

Quo Connection Stage plan & technical requirements

STAGE AREA

Typically, the stage dimensions should be no less than 20' x 16' (6.7m x 4.8m) in size. This will be adequate for positioning of players and backline. Access to the stage must be clear with adequate space for access to the drum kit, with a safe step for the drummer.

The stage lighting must also be adequate and be able to illuminate the entire stage area.

BACK DROP

The band uses a lightweight backdrop measuring approximately 3m (H) x 8m (W), if the venue does not have the facilities to hang the backdrop, we have a frame that can be erected and positioned at the back of the stage behind the backline.

P.A. & MONITOR SPECIFICATIONS

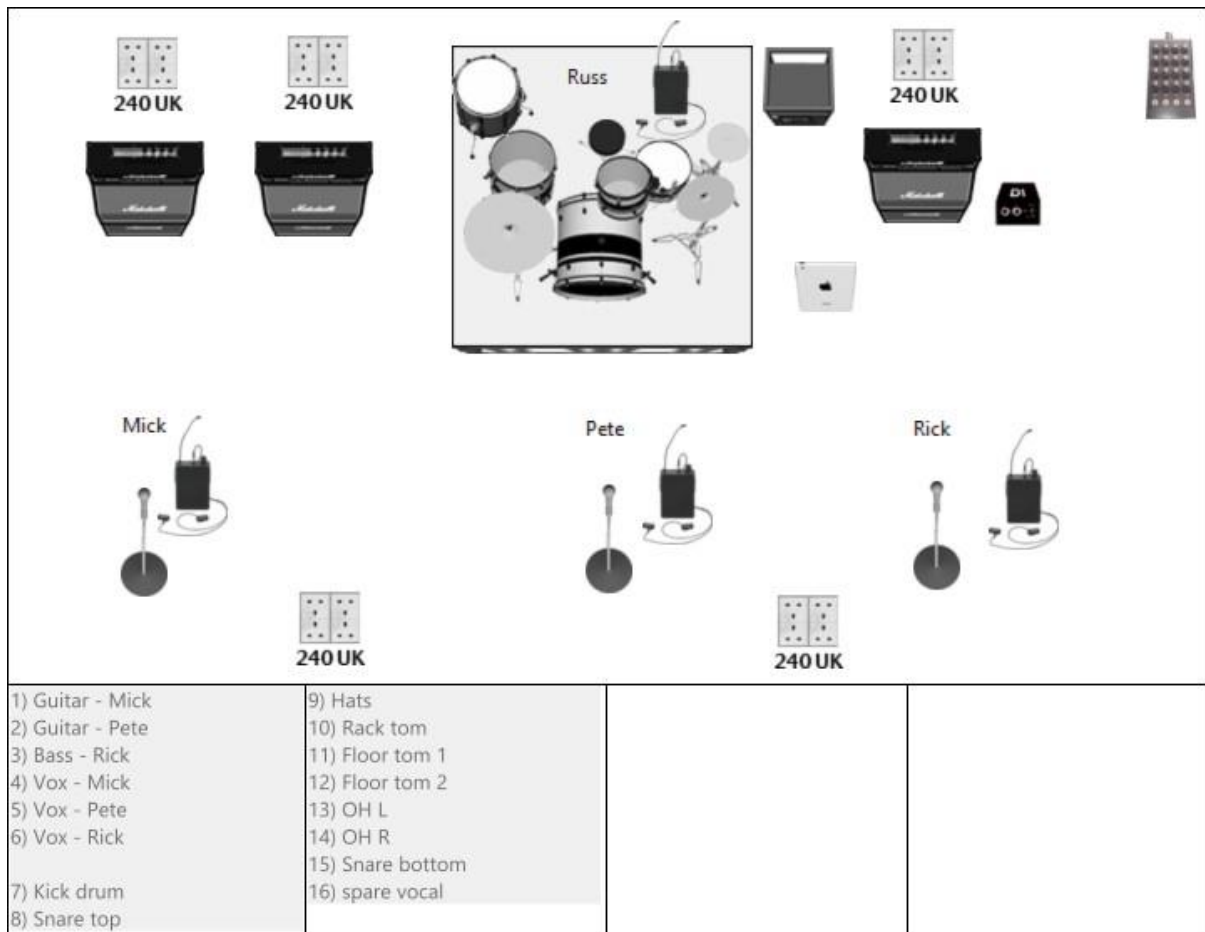
Rig should be of professional standard with a 4-way monitor mix for the band.

EAW, Martin, HK Audio, D&B, JBL are all acceptable. F.O.H. should have adequate Compressors and gates, also good quality reverb and delay units.

Event/House Engineer will also be required; we currently do not have a FOH Engineer. Also, as both Guitarists play guitar solos a Set List with prompts will be provided for the Engineer indicating which guitarist will be playing the guitar solo on each song.

VENUE MONITOR MIX – General guide as will vary depending on the venue.

1. **Russ Chadd:** Kit, Kick Drum, Snare, mix of all vocals including drum vox, both Guitars (Mick & Rick). No Bass Guitar.
2. **Pete Mace** (Guitar Centre Stage): Own vocal/guitar and balanced mix of entire band.
3. **Mick Hughes** (Guitar Stage Right): Own Vocals and balanced mix of entire band.
4. **Rick Chase** (Bass Guitar Stage Left): All vocals to be prominent followed by a little bit of everything, though in this case, bass guitar slightly prominent.



IN EAR MONITOR SYSTEM (provided by Quo Connection)

The band travels with a rack mounted Soundcraft UI24 digital mixer, this is connected to our 20-channel stage split allowing all mic and D.I. inputs to be split between our mixer and the FOH stage box.

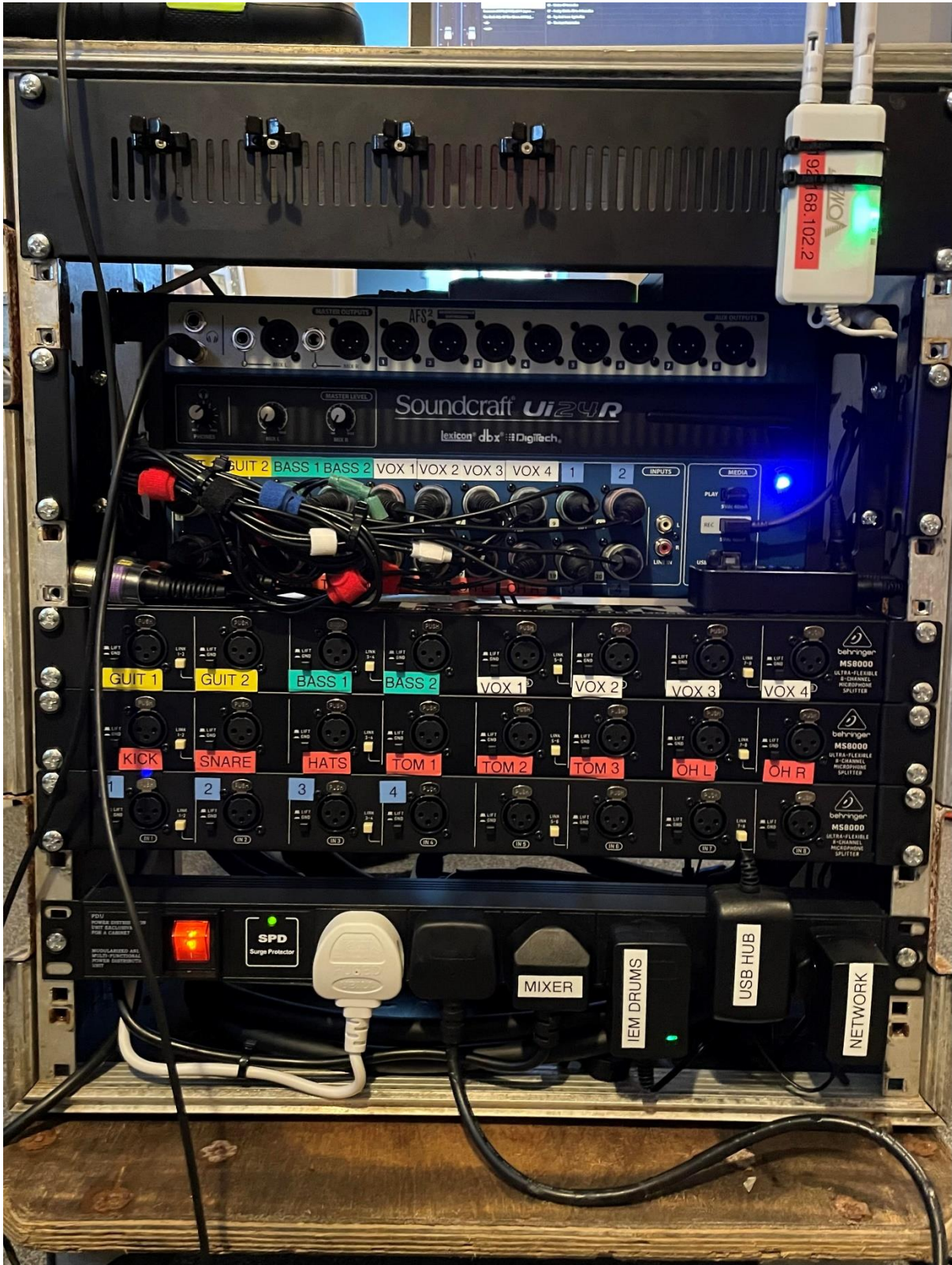
To ensure the band has the correct in ear sound, we provide all microphones for the drums, guitars and vocals and D.I. boxes, we will require the use of the venue's mic stands for the vocal and guitar mics.

We also provide our own mic cables

Here is a complete list of equipment we use:

- Soundcraft UI24 – 5 GHz wireless operation
- 3 x 8ch Behringer MS8000 microphone splitters
- Up to 24 way -10m loom from our stage split to the stage box
 - Each input is clearly labelled by text and colour
 - 1) Guitar 1 (MICK)
 - 2) Guitar 2 (PETE)
 - 3) Bass (RICK)
 - 4) Vocal 1 (MICK)
 - 5) Vocal 2 (PETE)
 - 6) Vocal 3 (RICK)
 - 7) Kick
 - 8) Snare top
 - 9) Hats
 - 10) Tom 1
 - 11) Tom 2
 - 12) Tom 3
 - 13) OH L
 - 14) OH R
 - 15) 1 (snare bottom)
 - 16) 2 (spare vocal mic)

- 4 x Xvive U4 – 2.4 GHz wireless in-ear systems



- Microphones
 - All vocal mics – Beta 58 x 4
 - Guitar cabs – Behringer B906 x 2
 - Kick – Beta 52
 - Toms – Sennheiser e604 x 3
 - Snare top – Behringer SL75C
 - Snare bottom – Behringer SL75C
 - Hats - AKG P170
 - Overheads - Rode NT1A x 2

PLEASE NOTE – Please can the in-house monitor system be in place and operational so in the unlikely event the bands in ear monitor system develops a problem or the venue has a WI-FI network that is conflicting with our 2.4 GHz transmitters, the show can continue.

SOUNDCHECK

On completion of the sound-check, no equipment (Backline & Drums) is to be removed without prior consent or altered in any way until completion of the performance. FOH/Monitor settings must be recorded by the Sound Engineer if any alterations are made for support acts. Stage lighting plots must also be checked.

BACKGROUND & INTRO MUSIC

We will provide the FOH engineer with a USB stick or iPod containing music to be played once the venue is open to the public. The device/s will also contain a specific piece of music that will be played from FOH before they walk on.

Full instructions will be made aware to the FOH engineer during setup & soundcheck.

PERFORMANCE

If any equipment has to be repositioned prior to Quo Connection performance, exact positions must be recorded/marked and the equipment returned to the original position before the performance. This also includes all mic stand positions, heights and Wedges.

All monitors must be checked to be functioning as recorded during the soundcheck (as outlined above) before commencement of the performance by the Sound Crew. The performance will not commence unless these checks have been carried out and any unnecessary equipment has been removed from the stage area.

FOH Sound or Monitor Engineer (if available) must be contactable throughout the duration of the performance should onstage adjustments be required.

It is the responsibility of the venue to ensure that any act preceding the QC performance exits the stage punctually to avoid the show over-running.