



Channel List

					Equipment Needed			
No.	Specifics	Instrument	Placement	Supplied by Savor	Mic / DI	Hardware	Cable	FOH Patch
1	Kick	Drum Kit	Center, Back	Mic Shure BetaB52 w/stand			XLR	
2	Snare	Drum Kit		Mic Shure SM57 clip-on			XLR	
3	HiHat	Drum Kit		Mic	Boom Stand	XLR		
4	Rack 1	Drum Kit		Mic Sennheiser e604 clip-on			XLR	
5	Rack 2	Drum Kit		Mic Sennheiser e604 clip-on			XLR	
6	Rack 3	Drum Kit		Mic Sennheiser e604 clip-on			XLR	
7	Overhead 1	Drum Kit		Mic	Boom Stand	XLR		
8	Overhead 2	Drum Kit		Mic	Boom Stand	XLR		
9	Conga Left	Percussion	Stage Right, Back	Mic Sennheiser e604 clip-on			XLR	
10	Conga Center	Percussion		Mic Sennheiser e604 clip-on			XLR	
11	Conga Right	Percussion		Mic Sennheiser e604 clip-on			XLR	
12	Timbales Left	Percussion	Stage Left, Back	Mic Shure SM57		Boom Stand	XLR	
13	Timbales Center	Percussion		[not used]			XLR	
14	Timbales Right	Percussion		Mic Shure SM57		Boom Stand	XLR	
15	Open							
16	Open							
17	Upper Keyboard Left Ch.	Keyboards	Stage Right, Front	Direct (DI Box, supplied)			XLR	
18	Upper Keyboard Right Ch.	Keyboards		Direct (DI Box, supplied)			XLR	
19	Lower Keyboard Left Ch.	Keyboards		Direct (DI Box, supplied)			XLR	
20	Lower Keyboard Right Ch.	Keyboards		Direct (DI Box, supplied)			XLR	
21	Bass Guitar	Bass	Stage Right, Front	Direct (XLR out of Amp)			XLR	
22	Electric Guitar 1	Guitar (Lead)	Center, Front	Mic (Sennheiser e609)			XLR	
23	Acoustic Guitar 1	Acoustic Guitar	Stage Left, Front	Direct (XLR out of Amp)			XLR	
24	Electric Guitar 2	Guitar (Second)	Stage Left, Front	Mic (Sennheiser e609 on Amp)			XLR	
25	Acoustic Guitar 2	Acoustic Guitar	Stage Left, Front	Direct (XLR out of Guitar)			XLR	
26	Open							
27	Conga Vocals	Vocals	Stage Right, Back	Mic (Sennheiser e945)		Boom Stand	XLR	
28	Bass Vocals	Vocals	Stage Right, Front	Mic (Shure Beta58)		Boom Stand	XLR	
29	Lead Vocals 1	Vocals	Stage Left, Front	Mic (Shure Beta58, Wireless)		Boom Stand	XLR	
30	Lead Vocals 2	Vocals	Stage Left, Front	Mic (Shure Beta58, Wireless)		Boom Stand	XLR	
31	Open							
32	Open							

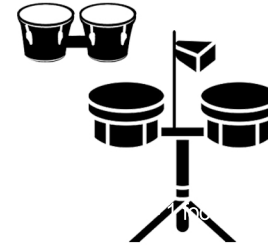
STAGE PLOT



Mic | Conga Vocal, Ch 22, Boom
Mics | Congas Left, Congas Ctr, Congas Right
Monitor - In-Ears | **AUX 6**



Mics (1 - 8) | Drum Kit
Monitor - In-Ears | **AUX 7**

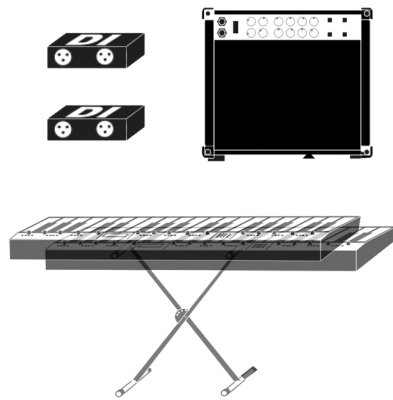


Mics | Perc 2 Left, Perc 2 Ctr, Perc 2 Right
Monitor - In-Ears | **AUX 8**



Acoustic Guitar 2
Straight Mic Stand
with NO clip

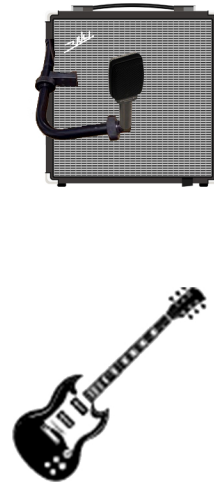
DI - Acoustic Guitar
with XLR out



XLR Left, XLR Right, from amp
Monitor - In-Ears | **AUX 1**



Mic | Bass Vocal, Ch 23, Boom
DI - Back of Bass Amp
Monitor - In-Ears | **AUX 2**



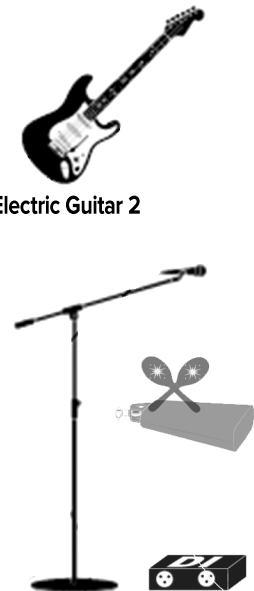
Electric Guitar 1

Mic | Guitar Amp, Provided
Monitor - In-Ears | **AUX 3**



Acoustic Guitar 1

Mic | Lead Vocal 1, Ch 24,
Boom, Wireless
DI - Acoustic Guitar (from Amp)
Monitor - In-Ears | **AUX 4**



Electric Guitar 2

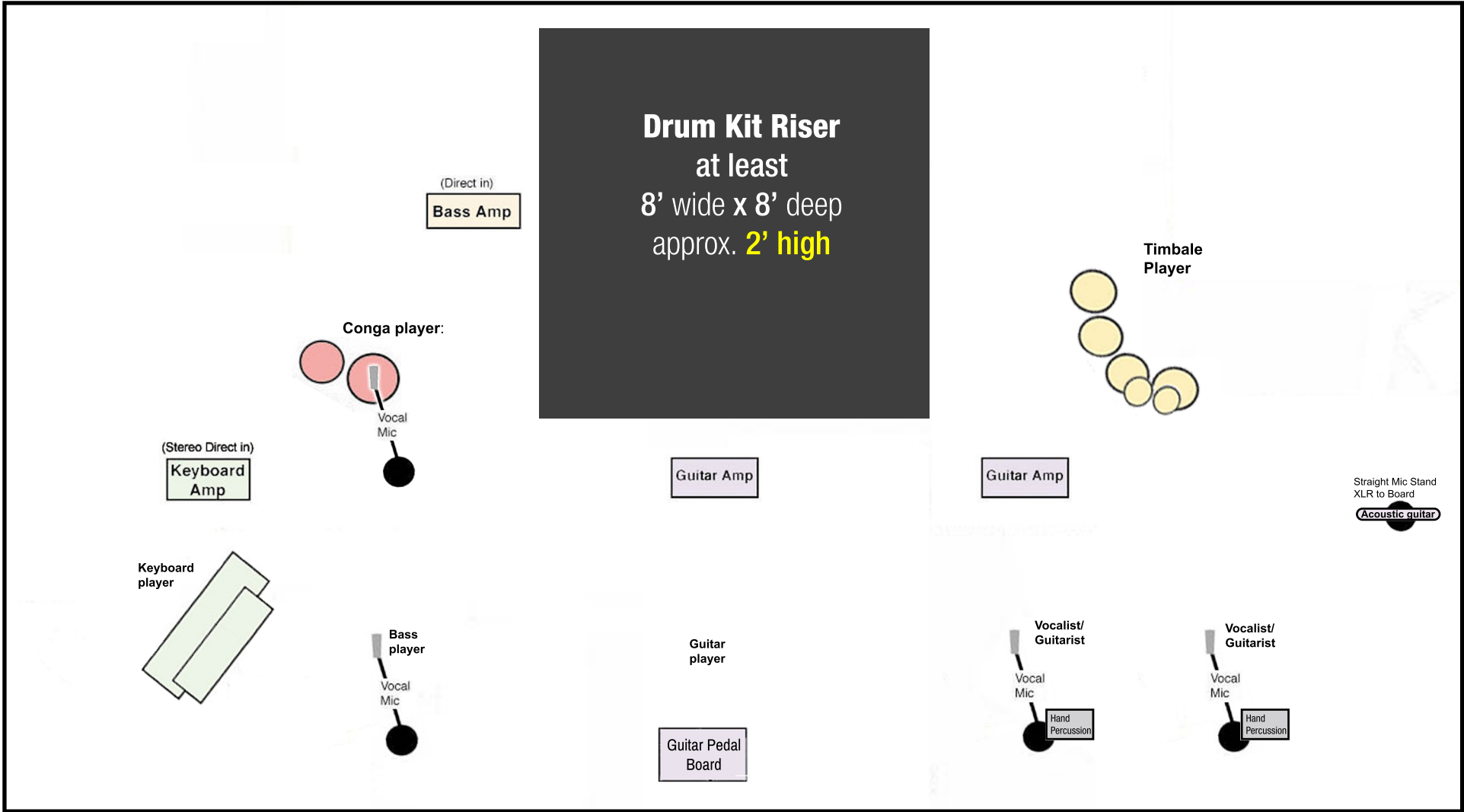
Mic | Lead Vocal 2, Ch 25,
Boom, Wireless
DI - Guitar Pedal Board
Monitor - In-Ears | **AUX 5**



Top View

Michael: (818) 784-0922

Rear of Stage



Front of Stage



STAGE / EQUIPMENT SET UP

- *When Savor is the only band*, the Stage and Sound System should be completely set-up and ready for sound check at least four (4) hours before the performance time.
- *When there are multiple bands*, Savor should be the first band to set up.
- The Sound Company should receive the Stage Plot and Monitor List (included as separate documents) at least one week ahead of time.
- Savor needs the contact information (phone and email) for the Sound Engineer.
- Savor will need a room to change into their performance clothes. It should be as near to the stage as possible -- preferably right behind the stage.

PARKING AND LOAD-IN

- Load in should be as close to the stage as possible; if it is a long way from the Load-in area to the stage, personnel should be provided to help transport the equipment.
- If Parking Passes are required, Savor will need nine (9) passes.
- If Backstage Passes are required, Savor will need at least twelve (12) passes.
- If Tickets and/or Backstage Passes are needed, Savor's contact should receive them at least two (2) weeks prior to show date (as they will need to be distributed to the band members).

SELLING PRODUCT

- Unless specifically detailed otherwise in the contract, Savor will sell their CDs at all shows. They will need a table and chair for the CD seller.

FOOD and BEVERAGES

- At least 20 bottles of water
- If food will not be provided, inform Savor at least one week ahead of time.
- If food will be provided, please include at least one vegetarian, and one "non-red-meat" meal. (Chicken, Turkey, and Fish are fine.)

LODGING

- If an overnight stay is involved, Savor will need eight (8) hotel rooms.



About the Band

Savor was formed to honor the more than 50-year career of latin-rock legend Carlos Santana — from the raw power of the self-titled album issued in 1969 to the recent spate of hits with current stars.that makes Santana’s music so well-loved.

The diverse background of Savor’s rhythm section meshes perfectly when they play as a unit, which is why the complex interweaving of classic latin rhythms are so adroitly handled by this trio. Drummer Sergio Gonzalez’s subtle, relentless groove meshes perfectly with the percussion team of Lorenzo Martinez (Congas) and Ray Ortega (Timbales, Bongos).

Complementing the rhythm section is bassist Rick Thibodeau, whose soulful flavor rounds out the famous Santana groove, while the impressive range and power of vocalists Javany Martinez and Brian Warren add fuel to the fire. Keyboardist David Jefferson captures the sound of each of the decades, from the bluesy organ style of Gregg Rolie to the later, jazzier flavor of Tom Coster and Chester Thompson.

Guitarist Michael Caroff delivers every trademark Santana lick, as well as the gritty tone and singing sustain that make the songs so memorable.

Together, Savor pays fitting tribute to the popular, timeless sound that makes Santana’s music so well-loved.