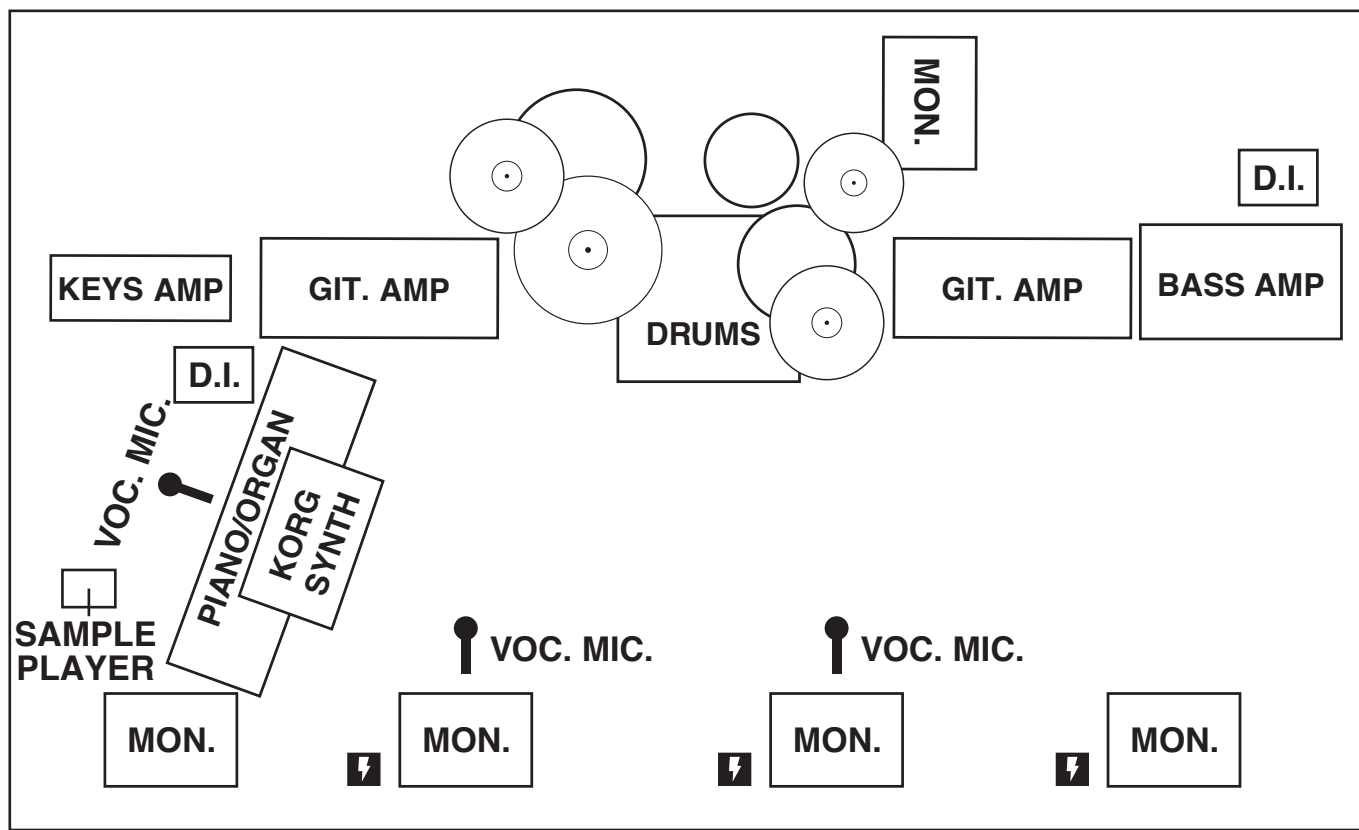


# STAGEPLAN

# unhold



UNHOLD stellen grundsätzlich unabhängig von der Bühnengrösse eher eng auf der Bühne auf.

KEINE Drumriser wenn möglich.

Wir benötigen am vorderen Bühnenrand individuelle Stromanschlüsse für die Effekte

Wenn möglich 5- Wege Monitoring, Sidefills sind willkommen.

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# PATCHLIST



Microphone models in order of preference.

Channel	Instrument	Microphone	Processing	Sends	Comment
1	Kick	D112, e602, e901	Gate	M3000-L	
2	Snare top	M201	Comp	M3000-L	own
3	Snare bottom	e904, e604, sm57	Comp	M3000-L	*
4	Rack Tom	e904, e604	Gate	M3000-L	
5	Floor Tom	e904, MD421, e906	Gate	M3000-L	
6	Overhead	KM184, KSM137	Comp		*
7	Overhead	KM184, KSM137	Comp		*
8	Bass	DI	Comp		
9	Guitar Tom	e906, MD421, e609			
10	Guitar Chippie	e906, MD421, e609			
11	Piano	DI	Comp	Plate	
12	Synth	e906, e609, sm57	Comp	Plate	
13	Vocals Miri	e935, beta58, sm58	Comp	M3000-R, D2	Stage Right
14	Vocals Tom	sm58	Comp	Plate, D2	Stage Center
15	Vocals Chippie	sm58	Comp	Plate, D2	Stage Left
16	Sample Player	DI			Stage Right
17/18	TC D Two				Own
19/20	TC M3000				Own
21/22	Plate	SPX990, TC M One or similar			

\*optional on small stages

An engineer familiar with the system and console has to be present from get-in to the end of the show.

The PA system should be able to deliver at least 100dBLeq (unweighted) in the complete audible range without clipping. Sound pressure limits of 93dBLeq won't be accepted!