



STAGE PLOT: KERRY PASTINE and the CRIME SCENE

In-Ear Monitor System - Preferred

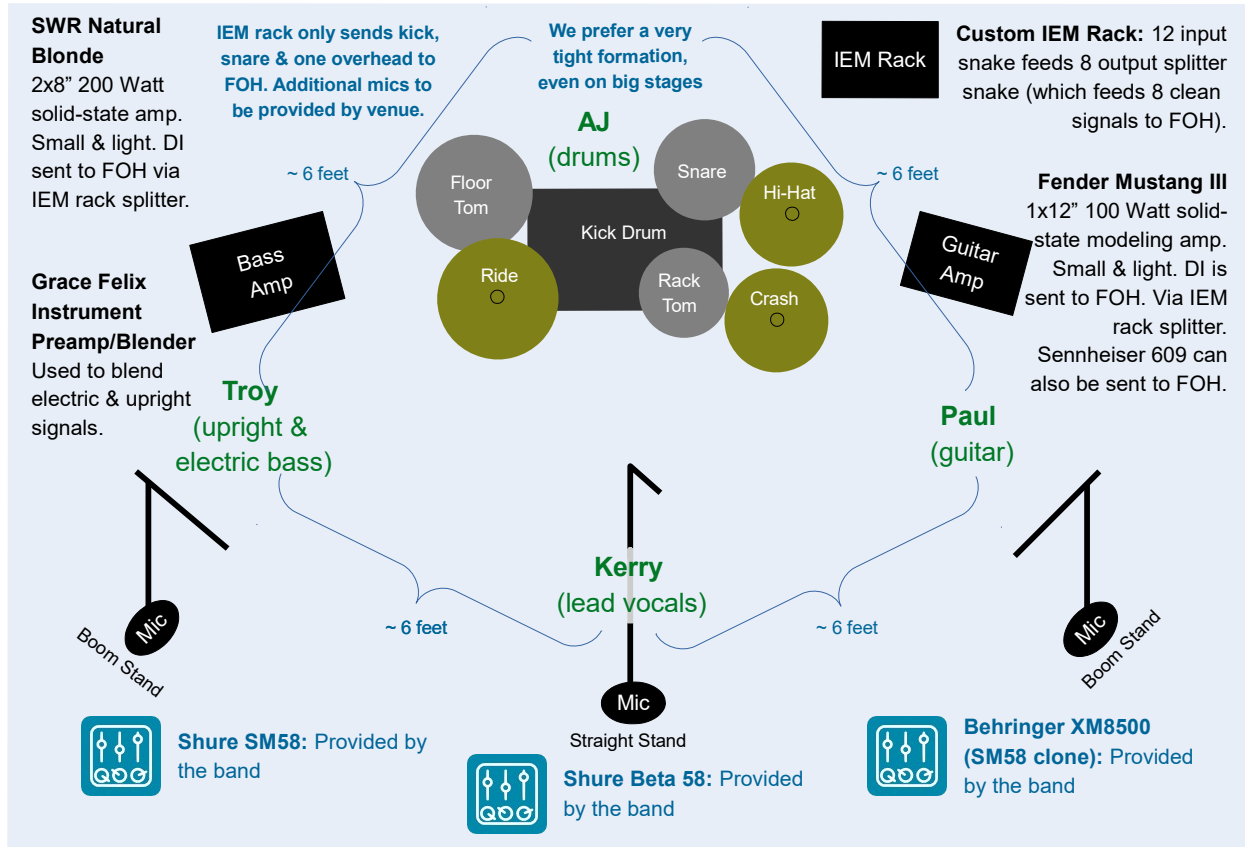
PLEASE NOTE: The band travels with a self-contained, **self-mixed** in-ear monitor rack that eliminates the need for stage monitors. While the IEM setup is preferred, the band can use traditional monitors if necessary (see page 3). The band will do what is best for the show/venue.



The band can get by on a **very** minimal stage setup. We pride ourselves on fast setups and tear downs and the in-ears + no monitors keeps stage volume very low.



The band will provide 7 **clean** mic sends to the FOH snake: kick, snare, drum overhead, bass, bass vocal, lead vocal, guitar vocal

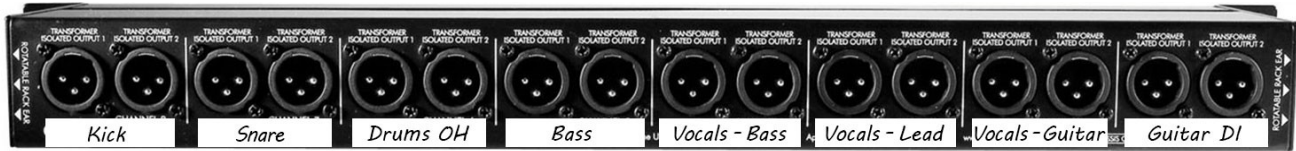


INPUT LIST

See page 2...

Input List for In-Ear Monitor Rack – Kerry Pastine & The Crime Scene

The band travels with a self-contained in-ear monitor rack w/ Behringer XR18 digital mixer and prefers to use this set up whenever possible.



ART S8 3-way mic splitter is the top-most piece in the band's IEM rack. All microphones on stage feed directly to a 12 input snake (provided by the band) which feeds an 8 channel ART splitter in the IEM rack. An additional 8-channel snake will feed directly from ART splitter to house snake for FOH mixing. The splitter provides a **clean mic signal** for all FOH inputs. **Band will take care of the IEM mix.**

Channel	Instrument	Input Method	Notes
1	Kick Drum (AJ)	Shure Beta 52 via XLR out of IEM rack	Drummer will provide a Shure Beta 52 kick drum mic and run XLR to band's on-stage snake & through splitter (see above). No need for extreme low-end in mix , but some boom in the kick is good. The band plays original music in vintage-modern style. Take a bit from cool vintage records and mix it with a bit of a modern edge.
2	Snare	Shure SM57 via XLR out of IEM rack	Drummer will provide a Shure SM57 that is stand mounted and pointing at the snare under the hi-hat. Will run XLR to band's on-stage snake & through splitter (see above).
3	Drum Kit Overhead	AKG C1000S via XLR out of IEM rack	Drummer will set up an AKG C1000S condenser mic over the drum kit. This mic captures the sound of the whole kit, particularly the toms and ride cymbal. Optional for use in the FOH mix. Will run XLR to band's on-stage snake & through splitter (see above).
4	Bass (upright acoustic bass and electric bass)	Amp DI via XLR out of IEM rack	DI from SWR Natural Blonde 2x8" 200 Watt Amp DI XLR to band's on-stage snake & through splitter (see above). A Grace Felix Preamp/Blender is used to manage both the upright and the electric basses. No need for extreme low-end in mix. Again, a nice warm vintage tone with a hint of modern low end is appreciated.
5	Vocals - Bass (Troy)	Shure SM58 via XLR out of IEM rack	XLR to band's on-stage snake & through splitter (see above). Bass player sings occasional backup vocals. Mix well below lead vocals in FOH.
6	Vocals - Lead (Kerry)	Shure Beta 58 via XLR out of IEM rack	Band will provide a straight mic stand & a Shure Beta 58. XLR to band's on-stage snake & through splitter (see above). Lead vocals should be mixed HOT in the house. The band's sound centers around Kerry's vocals, so she should have priority in the mix.
7	Vocals - Guitar (Paul)	Behringer XM8500 (SM58 Clone) via XLR out of IEM rack	XLR to band's on-stage snake & through splitter (see above). Guitar player sings occasional backup vocals. Mix well below lead vocals in FOH.
8	Guitar DI	Amp DI via XLR out of IEM rack	Fender Mustang III DI is surprisingly good. Can help to control the guitar in the mix. Optional for venue to use for FOH mix. XLR to band's on-stage snake & through splitter (see above).
9	Guitar Amp Microphone	Mic (Sennheiser e609) from guitar amp to FOH	Guitar amp (Fender Mustang III v2) can be mic'd by venue if that is preferred method for best FOH sound. Many sound engineers like to mix the DI with a mic'd signal for optimal tone.
10 - ?	Additional Drum Mics	Microphones to FOH	Optional, but usually preferred by FOH for optimal sound. Larger venues will most likely want to set up mics for 1 rack tom, 1 floor tom and cymbals (overhead).

NOTE: Band will provide inputs 1 – 8 via a snake that runs from the IEM rack mic splitter to the venue's snake.

Inputs 9 – 12 will be provided by the venue if necessary and desired. The band can provide XLR line and e609 mic from guitar amp.



STAGE PLOT: KERRY PASTINE and the CRIME SCENE

Traditional Stage Monitors – Only If Necessary

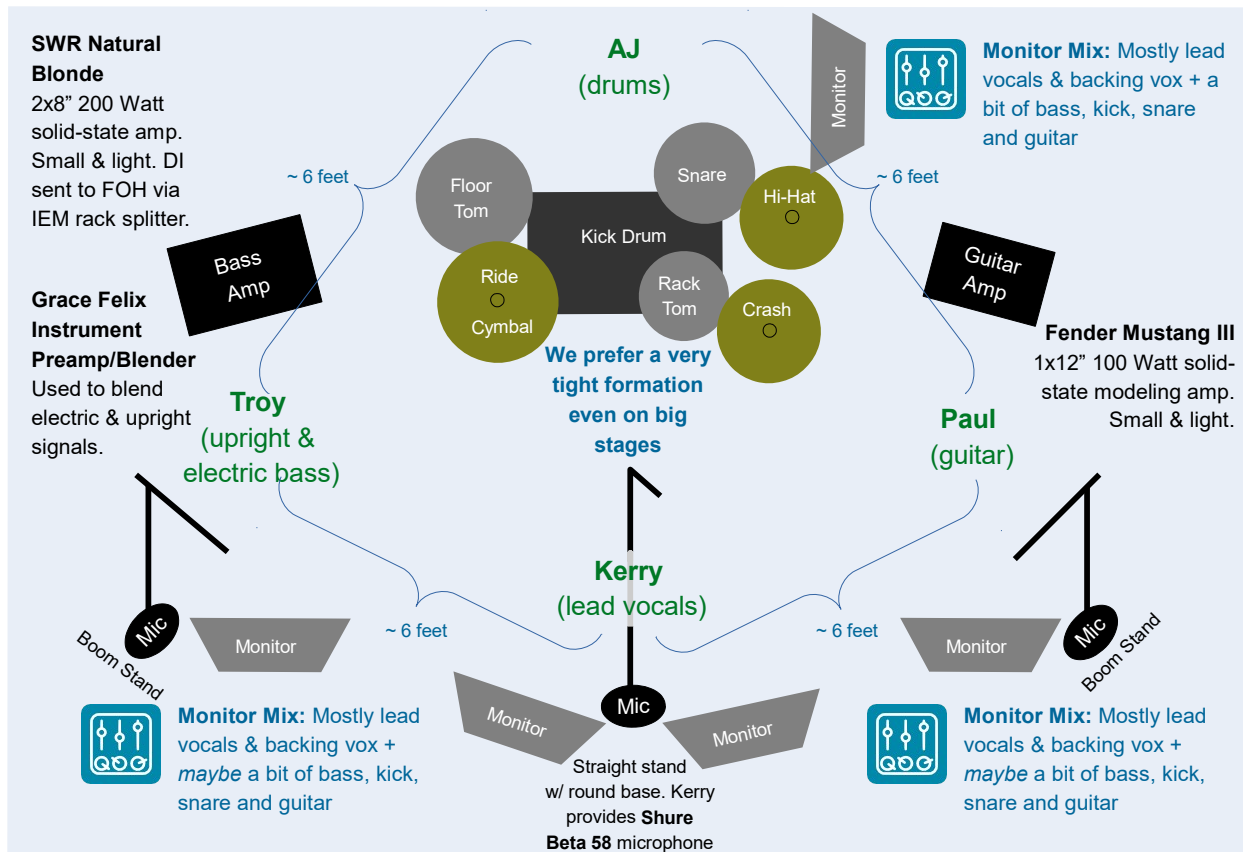
PLEASE NOTE: The band prefers to use their in-ear monitor system, but can use traditional stage monitors if absolutely necessary. This page provides specifics for traditional stage monitors



The band can get by on a **very** minimal stage setup. We pride ourselves on fast setups and tear downs and are happy to keep the stage volume as low as necessary.



All monitor mix(es) should have a lot of lead vocal, some backing vox and a *little* bit of guitar, bass, kick & snare.



INPUT LIST

The input list for a traditional stage monitor situation should be very similar to the input list for the in-ear monitor system. See page 2.