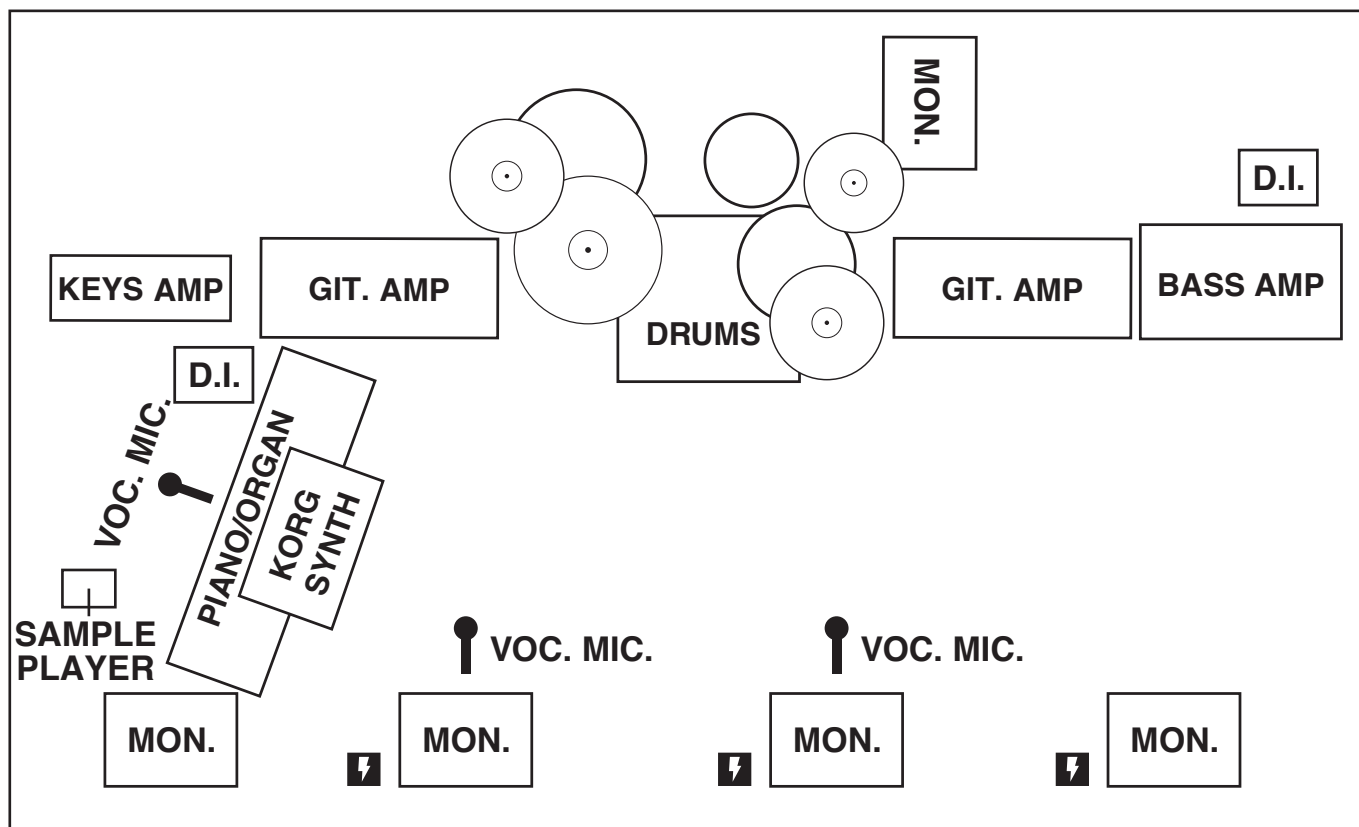


# STAGEPLAN

# unhold



Unhold like to set up the backline closely (also on big stages).

NO drumriser if possible.

We need access to individual power sockets where the monitors are for the guitar pedals

We require 5-way monitoring if possible, sidefills are much appreciated

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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	MD441, beta57, sm57	Comp	M3000-L	
3	Snare bottom	sm57, e904, e604	Comp	M3000-L	*
4	Hi Hat	Condenser		M3000-L	*
5	Rack Tom	e904, e604	Gate	M3000-L	
6	Floor Tom	e904, MD421, e906	Gate	M3000-L	
7	Overhead L	KM184, KSM137, C414			*
8	Overhead R	KM184, KSM137, C414			*
9	Bass	MD441	Comp		own
10	Guitar L	e906, MD421, e609			*
11	Guitar L	M88			own
12	Guitar R	e906, MD421, e609			*
13	Guitar R	RE10			own
14	Piano clean	DI	Comp	Plate	
15	Piano Distortet	DI	Comp	Plate	
16	Synth	DI	Comp	Plate	
17	Vocals Piano	e935, beta58, sm58	Comp	M3000-R, D2	
18	Vocals	sm58	Comp	Plate, D2	
19	Vocals	sm58	Comp	Plate, D2	
20/21	Sample Player	DI			Mono possible
23/24	Delay	TC D Two			Own
25/26	Large Hall	TC M3000			Own
27/28	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!