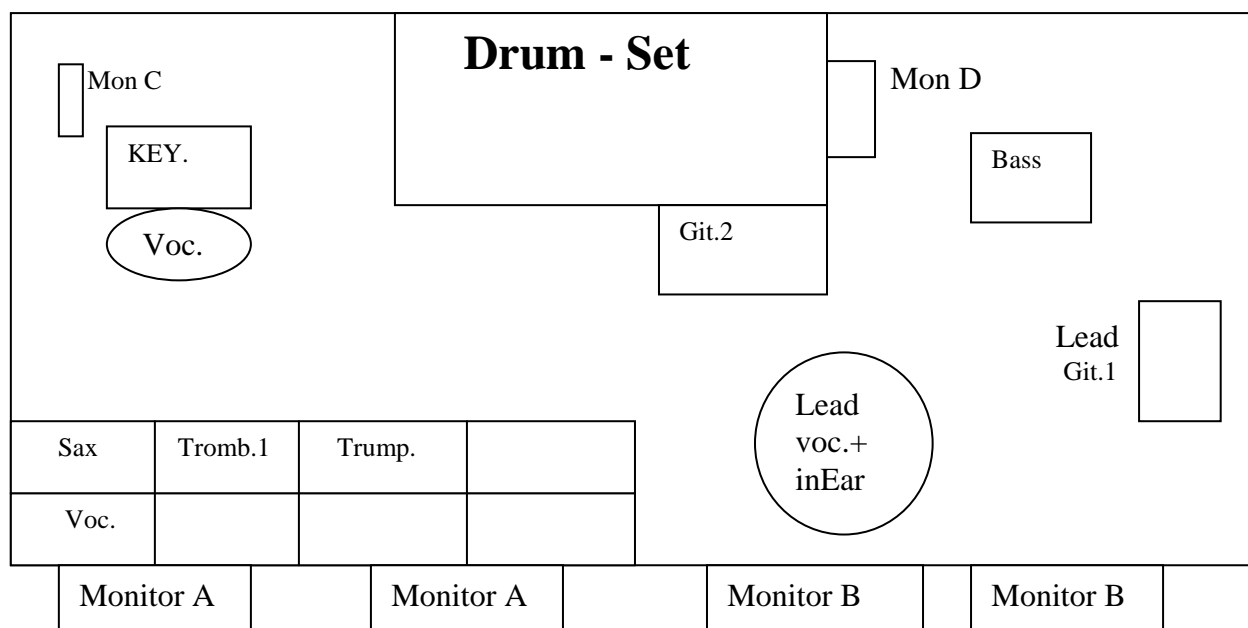


Channel	Microphone
1. Kick	AKG D112, Shure Beta ect. Gate
2. Snare	SM 57
3. Timbale	SM 57
4. Hi Hat	AKG Kond.-Mic. C391 ect.
5. Tom 1	SM 57 Gate
6. Tom 2	SM 57 Gate
7. Overhead left	AKG Kond.-Mic. C391 etc
8. Overhead right	AKG Kond.-Mic. C391 etc.
9. Bass	Only XLR female or (DI – Box) Comp.
10. Guitar 2 left	SM 57 (kein Stereo)
11. Guitar 1 right lead	SM 57 (kein Stereo)
12. Keyboard	DI
13. Sax	only XLR female Sennheisser ew100
14. Trombone	only XLR female Sennheisser ew100
15. Trumpet	only XLR female
16.	
17. Back voc. (Key.)	Beta/SM 58 comp. über Sub Gruppe
18. Back voc. (front)	Beta/SM 58 comp. über Sub Gruppe
19. Lead voc. (front)	Beta/SM 58 comp. über Sub Gruppe

Stage:



PA: Quality PA system, 3-way active or proc. Controlled

keine: Dynacord, Behringer Pulte

Digital mixer nur mit Absprache

Monitor: 4-way System 2x front Monitor A
 1x front Monitor B oder inEar (Sennheisser EW 300)
 1x Key fill C
 1x drum fill oder inEar? D

4x terz monitor EQ 32 Band or channel console on Stage

FOH: 24/32 – channel console

2x terz front EQ

noise gate

Soundcheck ca 1 hour

1x digital Reverb

compressor

1x digital Delay

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