





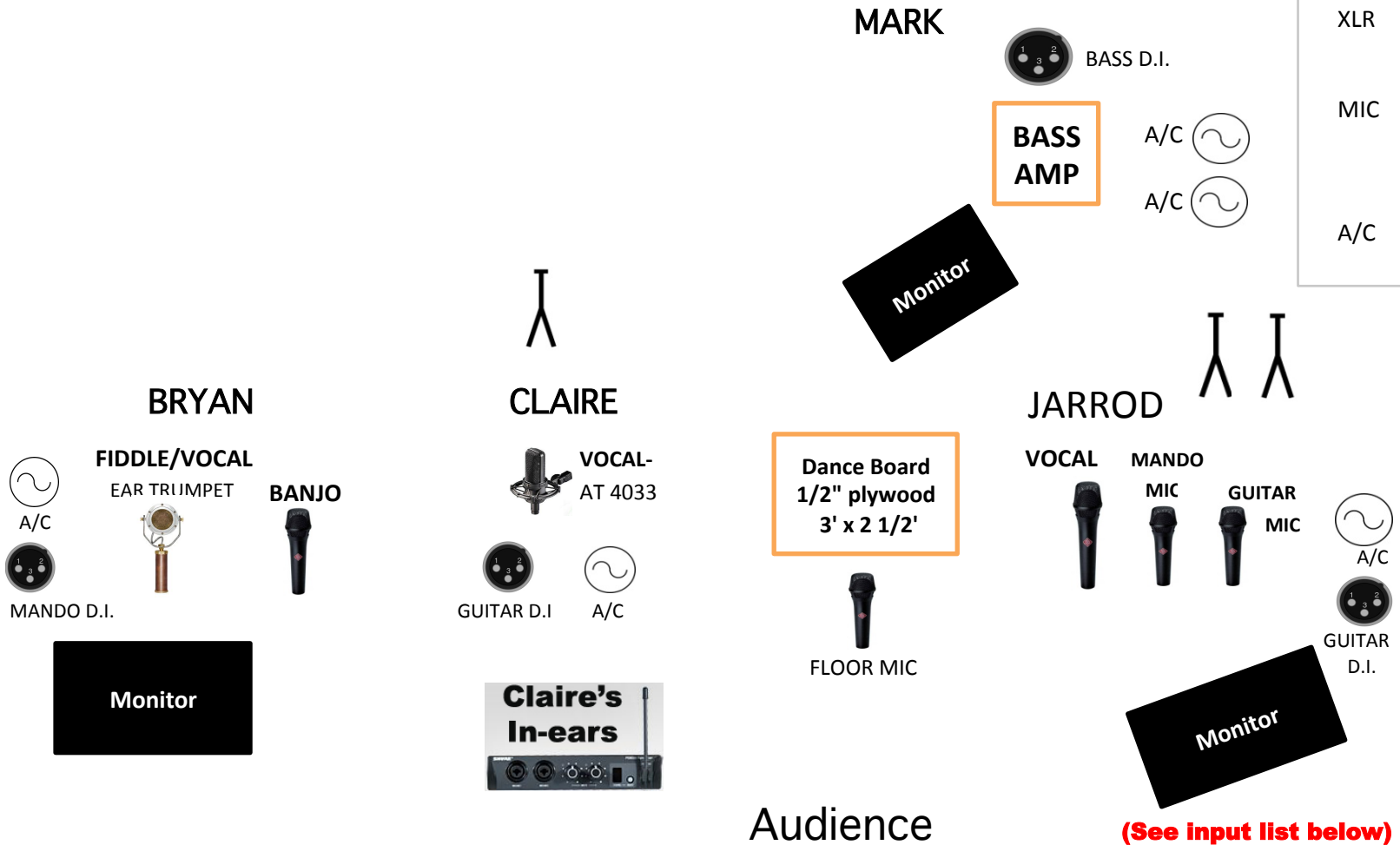
CLAIRE LYNCH BAND: STAGE PLOT

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

Note: All DI's and named microphones are supplied by the artist.

Key:

GTR STAND	
XLR	
MIC	
A/C	



(See input list below)

INPUT LIST AND SOUND NOTES FOR THE CLAIRE LYNCH BAND

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Inputs - stage Right to stage Left:

- 1) Mandolin DI (artist provides)
- 2) Fiddle/Vocal mic (artist provides)
- 3) Stage R banjo mic (presenter provides)
- 4) Guitar DI (artist provides)
- 5) Voc mic (artist provides)
- 6) Foot/floor mic (presenter provides)
- 7) Voc mic (presenter provides)
- 8) Mandolin mic (presenter provides)
- 9) Guitar DI (artist provides) *
- 10) Bass DI (mix of mic and pickup installed on bass; artist provides)

* *Stage L guitar mic that appears on plot will plug into guitar player's DI where he will mix it with his guitar pickup to create one send to the house (input #9).*

NOTES:

- Artist will provide all mics specified on plot, but requests that presenter have enough mics for all inputs in the event that artist's mics or DI's are not available. Most of artists' mics require phantom power.
- Artist will provide their own DI's and in-ear transmitter
- If Artist is *flying*, we request small bass amp (as noted in contract rider)
- If stage is not a hard surface *and artist is flying*, we request a piece of 3' x 2 1/2' x 1/2" plywood for clog dancing. (as noted in contract rider)
- We request boom stands for all mics (7) except floor mic which requires a short stand.
- Mixing: Solo level of lead instruments should be equal to each other. Once established, musicians will mix themselves by moving in/out of mics so very little mixing should be required. Mix vocal harmonies slightly lower than lead vocal, this being Claire for the most part.

Monitors: We request 4 monitor mixes. If less mixes are available please configure in the following way:

- 2 mixes: 1 for Claire (in ears) and 1 for the rest of the band
- 3 mixes: 1 for Bryan (stage R fiddle/mando), 1 for Claire (in ears), and 1 for Jarrod & Mark (stage L guit/mando player and bass player)
- Claire's in-ears transmitter can be placed any place convenient for sound engineer including at sound board, in wings, or onstage. Out of audience's view is preferable.