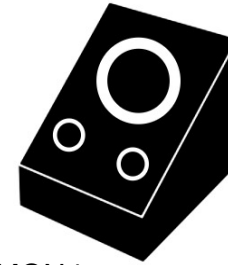
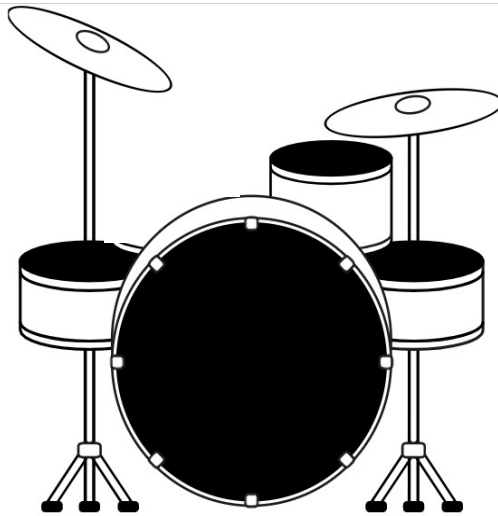
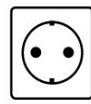
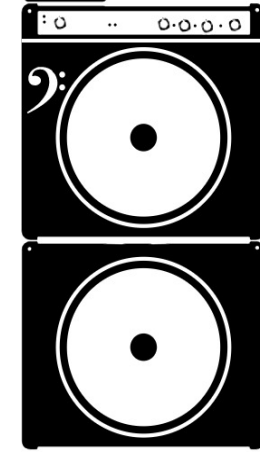
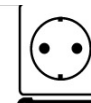


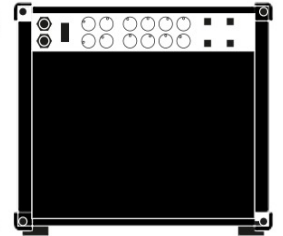
Vox AC15 (gtr1)



MON4

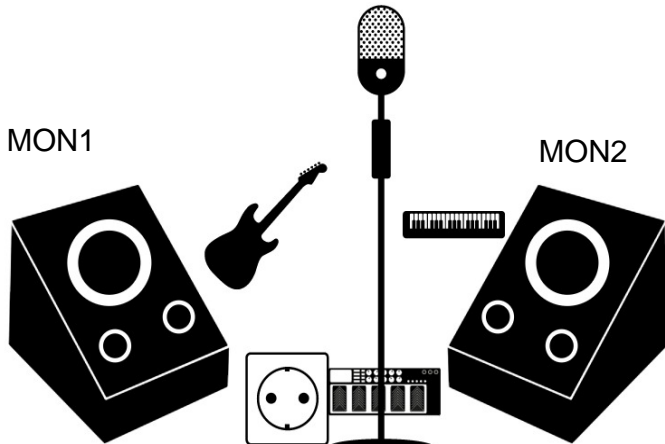


2x10 + 1x15  
cabs



Orange  
OR15 +  
2x12  
Fender  
Cab (gtr2)

MON1



MON2

MON3



Libido Fuzz (2017)

# PATCH LIST

## Instrument / Mics

- 1 Kick / D6 or Beta 52
- 2 Snare T / i5 or SM57
- 3 Snare Bot / i5 or SM57
- 4 Tom / MD421 or e604
- 5 Floor Tom / MD421 or e604
- 6 Hi Hat / SM81
- 7 OHL / KM184 or SM81
- 8 OHR / KM184 or SM81
- 9 Bass DI / BSS or better
- 10 Bass Mic / SM57
- 11 GTR Mic1/ AudioT AE3000 or SM57
- 12 GTR Mic2/ E906 or E609
- 13 Lead Vocals/SM58

## Contact Information:

### Band:

+33 6 26 08 13 08

### Booking / Management:

+33 6 71 05 27 86

nathalienatty@gmail.com

### Sound man:

+33 6 07 94 06 70

franckroder@gmail.com

## Further notes :

-Microphones indicated on the patch list are the ideal configuration, but are not mandatory. We will adapt to whatever the situation is.

-We assume that there is a well sized PA system provided for the concert with sufficient power to supply a clean and undistorted 105dB SPL RMS to the mixing desk and a powerful and feedback-proof monitor system. It is very important that the musicians each have their own monitor speakers with separate mixes.

-It would be greatly appreciated if we were provided these few extra pieces of gear to get the best sound and comfort possible :

### Rack gear :

x4 Expanders/Gates

x4 Compressors, for Vocals and Bass DI in priority, and two for drums if possible.

x4 Effect lines and processors, capable of digital delay, tape-style delay, hall and plate reverbs.

x1 Stereo bus compressor inserted on master. (This is the least important, icing-on-the-cake thing here.)

### Stage gear :

x3 Guitar stands on stage

x3 Clean towels on stage

-You might have noticed I didn't ask for a DI regarding the synth on stage : this is no error, as the synth will run through the guitar pedals and amps.

## Mix notes :

### Vocals :

We like to treat vocals with compression, delay and reverb. For this we typically dial in the vocals with 5dBs of gain reduction when the singer is at full power, attack to taste, and release a bit slow to even out smoothly the decay of the signal.

For effects your main delay would be a short tape-style slapback delay around 150ms, low passed around 4k. A longer delay might be of use ( tap tempo is lovely here ) for delay throws at the end of some parts. We are aiming for a dark, vintage sound so low passing at 4k or below is a must, saturation is also a very cool feature.

Then send both delays and clean signal into an approximately 2.5 seconds hall reverb for extra wideness, blend to taste.

### Drums :

Don't overdo it. Use gates if absolutely necessary (in case of unpleasant ringings or if the bass stack makes the kick and floortom rumble.). Avoid direct compression, prefer parallel for a more natural sound. Reverb can be a massive addition on slower, heavier parts but keep it stealthy the rest of the time.

### Guitars :

Stereo FX are part of the rig, so each mic should be hard panned and frequency balanced correctly.