

Table des matières

<u>AV NEEDS</u>	<u>2</u>
<u>PATCHLIST</u>	<u>3</u>
<u>TO BE PROVIDED BY THE AUDIO-VISUAL TEAM AND/OR THE CLIENT AND/OR THE VENUE.....</u>	<u>5</u>
<u>LIGHTING SPECIFICATIONS:</u>	<u>6</u>
<u>AMPLIFICATION SPECIFICATIONS:</u>	<u>6</u>
<u>FOR OPTIMAL RESULTS:</u>	<u>7</u>
<u>INTENDED FOR THE EVENT PLANNER</u>	<u>7</u>
<u>FOR VENUES OF MORE THAN 325 ATTENDEES</u>	<u>7</u>
<u>STAGE PLOT:.....</u>	<u>8</u>
<u>SETLIST FOR THE AUDIO ENGINEER</u>	<u>9</u>
<u>SETLIST FOR THE LIGHT ENGINEER</u>	<u>10</u>
<u>IF WE ARE TRAVELING BY PLANE:</u>	<u>12</u>
<u>NOTE ABOUT SECURITY</u>	<u>12</u>
<u>INTENDED FOR THE EVENT MANAGER</u>	<u>ERREUR ! LE SIGNET N'EST PAS DÉFINI.</u>
<u>INTENDED FOR THE CLIENT</u>	<u>13</u>

Tech rider for the Painchaud family

AV Needs

This first page is the summarized list of our needs for QUOTING.

Detailed tech rider starts on page 2.

Microphones

The mic names are suggestions only.

B52 for Drum Kick

SM57 or 604 for snare

Condenser mic for overhead

2 ATM-35. If you find equivalents, make sure the clips are not bulkier.

4 direct boxes

2 SM58

1 SM91 ON the stage or any microphone UNDER the stage (for tapdancing).

Painchaud Productions provides 7 wireless systems, one direct box and one ATM-35.

Other

4 audio monitors on 4 mixes.

A digital mixer (avoid Expression SI, TF5, LS9 or 01V) as well as a digital snake for our 22 inputs.

Stage

16'x16' (or bigger) and 32'' or more height is recommended.

We adapt to any size.

Sound system

Any sound system deemed proportional to the number of attendees and size of room (of course, avoid small roof speakers).

Lighting

At least two FOH spots. Anything additional is always welcomed.

In most instances, Painchaud Productions provides a sound engineer. Please inquire.

Patchlist

(All musical instruments are provided by the Painchaud family)

Canal	Source	Mic/Di	Stand	Position
1-	Kick drum	B52	Small boom	Upstage center
2-	Snare	57 or 604	Small boom	
3-	O-H	Cond	Tall boom	
4-	Piano-L	DI		Upstage SR
5-	Piano-R	DI		
6- X	Violin Lead	WL - XLR		
7- X	Violin female	WL - XLR		
8-	Upright Bass	DI (or Wireless provided by us, TBD)		
9- X	Acoustic guitar	WL – XLR		
10-	Cello	B-98 Clip or ATM-35		Upstage SL
11- X	Vox lead/MC	B-54 WL - XLR		
12- X	Vox female	WL SM58 - XLR		
13-	Vox Bassist	SM58	Tall Boom	Piano Upstage SR
14-	Vox piano	SM58	Tall Boom	Downstage SL
15-	Harp	DI		Downstage Center
16-	Saw	Atm 35 or equivalent		Downstage Center
17-	Tap Dancing	Beta 91		Downstage Center
18-	Electric Violin DISTORT.	DI		
19-	Elec. Violin CLEAN	WL - XLR		
20-	Electric Guitar	DI		
21-	Banjo	Atm 35		Downstage Center
	OPTIONAL :			
22-	Electric Bass	If the stage is smaller than 16'x16' and/or the client requires live dancing music, add : DI		Upstage SL
		IF THE CLIENT REQUESTED LIVE DANCING MUSIC, ADD :		
23-	iPad Left	DI		Downstage Center
24-	iPad Right	DI		Downstage Center
We supply items marked with an X				
WL for Wireless microphones that we supply				

Mics models are just suggestions but do not provide clip mics with a very different clip size than suggested. Provide 2 more DI just in case...				

(If the chosen show is in the TRIO version, simply withdraw items #8, 10 & 14)

Flying in: some clients will choose NOT to rent a concert harp. If this is the case, please withdraw #15.

Monitors :

- Mix 1 - Downstage SR
- Mix 2 - Side Downstage SL
- Mix 3 - Piano
- Mix 4- Drums

-
- If the Client opted out of the Painchaud's sound engineer, please provide a senior sound engineer familiar with violins.
 - We have an audio intro. Please ask us to provide that so that your sound engineer can play it at the beginning of the show.

To be provided by the audio-visual team and/or the Client and/or the venue

- 4 audio monitors:
As much as possible, avoid the use of regular speakers such as Mackie SRM-450 or JBL Eons as they are not monitors per se. One of the monitors is to be on a stand (sidefield) if possible.
- A stage:
MOST IMPORTANTLY: 32'' high or more, especially if a riser is not available. If the ceiling is less than 12' high, we would lower the stage accordingly. Please note that we adapt to every size and height of stage.
The utmost ideal stage is 16'x16' or more, with a height of 32'' or more.
If the number of attendees is over 300 people, 36'' or higher is recommended. If the number of attendees is over 400, we recommend 42'' or higher.
Please note: we do tap dancing so if there is carpet on the stage, please add roughly 6' x 6' of hard surface on the stage (e.g.: a few pieces of dance floor).
PLEASE NOTE: if the stage is 16'' high or less, we definitely recommend the 8'x8' riser. (this is NOT for the drums but for stage dynamics). If a riser is not available, any transportation case (e.g.: audio monitors case) wrapped in a black clothing will do.

A (digital) 32 channel mixing board such as a Midas M-32, Behringer X-32, Yamaha CL-5, QL-5, M7-CL. Please avoid the Soundcraft SI series, Yamaha 01V and Yamaha TF5

- Mic stands and wires
- A snake of 24 inputs and 6 outputs
- Electric power at Stage Left, Center and Right. N.B.: At some point, we use a saw-z-all, rated at 11amps. That being said, we don't apply any force to it, which means the real use of this device is around 2,5amps. We prefer to let you know in case we are in a remote area (tents, generator)
- PLEASE NOTE: IF THE EVENT IS A COCKTAIL (ATTENDEES STANDING UP DURING THE PERFORMANCE), THE TECH TABLE MUST BE ELEVATED SO THAT THE SOUND ENGINEER IS ABLE TO SEE THE STAGE CORRECTLY.

Lighting specifications:

Please note : With some exceptions*, please note that hazers/foggers –including co2 and water based machines – are not allowed (replacement solution: the Clay Paky Sharpy spot doesn't need a fogger to create a beam of light thanks to its 60,000 lux @60' output).

* The allowed exceptions:

A hazer may be used by complying with all of the following:

In a room containing more than 500 attendees, the hazer being at a minimum distance of 60' (20m) from the center of the stage and the peak or ceiling concentration wouldn't exceed 40mg/m³** anywhere on the stage or in the quick change area.

**ENVIRON corporation norm. FYI: <http://www.actorsequity.org/docs/safesan/finalreport.pdf> .

The provider and/or operator of the device must be able to control said concentrations and provide upon request a direct or indirect proof in a mg/m³ or equivalent.

Even if all of the above conditions are met, operating the hazer is still unpermitted during the band's installation and sound check. The mineral oil foggers (in part or in full) as well as cheap smoke machines, either oil or water based are banned at all times.

We thank you for your comprehension, those conditions are put in place to allow the necessary physical strength demonstration (acrobatic stunts involving cardio peaks) and high vocal output (AC/DC skit) featured in this show.

Design: As desired by the client as long as there is at least some FOH lighting (for example: Leko spotlights).

Please avoid a setup that would ONLY be comprised of lights on the stage or very near. During the show: **Please dim the lights in the room(!)**
Of course, the more the better so moving lights and decorative lighting are also welcome. Stroboscopic lighting is permitted except during the acrobatic handstand push in the Top Gun number and during the ping pong ball number. Avoid red lights or light changes during the harp number (harp strings are color coded).

We prefer if you can avoid hazers altogether (including CO2, water based hazers). This is challenging for the throats of some members in the group and may affect vocal performance. If you must use it, use as less as possible. During sound checks, try to shut it down as soon as you are done testing the light patterns please.

Amplification specifications:

Any sound system, as long as it is proportionated to the size of the room and the number of attendees. N.B.: ceiling speakers do not count as a sound system.

If you wish to get a better understanding of our show, please look at our video on www.ForMyConvention.com .

For optimal results:

- **!!!** After dessert and coffee are served, do not take back those plates. This allows the show to start at the perfect time. Also, stop service. Waiters attending during the show are a major source of distraction. To make an analogy: consider this as a real show rather than a baseball game where a hotdog vendor is considered the norm.
- If possible: A quick change ("stage wing") such as a door near the stage or a curtain on poles or the back of the stage as long as there is enough space for one to change.
- If possible: a video screen w/laptop. That allows us to do an additional act.
- Make sure to cut a bit of treble in the violins' sound to avoid any piercing frequencies.
- Avoid speakers that could obstruct the view from a significant part of the attendees.
- Avoid the following type of installation: Speakers behind the stage (or in close proximity to the stage) that are larger than 4' high X 3' large (those kind of installations will often generate feedback).
- Avoid sub-woofers under the stage
- If possible, avoid putting a large dance floor between the stage and the attendees. If a very large dance floor is necessary, we suggest -if possible- a temporary stage (4' x 4' approx.) centered on the dance floor. Plan lighting for that stage as well. Another suggestion may be giant screens with a cameraman.
- We recommend subwoofers. This is not for an intensive use but rather for sound quality.

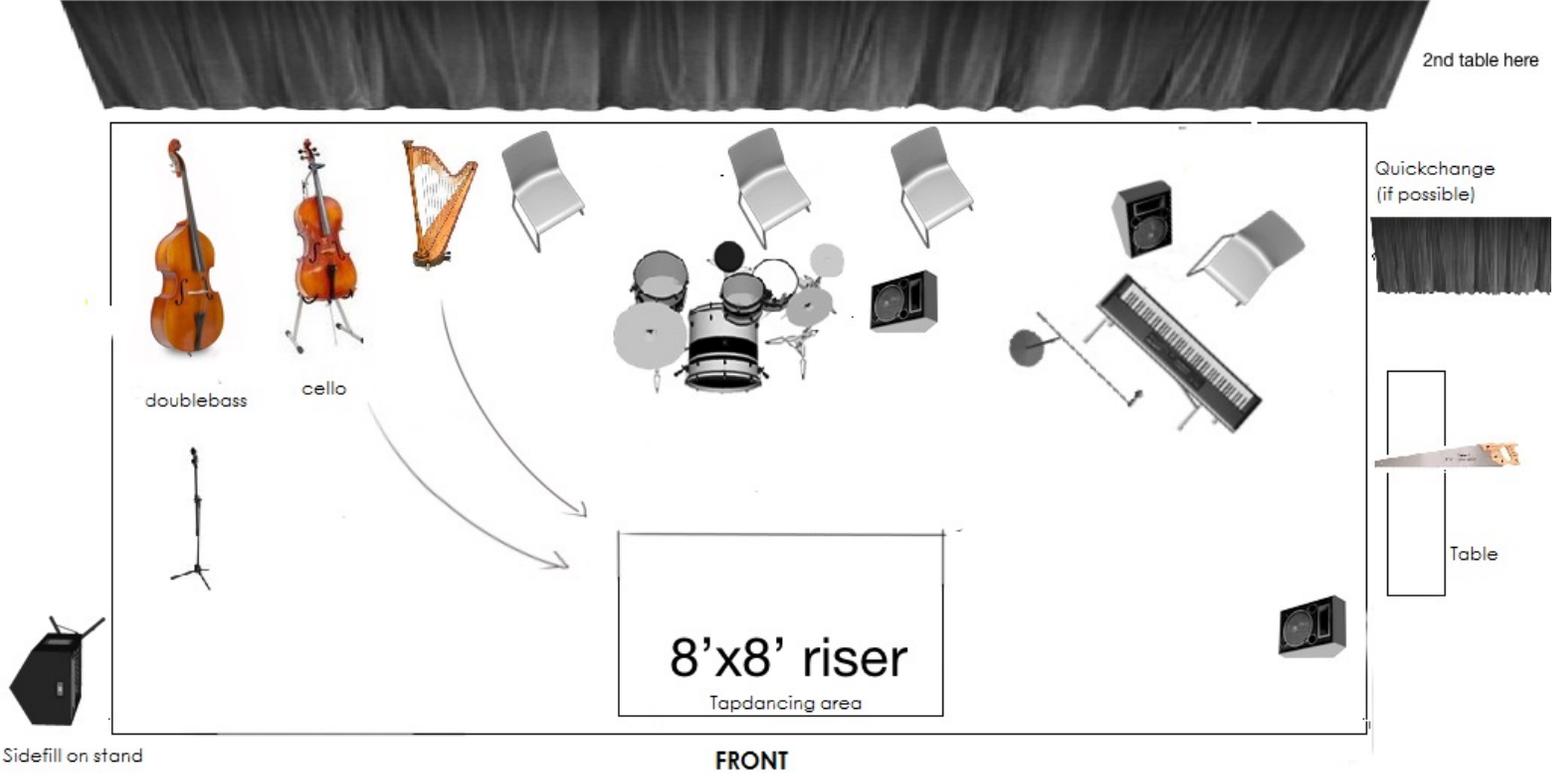
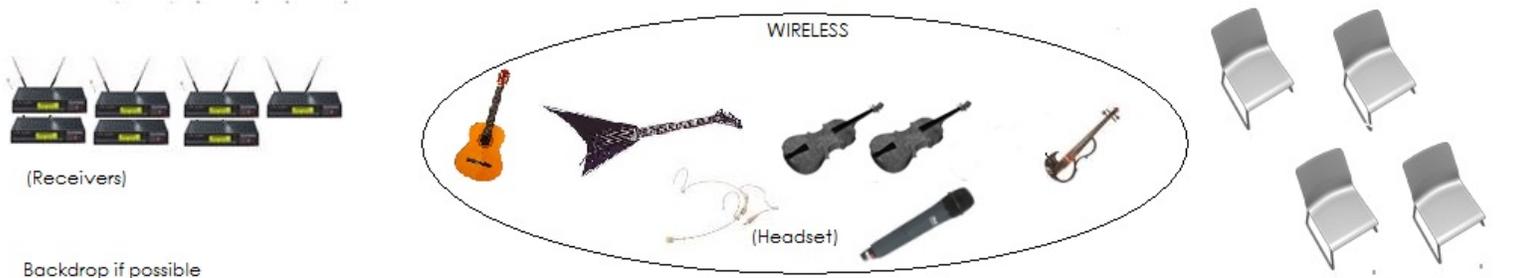
Intended for the event planner :

- As soon as possible (no later than 2:30pm) please provide a service table on the stage and another one next to the stage (approx.: 18'' large x 6' long). Clothed with an extra cloth to hide the props.
- 4 chairs on the stage, 4 chairs in the quickchange area.
- If possible: bottled water next to the stage.

For venues of more than 325 attendees:

- It is advised to have a cameraman with (a) giant screen(s) to broadcast the show. Whenever this is possible, put a giant screen directly above the stage.
- Delayed amplified speakers on stands placed on the periphery of the room will make for a better listening experience.
- (Only when are required to play at the cocktail): When cocktail occurs in a different room, a small sound system including two direct boxes and an ATM-35 mic will allow attendees to be able to hear the live music.

Stage Plot:



Instruments such as harp, cello and musical saw will come at the front (tapdancing area)

Setlist for the audio engineer

If you don't have our audio intro, please request it.

PACING

# Title	Notes	Active inputs
1 Bluegrass medley	Quick switches between instruments(!)	Headset, lead's violin, girl's violin, acoustic guit, drums, piano, bass, banjo
2 Musical saw	The leader first goes into the crowd to bring back a girl, then serenades her.	Headset, saw, piano, bass, melodica (piano's SM58), wireless handheld
3 Electric saw	Epic feel please	Headset, lead's violin, piano, bass
4 Acrobatic fiddling	Keep a finger on lead violin's fader as violin's position relative to headset varies a lot.	Headset, lead's violin, girl's violin, piano, drums, bass, tap dance mic.
5 The six hands piano		Headset, piano
6 Fishpole guest	The leader goes into the crowd to bring back a man. Full quartet ends up playing on the fishpole wire.	Headset, lead's violin, girl's violin, electric violin (clean), cello
7 Special requests	Leader goes in the crowd with handheld mic as well to gather requests.	Headset, wireless handheld, lead's violin, girl's violin, acoustic guit, piano, bass
8 Instant violin play	The girl goes into the crowd to bring back a man.	Headset, piano, bass, wireless handheld, lead's violin
9 Stairway to heaven	Reverb on the harp and cello please. Cello is the lead. Piano must be present but not overwhelm the harp. Compression on the harp!	Headset, harp, bassist' SM58, pianist' SM58, cello, piano
10 Video	The video includes audio	Headset (to present the video), audio from video
11 Top gun	MUST SOUND POWERFUL PLEASE.	Headset, electric guitar, piano, drums, bass
12 The train	High energy, includes Smoke on the water w/electric violin as well as tap dancing	Headset, girl's violin, lead's violin, piano, bass, drums, electric violin, tap dance mic, bass's vocal mic, piano's vocal mic
Encore	Special requests	Headset, wireless handheld, lead's violin, girl's violin, acoustic guit, piano, bass

Setlist for the Light Engineer

- 1- Bluegrass medley:
Cotton eyed joe (flashing lights), Devil went down to Georgia (redder?), dueling banjos
- 2- Musical saw (Over the rainbow):
I will go off the stage to bring back a lady on the stage. Follow spot if possible.
Romantic ambiance.
- 3- Electric saw on the theme of Space odyssey 2001. Spaced out, flashes.
- 4- Acrobatic fiddling: full lights, no strobing please.
- 5- Number with the piano only: all lights on the piano
- 6- Fishpole guest: I go off the stage to bring back a man on stage. Follow spot. Fishing near a lake kind of feeling. Once we start to play, it will be Hava naguilah. Lots of talking about fishing before that.
- 7- Special requests: I go off the stage for 3 minutes to gather the special requests of everyone in the room (follow spot). Then we go back on the stage to play a medley of those requests.
- 8- Instant violin player: my sister goes off the stage to bring back a man. We have him play violin. First song is a bluegrass-fast-paced type of song and the second is a romantic one.
- 9- Stairway to heaven: played mainly by the cello and the harp which will both be at front center of the stage (two focused downlights would be wonderful). No red please as the strings of the harp are color coded.
- 10- Video shown on the projection screens while we make changes on the stage (stage blackout)

11- Top Gun: every lighting themed in that way is great, including a very slow strobing that evocates the flashes seen on jets. Part of this number occurs at 7' in the air and the last part goes up to 10'.

12- Orange blossom special. Bluegrass feel. Strongly evokes a train so everything in that realm is good. At some point, there will be tapdancing solos. Right after that, we insert a devilish part: we play a bit of Smoke on the water and then my bow takes on fire for about 12 seconds. At that point, dim the lights please. Then, we go at a very high speed. At the end, lots of tremolos, I jump in the air as high as I can and when I slam the floor, the song is finished like Bam!

If there is an encore, we do a bit more of special requests.

If we are traveling by plane:

ONLY if we are traveling by plane.

Towards the end of our show, we entertain the attendees with a jet smoke effect. The best way to do this involves a container under pressure. Anything under pressure cannot be brought on a plane and very expensive (2500\$+) to send via ground transporters such as UPS, etc.

We need a 5lbs co2 (carbon dioxide) extinguisher. Not to be confused with chemical powder extinguishers (!) or soda pop tanks. The extinguisher should look like this:



If you cannot provide this, please let us know so that we make arrangements(!). This request **applies only if we travel by plane.**

Note about security: One of our numbers is called the Firebow. It involves a non-flammable violin bow that we light up for 14 seconds. The bow is especially designed to safely produce a flame effect and does not come in contact with any surface at any time. The violin is also non-flammable. Moreover, this number is always performed by staying immobile on the same spot with ample space around. If you have a stage covered with carpet, we prefer that you add an 8'x8' surface made of regular dance floor panels on the stage for security reasons. More information is available by contacting Patrice Painchaud at 418-831-1785 or patrice@painchaudproductions.com.

Intended for the Client

The Client will provide for free or reimburse:

Hot and complete dinners including an entrée and dessert (avoiding junk food, BBQ, club sandwiches, all types of sandwiches and/or meatless meals) for the hired personnel,

If the event occurs at more than 140 km from Quebec City QC Canada, the Client will also provide for free or reimburse:

Double bedded hotel room(s) (two people per room) and breakfasts (buffet or a la carte, avoiding continental breakfasts) for the hired personnel.

When the event occurs at more than 550 km from Quebec City, the Client will also provide for free or reimburse: round trip coach airfares including transportation of the equipment related to the show.

- The fee is payable to Painchaud Productions within 30 days after the date of the performance by check to the order of Les Spectacles Patrice Painchaud inc.
- Painchaud Productions is responsible for paying the contributions owed to the musician's Guild of Quebec and the American Federation of Musicians for this contract. Those fees are already included in the pricing.
- Once signed by both parties, the contract can't be cancelled, except if the party that wants to cancel pays 100% of the fee mentioned within the contract, or if there is a case of major force such as natural catastrophe, epidemic disease, war or riot that obstructs access to the venue.
- The musicians will take a break of 15-20 minutes at approximately every hour. If the Client wishes that the musicians play without taking their break(s), that period would be billed as double time.

It will be a pleasure to clarify any of those items upon request.