



BACKLINERIDER

DRUMS:

Preferably PREMIER, or similar high quality brand.

22" kick drum

12" rack tom

16" floor tom

14" x 5.5" snare drum

A DOUBLE kick pedal!! ← IMPORTANT

Hi hat stand

Snare stand

A comfy chair, not too high.

+ a minimum of FIVE cymbal boom stands

CYMBALS (not too heavy!):

15" Hihat, 18" Crash, 19" Crash, 20" Ride, 20" China

GUITAR AMP:

Fender Hot Rod Deville or similar

BASSAMP:

Preferably an AMPEG, sized for the venue and the stage

That's it



INPUTLIST

Ch.	Instrument	Mic.	Alt. Mic.	Stand	Insert	We bring our own mic/DI?:
1	Kick	Ev N/D868	Beta 52	short w boom		No
2	Snare top	Ev N/D478	Beta/Sm 57	short w boom		No
3	Snare bottom	Ev N/D478	Beta/Sm 57	short w boom / clip		No
4	Hihat	Ev Re200	cond. mic.	tall w boom		No
5	Rack Tom	Ev N/D468	Sennh.604 / Sm57	tall w boom / clip		No
6	Floor Tom	Ev N/D468	Sennh.604 / Sm57	short w boom / clip		No
7	OH	Ev Re200	cond. mic.	tall w boom		No
8	OH	Ev Re200	cond. mic.	tall w boom		No
9	Bass line	XLR	-	-	Comp. 1	Yes
10	Bass mic.	Ev Co4	Sennh.421 / Sm58	short w boom		No
11	Guitar	Active DI	DI	-		No
12	Baritone+Alto Saxophone	XLR	-	-	Comp. 2	Yes
13	Sop. Saxophone	XLR	-	-	Comp. 3	Yes
14	Sopr. Saxophone (FOH only)	Ev Re200	Sm81	tall w boom		Yes
15	Fiddle	XLR (+48V)	-	-		Yes
16	Talk mic.	Ev 510	Beta58 / Sm58	tall straight	Comp. 4	No
17						
18	CD L					
19	CD R					
20	Delay ret.					
21	Reverb ret. 1 L					
22	Reverb ret. 1 R					
23	Reverb ret. 2 L					
24	Reverb ret. 2 R					

Note! Other alternatives could be accepted after consulting the band/ engineer.
We will also need an extra mic. stand (straight) for the fiddler.

Effects: 2 reverb of good quality (Lexicon, TC electronics)
1 delay with tap-function (TC electronics D-Two/2290)

Inserts: No gates
4 channels Compressor of good quality (DBX, BSS)

Monitors: 10 (or a minimum of 5) monitors on 4 or 5 separate monitor sends
(Larger stage = more monitors, the band moves a lot on the stage)
31-bands equalizer on every monitor send.

Other: We would like a CD-player at FOH.
We would like a talkback from FOH to monitors on stage.

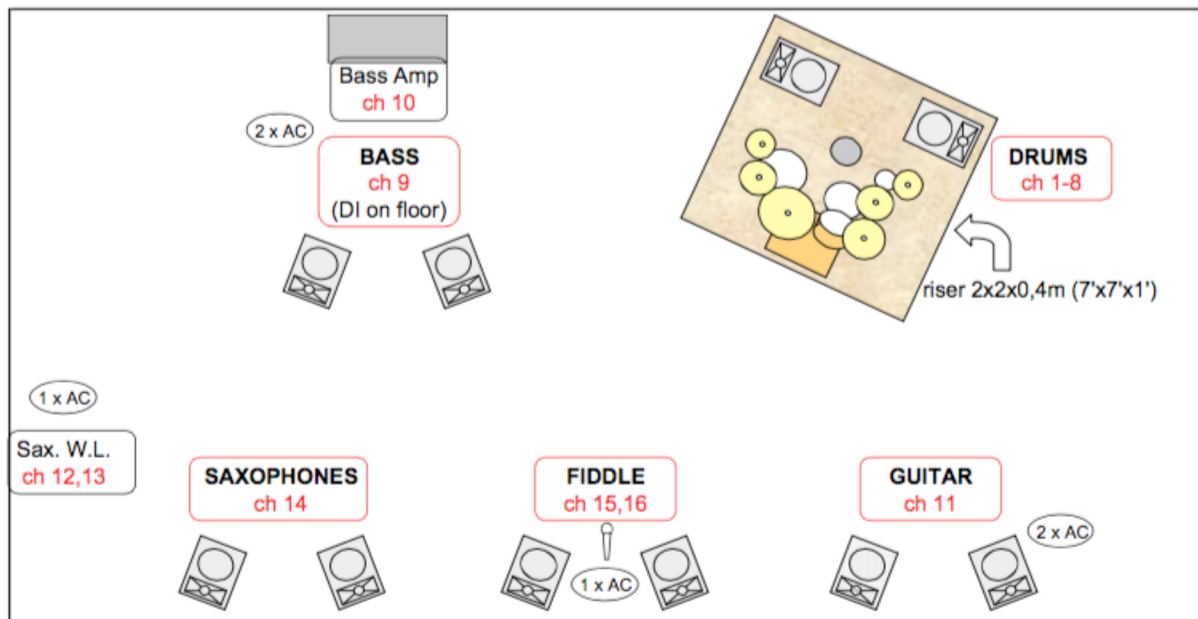
Questions?

Call Hoven Drovens Sound Designer:

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HOW AND WHY

STAGEPLOT



Audience

F.A.Q's

Q: Why does the bass DI have to be on the floor?

A: Because the bass player, "Pedro", uses a distortion pedal on some tunes. That effect however should not be present on the DI channel. That's what the microphone channel is for.

Q: No microphone for the guitar??? And no amp on the stage plot?

A: The guitarist, "Bo", usually don't use an amplifier. He plays his guitar through a Vox Amp Simulator.

Q: Why is there two XLR channels AND a microphone for the saxophonist?

A: The saxophonist, "Jens", uses his own wireless clip-on mic. He use the same mic. for soprano-, alto-, as well as baritone saxophone. The level from the baritone is louder than the other two. That's why there's two XLR channels. One for soprano- and alto-, one for baritone. The microphone is used for "sweetening up" the soprano- on the softer tunes. The microphone channel should NOT be present in the monitors!

Q: Is it really necessary with all those monitors?

A: Well, the band plays quite powerful music, with a fiddle as one of the lead instruments.

Since the fiddle ain't very loud compared to the drums (and remember - no guitar amp!), the monitors are essential.

If the stage is very small, the number could be reduced. Check with the band / representative first! Also, the band moves a lot on stage!

Q: Will I really enjoy this strange swedish folk-rock music?

A: You'll love it!