

HORACE X PERFORMANCE REQUIREMENTS (Technical)

PA System: Minimum Requirement:

Horace X need a professional, clean, full-range P.A. Sound System designed for live Rock groups, with a suitable power rating for the size of the venue. Both the Front Of House system and on-stage monitors must be at least powerful enough to clearly amplify the vocals, backing tapes and acoustic instruments louder than the volume of a hard-hitting rock drummer. The FOH system should also be able to produce plenty of low bass for the backing tapes. Backline equipment as detailed below is also required. Horace X will need at least three separate monitor mixes.

Please note: the reason for these minimum requirements is that without a loud, clear PA & Monitor system, the band cannot play in time and in tune with the backing tapes, and in the worst case situation, the performance may have to be cancelled.

Horace X will bring their own fully qualified FOH engineer, but will also need a competent engineer (and on-stage monitor engineer where applicable) who fully understands the PA system, to be available to assist during sound check and performance.

The above is the minimum requirement, but for Horace X to sound at their best please supply the following:-

PA System: Preferred Configuration:

FOH : 32:8:2 Mixing Desk
 4-way fully parametric swept EQ on all channels
 High-pass filter
 4 post-fade auxs to be used for FX

FX & Inserts: 6 x quality frequency-conscious gates
 4 x quality compressors
 3 x multi-FX processors (SPX, etc)
 1 x dedicated delay

Monitors: 24:8 Monitor Mixing Desk (plus on-stage monitor engineer)
 5 x output channels with 31 band $\frac{1}{3}$ octave EQ inserted
 4 x quality onstage wedges run bi-amped (15" + 1")
 1 x tri-amped drum fill (or wedge with sub unit)

If you have any queries, please don't hesitate to contact: Dave Cogan, Front of House Engineer
 Mobile: +44 (0) 7867 517312 Email: ambi_dave@hotmail.com

Email for Mark@Horacex.com is also checked most days, but in an emergency contact Horace X's manager
 in Canada: Hugo Rampen: amok:@sentex.net. Telephone 001 519 835 3158

Mains: 3 x (13A 3-pin or 16A C-form) British mains drop
(220/250v 50Hz) positioned as indicated on the stage plot.
HX will try to bring a Global - UK adapter as a backup.

Drum riser: 8'x6'x1'

Horace X Channel list

Here is the preferred Horace X channel list with examples of suitable mics:

| Chn | Instrument | Suitable Mic Type | Stand | +48v | FOH Inserts | Mons |
|-----|-------------------|--|----------|------|---------------------|------------|
| 1 | Kick | β52, M88 | Low | | Gate 1 | Mix 1-5 |
| 2 | Snare top | β57A, SM57 | Low | | Gate 3 | Mix 1-5 |
| 3 | Snare bot | SM57 | Low | | Gate 4 | |
| 4 | Hi Hat | 451B, 300B | Low | yes | | |
| 5 | Rack Tom 1 | β98, e604, β56 | Clip/low | yes | Gate 5 | |
| 6 | Rack Tom 2 | β98, e604, β56 | Clip/low | yes | Gate 6 | |
| 7 | Timbale | SM57 | Low | | Gate 2 | |
| 8 | O/H SR | AT4033, 451B | High | yes | | |
| 9 | O/H SL | AT4033, 451B | High | yes | | |
| 10 | Bass DI | Own AKG WMS80 Wireless (Bal. XLR out) | | | Comp 1 | Mix 5 |
| 11 | Bass mic | ATM25, SM57 | Low | | Comp 2 | |
| 12 | DAT L | Active DI | | yes | | Mix 2 -5 |
| 13 | DAT R | Active DI | | yes | | Mix 2 -5 |
| 14 | Fiddle | Active DI | | | | Mix 3,1 |
| 15 | Clarinet | Own clip on mic (Bal. XLR out) | | yes | | Mix 1,3, 4 |
| 16 | Baritone Sax | M88, β56, SM58 | Low | | | Mix 1,3, 4 |
| 17 | Vocal mic | Own Shure 58a Wireless (Bal. XLR out) | | | Comp 3 | Mix 2 |
| 18 | Spare mic | β58A, SM58 | | | Comp 4 | Mix 2 |
| 19 | delay | | | | | |
| 20 | vox rev L | vocal hall | | | | |
| 21 | vox rev R | | | | | |
| 22 | kit rev L | room rev | | | | |
| 23 | kit rev R | | | | | |
| 24 | wind rev L | echo→rev | | | | |
| 25 | wind rev R | | | | | |
| 26 | Click-Track | Active DI | | | To Monitors only | Mix 1-5 |
| | Talkback to stage | | | | | |
| | | | | | | |

Lighting:

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At night, or at indoor venues where reasonable blackout is possible:**Horace X has a full Black Light (UV) show:**

Due to air travel HX cannot bring the 4 x 400W cannons they normally carry.

Please supply between 2 and 6 x Black Light cannons if at all possible – the more black light the better!

HORACE X USUALLY LOOK BEST WITH NO OTHER STAGE LIGHTING DURING THEIR PERFORMANCE.

Complete blackout in the venue is ideal.

Please position cannons as follows: (in order of priority):

2 x (front of stage) Over head Black Lights (UV)

400W Cannons pointing at front line

2 x (side and back of Stage) Stand mounted Black Lights (UV)

400W Cannons pointing at back line (Bass & Drums)

2 x (front of Stage) Floor mounted Black Lights (UV)

400W Cannons pointing mid stage.

2 2 x (drum riser) Floor Mounted Black Light (UV) Strips

Fluorescent strip lights around the drum kit.

The Cannons must be placed between 1.5m to 2.5m of the performers for them to be effective.

Where reasonable blackout is not possible:

Please supply standard professional stage lighting suitable for the conditions and size of venue.

Horace X will bring with them:

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· **Hard Disk Player (Backing Tapes and Click-Track):**

Fostex 4 –Track. (3 x Jack output to required D.I. boxes).

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· **Bass & Radio Transmitter:**

Warwick 6-String & AKG WMS 80; (XLR Bal. output)

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· **Vocal Mic:**

Shure 58a Radio Mic: (XLR Bal. output)

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· **Electric Fiddle with FX & Radio Transmitter:**

Starfish & AKG WMS 80, Zoom (Jack output: DI required)

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· **Clarinet & clip on microphones:**

(XLR Bal. output)

· **Baritone Saxophone**

(Mic required)

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· **Power Outlets:**

· **UK mains splitter and 3 x extension outlets.**

HX will try to bring a Global - UK power adapter as a backup.

· **Front Of House Engineer:**

· HX will bring a fully qualified experienced and professional engineer.

Unless previously agreed, Horace X equipment may not be used by other performers etc.

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Horace X need you to supply:

Due to air travel, the band will not be carrying their own backline. Please provide the following:

Bass Amp/Speaker Combo

Preferred: Trace Elliot or Hartke

Fiddle Amp/Speaker Combo

Preferred: Trace Elliot Acoustic or quality (clean) guitar amp.

Full-range Keyboard Amp/Speaker Combo

Powerful combo: Any model: 6+band graphic or param. EQ preferred.

Quality drum kit

Kick, snare, Hi-Hat, 2 x rack Toms, 1 x timbale, (or floor Tom if unavailable), 1 or 2 x crash cymbals, 1 x ride cymbal.

1 x British mains power outlet (220/240vac, 50Hz)

HX can supply an adaptor to feed the 3 UK mains power outlets as indicated on the stage plan; *HX will try to bring a Global - UK power adapter as a backup.*

Also please supply;

Between 2 and 6 x :

Black Light (UV) 400W cannons with stands as applicable

The more black light the better! See Lighting information sheet for details.

Horace X Monitors (Engineers Notes)

The below is a basic mix, which will enable the band to perform, but will obviously vary at different venues and with fewer than 5 monitor mixes.

Stage Right (Pete): Sax & Clarinet loudest
MIX 1 Some Fiddle
Bit of DAT, Click, Kick & Snare

Centre (Simon): Vocal loudest
MIX 2 Some DAT
Bit of Click, Kick & Snare

Stage Left (Hazel): Fiddle loudest
MIX 3 Some Clarinet & Sax DAT
Bit of Click, Kick & Snare

Drums (Mark): DAT and Click very loud (timing taken from
DAT)
MIX 4 Bit of Kick & Snare
NB: he MAY be using In Ear Monitoring, depending on forthcoming trials.*

Bass (Fabian): Bass loudest
MIX 5 Some DAT, Click, Kick & Snare,
Bit of Sax & Clarinet

The band will try to keep the overall stage volume down as low as possible and will only ask to hear what they need to keep time & pitch.

Please do not put anything into the monitors that the band members have not asked for.

The clarinet and sax are played by the same person (Pete) please be ready to mute whichever instrument is not being used.

The clarinet will probably need a bit of 2k5Hz taking out of it and the bottom end rolling off with a high-pass filter

The DAT contains quite a bit of sub-bass that is unnecessary on stage - please use a vocal-setting (80-100Hz) high-pass filter or similar on it if possible.

*If IEM is being used: either a line level monitor signal, or a (crossed-over) mono or stereo speaker signal (XLR or Jack) fed to the drummer will be fine instead of a speaker. However, because it is vital that he can play in time with the backing, he requests a standard drum monitor speaker to be available as backup regardless of whether or not he brings IEM. (He doesn't trust it!)

