



STAGE PLOT: KERRY PASTINE and the CRIME SCENE

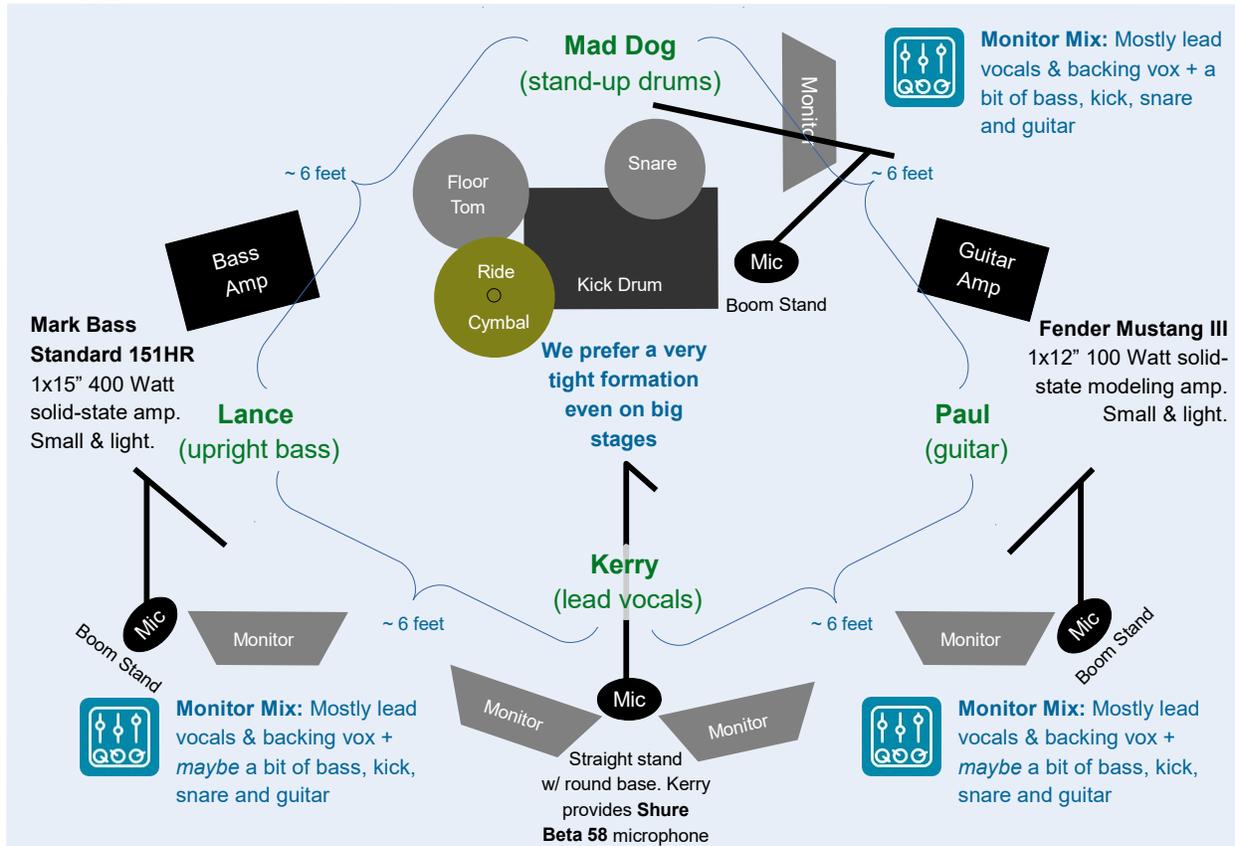
PLEASE NOTE: The band travels with a self-contained in-ear monitor rack, transmitters, digital mixer, etc. The **next page** in this document describes the in-ear set up in detail. The IEM setup is preferred, but not necessary. The band will do what is best for the show/venue.



The band can get by on a **very** minimal stage setup. We pride ourselves on fast setups and tear downs and 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

Channel	Instrument	Input Method	Notes
1	Kick Drum	Mic (AKG D112MKII)	22" kick drum. Has a CAD Pro-4 kick drum mic permanently mounted inside the drum (welcome to use). 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 vintage records and mix it with a bit of a modern edge.
2	Snare Drum	Mic (Shure SM57)	Has a CAD Pro-4 clip on snare drum mic (welcome to use).
3	Floor Tom	Mic (Shure SM57)	Has a CAD Pro-4 clip on tom drum mic (welcome to use).
4	Bass (Upright Acoustic)	XLR Direct In from amp	Post-EQ DI from Mark Bass 151HR. Upright bass has mids and highs that need to be de-emphasized. Post-EQ takes care of that. No need for extreme low-end in mix . Overall tone should have nice lows with some of the high-end "tick-tack" audible in the mix as well (more bass than tick-tack).
5	Vocals - Bass (Lance)	Mic (Shure SM58)	Sings backup vocals. Mix well below lead vocals in FOH and monitors.
6	Vocals - Lead (Kerry)	Mic (Shure Beta 58)	Lead vocal should be hot in both monitors and FOH. Kerry should be loudest.
7	Vocals - Guitar (Paul)	Mic (Shure SM58)	Sings backup vocals. Mix well below lead vocals in FOH and monitors.
8	Drum Vocals (Mad Dog)	Mic (Shure SM58)	Sings backup vocals. Mix well below lead vocals in FOH and monitors.
9	Guitar Amp Microphone	Mic (Shure SM57)	Many sound engineers like to mix the DI with a mic'd signal for optimal tone.
10	Guitar Amp DI	XLR DI	Fender Mustang III DI is surprisingly good. Can help to control the guitar in monitors and FOH.
11 - 12	Ride Cymbal and/or overheads	Mic (Rode M5)	Drummer uses one ride cymbal for ride, crash & hi-hat effects.

In-Ear Monitors – 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 will feed directly to a 9 input snake (provided by the band) which feeds the 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. **The band will take care of the IEM mix.**

Channel	Instrument	Input Method	Notes
1	Kick Drum	DI (from IEM rack)	Kick drum has built-in CAD Pro-4 kick drum mic mounted inside. XLR to band's on-stage snake. 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	DI (from IEM rack)	Drummer will clip mount a CAD Pro-4 snare mic. XLR to band's on-stage snake.
3	Tom	DI (from IEM rack)	Drummer will clip mount a CAD Pro-4 tom mic. XLR to band's on-stage snake.
4	Bass (Upright Acoustic Bass)	DI (from IEM rack)	Post-EQ DI from Mark Bass 151HR. Amp DI XLR to band's on-stage snake. Upright bass has mids and highs that need to be de-emphasized. Post-EQ should take care of that. No need for extreme low-end in mix. Overall tone should have nice lows with some of the high-end "tick-tack" audible in the mix as well (more bass than tick-tack).
5	Vocals - Bass (Lance)	DI (from IEM rack)	XLR to band's on-stage snake. Upright bass player (Lance) sings occasional backup vocals. Mix well below lead vocals in FOH.
6	Vocals - Lead (Kerry)	DI (from IEM rack)	Band will provide their own stand + a Shure Beta 58. XLR to band's on-stage snake. 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)	DI (from IEM rack)	XLR to band's on-stage snake. Guitar player (Paul) sings occasional backup vocals. Mix well below lead vocals in FOH.
8	Vocals - Drums (Mad Dog)	DI (from IEM rack)	XLR to band's on-stage snake. Stand up drummer (Mad Dog) sings occasional backup vocals. Mix well below lead vocals in FOH.
9	Guitar Amp Microphone	Mic (Shure SM57)	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	Guitar Amp DI	XLR DI from back of amp	Fender Mustang III DI is surprisingly good. Can help to control the guitar in the mix. Optional for venue to use for FOH mix.
11 - 12	Drum Overhead mic(s)	Microphones	Optional, but usually preferred by FOH for optimal sound.

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.