

France's first touring pair of DiGiCo Quantum 852 join Indochine for massive tour

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Formed in Paris during 1981, Indochine have combined single and album sales of 10 million. Their latest tour sold out in hours, with 105 dates across France, Belgium and Switzerland. Over one million people will experience these shows and, in a first for France, powering every performance will be a pair of DiGiCo Quantum 852s, supplied

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by **MPM Audiolight.**

Axel Albert is the band's front of house engineer and Lionel Pelatan is on monitors, the pair are long-term users of DiGiCo consoles, with Pelatan starting with the DiGiCo D5. Albert upgraded from the Quantum 7 he used on their last tour to take advantage of the extra channel count. He explains why DiGiCo is at the heart of his set-up.



“There is a huge fan-base for Indochine, so the pressure is high, there is no space for technical problems,” he says. “The show is two and a half hours long and DiGiCo gives us precise dynamic control, so we have the feeling of sound pressure, without aggression. At the front of house position, our main challenge is the placement of the PA. The amazing artistic concept, designed by front man, Nicola Sirkis, includes a huge LED screen, behind which the PA sits. It is a fantastic design, but challenging for us to actualise. There is also a lot of confetti that can really make you jump if you forget that it's coming!”

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Indochine shows are spectacular and, due to high demand, there are at least four shows in every venue, so the schedule is full-on, too. The audience plays an essential role in every part of the production. Each spectator wears a light and this effect is mirrored by LED lighting in the ceiling. Audio also incorporates the audience as part of the design, with ambient audience microphones playing a big role in keeping the fans and band connected, wherever they are in the playing space.

The hidden PA means the whole venue remains completely clear, adding to the visual impact and affording the audience a completely clear view of the stage, with a long catwalk that runs between the A and B stages. With such a wide, open expanse, sound needs to be consistent and well managed. The flexibility of the DiGiCo Quantum 852 improves workflow and makes it easy to stay in control, as Albert continues.



“The console is really stable and reliable, allowing our work to be way more efficient and faster as a result. We can create our own workflow and build the console the way we need it,” he expands.

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“The EQ and onboard tools sound great and we can maintain a lot of headroom. Utilising an Optocore loop makes it very easy to communicate and exchange audio between consoles.”

Monitoring for the band is also affected by the epic proportions of the stage. Monitor engineer Lionel Pelatan uses DMI-KLANG onboard his Quantum 852, with a mixture of wedges, side fills and in-ears to get the feeling exactly right. This approach retains an intimate acoustic for Nicola Sirkis, which is a key feature for the lead singer, ensuring he stays completely connected to fans.

Pelatan has 24 mixes to look after in total, so fast reactions are imperative. The fully integrated workflow of DMI-KLANG reduces response times and with the addition of Mustard Processing, Pelatan is always ready to go, with everything he needs just a touch away. Keeping in contact with Albert at FOH is also simple, the pair rely upon the con send/receive feature, via the Optocore loop to facilitate smooth communication.



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“My challenge is to keep audio precision, regardless of the artist’s position on stage,” Pelatan explains. “With features like Macros, and now the amazing MSE [Mustard Source Expander], my DiGiCo console offers me a very fast and reliable workflow, something that no other brand can deliver. The fan base is really strong and an important part of the show, so the band need to be connected to the audience wherever they are on stage. I started using KLANG on the Central Tour, our last tour and it really helps with reproducing the 3D space and feel of the venue, creating an immersive mix for the in-ears.”

DiGiCo consoles are built to perform, now and into the future. Part of that ethos is the availability of software-based upgrades. The latest upgrades for the Quantum and SD ranges came out in March 2025, right in the middle of the Indochine tour cycle. Many engineers do not feel comfortable changing any part of their setup once rehearsals have ended. This could have meant that the Indochine team would miss out on brand new features, including direct integration for Fourier Audio and Sound Devices transmitters but, as Albert continues, they were just too excited to wait and upgrading was not an issue.

“We upgraded in the middle of the tour to V20 because we were really interested by the MSE. It has been a game changer for me; it really helps clean the mix, especially on drums and vocals,” Albert explains. “It has literally saved my life when the band is playing on the B Stage. Claude Rigollier from DV2 and Tristan Mazire from DiGiCo always answer a call or email, and are always available for any questions or new ideas we might have. Claude really helped us upgrading the consoles mid-tour.”

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Integration of products like Fourier and KLANG has been another benefit of the Quantum 852. As Albert concludes, the integration does not stop there. Shows that are as intricately designed as Indochine's require many layers of consolidation, and the DiGiCo Quantum 852 delivers exactly what engineers need to create a flawless show, night after night.

"The PA is behind the musicians, so it's challenging to get a very clear and powerful audience sound. Our ambient mics are very sensitive to the audio coming through PA, so we rely on the control that our Quantum 852s give us," he says. "We're using QLAB and Reaper via OSC because we automated the start and ending of our ambient music. Because DiGiCo consoles are so easily programmable, we can interact seamlessly with other devices. It has been a very positive experience."

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