

Technical Rider “Looking For Alfred”:

This technical rider contains all info on:

- **the main film**
- **the casting dvd**
- **the quote**
- **the credits to be mentioned with this installation**

For questions, please contact: info@zapomatik.com

CONCEPT:

The installation is conceived as a “black box” screening the FILM LOOP, on whose blue painted outsides are placed: the QUOTE together with a flatscreen monitor showing the CASTING.

Part 1 – the film

The Space

- A **completely darkened** space of approx. minimum 12 X 8 m (min. 4,5 m high).
- The walls should be covered in **black theatrical drape**, a material that absorbs light well and acts as a good acoustic control for the sound. The ceiling should be closed and is painted matt black. The floor should be covered with **dark carpet** to absorb the sound.
 - Reducing the whiteness or lightness of all walls, ceiling and if possible floor area will benefit the image quality because the image itself generates light and when that light is reflected back in the space it hits the screen and reduces contrast.
 - Drapes and / or dark carpet are necessary to have the right effect of the sound levels as they have been composed especially for the film.
- **Comfortable benches** can be placed inside the screening space. The number depends on the size of the space and the number of the visitors that the venue/museum attends.

Screen & Image

The film format is 16:9 contained within a 4:3 letterbox

>>> there are black bands above and underneath the image that should be hidden.

- The **black bands** of the projection (below &above) **should not appear** on the screen. The best quality projectors have a special option to block these bands away. Other projectors have a lens shift option with which the image can be shifted downwards and there is only one black band left on the top that should shine on the ceiling. (see the paragraph on projectors). For all other projectors: the band below should be on the bottom part of the wall below the screen or on the floor; the upper band should shine on the ceiling. The black bands should never be on the screen in any circumstance.
- The screen on which the image is projected should be filling the space **from floor to ceiling**.
- The screen on which the image is projected should be **cut to the image size**.
-> Ideally the screen should be made slightly too big. The final cutting of the screen should only happen once you have projected the image and agreed on exact dimensions.
- The screen is made from MDF sheets mounted on a backing frame that should be positioned approx **15cm off of the wall**. The joins between sheets are filled and sanded. The screen edges are leveled.
- The screen is painted matt white, with the last coat of paint being **Rosco super-saturated white**. See <http://www.rosco.com>

Barco video projector

1 x Barco SLM G8 projector with 1.6-2.0 lens

(or 1 x Barco SLM G5 projector with 1.6-2.0:1 lens)

1 x ceiling mount (e.g. Unicol)

extension wires and sound and video cables (including S-video)

The projector should be rated at **8000 ansi lumens**.

Preferably use a three chip DLP (or DMD) projector, which generates a fairly dense black. The projector is very important as it should generate a good black video image.

- The 1st projector type mentioned above has an option with which the **black bands can be blocked away**.

The 2nd type mentioned has **vertical shift** within the image area, allowing to push the bottom black band out of the picture area completely. Lens shift is really useful in setting up, but is not that common on projectors. (See the paragraph on Image & Screen.)

- Avoid having to keystone correct the image. A useful guide to projector distances for different models can be found at <http://www.projectorcentral.com>
- Best is to connect via SDI (if both player and projector support this) or alternatively via component video cables. **S-video** is fine (BUT not run over long distances). Composite is not very good.
- The video projector has to be **fixed against the ceiling** or high against the wall opposite the screen.
- Noise from the projector's fan should be acoustically isolated as much as possible, for example by placing the projector inside a ventilated acoustic box (that still leaves enough circulation for the cooling fan to do its work).

DIGIBETA OR HARDDRIVE

The film should be shown in its best possible quality. Therefore using a **hard drive** containing the information that is directly connected to the projector is the best method. Alternatively a **digibeta cassette and digibeta player (PAL)** compatible with the projector may be used. However, this will create **rewind-gaps** in the loop that can be prevented using a Hard Drive playback.

Please make sure you have **the right modules for connecting** the projector with the hard drive or digibeta player.

Remarks:

- If digibeta is used, then **several digibeta cassettes** should be foreseen for longer exhibitions, as the quality of the cassette is fading after one month of use.

Subtitles

No subtitles are provided with the film. Should this be deemed necessary, the MacGuffin text as used in the film can be translated from the following transcript:

*The word McGuffin
could be a Scottish name
comes from a conversation between two men
in a railway train.
One says to the other*

*what is that package you have above your head
on the luggage rack?*

Oh, that's a McGuffin.

The other man says:

"What is a McGuffin?"

*Well it's an apparatus
for trapping lions
in the Adirondack mountains of New York.*

(but) The other man says:

*"But there are no lions
in the Adirondacks of New York!"*

Well the man says: "Well that's no McGuffin."

Audio Equipment

2 x pairs of black active speakers (e.g. Genelec 1031a active speakers)

= 4 speakers!

1 x active subwoofer (e.g. Paradigm)

1 x mixer with power supply (e.g. Spirit Folio notepad)

**1 x amplifier (e.g. Samson 170 power amplifier / or integrated amplifier
(for high quality stereo sound)**

4 x suspension supports for the speakers

- The audio is **stereo**. Left and Right audio goes out from the digi beta player into a basic mixer. This allows some EQ adjustment of the sound.

- One set of cables outputs directly from the mixer to the front pair of active (powered) speakers. A second monitor output is split to send signal to an active sub-woofer, and to an amplifier connected to a pair of smaller rear speakers. This allows control of the front, rear and sub volumes independently.

- **Front speakers** are **wall mounted** close to the screen edges, at a height approx level with ears of a **seated listener**. **Rear speakers** are wall mounted in the back at a height approx level with ears of a **standing listener**. All speakers should be placed **approx 30 cm off of the walls**.

Part 2 – the casting DVD

2 formats available:

- 1)16:9 format for flatscreen**
- 2)3:4 format for monitor or cube**

Screen & image

1 x Fujitsu 4208 plasma screen or Sony cube (monitor) attached to the RAL5019-blue painted wall (see below)

1 x wall mount (e.g. Unicol) for plasma screen or pedestal for monitor

The **image** should cover the whole screen (**without black bands**).

DVD player

1 x Pioneer V7330D DVD player

Sound Equipment

1 x amplifier (e.g. Cambridge A1)

1 x pair of speakers (e.g. Ariston)

The speakers should be **attached to the wall**, close to the screen edges, at a height approx level with ears of a seated listener.

Part 3 – the quote

Outside the projection space, close to the casting screen, the following quote should be hung clearly visible:

I thought I was safe until you guys came along, digging up all those other Hitchcock lookalikes. Now we will have to find ways of disposing of them...
—Ron Burrage, professional Hitchcock doppelganger

This quote should be produced in lettraset or vinyl lettering. The lettertype is **ARIAL BOLD**, the size is approximately 10cm high for the quote itself **and between 5 and 7cm** for the name of Ron Burrage etc.

Name of the project and the artist can be mentioned in the same way, with this special use of capitals and normal letters and also in arial bold:

LOOKiNG fOR ALFREd

JOHAN GRIMONPREZ

The **letters should be white** and hung on a **wall painted in blue**.

The blue to be used is **RAL5019** (blue Capri)

(see <http://www.vanwelden.com/ral/index2.html>)

If the cube monitor is used for the casting DVD, the cubic pedestal on which it is placed should also be painted in this blue.

Part 4 – the credits

Please mention the following credits during the exposition, close to the quote and title described in part 3. These credits are also available in word file, please contact info@zapomatik.com.

LOOKING FOR ALFRED

A film project by Johan Grimonprez

A Zapomatik / Film and Video Umbrella co-production

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Original music by

Chief Editor

Hitchcock look-alikes

José Bouchat
Ron Burrage
Erik Grimonprez
Bruce Ho
Zale Kessler
Roger Swaine

Hitchcock soundalike

Mark Perry

Tippi Hedren

Delfine Bafort

Additional hitchcocks

David Adler
John Barrett
Simon Fischer-Becker
Stephen Guy Daltry
Peter Mair
Bill Moody
Richard Rycroft
Frank Scantori
