

BIPUL CHETTRI & THE TRAVELING BAND

PA

High Quality industry PA system which is adequate to the venue, flown to proper height and supplied with all 'fills' for any coverage gaps within the audience area. It should be possible to produce a clean **116 dB 'C'** weighted at mix position. It should have ample 'subs' and generous headroom. The FOH console must be located center of PA/Audience area, and, where applicable, neither on, nor under a balcony.

Preferred systems are: **L-Acoustics, D&B**

The following details are absolute minimal requests; anything bigger and better would be great for us.

FOH

1	48 Mono Channel Mixing Desk		Avid Venue Profile or S6L w/ Waves Horizon & SSL Bundle <i>will provide the required license(s)</i> FireWire connection for recording and virtual sound check.
1	2x 31 Band Graphic EQ	FOH 'Grab' EQ	BSS or Klark Teknik
1	Small Powered Speaker	on rack for engineer 'shout' system, needs to take mic level or have a pre-amp before it.	
1	'Talk to Stage' Mic		SM58s

MONITOR

2	Wedge Monitors	(1) Stereo Mix Send	L-Acoustics, D&B
5	In-ear Monitors	(5) Stereo Mix Sends	5x Sennheiser ew300 G2 with Directional Antenna
1	'Talk to FOH' Mic		SM58s - Tall Boom Stand

Note: separate desk NOT required for Monitor Mix

INPUT PATCH LIST

In	Label	Mic/DI	Note	
STAGE PATCH				
1	Kick In	e901		
2	Kick Out	Audix D6	Short Boom	
3	Snare Top	M201TG <i>will carry</i>	Short Boom	
4	Snare Bottom	KSM137	Short Boom	
5	Hi-Hat	KSM137	Short Boom	
6	Rack Tom	MD421 or e904	Medium Boom	
7	Floor Tom 1	MD421 or e904	Medium Boom	
8	Floor Tom 2	MD421 or e904	Medium Boom	
9	Overhead L (Stage Right)	C414	Tall Boom	
10	Overhead R (Stage Left)	C414	Tall Boom	
11	Drum Module	Balanced TRS	TRS to XLR M Patch	
12	Bass DI	J48 <i>will carry</i>		
13	Fender Acoustasonic	JDI Stereo <i>will carry</i>		
14				
15	Acoustic Guitar	JDI		
16	Kemper Profiler	XLR Out		
17	Sarangi DI	JDI		
18	Tungna DI	JDI		
19	Nord	Pro D2 <i>will carry</i>		
20				
21	Prophet	Pro D2		
22				
23	Melodica	M201TG <i>will carry</i>	Tall Boom	
24	Back Vocal 1 /Keys	ND86	Tall Boom	
25	Back Vocal 2 /Sarangi	ND86	DM1 Output 1	Tall Boom
26			DM1 Output 2	
27	Back Vocal 3 /E. Guitar	ND86	DM1 Output 1	Tall Boom
28			DM1 Output 2	
29	LEAD Vocal /Silent Guitar	ND96 <i>will carry</i>	DM1 Output 1	Tall Boom
30			DM1 Output 2	
31	Talk to FOH /Bass	SM58s	Medium Boom	
32	Ambience SR	C414	Tall Boom	
33	Ambience SL	C414	Tall Boom	
FOH PATCH				
01	Laptop Playback	JDI Stereo		
02				
03	Talk to Stage	SM58s		

OUTPUT PATCH LIST

Mix	Output	Device	Note
STAGE PATCH			
1	Drums IEM L	EW300	
2	Drums IEM R		
3	Bass IEM L	EW300	
4	Bass IEM R		
5	Keys IEM L	EW300	
6	Keys IEM R		
7	Sarangi IEM L	EW300	
8	Sarangi IEM R		
9	Lead Vox IEM L	EW300	
10	Lead Vox IEM R		
11	Guitar Wedge SR	Wedge	
12	Guitar Wedge SL	Wedge	
FOH PATCH			
1	'shout' system	small powered speaker	
2			
3	Recorder L		
4	Recorder R		

BACKLINE REQUIREMENTS

01	Drum Kit	Pearl Reference or MCX	(4) Boom Cymbal Stands (1) Hi-Hat Stand
		20" Kick Drum 14 x 5.5" Snare Drum 10" 14" & 16" Toms	Cymbals all Zildjian (1) 20" K Custom Ride - Brilliant (1) 16" K Custom Fast Crash (1) 16" A Custom EFX Crash (1) 18" K Custom Crash (1) 14" K Custom Dark Hi-Hats
		(1) Riser for the Drum Module	
01	Electric Guitar Amp	Fender '57 Custom Twin-Amp 40 watt 2x12" Tube Combo Amp	
01	Sarangi Stand *	Boom Cymbal Stand	
01	Keyboard Stand	2-Tier X-type Dual Keyboard Stand	
04	Guitar Stands		

* Most vendors tend to forget to provide this. The Sarangi has no strap, hence needs to be supported by a Heavy Cymbal Stand.

- * **Carpet and Riser for the Drum Kit**

PERSONNEL

One (1) dedicated FOH technician to oversee the PA, at least one (1) assistant engineer to set-up and deal with all support acts. Crew to assist the artist at load in, load out and during sound check. The personnel should be present at the venue from the artists' arrival until departure.

PRODUCTION CONTROL

The production manager and/or FOH engineer or Band Representative shall maintain complete and total control over all aspects of the audio and lighting systems and their usage.

MISCELLANEOUS

The sound, stage and lighting systems must be fully operational prior to bands load-in time. All outboard gear, monitor mixes, and AC Circuits must also be in place. A stage plot is provided for this purpose, and it is the responsibility of the sound company to obtain these documents from the buyer. These documents can also be obtained by contacting the Band's Representative. Production Company shall have enough mic stands and cables to mic the stage AND the support act, WITHOUT removing any cables and stands from the stage.

SOUND CHECK

Ensure system is entirely installed, tested and aligned prior to the Band's arrival. The time scale may not be less than 2 Hour (setup and sound check). Only working personal will be allowed in the venue during sound check unless authorized by band's representative. The stage will not be struck or moved after sound check except under the direction of the production or stage manager. Stage changes will be directed by the production or stage manager as to facilitate a smooth transition between band(s) and any other acts.

LIGHTS

The vendor shall provide enough lights to make for a good show, appropriate to the venue (Parcans, Scanners, and other pivots being the standard). A nice controller and one skilled light technician who is good with programming will be required from load in.

Kindly email for any further queries.

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