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ONE ARTIST, TWO STATIONS IN A V, NINE LINES

IN SHORT

SOUND	9 XLR lines (4 stereo pairs + dry voice), no 48 V. Stereo in-ear monitor mix via XLR, no wedges.
STAGE	3 × 3 m on the floor. V setup: arms of 1.30 m (synth) and 1.62 m (turntable), fits in 2 × 2 m. The artist brings everything, mic and stands included.
TIME	Set-up and strike 30 min with help carrying. Soundcheck of 30 min preferred.
LIGHTING	Three on-board sources, no DMX. Side and floor back lights welcome, discreet front light.
FESTIVAL	Can be pre-built on two rolling 1 × 2 m risers (provided by the festival); line check possible.

PROVIDED BY THE VENUE

- ☐ 9 console inputs + one pre-fader stereo aux
- ☐ Cabling from the V to the stage box
- ☐ 2 × 230 V sockets (T13), stage left and right
- ☐ A sound engineer and a lighting technician
- ☐ Unloading space, help carrying

For each date, the booking form, filled in by the promoter, sets out the format, schedule and equipment on site.

PATCH

9 lines, fixed order

NO.	SOURCE	LEVEL AT THE DESK	NOTE
1–2	Processed voice: vocal processor, jack outs (harmonies, autotune, effects, loop)	mic, passive DI (no 48 V)	
3–4	Synthesizer	mic, passive DI (no 48 V)	
5–6	Turntable: master out of the small mixer (turntable, groovebox, drums)	line +4 dBu	level sometimes high; a multiband compressor and close balance tracking may be needed
7–8	Modulars: textures, reverb, oscillators, LFO, FM, bass, samples	line +4 dBu	same as 5–6
9	Dry voice: XLR output of the vocal processor, no effects	line +4 dBu	**in-ear only, never in the front of house**

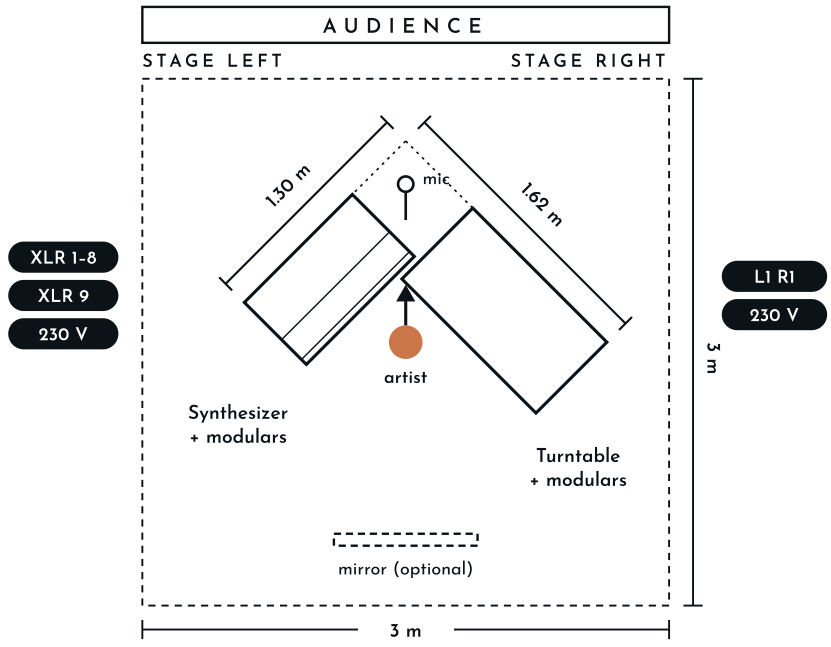
All balanced XLR. The artist's quad DI: Palmer PAN 03 PASS, passive, transformer-based, no power needed. Cables labelled 1–9, L1, R1; odd = left. The sound engineer sets the gains; maximum levels are checked at soundcheck.

MONITORING

MIX	**Pre-fader stereo aux** (pre-EQ if possible): his stereo pairs **plus the dry voice (9)**, at nominal level. The artist does his own monitor balance
DELIVERY	2 XLR (L1, R1) stage right, wired; the artist's own in-ear amp and earphones
WEDGES	**None**
TALKBACK	From the desk to the in-ear, or the engineer's cue headphones, on the same aux

STAGE PLAN

top view, audience at the top



Stage left: lines 1–9 + 230 V · Stage right: monitor L1, R1 + 230 V

STAGE AND POWER

FOOTPRINT	V-shaped setup, microphone included: arms of 1.30 m on the synth side and 1.62 m on the turntable side, measured from the point of the V; fits within 2 × 2 m; 3 × 3 m for comfort and camera stands. On the floor, no riser needed
FESTIVAL	For a quick changeover: fits on two joined rolling 1 × 2 m risers, provided by the festival
POSITION	Centre stage, facing the audience; the artist plays standing
FURNITURE	Nothing to provide. Synth station 87 × 50 cm, approx. 15 kg; turntable station 84 × 57 cm (108 cm with the lamp tripod), approx. 20 kg
HEIGHTS	Hands at 1.05 m, microphone and mouth at 1.50 m
POWER	2 × 230 V sockets (T13) on the sound circuit, separate from lighting: stage left for the whole setup (on-board lighting included), stage right for multitrack recording, when the artist handles it
MIRROR	Optional, as a courtesy: a large tilting mirror behind the artist, if the venue has one and considers it safe

LIGHTING

ON-BOARD	Three continuous sources built into the setup, no DMX, controlled by the artist: two side lights on the stations, towards the hands and face, approx. 4300 K; one on the floor, turquoise blue, towards his feet. 30 W max each
DESK	Free hand: haze, beams, side and floor back lights welcome; discreet front light
CUE SHEET	Colour-coded setlist sent at least one week before, when cues are requested in the booking form. The lighting technician sets them at soundcheck or follows by eye

CREW AND SCHEDULE

PEOPLE	The artist alone. Possibly one companion for filming, stated in the booking form
VENUE	A sound engineer and a lighting technician; help carrying at load-in
ARRIVAL	At least 1 h 30 before soundcheck
SET-UP	30 min with help carrying; 45 min without help, to be safe
SOUNDCHECK	30 min preferred, plus a short camera test (white balance) with the lights, and the time the lighting technician needs to set cues. At festivals, a line check is possible with an engineer experienced with in-ears
STRIKE	30 min
TRANSPORT	The artist's own vehicle, flight cases. Unloading space near the artists' entrance

RECORDING

CAMERAS	Up to three fixed, unmanned cameras, set up by the artist: one at the desk on a small tripod, one stage left and one stage right, right next to him, within his footprint
AUDIO	Multitrack recording at the desk: the artist's 9 tracks and 2 audience ambience tracks, WAV 48 kHz / 24 bit minimum, taken pre-fader, handed to the artist at the end of the night. If the desk cannot, the artist records his own 9 tracks and places a stereo recorder at the desk for the ambience

BROUGHT BY THE ARTIST

Two flight cases with their stands and a mic stand: synthesizer, modulars, turntable, small mixer, groovebox, vocal processor, microphone, quad DI, 8-channel XLR multicore and one XLR cable, in-ear amp and earphones, on-board lighting, power strips. If the desk does not record: multitrack recording setup and stereo recorder. **Nothing to hire.**