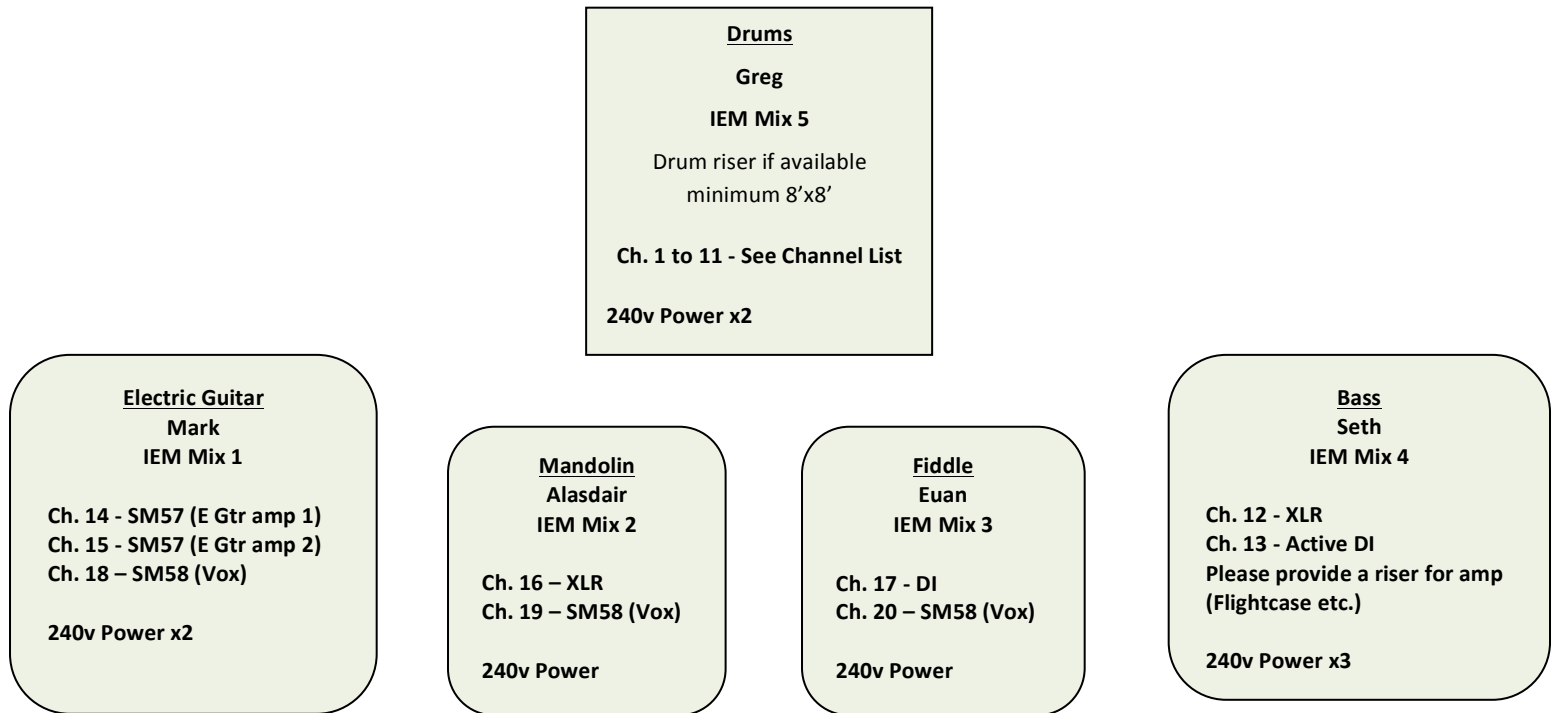


# THE ELEPHANT SESSIONS - 2017

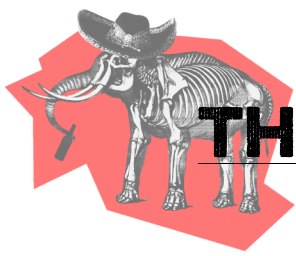
## Stage Plan



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## Audience

Please contact our sound engineer Julien Batten +44 (0) 7748 818245, [julien.batten@icloud.com](mailto:julien.batten@icloud.com) if you have any questions or difficulties meeting these requirements.



# THE ELEPHANT SESSIONS - 2017

## Channel List & System Requirements

Desk Ch.	Desk Marking	Mic/Insert	Stand	Notes
1	Kick In	Beta 91a -Gate		
2	Kick Out	Beta 52 or similar- Gate	Short Boom	
3	Snare Top	SM57-Compressor	Short Boom or clip	
4	Snare Bottom	SM57-Compressor	Short Boom or clip	
5	Hats	Condenser	Short Boom	
6	Rack Tom	E604, beta 98 etc.-Gate	Clip mic preferred	
7	Floor Tom	E604, beta 98 etc.-Gate	Clip mic preferred	
8	OH L	C414 or similar	Standard Boom	
9	OH R	C414 or similar	Standard Boom	
10	Ride Cymbal	Condenser		Not always needed
11	Samples	Active DI		
12	Bass DI	XLR-Compressor		
13	Bass Synth	Active DI		
14	E Gtr Amp 1	SM57, M88 etc.-Compressor	Short Boom	
15	E Gtr Amp 2	SM57, M88 etc.-Compressor	Short Boom	Not always needed
16	Mandolin	XLR-Compressor		
17	Fiddle	XLR-Compressor		
18	Vox ←	SM58-Compressor	Standard Boom	Not always needed
19	Vox ↑	SM58-Compressor	Standard Boom	
20	Vox →	SM58-Compressor	Standard Boom	Not always needed

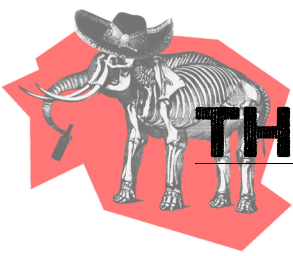
### Overview

- We usually tour with a FOH engineer but no monitor engineer.
- Unless agreed beforehand (line check etc.), we require 1 hour for sound check after set up.
- An experienced engineer, familiar with the system is expected to be on hand during set up, sound check and gig.

### Main FOH System

- The system must be **full range**, stereo and of good quality (D&B, Meyer, L-Acoustics etc. preferred).
- Capable of delivering a distortion free, minimum of 105db, A weighted to the centre of the room.
- Must be able to provide an even coverage to all members of the audience.

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# THE ELEPHANT SESSIONS - 2017

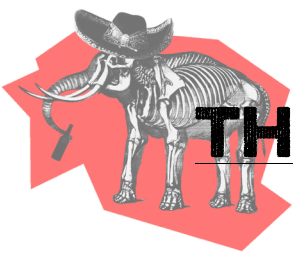
## FOH Desk, FX etc.

- The FOH position should be located centrally if possible, with full sightlines to stage approximately halfway to two-thirds back in the room. **Not in a booth** under any circumstances and preferably not under a balcony.
- We sometimes tour a Midas M32r. If so an analogue multicore with minimum 20 sends and as many returns as necessary for the monitoring and venue/system requirements. Please call beforehand to discuss necessity/suitability of this.
- Analog and digital both welcomed.
- 4 band parametric eq + low cut on each input channel essential.
- Eq on outputs essential.
- A reverb (with easily adjustable decay) and a **tap** delay are minimum requirements but 3 reverbs and a tap delay would be nice.
- If digital, it is massively preferred if the FX returns can be assigned to the master layer (or DCAs) for easy riding of their levels along with input channels.

## Monitoring

- We tour a wired IEM system which requires a hot (quite a lot of level) line level xlr and a separate mix to each musician and XLRs long enough to reach each musicians belt pack with a bit extra so they can move around.
- For IEMs, a parametric eq on each bus is nice to have.
- We can use wedges if absolutely necessary but please call beforehand to discuss.
- If wedges are to be used, a graphic or parametric eq on 5 (min 4) pre fade auxes essential.
- If monitors are to be done from FOH please make sure these requirements (pre fade auxes, eq etc.) are available in addition to the FOH requirements above.

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# THE ELEPHANT SESSIONS - 2017

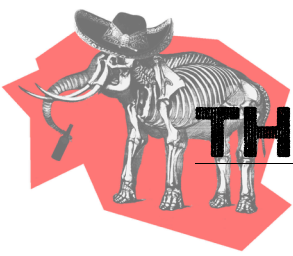
## Backline requirements

### **Backline**

If it has been arranged that backline will be provided please see details below and if you have problems meeting this please get in contact.

- **Drums.** Full drum kit (2 toms, Rack & floor) with all hardware inc. drum stool. 3 cymbal stands minimum. Pearl Masters, Yamaha 9000 Series or equivalent. Kick reasonably dampened if possible. Kick must have hole for miking.
- **Bass Amp.** Amp size suitable for the stage. Mark Bass, Ampeg, Aguilar or similar. If amp is a 12" combo or smaller, please provide a riser (flightcase etc.). If the amp has no XLR out please provide an extra active DI box.
- **Guitar amp.** The size of the amp should be suitable for the stage so he can get the amp going but while still being at a sensible volume. In no particular order... Fender Blues Junior, Fender Hot Rod, Fender Hot Rod DeVille, Vox AC15/30, Laney LC15, anything by Mesa Boogie.
- **Keyboard stand for Bass synth.** The bass synth (Arturia Minibrute analogue or Moog) is small but will be played standing.

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# THE ELEPHANT SESSIONS - 2017

## Rough monitor levels for in-house monitor engineers

- Table below is for guideline purposes only. It should hopefully give you a rough idea of what the band members want.
- Vox, mics are just for speech so just want to be loud enough so band members can hear what's being said.
- **If in a rush, get mandolin and fiddle up first** (and silent instruments such as samples and bass synth).

Channel/Mix	Mix 1-Mark-Guitars	Mix 2-Alasdair-Mandolin	Mix 3-Euan-Fiddle	Mix 4-Seth-Bass	Mix 5(+6)-Greg-Drums
Kick In	-5db	-5db	-5db	-5db	0db
Kick Out					
Snare Top	-7db	-7db	-7db	-7db	-5db
Snare Btm					
Hats					-7db*
Rack Tom					-7db*
Floor Tom					-7db*
OH SR	-10db*	-10db*	-10db*	-10db*	-7db*
OH SL	-10db*	-10db*	-10db*	-10db*	-7db*
Ride Cymbal					-10db*
Samples	-7db	-7db	-7db	-7db	-2db
Bass DI	-5db	-5db	-5db	0db	-2db
Bass Synth	-5db	-5db	-5db	0db	-2db
E Gtr Amp 1	0db	-5db	-5db	-5db	-5db
E Gtr Amp 2	If dual amps	are used please	only use one	amp for	monitoring
Mandolin	-1db	0db	-1db	-1db	-1db
Fiddle	-1db	-1db	0db	-1db	-1db
Vox SR	-10db	-10db	-10db	-10db	-10db
Vox CSR	-10db	-10db	-10db	-10db	-10db
Vox CSL	-10db	-10db	-10db	-10db	-10db

**\* = Only when on IEMs. If on wedges, none at all unless asked.**

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