

This list is based on a standard set up of the Production. There may be alterations and additions dependent on a venue visit by the Sound Designer, Production Manager and or Producer. A bespoke technical appendix for each venue will be created following this visit and prior to any final agreement.

Venue/Promoter will supply:

**General:**

- A Sound Control Position located within the saleable audience seating area. The Position must be open to the auditorium and not enclosed by windows. The Position must be large enough to accommodate the mixing console, a 16U rack and the operator. A location at the rear of Stalls is acceptable.
- A high quality stereo proscenium sound system capable of covering all saleable areas of seating. The proscenium system must incorporate STEREO subs (minimum twin 18inch design); these must be fed separately from the main system. Individual access to each element of the proscenium system is essential. Side-fills and under-balcony delays to be included as required by the auditorium layout. Preferred makes: d&b Q7, Meyer UPA1P.
- Two Side-Fill speaker positions located to side of the Stalls proscenium system. Preferred makes: d&b E8, Meyer UPJ.
- Two Front-Fill speaker positions located to either side of the Trunk in the front fascia of the stage. Preferred makes: d&b E3, Meyer UPM.
- Flown Left-Centre-Right cluster system capable of covering all areas of seating. Preferred makes: d&b, Meyer.
- A high quality stereo surround sound system for each level of saleable seating. Individual signal access to each stereo level of the surround system is essential. The surround system is used for LOUD music and effects; suggested cabinet types d&b E3, Meyer UPM etc with appropriate amplification.
- A clean, earthed, single-phase 230V/16A (or local equivalent) mains supply at the Sound Control Position.
- Two clean, earthed, single-phase 230V/16A (or local equivalent) mains supplies on stage; one for onstage amplification and one at the radiomic receiver rack position.
- All Sound mains supplies to be on the same phase.

**For Sound Control Position:**

- 1 x Yamaha QL5 or CL5
- 1 x dual-redundant QLab v3.2 computer playback system, fully licensed, complete with silent remote GO button and A/B switchover hardware. minimum 32ch output in Dante format. Computers should have a minimum of 8GB of RAM and a 128GB SSD hard drive.
- 1 x Yamaha DME64N processor fitted with minimum 2 x MY-AUD 16ch Dante cards plus 2 other MY16-AT ADAT cards..
- 2 x Ferrofish A16 16ch ADAT-to-analogue converter.
- 1 x Lexicon PCM81, PCM91, or PCM96 reverb unit, connected over AES
- A comprehensive set of network, ADAT and MIDI cables should be provided.

**Production Desk**

- KVM (Keyboard, VGA, Mouse) control of QLab computer
- PC with installed DME Designer software and QL/CL editor, connected to DME, QLab, QL/CL and a wireless network for WiFi control
- Ethernet link to QLab computer
- A light

**Onstage Loudspeakers**

- 4 x high quality loudspeaker and flying frame, flown upstage. Acceptable type: d&b Q7, Meyer UPA2P or equivalent, with appropriate amplification.
- 1 x high quality loudspeaker, groundstacked upstage centre. Acceptable type: d&b E3, Meyer UPM or equivalent, with appropriate amplification.
- 2 x high quality loudspeaker and flying frame, flown downstage. Acceptable type: d&b E8, Meyer UPJ or equivalent, with appropriate amplification.
- 2 x high quality infra sub bass cabinet, groundstacked upstage. Acceptable type: Meyer 700HP, d&b B2-SUB, with appropriate amplification for STEREO operation. NOTE these are in addition to the proscenium subs!
- Onstage Microphones:
  - 1 x Shure SM58 on a stand offstage (location TBC).
  - 2 x AKGC411PP contact mic (for tree and Jungle Gym).
  - 3 x DPA4061 microphone with XLR pre-amp (for Torkel tree and water tank)
  - 2 x Rifle Mics for show relay
  - 1 x Wireless switched handheld microphone (God mic for tech)

**Radio microphones:**

- 10 channels of high quality UHF belt-pack radiomic system, fitted with DPA4061 or close equivalent mic capsule. Required transmitter types: Shure UR1M, Sennheiser SK5212. NOTE that UR1M/SK5212 systems are ESSENTIAL due to space constraints.
- All receiver antennae and ADA equipment for radiomic receivers as required.
- A complete set of high quality Alkaline or NiMH batteries and chargers (if required) as necessary for the radiomic system, sufficient for the full duration of technical rehearsal and performance schedule.
- All radio frequency equipment must be able to operate concurrently without interference. The promoter is responsible for all licencing of radio frequency equipment.

**Comm's**

Venue/Promoter will supply:

- At least 7 cuelight positions, operated by DSM at the show control point. (LX, Sound, Flies, Trap, Water, DSL, DSR)
- A full-duplex wired comms system (TecPro, RTS, Telex etc). Please advise on system type. Minimum seven stations (LX, Sound, Flies, Water, Trap, Revolve, Performer Flying).
- A full-duplex wireless comms system (HME, Telex etc) which can connect to the wired comms system. Minimum of four mobile units.

Let The Right One In - Sound specifications



