

Production Introduction

First of all, it should be stated that while we are indeed meager and modest both as a system and a club, we pride ourselves in being very helpful, considerate, and artist friendly. Please let us know any concerns you have or anything we can do to make you and your band's life easier. The main thing to remember is that Bottletree is a very small room with a tiny stage (17' x 15'). We like to get this out of the way, because (due to our market's size) a lot of bands play much bigger places in Atlanta the night before us, and we want you to have an accurate and realistic idea of what to expect.

Finally, for whatever it's worth, we try to keep everything in 100% working order from cables to outboard gear to microphones to the speakers themselves, etc. So, barring some hugely unforeseen anomaly, all the gear listed in the specs below will be at the club in absolute functioning order. It has been my experience from touring over the years that some clubs have constant "work arounds" that can be very frustrating to deal with, and we strive to, at the least, have no issues with any of the gear which you will be using. Thanks. Hope you have a great show.

General PA Description

We have a Behringer X32 (32 channel) digital console. We do monitors off this board from the house position. We are a 3-way stereo system with (6) Turbosound flown cabs and (2) 2x18 subs, and an additional center assignable (1) 2x18 sub. Additionally, there is a downward angled mono center fill (3) speaker cluster that we use mostly for vocal projection right at the front of the stage to complete with the band's volume with the crowd right up front. We also have 2 small delay fills halfway back in the venue (but more often than not the stage system is plenty without them).

Again, the main thing to note is that we have a tiny stage—17' deep and 15' wide. We like to think of it as cozy, but it can be a jigsaw puzzle for bands that have a lot of gear. Nonetheless, we do have plenty of room for dead cases and are more than happy to help you move anything that can't be backlined during an opening band's set—we have to have everyone be friendly and flexible due to our size constraints.

We run 5 monitor mixes from the house position. There are 3 mixes downstage, each running 2 bi-amped wedges, a full band fill that is flown directly above stage center, and the drum fill is bi-amped with an 18" sub. Any required backline should be advanced at least 3 weeks prior to the show.

Production Introduction

Technical Specs

House Console:

Behringer X32 Digital Console

Front Stage Fills (Top):

(6) Turbosound TXD—121

Subs:

(2) 2x18" Soundbridge Series 3000

(1) JBL MRX528S (auxiliary assignable sub)

Delay Fill:

(2) Turbosound TCS10

Center Mono Cluster:

(2) Turbosound TCS10

(1) Turbosound TCS15M

Stage Wedges:

(6) Worx Audio 1.5M biamped wedges

Drum Fill:

Top: (1) Turbosound TXD-12M

Sub: (1) Turbosound TXD-118

Crossover: BSS FDS-360

Flown Center Monitor Cluster:

(2) Apogee FH4

Amplification:

(15) Various Crown and QSC rated appropriately for corresponding speakers

FOH EQs / Speaker Processing:

House: BSS Opal FCS-966 / DBX Driverack PA

Delay ART 355 / Fill: BSS TCS 804 Dual Time Corrector

Mono: ART 351 / ART SC2

Auxiliary Sub: Rane ME30

Effects Processors:

The Behringer X32 has a compressor, gate and EQ available for each channel. It has various reverbs, delays, chorus, etc. that can be assigned to the auxes.

Outboard:

T.C. M-One Reverb

T.C. D-Two Delay

Production Introduction

Monitor EQs:

- (2) Ashly GQX-3102 Stereo EQ

Mics:

- (7) Shure SM58
- (4) Shure Sm57
- (3) Shure Beta58a
- (2) Shure Beta57a
- (1) Sennheiser MD421
- (3) Shure SM81
- (1) Audix D6
- (1) AKG D112
- (4) Sennhesier E604
- (2) Karma micro condenser

D.I.s:

- (2) Radial JDI
- (1) Radial ProD2 Stereo DI
- (2) Rapco DB 200 Stereo DI
- (1) OSP Stereo Active DI
- (3) ART Zdirect DI

Mic Stands, etc.:

- (10) tall booms—various brands
- (4) medium booms—various brands
- (7) short booms—various brands
- (2) straight round base
- (2) LP Claw
- (2) Audix Amp Grabber

Lighting

Please let our house person know if you have any specific lighting instructions. We have a 24 channel analog Leprecon board with corresponding cans, most in stage opposite color-matched pairs, as well as a variety of (18) led, dmx spots and washes as well as an led curtain. Let us know if you desire certain colors and dislike others as well as what kind of 'light show' you want well before the band goes on stage.

The light board is next to the mixing console in the sound booth and does not have enough slack to move anywhere else. If you have any of your own lighting, PLEASE LET US KNOW BEFOREHAND so we can direct you to the appropriate circuits to plug into; otherwise, it is very likely you will trip a breaker. We have a

Production Introduction

single 20 amp circuit reserved for visiting lighting. That said, we can provide another circuit in a pinch, but, again, please let us know before the show.

Boards

- Leprecon LP-510 (analog)
- Elation DMX Operator

Projection

A projector is hooked up at the club at all times. We have one screen that pulls down in front of the stage (this is what our projector is focused to). There is also a large white projection screen that can be revealed at the back of the stage.