



PA Spec for Chocolate Badger V4

September 2009 (FOH & Mons)

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The following is the technical specification for Chocolate Badger and we hope it will answer most of your questions. If it doesn't then please call or contact the FOH engineer "Tarqs" via the details above. The specification calls for both a FOH and Monitor console, which will be operated by Soundsounds personnel.

PA Spec

The PA system should be a high quality 3 or 4 way active system with the capability of producing full range 20Hz to 20KHz. Preferred systems include L-Acoustics, D&B, EAW & Martin Audio. It should be capable of delivering 110db at the FOH position and have adequate HF dispersion to cover the venue occupied by the audience.

There should be a system engineer present at sound check with full access and knowledge of the processors (XTA, Dolby Lake etc).

FOH Console

Digital desks are fine – Digico SD8, Yamaha PM5 or M7CL. Other digital consoles such as Yamaha LS9, Roland etc are not acceptable. Where an analogue console is employed this should be of high quality such as Midas, Soundcraft, Audient & some Allen & Heath etc. The console will have the minimum of 32 channels, with sub groups and VCA's, 4 bands of EQ (minimum of which will be 3 parametric) have at least and 6 aux sends.

Outboard (if analogue console is provided) will consist of a minimum of:-

- 1 x 31 band stereo EQ inserted across left and right (KT, BSS, XTA)
- 3 x FX processors (Lexicon PCM 91, Yamaha SPX 2000 , TC D two)
- 9 Channels of Compressor (KT, BSS, XTA – if DBX then 160AD please)
- 7 Channels of Gate (KT, Drawmer, BSS, XTA)

- 1 x CD Playback unit (Tascam CD160 or similar) – Req'd on digital and analogue
- 1 x Mini Disc set up record (Tascam MD 350 or similar) - Req'd on digital and analogue

Monitor system

An analogue monitor desk to be provided (no digital on Mon's). This to be of high quality manufacturer such as Midas, Soundcraft, Audient or some Allen & Heath. The console will have the minimum of 32 channels, with sub groups and VCA's, 4 bands of EQ (minimum of which will be 3 parametric) and have at least and 8 (10 is better) x of Aux sends (6 is just not enough).

The Monitor desk should be positioned Stage Left with an uninterrupted view of the stage.

Outboard (Monitors)

- 1 x Bands 31 band stereo EQ inserted across each of the 6 aux send's (KT, BSS, XTA). These are definitely to be inserted and not run in line.
- 4 x Channels of Compressor (KT, BSS, XTA – if DBX then 160AD please)
- 4 x Channels of Gate (KT, Drawmer, BSS, XTA)
- 1 x FX processors (Lexicon PCM 91, Yamaha SPX 2000)

Monitor Wedges

6 ways of Monitor channels are required (1 way will be IEM provide by Chocolate Badger). The monitors (10 in total which includes listen wedge for monitor engineer) should be of high quality eg. L-Acoustics, Martin Audio LE400/1500, D&B or Clair. The drum monitor should also employ a sub woofer (minimum 1x15") to supplement the mid/hi. These are all to be bi-amped and all use the same manufacturer of high quality amps (Lab Gruppen, Crown, or other such quality).

Listen Wedge

The listen wedge should be positioned adjacent to the monitor desk (exact position will be decided by the monitor engineer). It and it's amplifier is to be the exact same manufacturer and model as the stage monitors.

Mics & DI's

Please see channel list for detail and discuss if alternatives are to be offered.

DI's should be BSS, KT or similar

A switched shout mic (talk to stage) should be made available throughout the event.

A comms system (Metro audio, Canford or ASL) to be installed from the FOH to the Monitor desks. It should have additional flashing strobe lights at each position. The system should not be on the same ring as camera / follow spot.

Power

Power drops are labelled on the stage plot. These should be terminated on 13amp sockets for the bands back line equipment and protected with RCD's (don't really want to kill the band !!!). If there are any Lampie's itching to take power from the same phase as the sound please direct them to the nearest Bi-Polar support group unit.

Notes:-

The FOH mix position is to be **directly in line** with the stage towards the rear of the room. Please advise of this distance – too far away and we will request the FOH position to be moved mid way through the venue. We can't and won't mix from side of stage or tucked into a corner of a room. If the event is a corporate function and a DJ is playing please construct a bloody big sign (15m x 25m or 100 times bigger) saying "no we are not the DJ" should be placed somewhere near the FOH position – fed up of being asked to play Wham "Wake me up be for you go-go" !!

No sharing of channels with other acts / equipment. Once sound check is done then these channels are dedicated to Chocolate Badger. Provision should be made to have additional or bigger framed consoles if the number of channels required for the whole event necessitates.

Unless otherwise agreed Chocolate Badgers FOH & Monitor engineers will mix them only. Other bands / acts will be handled by others.

The FOH & Monitor engineers have a distinct allergy to Behringer, please don't offer this as an alternative to anything in this spec – it brings them out in a rash !!.

Where a specific brand of equipment is specified then this is a guide and we are always open to discussing alternatives, however these are to be discussed and agreed at least 7 days prior to the performance.

The band plot and spec should be adhered too as much as possible (stage size dependent). It is expected that able bodied assistants will be provided to load in/out all the backline equipment. The desk and stage should be patched and checked prior to arrival by a capable technical individual(s).

A drum riser is always welcome – please ensure it's big enough to get the kit on and preferably the drummer onto. Not too high though as vertigo plays havoc with his timing, and the rest of the band don't like to be looked down on, although he does like to be looked up to !!! If he needs a ladder you know you have gone too far.

Assuming all lines are patched we will require 1 hour for sound check and at least 45 mins to rig the band (they can't move that quick these days). Prior to the check 1 x additional hour is required for system configuration and to ring out monitors.

Accompanying this document is a channel listing and stage plot to aide crew.

Chocolate Banger FOH Channel Listing (Rev 4)

Line	Input	Mic/DI	Insert	Stand						
1	Kick Out	Beta 52	G1	SB						
2	Kick In	Beta 91	G2							
3	Snare Top	Beta 57	G3	SB						
4	Snare Bottom	SM57	G4	SB						
5	Hat	AT 4041 or AKG C391		S						
6	R1	Beta 98	G5							
7	R2	Beta 98	G6							
8	R3+ Floor "Y Split"	2 x Beta 98	G7							
9	OH (SR)	AT 4041 or AKG C391		TB						
10	OH (SL)	AT 4041 or AKG C391		TB						
11	Cajon	Beta 52		SB						
12	Bass	DI _(link)	C1							
13	GTR 1 (Lead L)	Senn 606		SB						
14	GTR 1 (Lead R)	Senn 606		SB						
15	GTR 2 (Ryth)	DI								
16	Acoustic	DI	C2							
17	Keys 1 (L)	DI	C3							
18	Keys 2 (R)	DI	C4							
19	Keys 2 (L)	DI	C5							
20	Keys 2 (R)	DI	C6							
21	Vox 1 (L Gtr)	Beta 58	C7	TB						
22	Vox 2 (Bass)	Beta 58	C8	TB						
23	Vox 3 (CL)	Beta 58	C9	S						
		Send from AUX								
24	FX 1 Rtrn (Rev1)	1								
25	FX 1 Rtrn (Rev 1)	////								
26	FX 2 Rtrn (Rev 2)	2								
27	FX 2 Rtrn (Rev 2)	////								
28	FX 3 Rtrn (DDL 1)	3								
29	CD Left									
30	CD Right									
31	Spare mic <small>(on Stage)</small>	Beta 58								
32	Talk to Stage	Switched 58								

Stand Key: - SB = Short Boom, S = Straight (preferably round solid base), TB = Tall Boom

Chocolate Banger Monitor Channel Listing (Rev 4)

Line	Input	Mic/DI	Insert	Stand	M 1 L Gtr Aux 1	M 2 Bass Aux 2	M 3 C/L Aux 3	M 4 R Gtr Aux 4	M 5 Ears Aux 5	M 6 Kit Aux 6
1	Kick Out	Beta 52		SB						
2	Kick In	Beta 91	G1			*			*	*
3	Snare Top	Beta 57	G2	SB		*			*	*
4	Snare Bottom	SM57		SB						
5	Hat	AT 4041 or AKG C391		S					*	
6	R1	Beta 98								
7	R2	Beta 98								
8	R3+ Floor "Y Split"	2 x Beta 98								
9	OH (SR)	AT 4041 or AKG C391		TB						
10	OH (SL)	AT 4041 or AKG C391		TB						
11	Cajon	Beta 52	G3	SB					*	
12	Bass	DI _(link)	C1			*			*	*
13	GTR 1 (Lead L)	Senn 606		SB				*	*	
14	GTR 1 (Lead R)	Senn 606		SB				*		
15	GTR 2 (Ryth)	DI			*	*		*	*	
16	Acoustic	DI	C2		*	*		*	*	
17	Keys 1	DI			*	*	*		*	
18	Keys 2	DI			*	*	*		*	
19	Keys 2	DI			*	*	*		*	
20	Keys 2 R	DI			*	*	*		*	
21	Vox 1 (L Gtr)	Beta 58	C3	TB	*			*	*	*
22	Vox 2 (Bass)	Beta 58		TB		*		*	*	*
23	Vox 3 (CL)	Beta 58	C4	S			*	*	*	*
		Send from AUX								
24	FX 1 Rtrn (Rev1)	7								
25	FX 1 Rtrn (Rev 1)	////								
31	Spare mic <small>(on Stage)</small>	Beta 58								
32	Talk to Stage	Switched 58								

