N.Collins versus N.Collins

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Estimated duration: club performance, 20 minutes

Description/Program note:

N.Collins vs N.Collins

Nic vs Nick
US vs UK
Physical vs abstract!
Hardware vs software!
Analog vs digital!

Real vs imaginary!
Hacker vs hacker!

This performance will involve a certain amount of controlled improvisation. There may be some competition, coalition and confusion. At least one N.Collins will hardware hack, and at least one will live code. N.Collins will be on the left of the stage, and N.Collins on the right.

Cameo appearances by Nice Nic Collins, the potter (http://www.nic-collins.co.uk/) and Naughty Nic Collins, the actor (http://www.maleboxdvd.com/site_map/58/5887.html).

Additional note on plans for the information of the reviewers:

We will construct our piece in front of the audience, employing live coding and live circuit building.

To structure the improvisation, the performers intend to set off some simple low maintenance processes at the start which can hold audience attention for a while (perhaps sounds played through a resonant pot, against an interesting movie ; -)). This will give us cover to prepare more improvisatory fireworks as we commence live coding/live circuit building. Once established, we can then modify the existing processes and drop out or process the original pre-prepared elements. The concert will tend to build, as we build...

Instrumentation

Nic: Assorted circuitry

Nick: Mac PowerBook

Set-up time/rehearsal

Set-up = 30 minutes
Rehearsal = 30 minutes

Tech requirements and stage setup:

On stage mixer

Nic: table, chair, AC power, 2 lines to PA, microphone & boomstand.

Nick: opposite side of table, chair, AC power, projector for laptop screen (doesn't have to be large area, certainly not to dominate the space), VGA cable (Nick will try to remember that digital video to VGA widget). Laptop will be provided by Nick with VX Pocket soundcard. Has stereo XLR in (mummy) and out (daddy). Ins should come from an aux send of Nic's signal.

The N.Collins's would like to face each other from opposite sides of a large table, rather than face the audience.

Artist biographies:

Nicolas (Nic) Collins (1954) studied with Alvin Lucier, worked with David Tudor, and has collaborated with musicians around the world. He lived most of the 1990s in Europe, where he was Visiting Artistic Director of Stichting STEIM (Amsterdam), and a DAAD composer-in-residence in Berlin. He is a Professor in the Department of Sound at the School of the Art Institute of Chicago, and Editor-in-Chief of the Leonardo Music Journal. His book, *Handmade Electronic Music – The Art of Hardware Hacking*, was published by Routledge in 2006.

Nicholas (Nick) Collins (1975) is a lecturer in computer music at the University of Sussex, and has indulged in both mathematics and instrumental composition in the past. His interests run the gamut of topics in electronic music, but particular specialisms include algorithmic composition, live electronica, machine listening and interactive music systems. He occasionally tours the world as the non-Swedish half of the Swedish audiovisual laptop duo klipp av.

Additional info
http://www.nicolascollins.com/

http://www.cus.cam.ac.uk/~nc272/
and (in transition)
http://www.informatics.sussex.ac.uk/users/nc81/