



# STAGE PLOT: KERRY PASTINE and the CRIME SCENE

## In-Ear Monitor System - Preferred

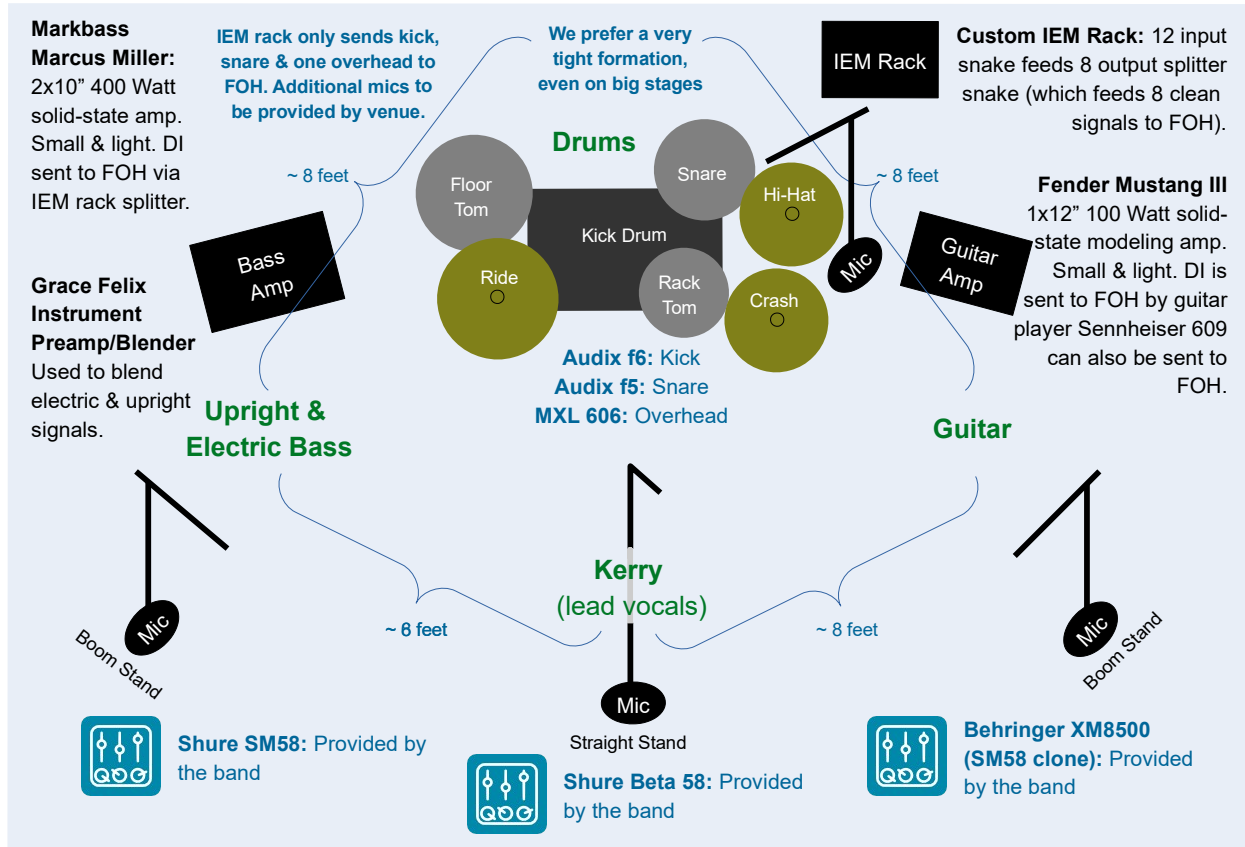
**PLEASE NOTE:** The band travels with a self-contained, **self-mixed** in-ear monitor rack that eliminates the need for stage monitors. While the IEM setup is preferred, the band can use traditional monitors if necessary (see Stage Plot for Traditional Stage Monitors).



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

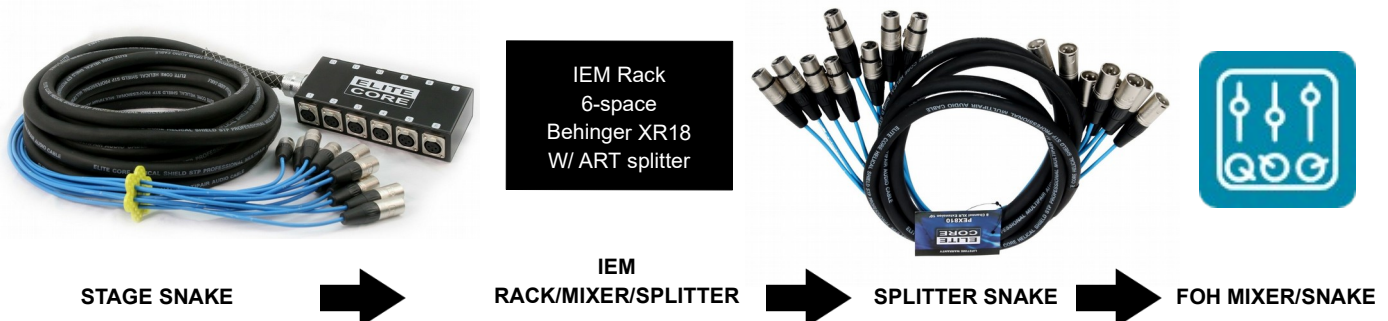


The band will provide 8 **clean** mic sends to the FOH snake: kick, snare, drum overhead, bass, bass vocal, lead vocal, guitar vocal



## SPLITTER SNAKES

Band will provide TWO snakes. Stage microphone cables/lines will be fed into one snake (on-stage), fed through the band's IEM mixer/rack (IEMs ARE PRE-MIXED – YOU DO **NOT** NEED TO MIX OUR IN-EARS) and FOH will be given 8 CLEAN (and clearly labeled) mic signals from a second splitter snake (from the band's IEM mixer/rack). **TLDR:** You mix the house, we mix the (in-ear) monitors.



# 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	Audix f6 via XLR out of IEM rack	Band will provide an Audix f6 kick drum mic and run XLR to band's on-stage snake & through splitter (see above). <b>No need for extreme low-end in mix</b> , 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	Audix f5 via XLR out of IEM rack	Band will provide an Audix f5 clipped to the snare. Will run XLR to band's on-stage snake & through splitter (see above).
3	Toms	MXL 606 via XLR out of IEM rack	Band will provide an MXL 606 condenser mic on a stand over the drum kit. This mic captures the sound of the whole kit, particularly the toms and cymbals. Optional for use in the FOH mix. Will run XLR to band's on-stage snake & through splitter (see above). Phantom power provided by IEM mixer.
4	Bass (upright acoustic bass and electric bass)	Amp DI via XLR out of IEM rack	DI from Markbass 2x10" 400 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. <b>No need for extreme low-end in mix</b> . Again, a nice warm vintage tone with a hint of modern low end is appreciated.
5	Vocals - Bass	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 <b>well below</b> lead vocals in FOH.
6	Vocals - Lead	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). <b>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.</b>
7	Vocals - Guitar	SM58 or similar via XLR out of IEM rack	XLR to band's on-stage snake & through splitter (see above). Guitar player sings occasional backup vocals. Mix <b>well below</b> lead vocals in FOH.
8	Vocals - Drums	SM58 or similar XLR out of IEM rack	XLR to band's on-stage snake & through splitter (see above). Guitar player sings occasional backup vocals. Mix <b>well below</b> lead vocals in FOH.
9	Guitar Amp DI	DI from Fender Mustang III from guitar amp to FOH	Guitar amp (Fender Mustang III v2) DI to FOH. Many sound engineers like to mix the DI with a mic'd signal (see next item) for optimal tone.
10 - ?	Additional Guitar & Drum Mics	Microphones to FOH	Optional, but often 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.**