



JAIMEE PAUL

TOUR RIDER

updated – 2019

Attached please find the current 2019 JAIMEE PAUL Tour Rider.
The details enclosed are essential to a successful performance.

At your earliest convenience, please send:

- a **current version of a tech pack** for your venue (if available)
- a seating diagram
- dressing room / backstage layout
- a map of the area surrounding the venue showing access routes
- a list of all contact names and information related to the show

When you receive this rider, please call our PRODUCTION MANAGER
to work thru the advance requirements for this show.

Thank you for your assistance!



TOUR CONTACTS

PRODUCTION MANAGEMENT / TECHNICAL

Sandy Tipping
615-426-2358 (cell)
sandy@advantagemusicproduction.com

ACCOMMODATIONS / HOSPITALITY

Leif Shires
804-244-1086 (cell)
leftcoastjazz@gmail.com



JAIMEE PAUL BAND - Technical Summary

Please contact SANDY TIPPING if you have any questions about this document or production requirements for this show.

615-426-2358 / sandy@advantagemusicproduction.com

INSTRUMENTS / BACKLINE

JPB will be using your: HOUSE PIANO, 2 HOUSE RUGS / CARPETS, MUSIC STANDS w/LIGHTS

JPB will be bringing: TRUMPET, FLUGEL HORN, ACOUSTIC BASS, DRUMKIT, AMPS

MICS

Lead vocal - SM87C or SM58 (wired highly preferred). If you wish to use anything other than either of those, please have tech contact me directly.

Trumpet - SM58 or SM57, Senn 421, EV RE20 etc. No clip mics, no pzms.

Trumpet and piano talk (if used) - SM87C or SM58 (wired or wireless) Other brands and models are acceptable here.

Piano - AKGC3000 or 414, AT4033 or 4050, Shure KSM32 etc - at least two (2) large diaphragm condensers, one each for high and low. NO BARCUS / CTAPE / HELPINSTILLS / OTHER PICKUPS as the sole piano reinforcement. Doesn't matter how good everyone thinks they are. Pickups or a wrapped SM58 may be used to augment monitor send if desired.

HOUSE PIANO

- 7' or larger. Steinway B or D, Bosendorfer 225 or 280, Mason & Hamlin BB preferred. Other professional instruments may be acceptable.
- Must be mechanically sound (all pedals working, dampers functioning correctly, keys not sticking), with functioning lid prop ("short / tall stick"), an adjustable artist bench, and music rack. If a dolly is used, the piano must not move when played.
- Must be TUNED TO 440 THE DAY OF THE SHOW (day before acceptable, provided it is not used between tuning and sound check); tuned before each show if multiple shows in one day; touched up after sound check if possible.

MIC STANDS

- Lead vocal - Tripod NO BOOM
- Trumpet - tripod or large base functional (non-droopy) boom
- Talk mics - tripod or large base with functional (non-droopy) boom
- Piano - tripod or large base with functional (non-droopy) boom



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WEDGES - 5 total

- placed as shown (SL of lead vocal, SL of trumpet, LH (bass end) of piano bench, hi-hat of drums, SR of bass facing upstage)
- 12" only, please. Biamped, with controllable verb. No comp or gate to wedges, please.
- 10" acceptable for vocals only
- NO 15" - too boomy.

MIXES - 5 total

- Each performer should receive their own adjustable mix - separate EQ for wedges if possible.
- Again, NO COMPS OR GATES TO WEDGES . Reverb, and only if requested. Reverb to wedges should be separate from any house effects.
- Mixes should be fully wrung out before artist arrives. Uncontrolled feedback to performers is unacceptable and WILL NOT BE TOLERATED.

MUSIC STANDS / LIGHTS - 5 total

- Manhasset or Wenger Roughneck stands, with standard clip on lights.
- Please have spare batteries (if battery powered) and spare bulbs on hand.

CABLE PATHS / STAGE SAFETY / STORAGE

- Jaimee wears ridiculous high heels and tends to be clumsy, especially in the dark. WE REQUIRE A CLEAR ENTRY WAY, AND CABLE-FREE ROUTE FROM THE BACKSTAGE area to her performance location on stage. Please run a longer cable if a short one will create a tripping hazard.
- Stage should be neat during soundcheck but NOT TAPED.
- After sound check, cables can be dressed and secured for performance, provided everything is verified functional, and walk paths are established.
- Trap doors, riser seams, floor pockets etc, may need to be taped closed and covered to prevent snagging of gowns and high heels.
- Please store backline and other cases offstage away from performer travel pathways. When we bring our own instruments, we will need a small area close by to store our cases as well.

LIGHTING

see attached lighting notes



DETAILED SOUND SYSTEM REQUIREMENTS

FOH PA

- high quality, full frequency (20Hz-20kHz), capable of up to 100dB sustained at mix
- stereo
- flown line array preferred; hi/mid/sub stacks acceptable

MONITORS

- 5 discrete mixes
- 12" wedges preferred
- may be controlled from stage (preferred) or FOH
- if controlled from stage, comm must be provided to FOH to facilitate discussion

PROCESSING

- 2 high quality reverb engines or units (SPX990, TC-M3000, PCM-91 etc)
- separately adjustable reverbs for FOH and MON levels
- NO COMPRESSION unless absolutely necessary; if used, soft knee, high threshold, low ratio.
- NO COMPRESSION in MONITORS period!

MICROPHONES

- Lead vocal - wired or wireless SM58 or SM87 (wired preferred)
- Trumpet vocal - wired or wireless SM58 or SM87 (wired preferred)
- Piano vocal - wired or wireless SM58 or SM87
- Trumpet instrument - wired SM57, SM7B, MD421, RE20 or similar
- Bass cabinet - D112, RE20 or similar
- Piano high and low - C3000B, 414, KSM32, SCX-25 or similar
- Drum kit
 - Kick - D6, D112, or Beta52 or similar
 - Snare - SM57
 - Hi Hat - SM81, C460, KM184, or similar
 - Toms - SM57, MD421 or similar
 - Overheads - SM81, C460, KM184, C3000b, 414 or similar



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Jaimee Paul Input List

VENUE: All venues

Show Date: All shows EXCEPT FLY DATES

Should there be anything on this list the VENUE is **unable** to accommodate, please contact **SANDY TIPPING 615-426-2358** at least 7 days prior to the performance as the musicians pack their equipment for each run based off this information.

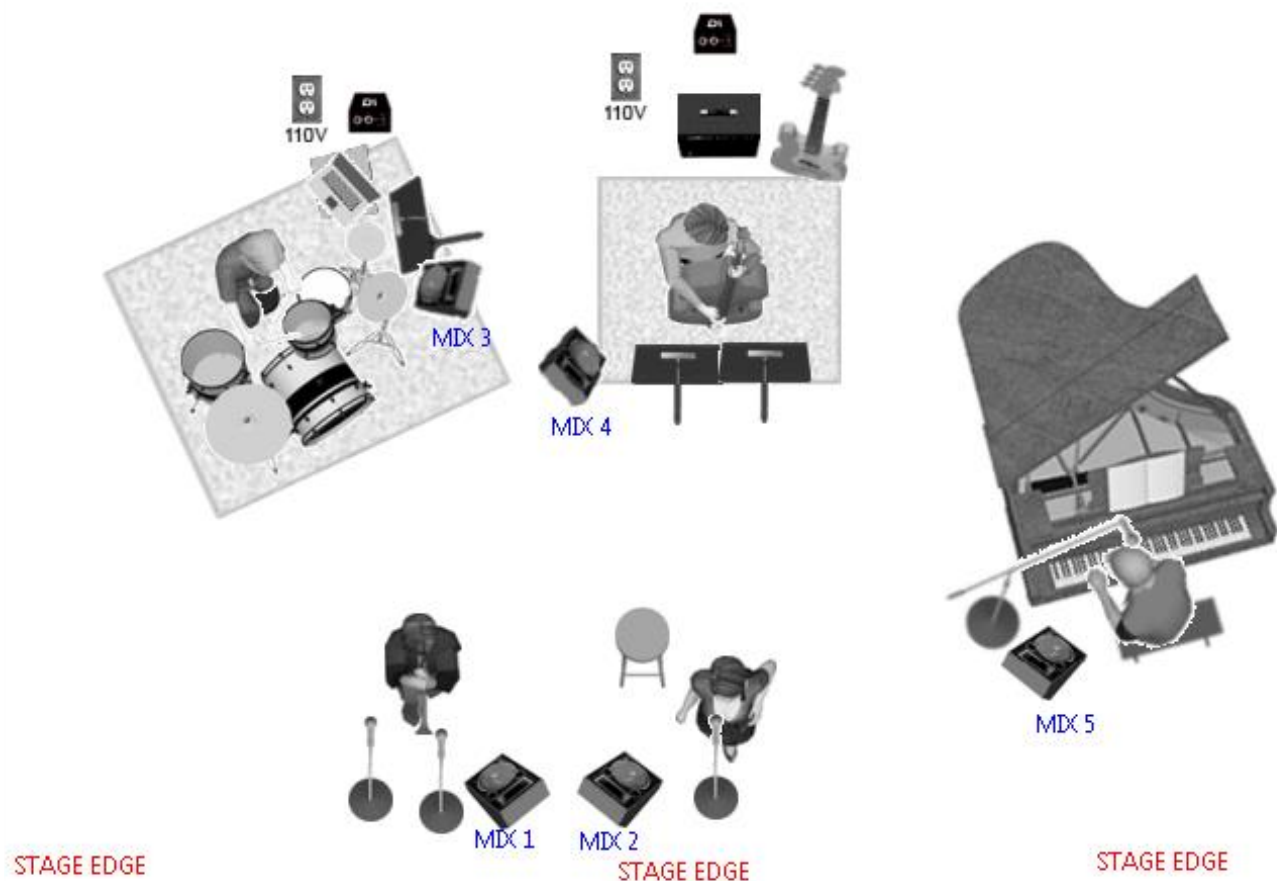
INPUT	NOTES	VENUE PROVIDES:
1. Kick	Drum mics supplied by VENUE - see list	All mics as shown on input list, w/stands & cables
2. Snare	Drum mics supplied by VENUE - see list	All Direct Boxes
3. Hi Hat	Drum mics supplied by VENUE - see list	All monitor wedges (5) with 5 mixes
4. Tom 2	Drum mics supplied by VENUE - see list	All appropriate cabling, snakes
5. Overhead Left	Drum mics supplied by VENUE - see list	All power drops as shown
6. Overhead Right	Drum mics supplied by VENUE - see list	5 music stands with lights (4 shown on plot, 1 extra off stage)
7. Bass DI	Drum mics supplied by VENUE - see list	Small laptop table for drums as shown
8. Bass Cab Mic	Mic supplied by ARTIST	Rugs at least 3x5 (qty 2 - one each drums and bass)
9. Piano Lo	Mic supplied by VENUE - see list	Appropriate VENUE Lighting
10. Piano Hi	Mic supplied by VENUE - see list	FOH & Monitor audio engineer
11. Trumpet Mic	SM 57 on stand ok, (reverb)	Lighting operator
12. Lead Vox	SM87 or SM58 (reverb) (wireless ok, wired preferred)	Grand Piano tuned A440 day of show / day before
13. BGV Vox (Trumpet)	SM58 or equivalent (reverb)	Stool or small table for artist
14. BGV Vox (Piano)	SM58 or equivalent (reverb)	
15. House Music Left	Per VENUE, for preshow / intermission / postshow	
16. House Music Right	Per VENUE, for preshow / intermission / postshow	
17. FOH talkback to stage	Per VENUE	
18.		
19.		
Drum Kit provided is:	JPB Provides Drums.	
Bass Amp provided is:	JPB Provides Bass Amp	
Piano provided is:	VENUE provided – see specs	
Monitoring System	5 Wedges & 5 mixes provided by VENUE	



JAIMEE PAUL Tour Rider

Jaimee Paul and her band are excited to make music WITH you, and attention to the details of this stage plot will make our time with you very efficient. (power drop boxes, DI placement, monitor placement, music stands, etc.) Prior to the band loading in their personal instruments for soundcheck, they respectfully request the VENUE have the stage set, with all audio lines checked and monitors rung out, etc. The band kindly asks the monitors to be void of instrument sound until they have played on the stage together as a group acoustically. Also, Jaimee asks that care is taken to run audio cables, etc. away from center stage, and away from walking pathways from the dressing room to the stage. Thank you for being a part of our team. We are honored to work with you.

Stage Plot





JAIMEE PAUL Tour Rider

Lighting Notes

Jaimee does not travel with a lighting designer/director. We invite you to use your best discretion to creatively, and appropriately create a look for each song. Haze is welcome, but please note this is not a rock show, and lighting for this concert is used for ambience changes. Here are a few suggestions:

LIGHTING LOOKS and CONCEPT:

In general, this show is best "mixed" live, instead of using cues. Having a palette of faders to mix colors is usually easiest. Trying to avoid the conservatory look (lots of white, flat, light), we suggest planning 3 different looks: Bright wash (mixing reds and ambers from overhead pipes), dark and moody wash (blues, lavs and reds), and then a third wash that can be used creatively at your discretion. Jaimee and the other performers should never be in darkness when performing – front light should be present at 50% at least. Blackouts at the top of the show and end of each act are appropriate. We will provide a set list with a “vibe” or suggested color scheme for each song. A dramatic shift in lighting during songs is discouraged, waiting instead until the between-song patter has ended.

WASHES - 4 colors

Four overhead color wash using pars or similar fixtures (primaries like R27, R80 / 74, R22 and R59 or L181). Try to fill the performing area with each color. Front fill light (ie. balcony rail etc.) using ellipsoidals (Altman or Source 4) with a light pink or amber (ie. R33, R02, or R03). Jaimee is fair skinned, and would like to avoid looking “washed out”. Mixing colors is fine – partial red wash on the outer edge of the stage moving to blue in the middle, works well, for example, but please ensure that each wash can cover the entire stage area as well.

SPECIALS

Each performer needs some front, and overhead light for a special, to pull them out of the color wash a bit. These can be pink, white, or color-corrected blue / amber. Grouping each performer’s overhead, and front specials together is appropriate. Make sure you can get to each fader for each performer without difficulty, so that you can pull their special up or down during solos / ensemble playing.

GOBOS / BREAKUPS

These are appropriate and can be colored to create some dimension and texture on the black wall. If you have the instruments available, and would like to use other breakup-type gobos on the stage floor from the overhead pipes or offstage overhead rails, feel free.

SPOTLIGHTS

Spots, if used, should always follow Jaimee when she is onstage with a slight amber / sun tint. Depending on the angle of the throw, Jaimee may request that spots not be used (if they are too direct, they can hurt the eyes) - we have found that generally we prefer NO SPOTS. If your house is large, please check with us.



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Staging / Scenic

OUR BACKDROPS (See Pics)

We are supplying 4-6 fabric columns to be hung from pipes on stage. Each weigh approx. 10lbs. In addition we have two 14 foot beaded columns we would like to hang. Each column weighs approximately 5 pounds, and we will provide all necessary hardware to attach to rail. These columns can be lit from the top or bottom (narrow Par 64, 6" Fresnel, Leko shuttered etc). Intelligent lighting works well here, and bright white OK as well. In addition to the columns we would like to attach 6-9 round "hanging lanterns" in multiple locations to give a "random" appearance over the stage. Each lantern is battery powered and has hanging hardware



Stage shot showing backdrops and flown decor. We provide all hardware, venue provides pipes / points.



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Details of the lanterns and the columns. Note that sometimes the columns are lit, sometimes not (depends on the venue's capability)



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Drum Rig (as of June 2015, we are not using a double-kick setup)



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Bass Rig (as of June 2015, we are only using acoustic bass)



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Trumpet Rig



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Piano Rig



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Lead Vocal Set Up