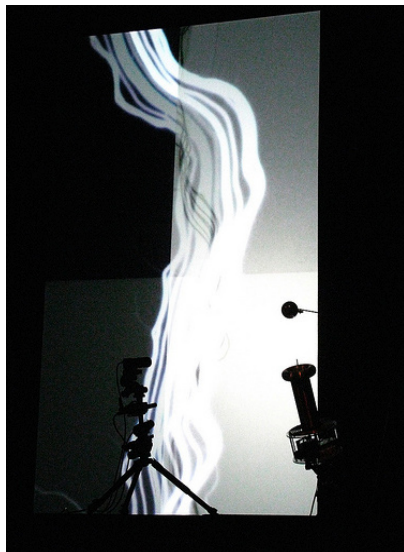


artificiel



POWEr at MUTEK, may 2009

POWEr **PERFORMANCE TECHNICAL RIDER**

rev 1.4b APRIL 29 2010

1.4 MARCH 17 2010

1.3b FEBRUARY 8 2010

1.3 NOVEMBER 11 2009

1.2 AUGUST 30 2009

1.1 JULY 30 2009

1.0 MAY 21 2009

THIS RIDER IS PROVIDED AS A BASIS FOR IMPLEMENTATION. SPECIFIC DETAILS ARE
TO BE SET IN SITU, AND IN FUNCTION OF THE CONTEXT FOR THE PERFORMANCE

[A] PROVIDED BY THE PRODUCER

A.1 VENUE

A venue appropriate for live music performance with video projection. **Audience should be seated, captive and attentive, with no distractions.** Comparable to a cinema experience, or chamber music.

A.2 VIDEO

One **16:9 video projection screen, suspended in portrait orientation**, on the middle of the stage, about 50cm in the air. **IT MUST BE A REAL STANDALONE 16:9 SCREEN**, not a 4:3 screen «cropped» with curtains. We need **1500 lumens per square meter of screen** (see below). **Native matrix should be at least 1280x720.** The projectors are connected with VGA or DVI to our laptop on stage. Correct projector position is crucial; eystone must be used only as a last resource; **rear projection is probably more convenient.**

Projector <i>ANSI lumens</i>	screen size <i>W x H meters</i>	venue size <i>typical seats</i>
5000	1.30 x 2.50	100
8000	1.75 x 3.10	200
10000	2.25 x 4.00	300
20000	2.80 x 5.00	600

fig.1 : quick video reference chart (1500lumens/m2)

A.3 SOUND

One (1) Pearl S2000 snare stand (16" diam)
Two (2) DI boxes on stage to the main board
Four (4) microphone lines to the main board
Stereo, frontal PA

A.4 LIGHTING

Two (2) lights on the coil to provide subtle highlight (see plan). The dimmers are to be controlled by us on stage (we have a DMX controller)

A.5 COMPUTER

One (1) LCD screens $\geq 1280 \times 1024$
One (1) MacPro (any CPU) with 4GB RAM and
2 video cards **on the day prior to the show**

A.6 ELECTRICAL

IF VAC 240: One (1) 1000W 240/120 transfo
Two (2) 15A circuit on stage
Two (2) 6-outlets powerbars
One (1) dedicated ground path

A.7 PERSONEL

Beyond the normally required crew to install and handle the sound and video equipment:

One (1) technician permanently assigned to the surveillance of the Tesla coil (esp. if the stage is shared).

A.8 MISC

One (1) can of compressed air suitable for electronics cleanup (to make sure Tesla coil is free of debris post-transport).

[B] PROVIDED BY THE ARTIST

Laptops & MIDI devices, DMX controller
Cameras, tripods, interfaces
Tesla Coil and fiber optic communication

[C] SETUP & STRIKEDOWN

In order to maximize the visual and sonic impact of the performance, we require

Two (2) hours of tests before the day of the show
PA and projection installed before our setup/soundcheck
Two (2) hours of Tesla + cameras setup time
Two (2) hours of sound/video check (silence & darkness)

We use live cameras on stage that must be calibrated in conjunction with the actual video projector.
NO DISCONNECTS OR MOVES AFTER SOUND CHECK

Strike-down takes approx. 5 minutes with stage help;
Packing is less than 1 hour.

[D] HOTEL SPECIFICATIONS

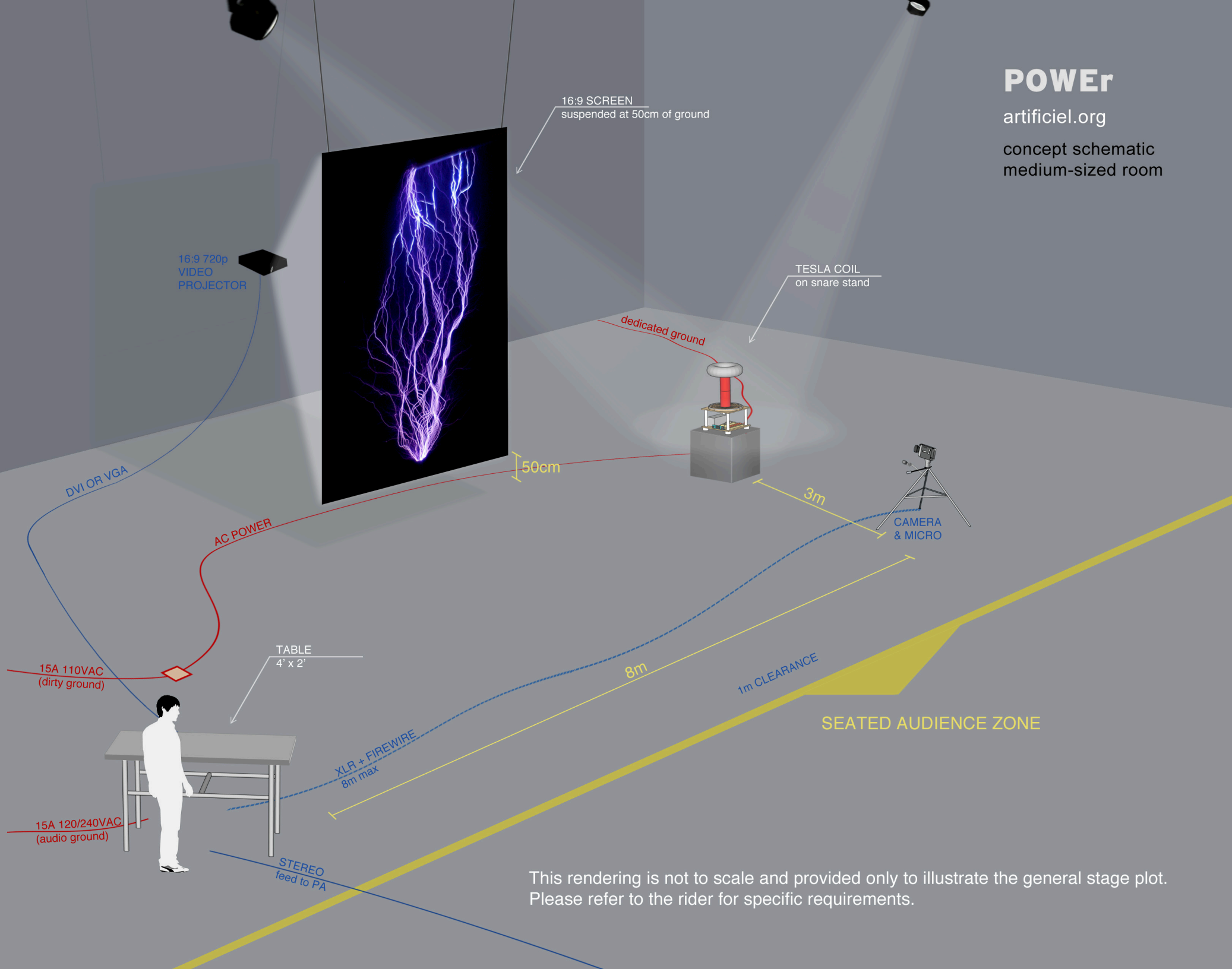
Single rooms
In-room Internet (paid for if needed)
Effective transportation to/from venue

Note: In order to minimize the risk of interference between the Tesla Coil and other stage equipment, **a separate, dedicated grounding path should be installed** to drain the discharge. This does not need to be a true, lightning grade rod; any metal mass will do. **Good insulated copper grounding wire should be run from the ground to the stage, with careful attention to make sure NOT make it run NEAR sensitive electronics or patchbays.** There is no inherent danger with the coil's electrical and RF behavior, but the electro-magnetic perturbations can induce noises that are difficult to predict.

POWER

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concept schematic
medium-sized room



This rendering is not to scale and provided only to illustrate the general stage plot.
Please refer to the rider for specific requirements.