



Honky-Tonk Highway - Technical Spec/Rider

Contact Information

For any enquiries regarding this specification, please contact Cameron (Lead Guitar) on 07961 311270, or via email at cam.voysey@gmail.com. General enquiries can also be sent to Kate (Manager), via k.case77@icloud.com.

Members and Roles

David Priddle - Lead Vocal, Acoustic Guitar, Rhythm Electric Guitar (optional)

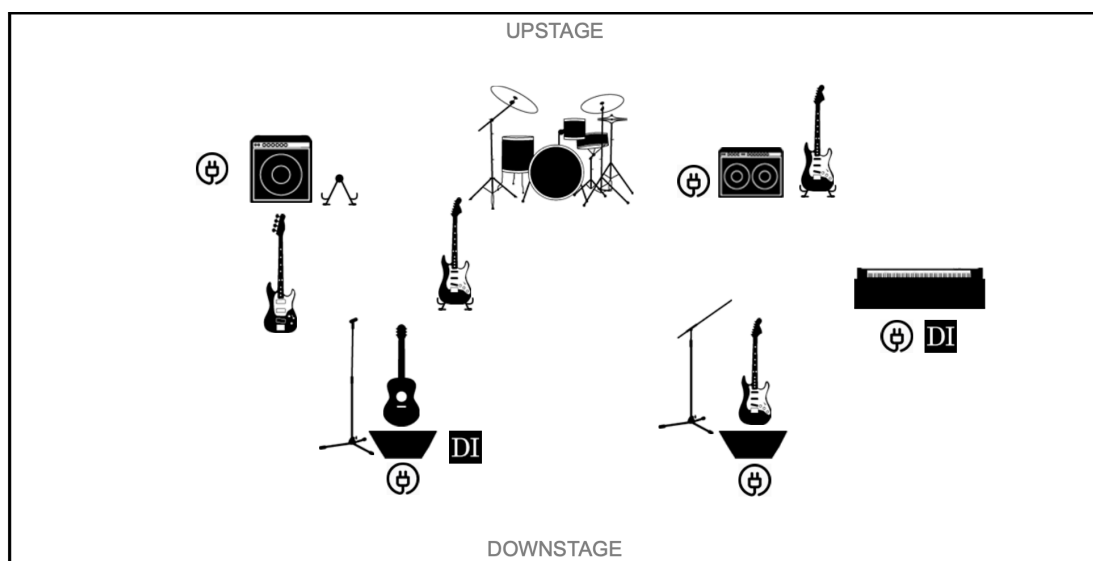
Cameron Voysey - Backing Vocal, Lead Guitar, Sound Engineer (event dependant).

Matt Thomas - Piano/Bass (Left hand sound split).

Pete Starr - Drums

Stage Plot

*Plot is shown as a **5 piece booking** - if booked as a 4, **please disregard bass**.*



Input List and Specifications

All mics can be also be provided. However, all microphone choices should be replaced with closest available alternatives should requested options not be available.

Input	Mic/DI	Pref. Choice	Options
Kick In	Mic	Shure Beta 91A	Shure Beta 52, AKG D112 (supplied)
Snare Top	Mic	Shure Beta 57	Shure SM57, SE V-Beat, Shure e604 (supplied)
Rack Tom	Mic	Shure e604 (supplied)	SE V-Beat
Floor Tom	Mic	Shure e604 (supplied)	SE V-Beat
Overhead Mono	Mic	Rode XY NT4	C414
Bass DI	DI - Out of bass head	N/A	N/A
Keys DI	DI - out of keys, mono - IF NO BASS PLAYER, BOTH BASS AND KEYS COME OUT HERE.	N/A	N/A
Lead Guitar	Mic	Shure SM57 (supplied)	SE V7x, Audix i5
Acoustic Guitar	DI - Out of pedalboard, XLR	N/A	N/A
Rhythm Guitar	DI - Out of pedalboard, XLR	N/A	N/A
Lead Vocal	Mic - Out of pedalboard, XLR	Neumann KMS104 (supplied)	Shure Beta 58
Backing Vocal	Mic	Shure Beta 87A (supplied)	Shure SM58, SE V7

PA/Desk

The band can provide their own PA system if required. The current system is as follows:

Tops - 2x RCF ART 910-A (2100w) ([can be found here](#))

Subs (Optional) - 2x RCF SUB 905-AS (1400w) ([can be found here](#))

As a note – a popular version of the band's set up requires **the tops only**, as they are **full range and very powerful**. The subs should only be considered if a venue is

of sufficient size, or the band are playing an event outside. Please conduct additional research at the links provided if required.

The desk that the band use is the **Soundcraft UI24R**, ([can be found here](#)), which can be controlled via an engineer's iPad or sharing the one used by Cameron.

Monitoring options are discussed in the **next section**.

Monitoring

Depending on the setup requested or provided for your event, the band can function in **3 separate ways** in terms of monitoring:

Option 1 - If the band have been requested to provide their own PA system, and/or are mixing themselves (ie no specified sound engineer), they will provide their own individual in-ear monitoring via transmitters located in the desk rack.

Option 2 - if a PA has been provided, and a sound engineer is present, the band can provide a left/right of the output of the monitoring desk to the engineer, who can then mix front of house using an iPad. If necessary, an iPad can be provided – but will need to be returned to the stage **by song 3**, as it will function Cameron's tool to mix the in-ears during the event. The engineer can also connect via Wi-Fi to the band's desk to use their own iPad.

If this option is selected, the front of house engineer must only make changes to the FIRST 12 CHANNELS. These are entirely independent, EXCEPT for the PREAMP GAIN. The back 12 channels are for the band's in ear mix, and are monitored by THEM ONLY.

Option 3 - if the event has a full PA provided, alongside a sound engineer that is mixing the monitoring/FOH and there is sufficient time for a complete sound check, the in-ear transmitters located in the band's desk rack can be used by said engineer to function as monitor mixes.

Cameron will also request to have some form of access to the monitoring desk, normally via his iPad, if possible and un-obtrusive, as he functions as the monitoring engineer on most gigs. It is recognised by the band that this may not be an option, but is preferred if it can be worked out.

As a failsafe option, in the event of faulty equipment etc regarding the in-ear transmitters, or if simply due to time constraints, the band will require **one on-stage monitor each**. **15" speakers are preferred if available, however 12" will work.**

Monitoring (cont'd)

With regards to mixing levels of inputs in the bands mixes, the preferences are that each band member has sufficient minimum level of every input, with their individual inputs louder than the rest. This may vary event to event, and is recognised that this can be time-consuming, which is why **Option 2** is presented in the previous section.

Rider

Allergies - (the band will do their best to combat these themselves, but it is important that you are aware in case of any form of catering):

- All forms of nuts, strawberries and tuna.

For all events, **please ensure that as much of this rider can be provided as possible**. The band acknowledges that not every event requires or provides a rider, so this is provided as a resource **if necessary and applicable**.

As follows:

1. Multi-pack of **spring bottled water** - (8 minimum please. More gladly accepted).
2. 2x Individual **sparkling water**.
3. 5x canned soft drinks, variety accepted!
4. 5x stage towels (if available/convenient only!)

We are extremely happy and excited to be a part of your event! If you have any additional questions or queries, please contact:

Kate (Manager) - k.case77@icloud.com

Cameron (Lead Guitar/Sound Engineer) - cam.voysey@gmail.com

