

STAGE PLOT

TO BE USED WITH LINE INPUT CHART ON PG. 2

GUY MENDILOW BAND

Inventive World Music & Outreach

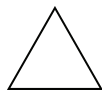
Key:



Instrument
Mic



Vocal
Mic

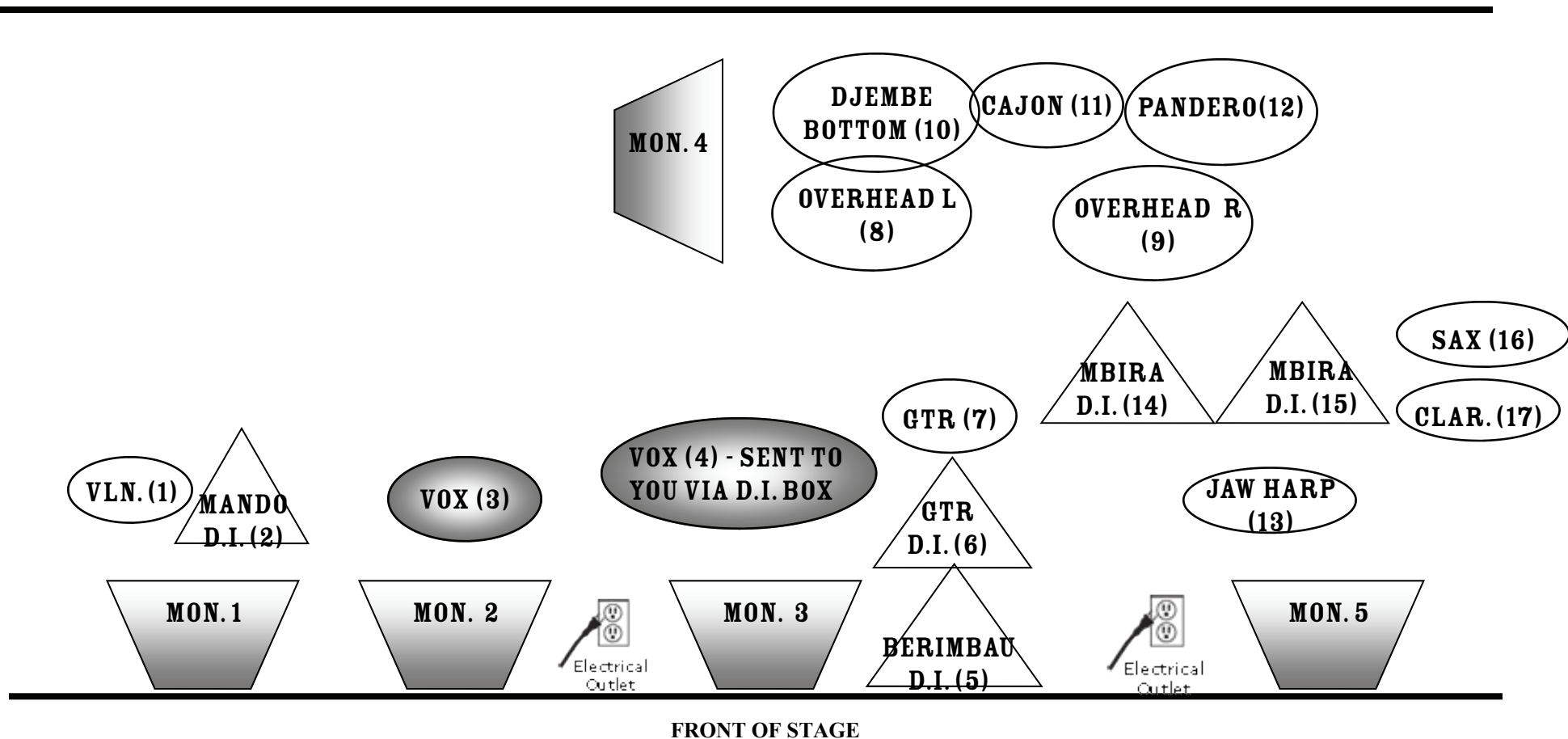


Direct
Input Box



Monitor

Note: The musicians prefer to be set up as close to each other as reasonably possible.



FRONT OF STAGE

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An asterisk (*) denotes equipment that artist can provide.

Input	Instrument	Mic	Stand	Insert	REVERB/IMPORTANT HOUSE MIX NOTES
1	Violin Mic	Artist's own clip-on condenser mic*		Phantom Power	-Wetter reverb
2	Mando-fiddle D.I.	D.I. Box			-Wetter reverb -Roll off highs
3	Aubrey Vocals	Shure Beta 57a*	Tall boom	Phantom Power	-Wetter reverb; Back-up vox on most songs.
4	Guy Vocals	D. I. Box and Shure Beta 57a*	Tall Boom		-Lead vox on most songs; sent to you via D.I.; - Wetter Reverb
5	Berimbaus	D.I. Box	Tall straight/ boom	Very light compression	-This is a lead instrument. Please build whole band around it. Our berimbaus have three main sounds, all of which must be prominent: A bass drum sound – should be BIG. Boost 60-80Hz. Cut a few db from the low mids (300-400Hz) A main string sound , tuned to F2 on the piano (roughly 87 Hz) Sound produced when stick strikes string. A high string sound , pitched at F4 (roughly 349 Hz)
6	Guitar 1 (Nylon String)	D.I Box			
7	Guitar 2 (Steel String)	Only needs XLR			
8	Overhead L	AKG 451, AKG C1000S, Shure SM81 or equivalent	Tall Boom	Phantom Power	-somewhat wetter reverb
9	Overhead R	AKG 451, AKG C1000S, Shure SM81 or equivalent	Tall Boom	Phantom Power	-somewhat wetter reverb
10	Djembe Bottom	Shure Sm57	Short boom		
11	Cajon	Sennheiser MD421	Short Boom		
12	Pandeiro	Only needs XLR			
13	Jaw Harp	Shure beta 58*	Tall Boom	Light compression	-Give it a Strong low end
14	Mbira	Artist's D.I. Box*		Phantom Power	- Strong low end
15	Bass Mbira	D.I Box			- This is our bass!
16	Saxophone	Audio-Technica ATM35*		Phantom Power	-Wetter reverb
17	Clarinet	AMT WS clip-on*		Phantom Power	-Wetter reverb

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NOTES FOR SOME OF OUR MORE INVENTIVE INSTRUMENTS

Some of the instruments we use, and the sounds they produce, are rather modified, and it would be unfair of us to assume that the great engineers with whom we are fortunate to work are *also* mind readers. The aim of these notes is to assist with EQing some of the unusual homemade sounds produced by these instruments.

BERIMBAU

We have modified our berimbaus and they sound quite different from the traditional instrument with which you may be familiar.

Our berimbaus have three main sounds, all of which must be prominent:

- **A bass drum sound** – should be large and warm. Suggestion: cut a few db from the low mids (300-400Hz), boost 60-80Hz to make the best possible bass drum sound?
- **A main string sound**, tuned to F2 on the piano (roughly 87 Hz) on Berimbau 1 and to G2 on the piano (98 Hz) on Berimbau 2. The sound is produced when the stick strikes the string.
- **A high string sound**, pitched at F4 (roughly 349 Hz) on Berimbau 1 and G4 (392 Hz) on the second.

THE BERIMBAU IS A PRINCIPLE INSTRUMENT AND SHOULD BE VERY PRESENT IN THE HOUSE MIX.

ELECTRIC MBIRA / BASS MBIRA

Please give these a strong low end and well-defined highs.

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