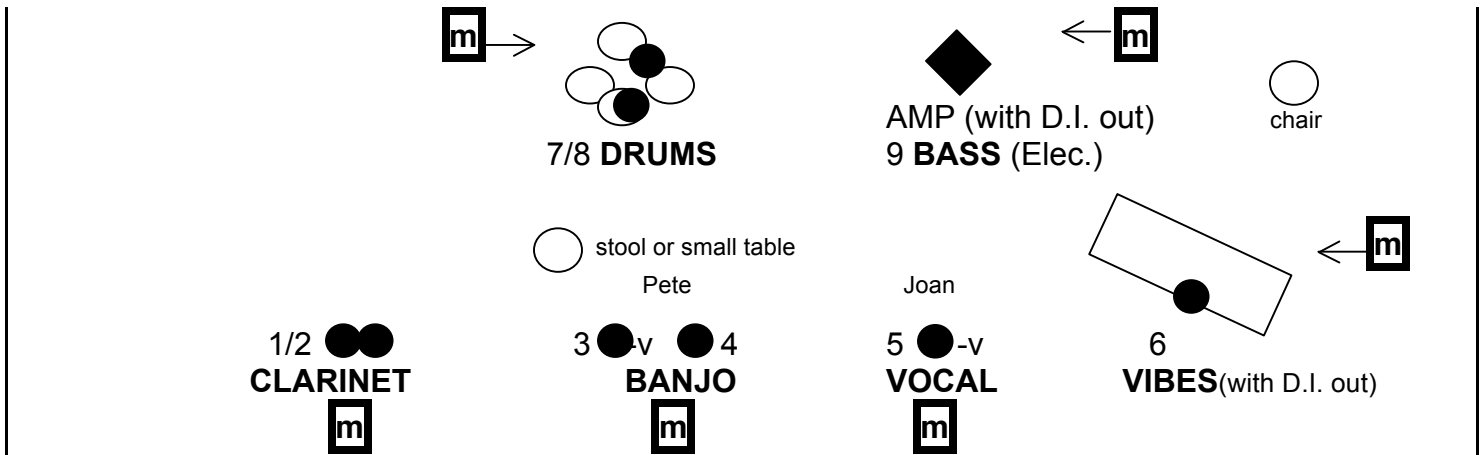


Stage requirements

Contact: Pete Wernick 303-652-8346
(cell, day of gig only: 303-579-3233)

● = MIC (instr.) ● -v = MIC (vocal) [m] = MONITOR



AUDIENCE

1 and 2: CLARINET. BILL PONTARELLI will supply 2 mics: EVn/D767a (upper, pointed down towards middle of instrument) and Sennheiser 518 (lower, pointed up into bell of instrument). The upper is mixed more than twice as hot as the lower mic, which captures low frequencies.

3: PETE WERNICK VOCAL mic on boom, mostly for talking, some singing. SM-58 is OK.

4: 5-STRING BANJO. PETE WERNICK will supply AKG-414 (uses phantom power, or power supply available if necessary) with custom holder (fits standard thread). Boom stand needed. Acceptable second choice mic if necessary: SM-57.

5: JOAN WERNICK VOCAL mic on boom. SM-58 is OK.

6: VIBES. GREG HARRIS will supply a single direct line out. If show is being recorded to a stereo mix, he may supply a stereo line out, but the audience mix should be in monaural. If performance is far from Colorado, requiring air travel, the flyable vibraphone requires two mics (two good condenser or extended range dynamic mics preferred), with two tall boom stands positioned with mics pointing down from 14" above instrument.

7 and 8: DRUMS. KRIS DITSON needs 2 mics, a bass drum mic such as AKG D-112 plus an overhead condenser on boom—or whatever micing the sound company may prefer.

9: ELECTRIC BASS. ROGER JOHNS has a D.I. connection from Acoustic Image amp, or it can be miced.

Also needed on stage:

- A sturdy hard-topped stool or other flat, stable surface at least 3' high and preferably not taking a footprint larger than 2' x 2', for tuner (fragile), placed between banjo mic and clarinet.
- AC power for tuner.
- A chair for Joan stage left, to the rear of stage, for Joan when not featured on stage.

IMPORTANT: REGARDING MIXING:

This band's unique blend of instrument benefits greatly from proper gain structure. In general the musicians mix themselves using mic proximity (banjo and clarinet) and natural volume (vibes, bass, drums). Set gains of banjo/vibes/clarinet for clear *soloining* volume.

Banjo/vibes/clarinet sometimes take the lead *simultaneously*, often in the last one or two choruses of a piece. At these times, the banjo should predominate while the other two are clearly audible but not "out front". The proportions might be 40/30/30.

The kick drum should be mixed relatively very quiet, compared with rock or country.

Bass tone should be smooth, not heavy or percussive, at moderate gain, as with bluegrass

Re Monitors:

If a second monitor mix is available, it should go to just the clarinet monitor and be clarinet-heavy.

If a third monitor mix is available, it should go to both Pete and Joan's monitors and be vocal-heavy