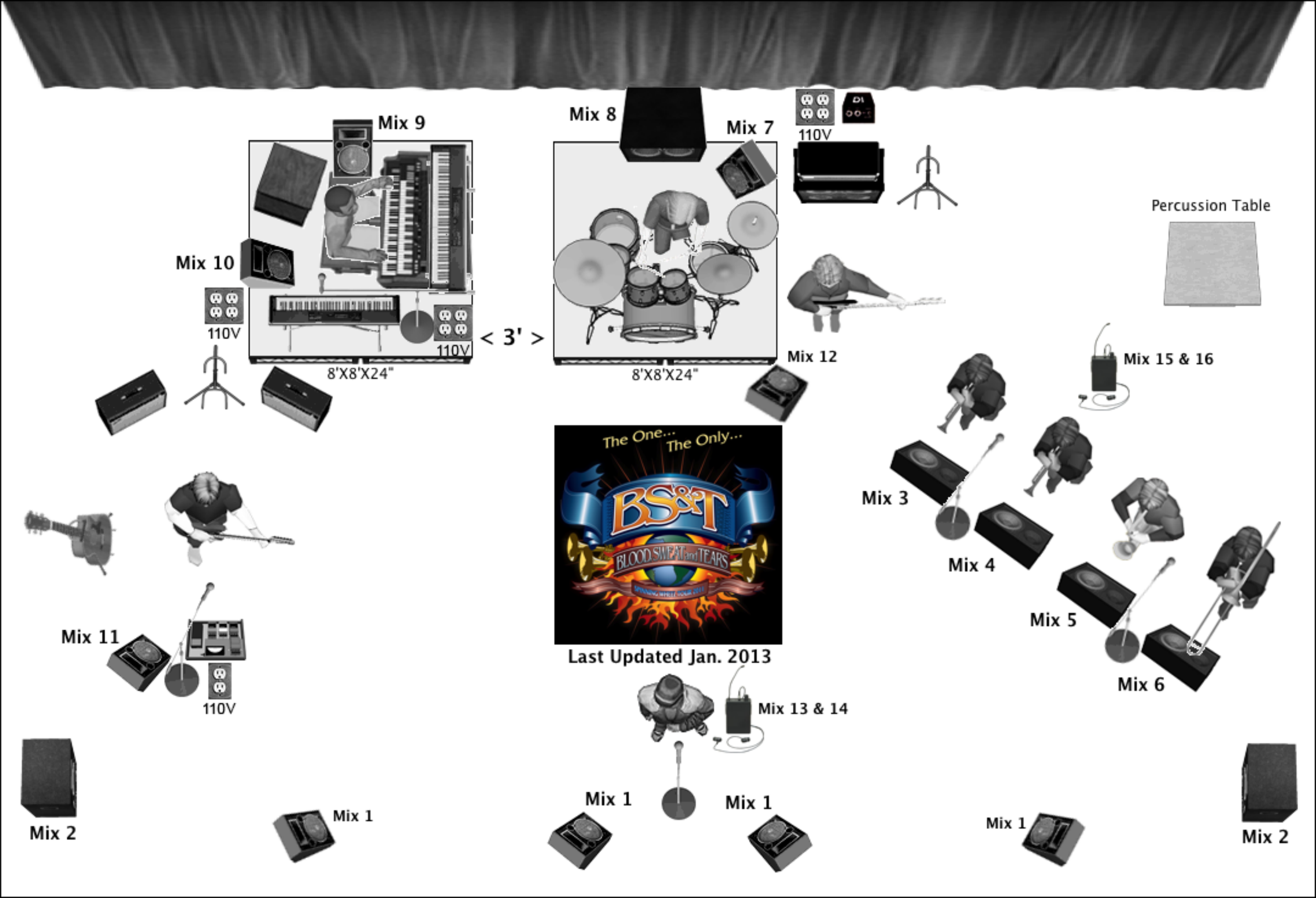
A professional lighting system consisting of:

(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 on stage 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.


Mix 9
Mix 8
Mix 7
110V
Percussion Table
Mix 10
110V
110V
< 3' >
8'X8'X24"
8'X8'X24"
Mix 12
Mix 15 & 16
Mix 3
Mix 4
Mix 5
Mix 6
The One... The Only...
BS&T
BLOOD SWEAT and TEARS
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Mix 11
110V
Mix 13 & 14
Mix 1
Mix 1
Mix 2
Mix 1
Mix 1
Mix 2