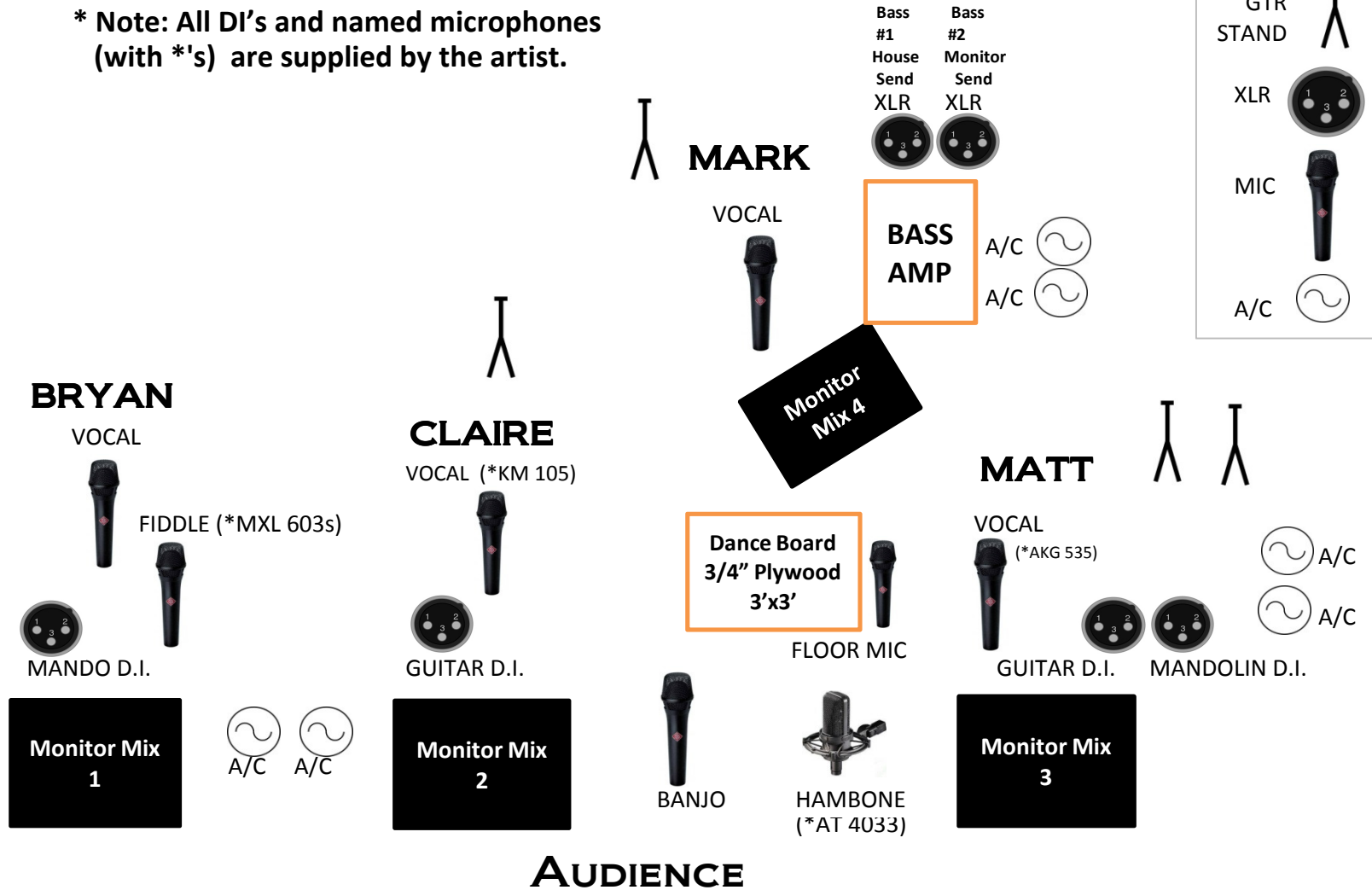


# CLAIRE LYNCH BAND - STAGE PLOT

(For information contact Mark Schatz, mark@footworks.org - 443-994-0589)

\* Note: All DI's and named microphones (with \*'s) are supplied by the artist.



## Input List

**Notes:** Microphones and DI's in parentheses () below indicate those that artist will generally provide. Note in equipment list that artist requests some additional mics and stands as backup.

### From audience - Stage L to R:

- 1) Mandolin DI (DI provided by artist)
- 2) Stage R vocal mic
- 3) Fiddle mic (provided by artist)
- 4) Center stage guitar DI (DI provided by artist)
- 5) Center stage Voc (mic provided by artist)
- 6) Upstage vocal mic
- 7) Foot mic
- 8) Banjo mic
- 9) Hambone mic (Mic provided by artist)
- 10) Stage L vocal (Mic provided by artist)
- 11) Mandolin DI (DI provided by artist)
- 12) Stage L guitar DI (DI provided by artist)
- 13) Bass DI for house mix (DI provided by artist)
- 14) Bass DI for monitors only (DI provided by artist)

## Sound Equipment

PURCHASER is to provide a professional quality sound system suitable for the venue and including at least:

- 1) A 31-band EQ for house. Mix position must be situated in the house (preferred at center) at a distance sufficient to hear house speakers.
- 2) A minimum of four (4) stage monitors and four (4) monitor mixes with separate EQ for each mix.
- 3) Two (4) vocal microphones: SM 58's or similar (artist will use two, have two as backup)
- 4) Four (4) instrument microphones: SM-57's or similar (artist will use 2 (banjo, floor), have two as backup)
- 5) 10 boom stands, one short for floor (artist will use 8, have two as backup)

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- 5) Six (6) AC outlets: one Stage R, one Center Stage, two Stage L, two Upstage L
- 6) Bass amp; GK, SWR or comparable brand with 1/15" speaker, 4/10" speakers, or 2/10" speakers.
- 7) Four (4) guitar stands
- 8) If stage is not a hard surface (or if presenter does not want taps used on stage surface), provide a piece of 3/4" plywood, 3'x3' for Appalachian clogging.

**Notes to front of house mix person:**

1. Please leave stage R mandolin and fiddle mics on at all times because musician switches frequently between the two.
2. Please leave stage L mando and guitar channels on; he will mute and unmute his own instruments when he switches between them.
3. Banjo mic can be muted when not in use.
4. **Mix:** As is common practice with bluegrass style acts, the band members will for the most part mix themselves by moving in and out of mics and playing dynamically. Once levels are set so instrumental solos are at parity with vocal levels, very little mixing should be necessary.
5. Note that harmony vocal levels should be robust, just below the lead vocal level.
6. Levels on instrumental solos should be of equal volume in comparison with each other.

**For questions and further information, please contact Mark Schatz:**  
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