

# Thunderclap Murphy

Solo live ambient performance. Fully self-contained: the performer supplies and operates the complete sound system, lighting and staging. Four speakers at the corners of the room; a crew of three; 45–60 minutes to build.

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## The performance

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A solo performer builds a wordless ambient soundscape live, layer by layer, in front of the audience. Every line is played in the room and looped as it happens.

### **RUNNING TIME**

**Ninety minutes**, in three sections of roughly twenty-seven minutes, with a **five-minute break** between each. Ninety minutes is the door-to-door figure, breaks included.

### **DURING THE BREAKS**

The performer stays with the rig and the room stays as it is. The breaks give the audience a natural point to stand up, step out, or move to another part of the room.

### **OTHER SHAPES**

From a one-hour daytime session to a durational piece running across a day. Agreed at booking.

## Sound system

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### **SPEAKERS**

**Four RCF ART 910-A** active speakers, one at each corner of the room. The audience sits inside the four-point layout rather than facing a stage. This configuration holds at every scale of booking.

### **SUPPLIED BY THE PERFORMER**

The complete system, including all speakers, cabling, matting and tape.

### **MIX POSITION**

The performer mixes his own sound from a low central position among the instruments. Near, side and far placement is handled at the desk.

### **SOUND LEVEL**

The music sits low and moves slowly, sized to the room. A conversation at a desk carries over it. Levels are agreed with the venue in advance and held for the performance.

## Rig

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### **PLAYBACK AND LOOPING**

MacBook Air running live looping software with custom-built devices. Every layer is played and looped live during the performance.

### **INTERFACE**

PreSonus Studio 24c.

### **FOOT CONTROL**

Behringer FCB1010 and Hotone Ampero Control, daisy-chained.

### **KEYBOARDS**

49-key controller keyboard and a compact Akai controller.

## Instruments

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Carried and set out on a table at the performance position: flute, saxophone, guitar, kalimba, glockenspiel, synth, recorder, wooden whistle, melodica, rainstick, and the two controller keyboards above. The instrument set is pared back or extended to suit the room and the booking.

## Lighting and staging

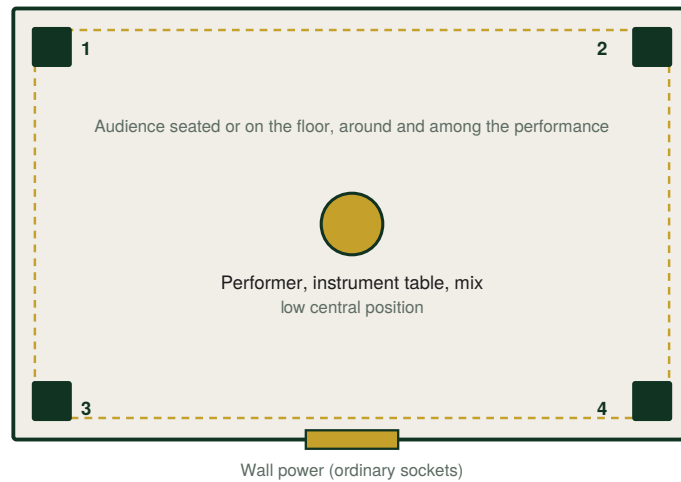
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Soft uplighting and low staging travel with the rig and are set by the crew to the room, not to a stage. All lighting is supplied and operated by the crew.

## Stage plan

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Speakers 1–4 at the corners, facing in · gold dashes show the perimeter cable run



Indicative plan. Speaker positions are set to the actual room on the day.

## Power

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The rig runs off ordinary 230V wall sockets, the same supply any office appliance uses. The exact socket requirement is confirmed with the venue at booking.

## Crew

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Three crew build the room, working in parallel:

- **Systems Technician.** Rig, signal path and systems check.
- **Lighting and Stage.** Staging, uplighting, and media recording.
- **Audio and Power.** Speakers, power and perimeter cabling.

The rig scales to the room. A reduced configuration runs with one crew and pared-back instrumentation, and keeps the four-speaker surround intact.

## Schedule

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### ROOM ACCESS

About one hour before doors.

### LOAD-IN AND SET-UP

45 to 60 minutes with the three crew working in parallel, ending in a systems check.

### PERFORMANCE

Ninety minutes in the room, breaks included. Three sections with a five-minute break between each.

### PACK-DOWN

The crew clears the room the same night and takes everything with them.

## What the venue provides

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- **The room**, with seating or floor space as the space allows.
- **Ordinary wall sockets**.
- **Access about an hour before doors**, and a route to carry the equipment in.

## Cables and safety

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**A four-corner speaker layout means cable runs around the room.** Those runs are managed as a safety item, and the venue should expect the following as standard.

- **All cabling is supplied by the performer.** It runs around the perimeter of the room, kept clear of walkways.
- **Every walkway crossing is matted or taped down.** Cable mats and tape travel with the rig.
- **A clear egress route stays open** through the room for the whole performance, including the breaks.
- **The crew walks the room with the venue** before doors, and again at pack-down.
- **Public liability insurance is in place.** A copy of the certificate is provided with the booking paperwork.

## Filming and photography

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The crew records the performance for the artist's own archive. This is agreed with the venue in advance of the date, and any photography of recognisable audience members is handled under the venue's own policy.

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**Enquiries and bookings.** Describe the room and name a date, and a plan and a fee come back within the week.

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