

Tech Rider

General

The crew is made of the 2 artists : David-Alexandre Chanel, Clément Rignault (Gamgie)
Diet: 1 vegetarian, 1 flexitarian.

Team with French passport.

Installation

We need 3 hours of set-up time including our technical set-up, sound checks and video checks.

We can arrive in the morning to play in the evening.

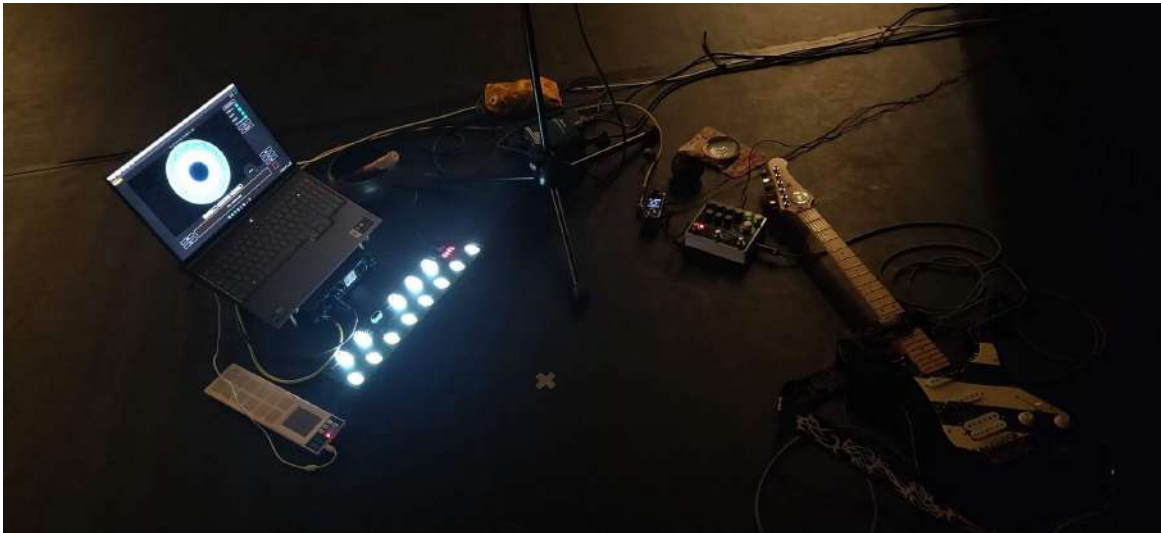
We need a heated dressing room equipped with wardrobe, mirror, table, chair, access to water and electricity, with direct access to the stage.

We can fit in a shared stage, provided we have done all our video and sound checks beforehand. It will be necessary to reinstall the video and sound control room when the stage is changed (see technical requirements for sound and video).

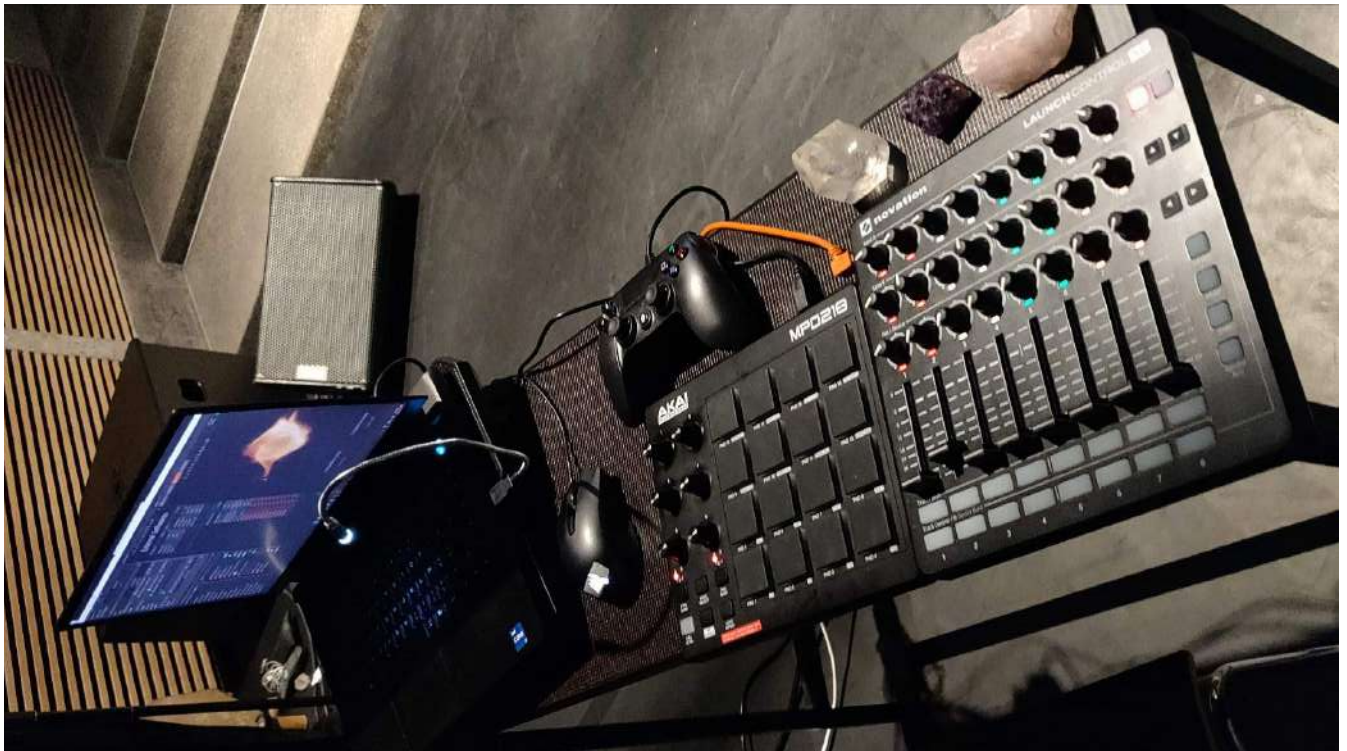
Set design

David-alexandre plays standing with his guitar and several midi pedals at his feet. His computer is also at his feet.

Space needed : 2x2 m

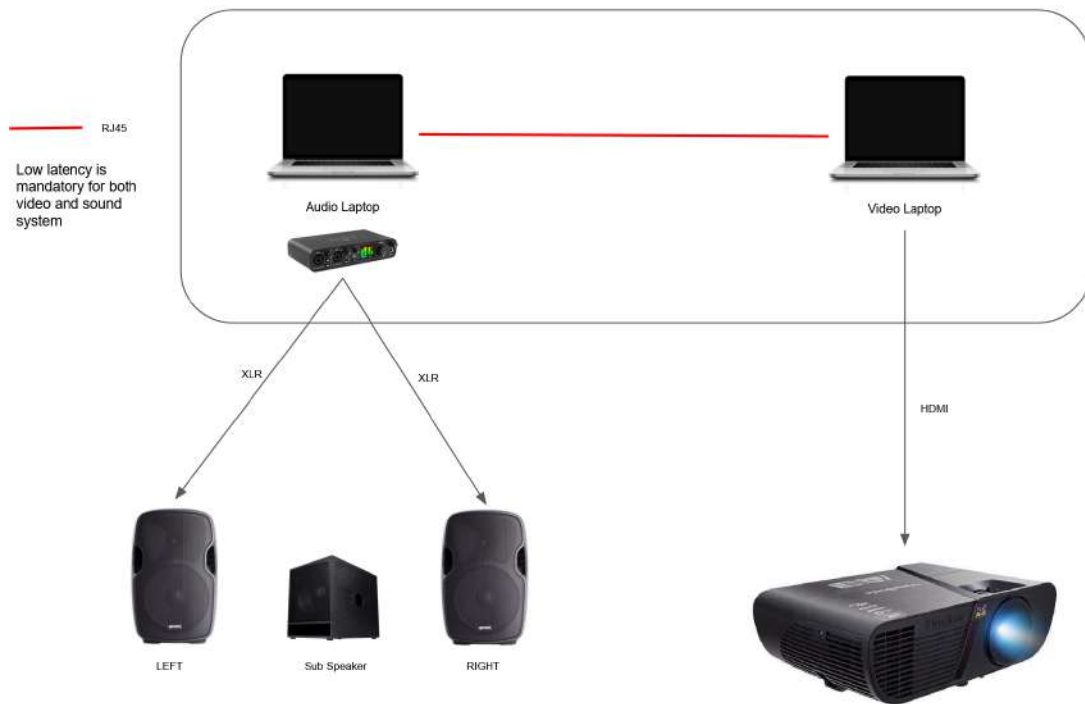


Clément plays surrounded by his controllers with a feedback screen in front of him. Need a standard table about 1m20 by 80cm, dressed in black taps, with a 16A power point for the sound and video system. (laptops and machines)



Technical requirements

We are self-sufficient in sound and video and need to be connected live to the visual and sound system of the venue that hosts us.



Sound

XLR balanced output from sound card.

We need two microphones (SM58) and a stand for speaking at the beginning of the show.

The sound is generated in real time from the stage, with work to be done on spatialization. We have to connect to the sound system of the domes in which we will perform. The sound is sent from a sound card (stereo stream up to potentially 8 channels (will be clarified after work on these aspects during the next residencies).

We need a stereo return for both artists on stage (return speaker or in-ear monitor)

Before performing for a date or a residency, we will need to have the technical specifications of the sound system in advance (connection, number of channels, speaker placements, possible configurations).

Video

HDMI output from computer.

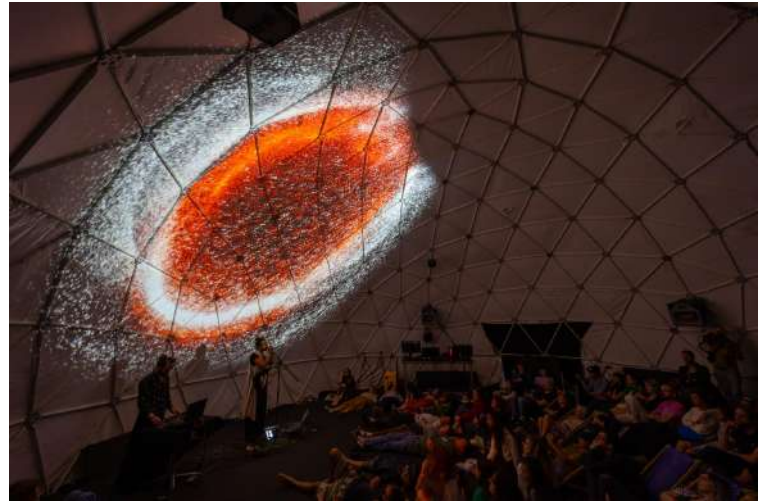
The video is generated in real time from the stage. We need to be able to connect live to the video system.

We pay particular attention to latency. We spend time optimising the synchronisation of sound and image to promote immersion. It is therefore important that the video system allows us to maintain a low latency (< 500ms)

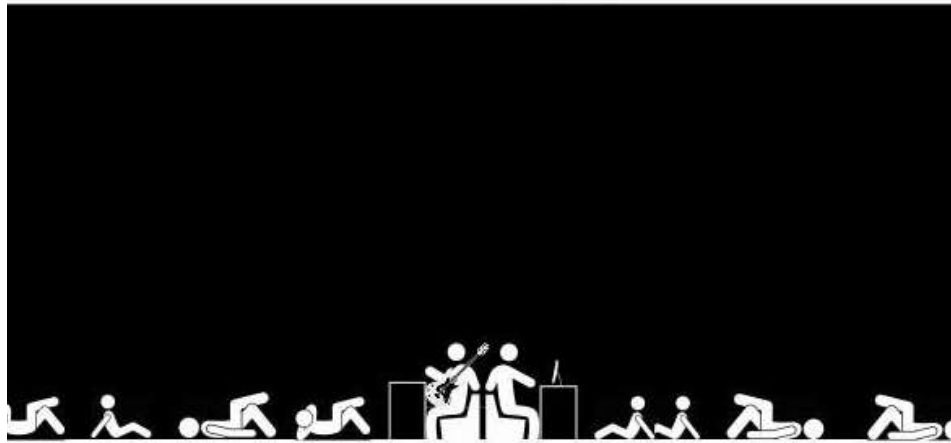
Before performing for a date or a residency, we will need to know the technical specifications of the domes (size, format, shape) as well as the possible connections and frame rates (30Hz, 60Hz).

Scenography

Dome and Immersive Room



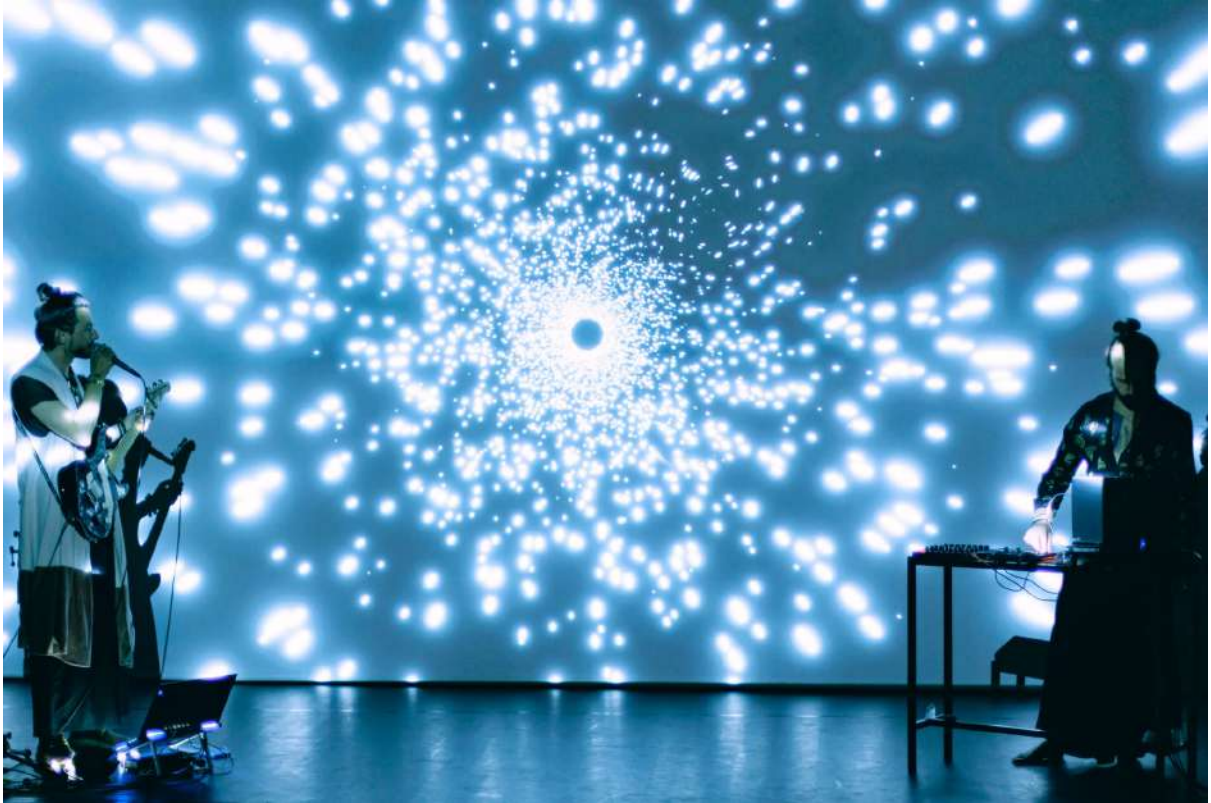
Lay down Scenography



Example of a possible deckchair layout.

Provide deckchairs or mats and head cushions for the public.

Theater Stage



The widest, most immersive backstage projection possible.

Scenography and performance adapted for a seated audience.