

BOY GEORGE

Sound Production Requirements

Boy George requires a first-class, state of the art sound system, with separate FOH and monitor control systems. The artist travels with a FOH engineer and a monitor engineer to mix the show and oversee the audio production.

FRONT-OF-HOUSE SYSTEM

Boy George requires a high-quality FOH system, provided with a competent and sober English-speaking technician who has full knowledge of the system for the assistance of the FOH engineer. The technician must be available to the FOH engineer at all times during soundcheck and the show. Please position the FOH control centrally at a suitable distance from the stage.

A fully functional, professional quality 48-channel console is required, free of buzzes, hum, excessive noise, crackles, clicks and pops. The console must feature 4-band fully parametric EQ and continually variable HPF on every input channel.

Preferred consoles (order of pref.): Yamaha M7CLv3 / LS9-32, Soundcraft Vi6 / Vi4, Digidesign Venue D-Show / Profile / SC48

If the console is analogue, please supply the following outboard:

- Gates:** Eight (8) channels of Drawmer DS201 gate
- Comps:** Twelve (12) channels of dbx 160 compressor
- FX:** Two (2) Yamaha SPX990 FX Unit
Two (2) TC Electronic D-Two Dedicated Delay Line (with tap feature)
- EQ:** Professional quality graphic equaliser for the sole use of the mix engineer (please apply system EQ elsewhere)

If the house console is digital, please ensure the firmware is updated to the most recent version and be prepared to load my program. If this is required ahead of time due to complex or festival patch, let me know and I will get it to you.

If you are providing a digital console not listed above, let me know so I can build my show before I arrive.

Sound reinforcement must be of a suitable size and quantity to deliver clean, undistorted, full-range sound at a volume of 110dBA to every seat / viewing area in the venue. The show will not be mixed this loud, but headroom is required for clean transients. Note that this is a high-energy show and as such requires substantial sub-bass energy.

Please select a PA system based on the coverage pattern required of the room rather than aesthetics. 3-box 'line arrays' are not preferred where a trap system is more suitable. Also, please ensure the whole PA system, including

all required fills, is correctly aimed for full audience coverage and time-aligned before we arrive.

Preferred systems (order of pref.): Martin Audio W8L / W8LC / W8C, Meyer MILO / MICA, L'Acoustics K1 / V-DOSC / dV-DOSC / ARCS, Nexo Geo-T / Alpha, d&b J-Series, EAW KF760 / KF750 / KF850z

Please supply a switched shout system between FOH and monitors, with the capability of routing the FOH microphone to the stage monitors.

If you have any queries, please contact FOH Engineer Jimmy Sarikas at name@email.com or UK Mobile Phone: +44 7*** *****.

MONITOR SYSTEM

Boy George requires an independent monitor system provided with a competent and sober English-speaking technician who has full knowledge of the system for the assistance of his monitor engineer. The technician must be available to the monitor engineer at all times during soundcheck and the show. Please position the monitor control Stage Left at a location with good sight lines to the whole band.

A fully functional, professional quality 48-channel VCA console is required, free of buzzes, hum, excessive noise, crackles, clicks and pops. The console must feature at least 16 switchable mono/stereo auxiliaries with individually switchable on/off and pre/post, 4-band fully parametric EQ and continually variable HPF on every input channel.

The monitor console absolutely must have a fully functional headphone output for IEM monitoring.

Preferred consoles (order of pref.): Digidesign Venue D-Show / Profile / SC48, Midas Pro6, DiGiCo D5 / D1 / SD8, Yamaha PM5D-RHv2 / PM1D, Soundcraft Vi6 / Vi4, Midas XL3 / Heritage 3000

If the monitor console is analogue, please ensure each mix output has a 31-band equaliser inserted across the mix output. Please supply the following outboard:

Gates: Two (2) channels of Drawmer DS201 gate

EQ: Fourteen (14) channels of professional quality graphic equaliser

If the monitor console is digital, please ensure the firmware is updated to the most recent version and be prepared to load my program. If this is required ahead of time due to complex or festival patch, let me know and I will get it to you.

If you are providing a digital console not listed above, let me know so I can do some research and build my show before I arrive.

Boy George requires the following monitor speakers on-stage:

Wedges: Ten (10) identical, 15"×2", bi-amp floor monitors.

Cue Wedge: One (1) cue wedge at the monitor control position, identical (including control and amplification) to the on-stage wedges.

Drum-Fill: One (1) subwoofer for use with drum IEMs.

Side-Fill: Two (2) 3/4-way, active, full-range sidefills with subwoofers.

We carry 1 complete IEM RF package, frequency range 823-865Mhz, for Boy George (mix 4). We require an XLR and 13A power at monitor world to accommodate this.

Preferred monitors (order of pref.): Martin LE1500 / LE700, Meyer MJF-212A, L'Acoustics 115XT, d&b M2, Turbosound TFM-450

Mix	Stereo	Description	Type	Position
1	✓	Sidefill S/L	Full-range Stack	Downstage Right
2	✓	Sidefill S/R	Full-range Stack	Downstage Left
3		George	Wedge x2	Downstage Centre
4		George (IEM)	IEM RF	Monitor World
5	✓	Keys L	Wedge	Downstage Right
6	✓	Keys R	Wedge	Downstage Right
7		Bass	Wedge x2	Upstage Right
8		Guitar	Wedge x2	Upstage Left
9		BV 1	Wedge	Downstage Left
10		BV 2	Wedge	Downstage Left
11	✓	Drums L (IEM)	XLR	Upstage Centre
12	✓	Drums R (IEM)	XLR	Upstage Centre
13		Drums (Sub)	Sub	Upstage Centre
14				
15				
16				

If you have any queries, please contact Monitor Engineer Steve Bunting at name@email.com or UK Mobile Phone: +44 7*** *****.

Input List

Artist Boy George

Venue Various UK / Europe

Date Summer 2010

FOH Jimmy Sarikas (+44 7[REDACTED])

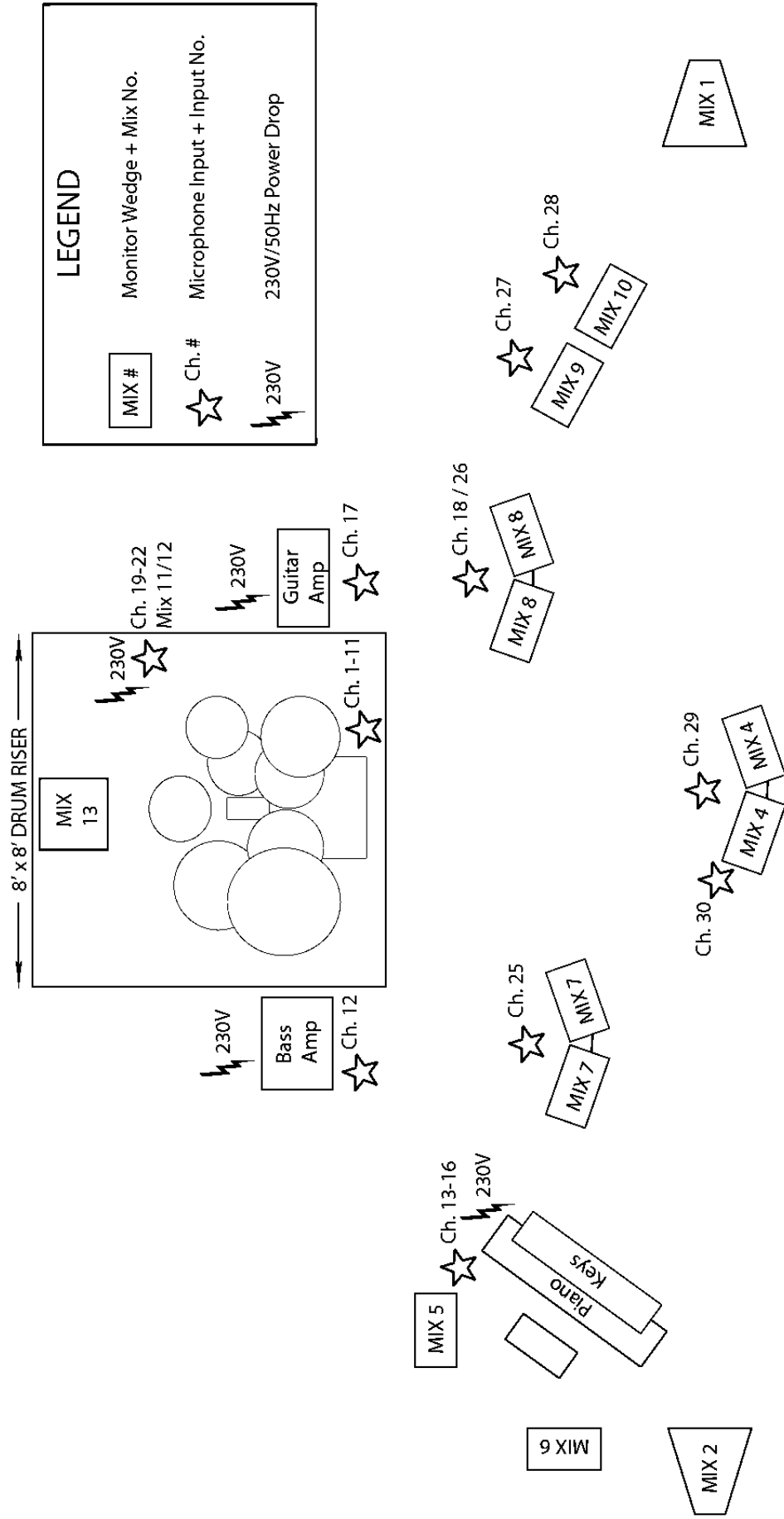
Monitors Steve Bunting (+44 7[REDACTED])

Ch.	Description	Mic/DI	Stand	Position	FOH Insert
1	Kick	Beta 52	Small Boom	USC	Gate 1
2	Snare	SM57	Small Boom	USC	Gate 2 / Comp 1
3	Snare 2	SM57	Small Boom	USC	Gate 3
4	Hi-Hats	KM84	Small Boom	USC	
5	Floor Tom	e904		USC	Gate 4
6	Rack Tom 2	e904		USC	Gate 5
7	Rack Tom 1	e904		USC	Gate 6
8	Overhead S/R	KM84	Tall Boom	USC	
9	Overhead S/L	KM84	Tall Boom	USC	
10	SPDS	Active DI (-20dB)		USC	
11	Cajon	Beta 52	Small Boom	USC	Gate 7
12	Bass Guitar	Active DI (0dB)		USR	Comp 2
13	Piano L	Active DI (-20dB)		DSR	
14	Piano R	Active DI (-20dB)		DSR	
15	Keys L	Active DI (-20dB)		DSR	
16	Keys R	Active DI (-20dB)		DSR	
17	Guitar	SM57	Small Boom	USL	Comp 3
18	Acoustic Guitar	Active DI (0dB)		USL	Comp 4
19	Hard Drive 1 L	Active DI (-20dB)		USC	Comp 5
20	Hard Drive 1 R	Active DI (-20dB)		USC	Comp 6
21	Hard Drive 2 L	Active DI (-20dB)		USC	
22	Hard Drive 2 R	Active DI (-20dB)		USC	
23					
24					
25	BV (Bass)	SM58	Tall Boom	USR	Comp 7
26	BV (Guitar)	SM58	Tall Boom	USL	Comp 8
27	BV 1 (SL)	SM58	Tall Straight	DSL	Comp 9
28	BV 2 (SL)	SM58	Tall Straight	DSL	Comp 10
29	George	SM58 RF	Tall Straight	DSC	Comp 11
30	Spare Vocal / Guest	SM58		DSC	Comp 12
31					
32					

Notes

- The 'Spare Vocal / Guest' mic should be coiled in between the centre wedges.

BOY GEORGE STAGE PLOT



STAGE LEFT

FRONT OF STAGE

STAGE RIGHT