Stage Plot & Input List Guide

A **stage plot** and an **input list** are the two documents that let a sound engineer set up your show *before you arrive*. Send them with your advance and you walk into a room that's already wired for you. Skip them and you'll waste your soundcheck (or have none) untangling what could've been settled by email.

What each document is

Stage plot — a top-down diagram of the stage showing *where everyone and everything goes*: musicians, instruments, amps, the DJ booth, monitor wedges, DI boxes, and where power is needed. It's a map. The engineer uses it to place mics, monitors, and lines logically and to plan the stage.

Input list (a.k.a. input/channel list) — a numbered table of every audio source going into the console, in channel order, with the **mic or DI** each one needs and any notes (phantom power, stand type, etc.). It's the engineer's checklist for patching the board.

Together they answer: *what's on this stage, where is it, and how does each sound get into the PA and the monitors?*

Why advancing this with the venue matters

- **It saves your soundcheck.** When the plot/input list arrives ahead of time, the stage is set and patched before you load in. You spend soundcheck dialing tone, not discovering you're three mics short.
- **It surfaces gaps early.** The house finds out *now* that they need an extra DI, a specific number of monitor mixes, or a 5-pin link cable — not at 6pm with doors at 8.
- **It confirms compatibility.** Especially for DJs: it forces the venue to confirm **exact booth gear models** so there are no "we have CDJs" surprises (which CDJs? linkable? working USB?).
- **It makes you look professional.** Clean docs = a crew that trusts you and treats your show well.
- **It protects the show.** Fewer unknowns = fewer ways for the night to go sideways.

Send both with your advance ~1–2 weeks out and ask the engineer to confirm they can cover it. Update the docs whenever your setup changes and put a **revision date** on them.

How to format them (both documents)

- **One page each, legible, PDF.** Engineers read these fast, often on a phone at load-in.
- **Header on both:** Artist name, date/revision, and a **technical contact** (name + cell) who can answer questions.

- **Stage plot:** top-down view, audience at the bottom. Label every element. Mark **monitor wedges** and which mix each is, **power drops** needed, and **DI/input positions**. Use simple shapes + a small legend; it doesn't need to be art, it needs to be clear.
- **Input list:** a numbered table. Channels in a logical order (typically drums first, then bass, guitars, keys, vocals — or for electronic, the DJ/playback feeds and any live elements). Include the **source, the mic/DI, and notes** (phantom power +48V, stand type, etc.).
- **State your monitoring needs:** how many monitor mixes, and whether you bring **in-ear monitors (IEMs)** or use wedges.
- **List what you provide vs. what you need from the house** (e.g., "we bring our own DJ controller; need 2x DI and a booth monitor").

Example input list — BAND (4-piece)

> Artist: [BAND NAME] · Rev. [DATE] · Tech contact: [NAME / CELL] Monitors: 4 mixes (Mix 1 Drums, Mix 2 Bass, Mix 3 Gtr/Vox, Mix 4 Lead Vox). We provide our own IEMs for vocalist; house wedges for the rest.

Ch	Source	Mic / DI	Stand	Notes
1	Kick	Dynamic kick mic (e.g. Beta 52)	Short boom	
2	Snare top	Dynamic (e.g. SM57)	Short boom / clip	
3	Hi-hat	Small-diaphragm condenser	Short boom	+48V
4	Tom 1	Clip dynamic	Clip	
5	Floor tom	Clip dynamic	Clip	
6	Overhead L	Condenser	Tall boom	+48V
7	Overhead R	Condenser	Tall boom	+48V
8	Bass DI	Active DI	—	From bass amp DI out
9	Bass mic	Dynamic on cab	Short boom	Optional / blend
10	Gtr SR	Dynamic on cab (e.g. SM57)	Short boom	
11	Gtr SL	Dynamic on cab	Short boom	
12	Keys L	DI	—	
13	Keys R	DI	—	
14	Lead vocal	Dynamic vocal (e.g. SM58)	Tall boom	
15	BGV (drummer)	Dynamic vocal	Tall boom	
16	Playback / click	Stereo DI or 1/8" feed	—	From laptop; confirm with house

(Adjust channel count, mic models, and monitor mixes to your actual setup. “e.g.” means a typical choice — the house can substitute equivalents.)

Note for a DJ / electronic setup (e.g., Snooko)

A DJ “input list” is short, but the **advance details are everything** — and they live mostly in confirming booth gear, not in mic placement.

- **Confirm exact booth gear models in writing.** “We have CDJs and a mixer” is not enough. You need: which CDJ model (e.g., **CDJ-3000**), which mixer (e.g., **DJM-A9**), how many players, and whether they **link** (USB/SD via PRO DJ LINK, or do you need a link cable / USB hub).
- **State your control method:** USB stick(s) with Rekordbox export, or **laptop + Rekordbox**/**Serato** via the mixer’s soundcard/DVS. If laptop, confirm the connection (USB-C? do you need an adapter? is there a working link/USB cable in the booth?).
- **Bring backups.** Two USBs + a laptop with your library, all backed up. Carry your own headphones and adapters.
- **Booth output** / **input to FOH:** typically the mixer’s master/booth out feeds the house PA — confirm the house takes it correctly (balanced XLR from master out). If you bring a controller, you’ll need **2x DI** (L/R) into the system.
- **Booth monitor:** confirm there’s a working booth monitor and that *you* control its level — you mix off what you hear in the booth.
- **Microphone:** note if you need a mic at the booth (MC/announcements).
- **Live elements:** if you add a drum machine, synth, or vocal, list those as extra channels/DIs like a band would.

Minimal DJ “input/needs” block to send with your advance:

Need	Detail to confirm
Players	[#] x [CDJ-3000 or model], linked via [PRO DJ LINK / USB hub]?
Mixer	[DJM-A9 or model]
My control method	[USB / laptop + Rekordbox / Serato DVS] — adapter/cable needed: [____]
FOH feed	Master out (balanced XLR) to house PA — confirm
Booth monitor	Working + DJ-controllable level — confirm
If controller instead	2x DI (L/R) into house system
Mic at booth	[Yes / No]
Power	[# of outlets] at the booth

> Put a **revision date** and a **tech contact (name + cell)** on this doc too, and get the house engineer to reply “confirmed” before show day.

Quick checklist

- [ ] Stage plot: top-down, everything labeled, monitors + power + DI positions marked
- [ ] Input list: numbered, source + mic/DI + notes, phantom power flagged
- [ ] Monitor mixes specified; IEMs vs. wedges stated
- [ ] What you provide vs. need from the house is explicit
- [ ] **DJ: exact booth gear models + control method confirmed in writing**
- [ ] Tech contact (name + cell) + revision date on both docs
- [ ] Sent with the advance ~1–2 weeks out; house replied “confirmed”