SON OF THE VELVET RAT

Dear sound engineer,

we're happy to have you on board as a temporary band member and are grateful for your support to make this show a memorable one.

Specific FOH Mixing Notes

Vocals

- **General Tone:** Keep both vocals on the **dry side**.
- **Georg:** If his voice gets too boomy in the PA, scoop/cut a little bit at **350 – 400 Hz**.
- **Heike:** Situate her voice **just a tiny bit quieter** in the mix compared to Georg, using the **slightest touch more reverb** than his.

Guitar

- **Stereo Image:** The guitar yields two identical signals (Amp and DI). Please **pan the 2 signals to taste** to spread the delay effect out in a pleasing, wide way.

Keys & Synth

- **Keyboard:** Covers a massive spectrum of sounds and dynamics. Heike controls her own volume on stage. **CRITICAL:** If it gets loud, please **do not turn it down** at the console.Only Exception: If the keyboard bass gets too boomy, please tame it down.
- **Bass-Pedal:** Needs to feel like a **heartbeat**. Keep it relatively **quiet in the mix** and apply a **lowpass filter set around 50 Hz**.
- **Theremin:** Please add a **good amount of reverb**.

Drums

- **Floor Tom:** Must sound like a **jazz bass drum**. Please use a **bass drum microphone** for this channel.

STAGE - LIGHTING

Lighting Requirements (LX)

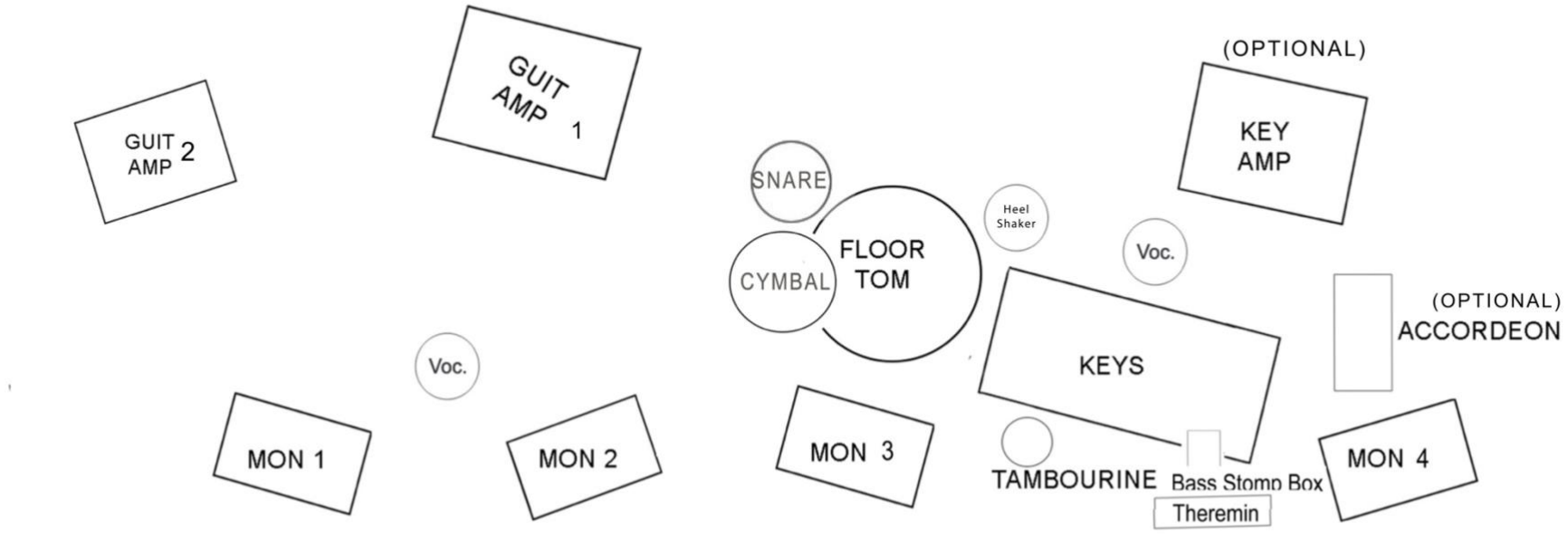
Aesthetic / Atmosphere	Cue Specifications
Intimate & Minimalist FILM NOIR	**Special Static Spots:** Please use two distinct, narrow spotlights to isolate both performers in tight cones/pools of light. Lighting design should be minimalist and intimate. Warm white.
High Contrast	**Blackout Background:** The rest of the stage and background should remain dark or in shadow to focus entirely on the artists.

SOUND

Master Input List & Stage Routing DUO (Accordion 5.&6. optional)

Ch.	Instrument / Signal	Preferred Device	Stands	Position	FX / Mixing Status & Instructions
1	Git Amp 1 Georg	Shure SM57	Short Boom	SR/C	Panned to taste (spread with Ch. 2) for delay effect.
2	Git Amp 2	Shure SM57	Short Boom	SR/R	Panned to taste (spread with Ch. 1) for delay effect.
3	Keys	D.I. (or Amp)	*None*	SL/C	Highly dynamic. Musician controls volume. **Do not turn down! (Exception: Tame down if too boomy).**
4	Theremin	D.I.	*None*	SL/C	**Heavy/Good amount of reverb.**
5	Accordion hi	D.I.	*None*	SL/L	Clean / Standard.
6	Accordion lo	D.I.	*None*	SL/L	Clean / Standard.
7	Foot Tamb	Shure SM57	Short Boom	SL/C	**Add reverb.**
8	Heel Shaker	Shure SM57	Short Boom	SL/C	Clean / Percussive level.
9	Floor/Bass Drum	Audix D4 or Bass Drum Mic	Clip on	SL/R	Needs to sound like a **Jazz Bass Drum**.
10	Snare	SM 57 or similar	Boom or Clip on	SL/R	Clean / Standard.
11	Cymbal	Overhead condenser mic	Boom	SL/R	Clean / Crisp.
12	Bass Drum Pedal	D.I.	*None*	SL/C	Like a heartbeat. Quiet in mix. **Lowpass @ ~50 Hz.**
13	Voc Georg	Shure Beta 57A / 58A / SM58	Boom	SR/C	Keep on the **dry side**. Cut slightly at **350–400 Hz** if too boomy.
14	Voc Heike	Beta 57A / SM58	Boom	SL/C	Keep on the **dry side**. **Slightly quieter** than Georg, with a **touch more reverb** than Ch. 13.

Monitor:
2 Ways
4 x 12/2 Wedges



DUO - STAGERIDER