

NEAR AND REMOTE ACTIVATION PRACTICES

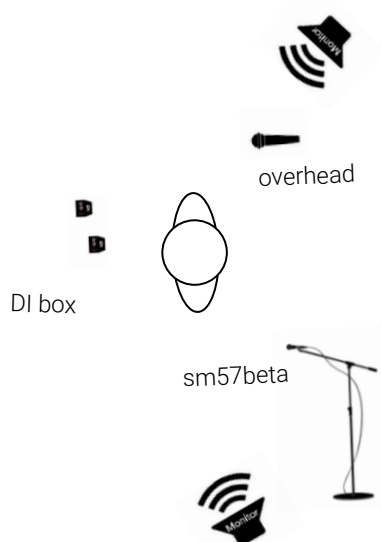
All questions to be directed to: [mo\[at\]media-loca.com](mailto:mo[at]media-loca.com)

LIVE SETTING

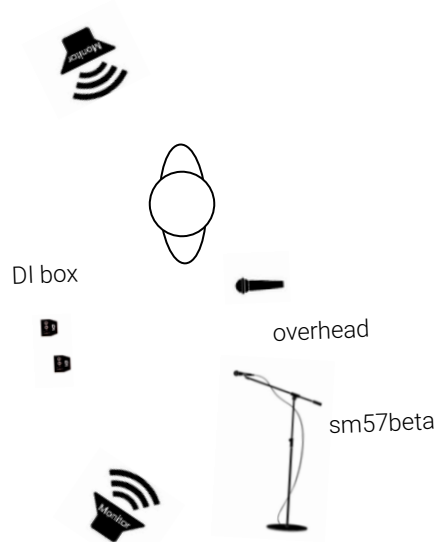
The live performance is a concert setting using the self-made instruments. It consists of the two performers presenting a sound composition from approx. 45 min, with the musical artifacts being processed, synthesized and amplified in real-time. In the space the performers will be in front of each other. Ideally a dark atmosphere, with very subtle (cold) lights, a bit of fog at ground level, and the audience around.

STAGE PLOT

TATIANA



ALE



TECH RIDER

PA

The artists needs a PA system with a proper subwoofer and a sound engineer.

MONITORING

2x Monitors (IN STEREO), with suitable amplification and independent EQ for EACH artist

EQUIPMENT

The promoter needs to provide the following technical equipment:

- 4 x Active DI Boxes
- 2 x Overheads SM 81 hanged from the ceiling
- 2 x SM57beta Microphones
- 2 x Microphone Stand
- 2 x Multiplugs x 220 Volts w/ European input plug with 4 plugs
(preferably dedicated, independent power line)
- 2 cushions to sit on the floor

The artists will bring with them:

- 2 x Computer
- 2 x Soundcard
- Modular FXs and pedals
- Hydrophones and contact microphones

SOUNDCHECK

The artists need 60 minutes for soundcheck.

The artists need the assistance of the sound engineer

LINES

Line 1/2: Computer 1

Line 3/4: Computer 2

Line 5: Overhead 1

Line 6: Overhead 2

LIGHTING

- Subtle cold lights should be focused and pointing on what they are doing on stage.
- Some haze should be released before and during the performance.