



FLEETFOOT MIKE

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Technical Rider

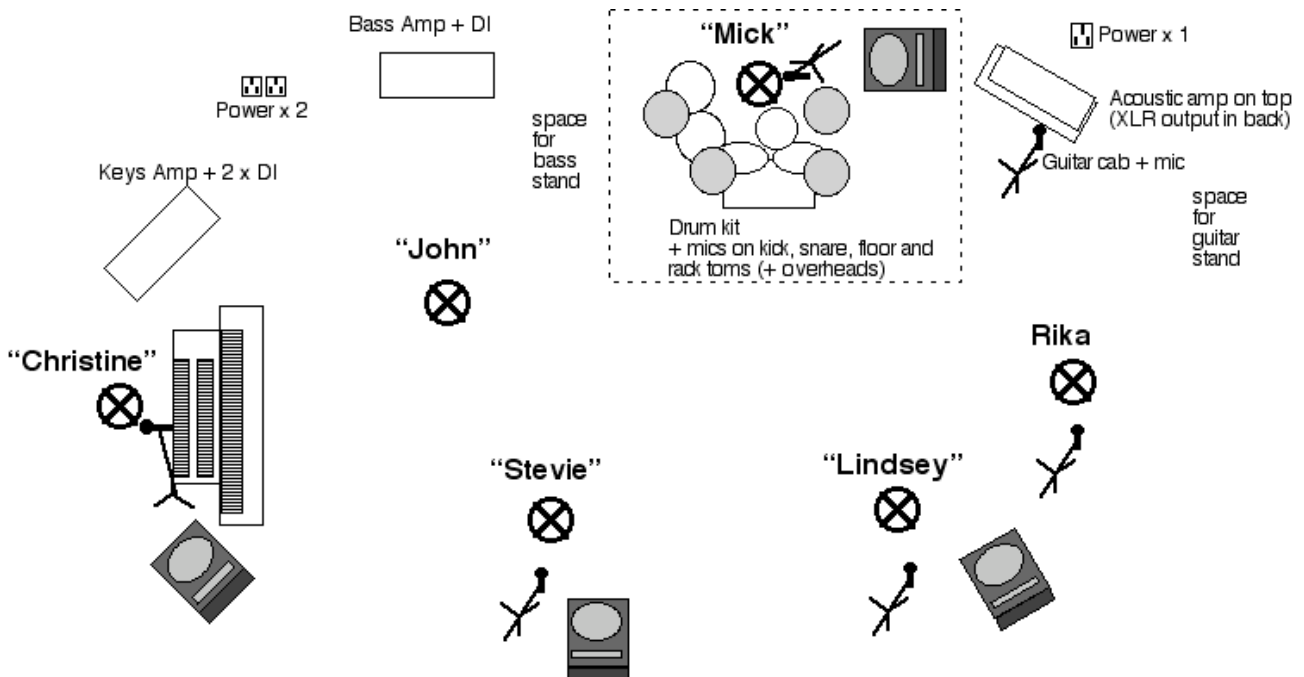
Please note: this is the **20th June 2007** version of this document, and supersedes any previous versions.

We appreciate that the facilities available for **Fleetfoot Mike** will vary from venue to venue. This rider is intended to provide a guide to venues, detailing the band's requirements: please do not hesitate to contact Weyrd Music as early as possible to resolve any issues arising from it.

Stage

Fleetfoot Mike set up on stage in the same arrangement as Fleetwood Mac did during the Rumours tour. In order to do this, we need a minimum stage area of 18'x9' (6m x 3m). If there is a drum riser available, we will definitely take advantage of it.

Stage Plot



PA & Monitoring

For venues without a house PA rig, we will provide our own. Please ensure there is a suitable place for our sound engineer to set up the mixing desk (with table and chair), with good sight line to the stage. If there is a house system, it must meet the following absolute minimum requirements:

- 16 channels
- 2 independent monitor mixes (preferably 4) feeding a minimum of 4 monitor speakers.

Input List

#	What	Mic	Stand	Insert	FX	Monitor
1	Kick drum	AKG D112 (1)	smallest possible	comp.		all
2	Snare drum	SM57 or similar	mounted on kit (1)	gate		
3	Rack toms	suitable dynamic				
4	Floor toms	suitable dynamic				
5	“Christine” vocal	SM57 with pop shield (1)	tall boom	comp.	reverb	stage right
6	“Stevie” vocal	Sennheiser 441 (1) or AT4054 (1,2)	tall boom	comp.	reverb	all
7	“Lindsey” vocal	SM58 or similar (roll off most of low end)	tall boom	comp.	slapback	stage left
8	“Mick” vocal	SM58 or similar	tall boom	comp.	reverb	
9	Rika vocal	SM58 or similar	tall boom	comp.	reverb	stage left
10	Keyboard	DI box(1,2)				stage left
11	Keyboard	DI box(1,2)				stage left
12	Bass amp	DI box(1,2)				
13	Guitar amp	SM57 or similar	short boom			all
14	Acoustic amp	DI from amp				stage left

(1) Will be supplied by the band if necessary.

(2) Will require phantom power.

Notes

- Mike (“Lindsey”)’s vocal benefits from having most of the low end rolled off, to sound more like Lindsey Buckingham
- Tim’s drumming style makes it preferable for us to mike up the rack and floor toms, and rely on the cymbals spilling onto those, if we only have four channels available for the kit.
- In the event of there only being two independent monitor mixes, they should be grouped as follows
 - “Stevie” and “Christine” (one wedge each)
 - “Lindsey” and Rika (one shared wedge), “Mick” (one wedge)
- We can provide (given notice) a sound engineer to run the rig, or to advise the house engineer on cues.

A good, clear monitor mix is crucial to the band’s sound, and we will expect to spend some time on it at sound check. The **monitor** column of the input list is intended as a guide for initial setup. We tend to keep the onstage level low, and rely on the PA, not the backline, for instrument amplification front of house.

The overriding aim should be a good clear mix in which Fleetwood Mac’s trademark vocal harmonies are clearly audible. Reverb/delay effects should be sparingly applied - it is most emphatically not necessary or required to drown vocals in reverb for ‘dramatic effect’.

Lighting & Effects

If there is a proper house lights rig, the following are guidelines as to how we’d like it set up.

- A minimum of three washes, of which one must be green, and the other two preferably red and blue.
- Between three and five spotlights. The first three should be set up for “Stevie” (vocals), “Lindsey” (guitar) and “Christine” (keyboards). The fourth and fifth should be focussed on “John” (bass) and “Mick” (drums). If there is a sixth, it can be focussed in a tight circle (using a gobo if necessary) on the backdrop.
- No strobe lights, mirror balls etc, and **no** smoke machine, under any circumstances.

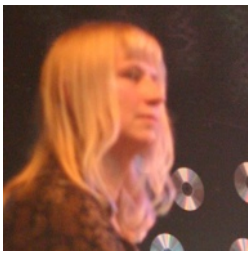
Given advance notice, the band can provide a member of our crew familiar with our material to assist the venue’s lighting technician with cues if wished.

Backdrop

We carry with us a roughly 6’ (2m) square lightweight backdrop (to be placed above and behind the drumkit, preferably with its bottom edge at least 4’6” (1.5m) above the stage/drum riser). If there is an existing backdrop to the stage area, we can hang it from the same fittings. If not, we can (if advised) bring free-standing supports for it.

If there are any questions or issues arising from this document, please do not hesitate to contact Weyrd Music on **01400 273698** or **07966 225364**, or by email at **info@fleetfootmike.net**

Band Members



Anne Whitaker

Christine McVie

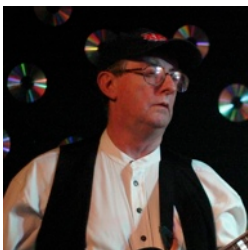
Keyboards, vocals



Annie Walker

Stevie Nicks

Vocals



Mal Mortimore

John McVie

Bass



Mike Whitaker

Lindsey Buckingham

Guitars, vocals



Tim Walker

Mick Fleetwood

Drums, backing vocals



Rika Koerte

Acoustic guitar, backing vocals

On rare occasions, we may add a guest guitarist/singer on some of the blues numbers in our set. If so, they will provide their own amp (usually set up between “Lindsey”’s amp and the drum kit) and use “Lindsey” or “Stevie”’s vocal mic.