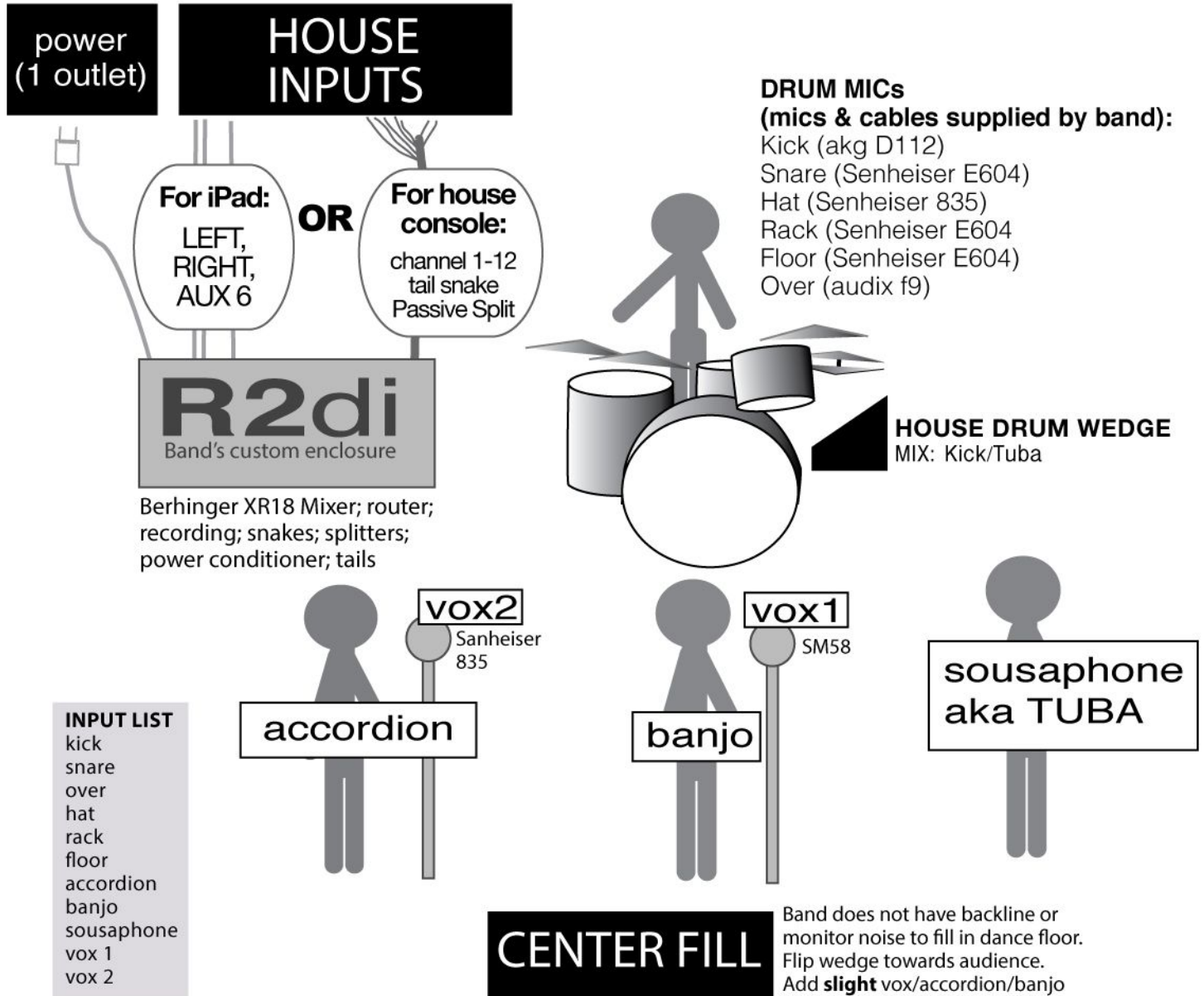


THE PRIMATE FIASCO 413-320-6250 info@thepriatefiasco.com

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This info evolves regularly. Please get current version <http://thepriatefiasco.com/techPromo.html>



BAND PROVIDES: mics, DIs, cables, stands, phantom, runs own ear mix. Please clear stage for faster change over. Strike monitors if convenient.

VENUE PROVIDES: Drum wedge, center fill wedge (if needed), power, lights, house PA (if house inputs are not within 8 feet of Band mixer, venue may need to run cables.

PAGE 1 OF 3. If you only have this page, you are missing valuable, helpful, and potentially amusing info.

IMPORTANT SOUNDCHECK NOTES

- **KILL THE WEDGES** - If monitors are on stage, please make sure they are muted. Instruments will not behave properly if monitors are on.
- **START WITH BANJO VOCALS** - We need to communicate with you during sound check in order to adjust some of our own setting to match your room.
- **IGNORE WHAT YOU SEE** - Do not think of these instruments the way you've worked with them before. Think: *TUBA=BASS ACCORDION=ORGAN BANJO=GUITAR*
- **TURN DOWN HOUSE** - If house sound is louder than it needs to be, the instruments will not behave properly. (most venues are about 30% louder than needed. Some are 10%. Some are 1000%)
- **DONT EQ BANJO** - Slight banjo feedback is intentional for sustain (think hollow body guitar). Don't squash it in the eq unless it gets screechy (which is usually because the house volume is too loud overall). If you need to eq a little, that's ok. But once the banjo player has tested feedback response, please don't change it too much during the show.
- **ACCORDION** - 9 out of 10 audience members say they couldn't hear the accordion just fyi.

WHAT THE HELL IS R2di?

Pre-wired mixer enclosure (width=21" x depth=12" x height=34") on wheels. Built by gnomes.

R2 is the entire backline for The Primate Fiasco and needs to be within 6 feet of drums, preferably directly next to Drums. It includes a Behringer Xair 18, wireless router, 16 passive splits, Power conditioner, pre-snake, tail snake, and recording laptop. It offers 2 options for setup, digital or analog.

DIGITAL vs ANALOG SETUP

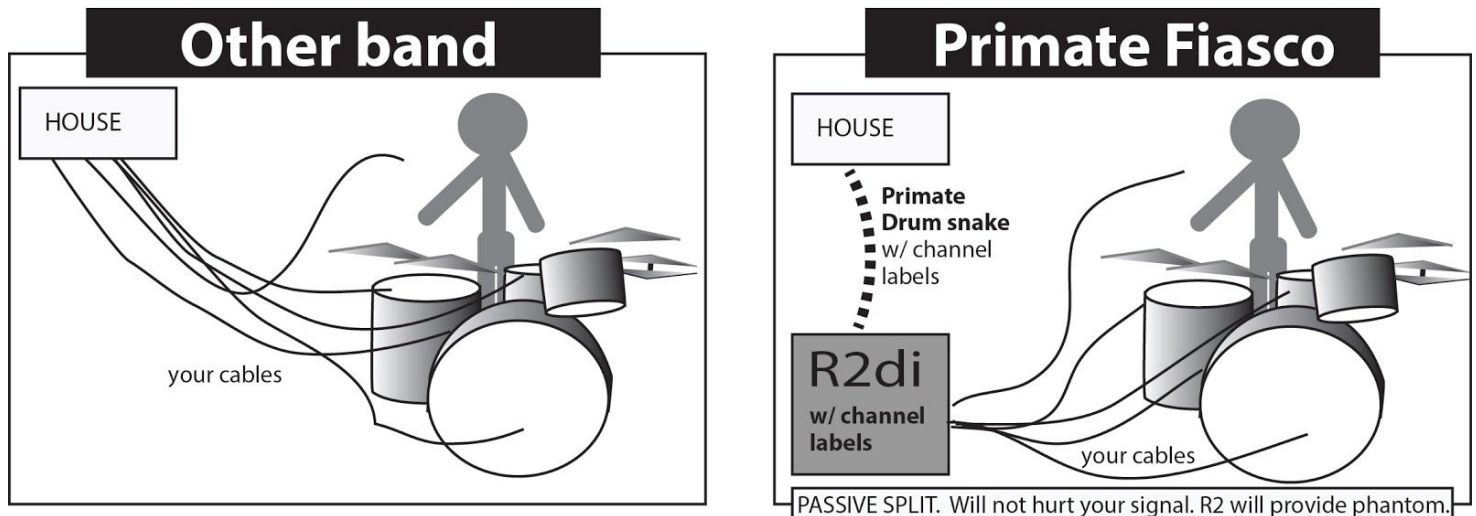
- **DIGITAL WIRELESS SETUP:** You take a left, right, and optional aux 6. FOH tech can use Primate's iPad or their own tablet if they have the free **Xair app**. **The downside** to this is not having your usual channel compressions/gates/eq/etc that are tweaked to your particular room.
- **ANALOG SETUP:** You take 12 channels from our tail snake and put them in whatever order you want. This gives you the comfort of your board along with your preset room tweaks. Downside is, when FOH realizes that their snake doesn't reach the end of the 10 foot R2di tail and he has to run 12 cables just to jump 6 feet. He smashes a beer bottle and holds the jagged glass against the banjo player's face saying *"that's a lot of work"*. Banjo player reminds him that he would have had to otherwise run those cables to each instrument anyway, and this is still way easier. Tech says, *"why didn't you set R2 up on the other side next to my inputs?"* Banjo player says, *"We asked which side and you said it didn't matter. Plus it was in the tech sheet"*. Tech says, *"well I didn't read it because it didn't have a simple order of instruments"*. Banjo player quickly explains everything on this tech sheet to angry FOH tech while shards of broken glass and beer drip onto his beard. Tech puts down bottle and apologises to banjo player. Then finds out it was the tuba player's beer that he smashed. He tries to replace his beer but it was a really rare stout and bartender only had one. Tuba player forgives but enjoys replacement stout slightly less than the previously smashed beer, which he'd sipped once. This exact scenario varies slightly from venue to venue depending on the stout selection. But analog setup is still better than digital in most instances.

IF SHARING DRUMS WITH OTHER BANDS

If not sharing drums, skip this paragraph. While slightly annoying, it's completely necessary and we've made it as easy as possible. We have an inbound and outbound drum snake that can jump the drum signals through R2 and put them right back where you had them. You won't even know we were there. They are Passive splits which means we can't mess with each others signals if we tried.

If we are able to stay through the entire show, we can leave R2 on stage for other bands, eliminating repatching. But if not, it literally takes 20 seconds. See diagram for clarity.

QUICK CHANGOVER WHEN SHARING DRUMS / DRUM MICS



SENDS

DRUM WEDGE: kick and tuba.

CENTER FILL: Most venue's are designed for bands with loud backline and wedges, which we don't have. The area in front of the stage only hears drums, which super sucks. Wedge(s) can be repurposed as center fills for the dance floor. Band can help you mix this if you're not familiar with the process. **Vox/accordion/banjo** slightly in the center wedge makes everyone happy, especially on larger stages.

TALKBACK: Not mandatory, but possible to include into our ear mix if you feel inspired to. Run a line to the back of R2 or give it to band member.

GUEST MUSICIANS

No home runs. We need it in R2 to hear/record it. We have spare mic inputs in our subsnake as well as a DI box. They will be labeled "guest 1" and "guest 2" on our tail snake. We also have our own mini stage monitor which we can control.

END OF DOCUMENT. You are not missing anything.