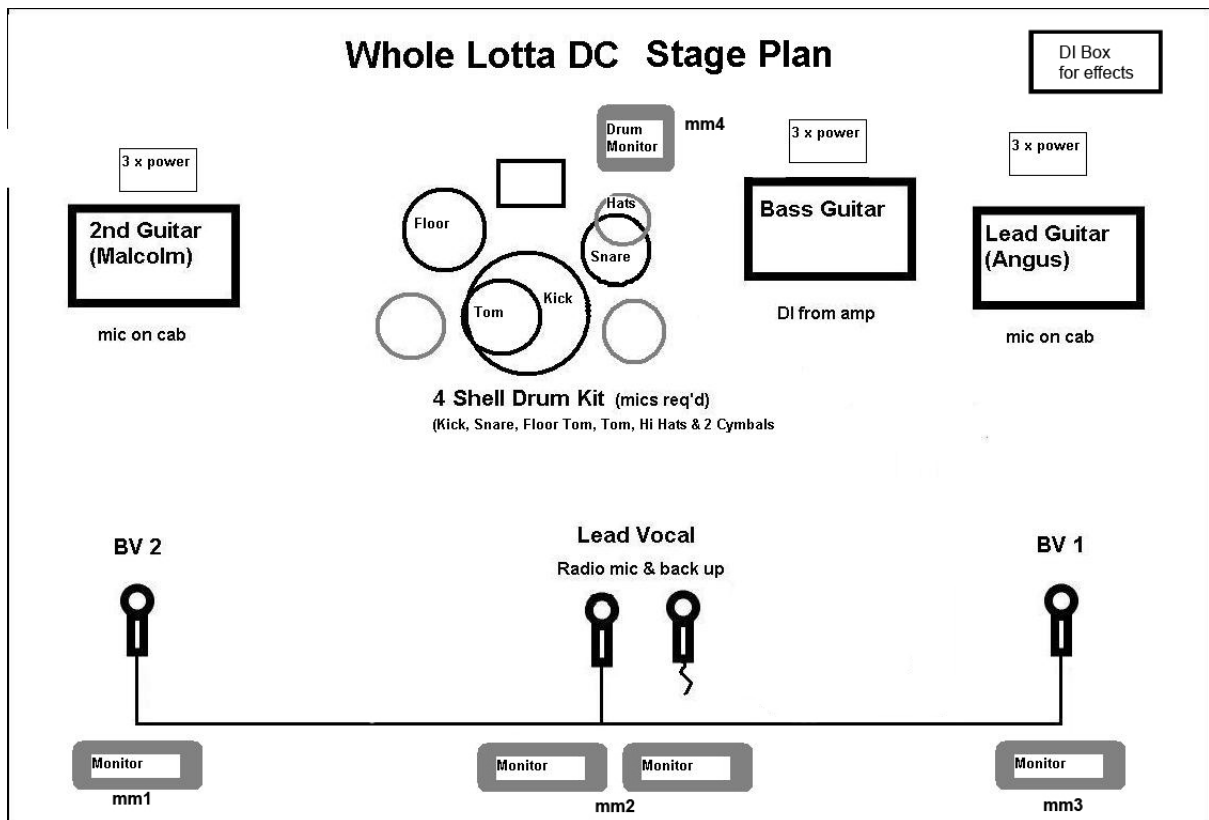


## WL/DC Tech rider, Stage Plan and channel list



### Channel list

1. kick
2. snare
3. rack tom
4. floor tom
5. hats
6. Drum OH
7. Drum OH
8. Bass DI
9. Rhythm Guitar
10. Lead Guitar
11. Effects DI
12. BV1
13. BV2
14. Lead Vocal
15. Lead Vocal backup if required (see note below)

## **Stage Requirements and notes**

Mics for drums and backline as per Stage Plan – No special requirements.

Standard DI box required off the side of the stage (operated by band tech) for all sound effects including any intros and a cannon sound effect used during the final song (For those about to rock we salute you) which we have on a trigger to the drums. Either side of the stage is fine (whichever is convenient for engineers)

Radio mic (sennheiser or shure) is required for Lead Vocal. Please advise if this cannot be provided and we will supply. If the band are supplying, a backup mic is required. Note, lead singer does not require a mic stand.

Lead Guitar will be on a Sennheiser wireless system. Please advise if you wish us to use a particular frequency. All other guitars use Line6 Digital Wireless systems.

Thunder sound effect (for the beginning of Thunderstruck) and Bells Sound effect (for the beginning of Hells Bells) and Cannon effect are on a manually operated sampler from the stage and require a standard mono DI box on the side of the stage to plug into. Setlist will be provided and clearly marked where used but please leave DI open throughout. During the last song, please ensure DI for cannons is LOUD throughout. In this instance, the cannon should be louder than the band

There are no changes to sounds or effects used on any of the guitars. Lead guitar may require boosting FOH during solos. Guitar volume will be rolled back until solo then put on full, whilst this provides a small amount of boost, we usually require the engineer to boost at that point.

When placing mics on guitar cabs, please note, we quite often use 4x12 cabs with no speakers in to give the illusion of full stacks. Please mic the bottom cabs closest to the drums.

## **Notes on Sound & light**

The sound of the band is pretty basic. It should be like AC/DC.

The important thing is that AC/DC is guitar driven music and there should be plenty of both guitars in the main mix with the lead vocal sitting just above the mix. In most cases, the Rhythm guitar should be the same volume if not a little louder (down to the ears of the engineer) than lead unless the lead guitar is playing a solo. Backing vocals should be heard but not too loud. If you listen to AC/DC live, you should be able to hear this.

We understand that every stage and PA is different but here are the loose monitor requirements for the band.

Lead Vocal – All monitors

Backing Vocals – wing monitors

Lead guitar –Medium amount all across the front monitors and small amount in drum monitor. Sometimes more is required depending on setup

Rhythm guitar - wing and drum monitors (more in bass monitor and maybe a little in the Rhythm monitor). Sometimes all across the front monitors on larger stages where no side fill is available.

Bass Guitar – wing monitors on large stages (more in rhythm monitor and maybe a little in bass monitor)

Drums – Kick and Snare in drum monitor. On large stages, some kick in all front of stage monitors + small amount of hi-hat in all front monitors.

Sound effects – medium amount in all monitors

On larger stages where a side fill is available then a mix similar to the FOH is perfect as both lead vocal and lead guitar are constantly moving over all areas and need to hear the mix. We like a lot of side fill as we do like to have quite a loud mix on stage

During the song Let There Be Rock, there if the stage has audience blinders, when the singer says “Let There be Light”, please turn everything with the blinders up full. It gives a great effect. This happens twice during the song.

## **PYROTECHNICS**

Where possible, we use pyrotechnic cannons during the very last song (For Those About to Rock We Salute You). These consist of Cannon Barrels placed on the stage which contain Le Maitre Pyroflash 1200 Theatrical Flashes. These flashes produce a bright flash and smoke from the barrel of each cannon and are controlled by our own operator from a Le Maitre Pyroflash control system. TThis is in conjunction with our sampler which triggers a cannon sound effect through the PA system via a footswitch on the drum kit.

A full risk assessment will be carried out and RA documents handed over prior to the use of pyrotechnics

Any questions should be directed to [info@wholelottadc.com](mailto:info@wholelottadc.com)