

**DRIFT live show AUDIO**

**TECHNICAL RIDER PAGE 1 of 2**

*It is of high importance to discuss and clarify all questions well in advance via e-mail and phone. In doubt contact me directly.*

**mixing desk** Input 16 input channels signal sources will be unsymmetrical ¼ inch jack  
DI-boxes may be necessary  
Per channel low& high shelving + half parametric

Output stereo BUS FOH left and right  
Mono BUS FOH central speaker  
stereo BUS REAR speakers,  
this is not the same signal as to front!  
Mono BUS for sub-bass feeds directly into array of special bass speakers  
and must be an AUX send POST FADER.  
Dedicated X-/ LPF is crucial

**Amps/ Speakers** All speakers ,  
except bass: circa 1000 watt sinus per position in space  
full range approx 100 hz-20 khz  
for bass and sub bass 10 000 watt sub-woofer for bass reproduction

**General considerations**

The audio-material is spatial, it is in parts generated live! It is therefore not encoded  
The perfect sound-field would be achieved in a 5.1 speaker configuration.  
If the screen is not a perforated cinema-screen, the central speaker should be flying  
The rear speakers should be flying in all cases  
The amount of sub-bass is not for high decibel sound but for extremely low sound static sinus waves.  
For such waves and the typical body experience it is important to provide the right amount of  
speakers and power

**DRIFT live show IMAGE**

**TECHNICAL RIDER PAGE 2 of 2**

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**output resolution** signal is send of one computer via graphic-card. It is a VGA signal.  
**2048 x 1080 or 1920 x 1080**  
in specific cases other and even less resolution may be possible

the beamer Although HD projection is still expensive it is advisable to be cautious about an two beamer-array and edge-blending.  
The material is subtle.  
uneven projection will immediately show.

**The screen**  
one uninterrupted cinemascope screen as big as possible according to room dimension  
Aspect ratio between 16:9 and cinemascope 2.3 : 1 depending on beamer specs

**The space**  
the space should be black with the exception of the pure white and not glossy projection fields.  
Standard cinema environment should be fine,

**operators desk**  
two people operate various equipment  
from a dedicated and secured space behind the audience and facing the screens.  
They need a table/desk to comfortably arrange all machinery  
all cables start from there