

K@OSMOS RIDER GRUPO PUJA!

INDEX

STAGES & DRESSING ROOMS
LIGHT & SMOKE MACHINES
CRANE
SOUND & INTERCOM

TECHNICAL CONTACT

LIGHT, STAGES AND CRANE- GENERAL QUESTIONS:
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SOUND & INTERCOMS:
Leonardo Bianchi 0034677753473 – leo_sonido@yahoo.es

* We would appreciate that all, the light operators, sound engineer, crane driver and any stage manager speak English. Otherwise we would need a translator to English or Spanish.

STAGES & DRESSING ROOMS

STAGES

8m x 8m x 1.2m (ht) for acrobatic performers
8M. X 6M. X 0.9 (ht) for musicians (minimum). If there is any possibility of rain it would be good to cover the musician stage, because with very light rain the show can go as long as the musician are covered.

Plus stage 2m.x2m. x 0.50m. (ht) to set the Drum Set. With fitted carpet to place the drum set on.

Both stages placed one in front the other, approximately 10 metres away distance.
One stairs in each one of the stages at the side that face each other

DRESSING ROOMS

1 Dressing Room for 8 performers plus 2 assistants with an empty comfortable space for stretching.
1 Dressing room for 5 musicians.

Both of them with some chairs and hangers for 8 + 5 costumes.
Some water and fruits for the rehearsal and the performance time.

LIGHT AND SMOKE MACHINES

24-30 channels Light Desk

Dimmers

1 lighting technician and 5 operators for the followspots.(They all have to see the rehearsal and after we have a short meeting with all of them)

PERFORMERS STAGE

24 spotlights (6 x stage side). The 24 spots can be replaced by Mobile Head lights.

5 Followspots (i.e. search lights) to reach 50 m.high. with 4 stands.

2 strobes

Colour filters (blue, red, yellow, green)

- * 2 smoke machines

MUSICIANS STAGE

In case of rain possibility it would be convenience to cover this stage. Aethetically is better not to, but for possible rain it is more practical to do so.

- * 3 light towers

- * 30 spots (10 per tower)

* Light filters: blue, red, dark green, yellow.

* 2 strobos.

* 2 smokes machines.

CRANE

80/120 tonnes

(ELECTRONIC DEVICE FOR HEIGHT, ANGLE AND WEIGHT MEASUREMENTS).

For connecting the crane with our structure we need just one cable (not the double cable) and the small hook.

PLACEMENT OF THE CRANE.

Even through we can say where the crane should be positioned looking at plan and photos of the performance site, for the best of the show is always good to reconfirm the exact point of the crane placement once we are at the venue. We normally like to do a technical visit (if we haven't done a site visit before) the day before the performance, as soon as we arrive. According to the site we can confirm on this visit the placement for the crane and also go through all the technicalities to make sure that everything is ok for the setting up the day after.

KIND OF CRANES TO BE USED

Branch: LIEBHERR

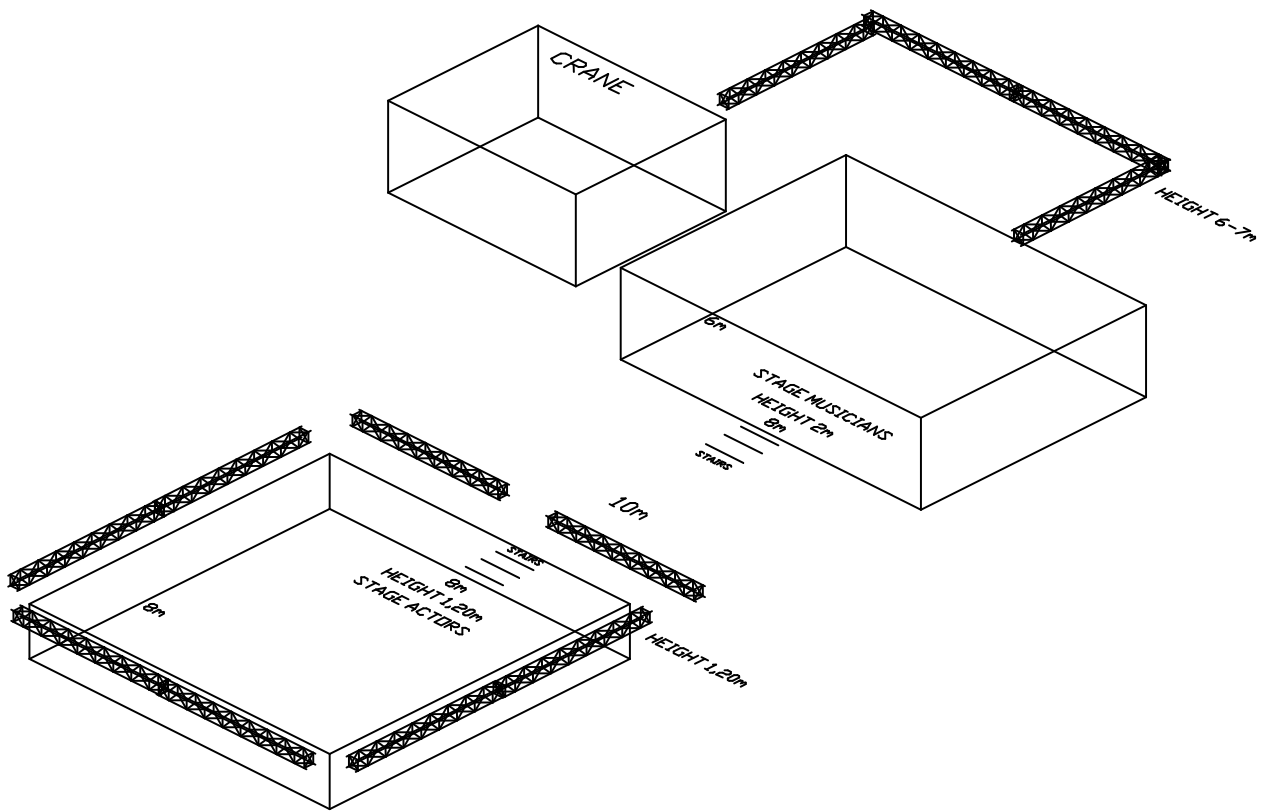
Model: LTM 1080/1

Branco: LIEBHERR

Model: LTM 1090/4.1

Branch: LIEBHERR

Model: LTM 1160/2



K@osmos -Technical Rider

P.A SYSTEM

Line array ADAMSON (Y-Axis series) MEYER (MILO)- L-Acoustics (V-dosc)
The promoter will provide a high quality system, multiway active, this system must produce 115 DB (C weighted) at average level at the mix position. It will have a flat response from 20Hz to 20 KHz

FRONT-FILL

d&b Audiotechnik Q10

F.O.H

DIGITAL MIXING DESK VENUE Profile – ALLEN AND HEAT Ilive 176 -YAMAHA PM5D - YAMAHA M7CL
ANALOGUE MIXING DESK MIDAS HERITAGE 2000 – YAMAHA 4000

F.O.H Rack equipped with (In case of being analogical)

1 EQUALIZER KLARK TEKNIK DN-360 (PA system)
5 EQUALIZER KLARK TEKNIK DN-360 (aux send)
2 LEXICON PCM 91
1 YAMAHA SPX990
1 T.C Electronic D-TWO (delay)
2 Channel compressors AVALON VT 737 SP
4 Channel compressors DBX 160A
6 Channel gates DBX 1074

MONITOR SYSTEM Professional quality processed and bi-amplificated sound system.

5 STAGE MONITOR MEYER MJF-212
1 DRUM MONITOR MEYER USM-1P

MICROPHONES & D.I

1 SHURE BETA 91
1 SHURE BETA 52 or AUDIX D6
1 SHURE BETA 57
1 SHURE SM 57
1 AKG c451
2 SHURE BETA 98
2 NEUMANN KM 185
1 BEYERDYNAMIC OPUS 99
6 D.I BSS 133
1 SENNHEISER e906
2 SHURE Beta 58A
2 NEUMANN KMS 105

STANDS

9 Articulated Stands floor large size
5 Articulated Stands floor medium size

INTERCOM SYSTEM (Professional system **with cable**, dual channel) **NO WALKIE TALKIES**

1 CHANNEL master station
10 Beltpack – 11 double muff headset

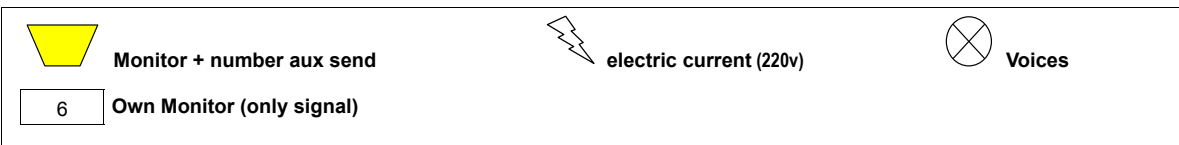
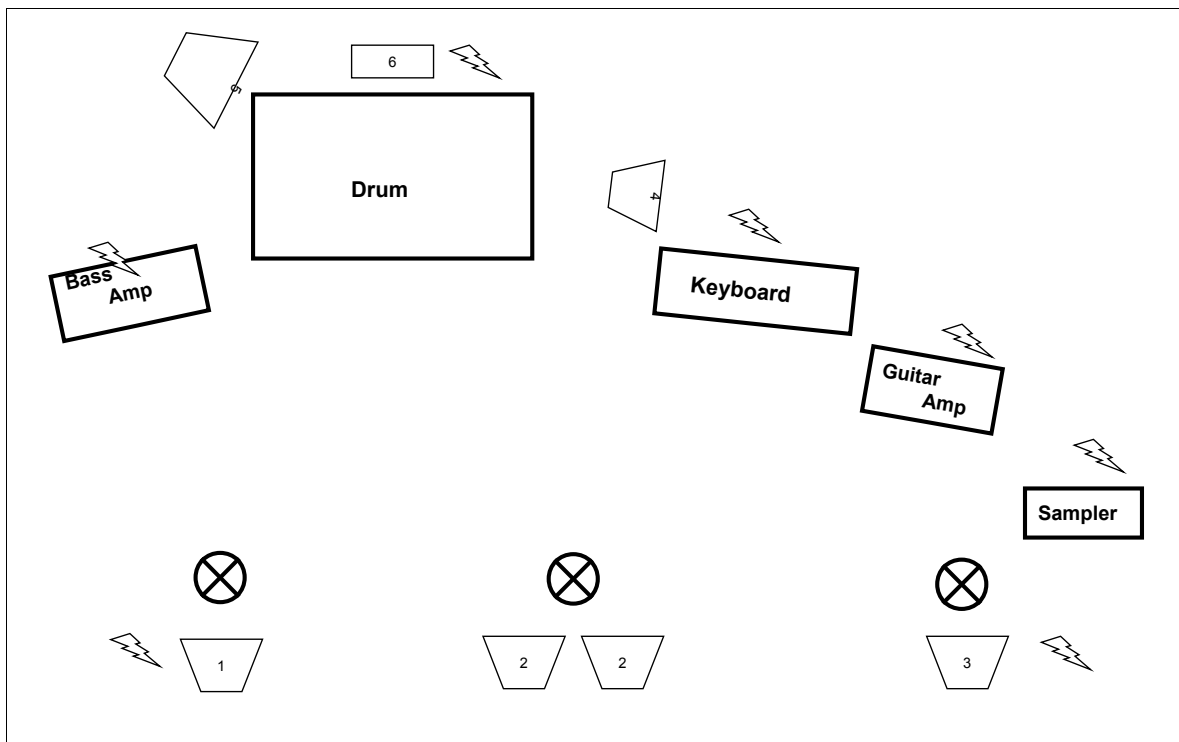
BACKLINE

1 FENDER GUITAR
1 KEYBOARD 88 note stage piano with weighted action keys Roland FP7 – Kawai MP5
2 KEYBOARDS STAND 30 kg
COMPLETE ACOUSTIC DRUM SET DW – GRETSCH
(Bd - SD – HH - Tom 12” - Tom floor 16” - 2 crash - 1 ride)
2 ELECTRIC GUITAR STAND
1 ELECTRIC BASS STAND
1 ELECTRIC BASS AMPLIFIER AGUILAR AG500 WITH DB212
1 ELECTRIC GUITAR AMPLIFIER MARSHALL JCM 900 +cabinet 4X12

K@osmos-CHANNEL LIST

CH	INSTRUMENT	MIC	DYNAMIC
1	BD in	SHURE BETA 91	GATE
2	BD out	SHURE BETA 52	GATE/COMP
3	SD↑	SHURE SM57	GATE
4	SD↓	SHURE BETA57	
5	HH	AKG c451	
6	TOM 1	SHURE BETA 98	GATE
7	TOM 2	SHURE BETA 98	GATE
8	OH L	NEUMANN KM185	
9	OH R	NEUMANN KM185	
10	BASS	D.I Bss 133	COMP
11	BASS	BEYER OPUS 99	COMP
12	ELECTRIC GUITAR AMP	SENNHEISER e906	
13	ELECTRIC GUITAR LINE	D.I Bss 133	
14	KEY L	D.I Bss 133	
15	KEY R	D.I Bss 133	
16	SAMPLER L	D.I Bss 133	
17	SAMPLER R	D.I Bss 133	
18	VOCAL L	SHURE Beta 58A	COMP
19	LEADER VOCAL	NEUMANN KMS 105	COMP
20	VOCAL R	SHURE Beta 58A	COMP
21	SPARE MIC	NEUMANN KMS	
22			
23			
24			
25			
26			
27			
28			
29			
30			
31			
32	TALKBACK		

K@osmos-STAGE



K@OSMOS- PERFORMANCE DAY SCHEDULE AND SOME NOTES. EXAMPLE FOR THE SHOW AT 21H.

This is a flexible schedule depending of the performance site. Please come with a new proposal to check that it could fit for our necessities. What is absolutely necessary is to have at least 2 hours rehearsing time with the crane driver plus 1 hour sound check and 1 hour general rehearsal.

- We usually like to do a technical site visit the evening before the performance (depending of the time that we are arriving) with the Technical Director or someone responsible for technicalities.
- We also need to contact the Technical Responsible at least 2 weeks in advance to go through the rider and to make sure that everything is clear. And to get a detailed plan and some photos of the performance site to confirm how to place the stage, crane and lights in advance. If there is any difficulty to make sure about placement just by plan and mail we think a previous site visit would be convenience.

SCHEDULE

*Light: has to be ready the evening before for focusing and programming.

* Stages and Sound ready for having a complete sound check at 1430h –with backline and musicians. The 4 follow spot operators must be at the site during the rehearsal.

(We need the Intercom for the Director, the crane driver and the Assistant on the Musician Stage from 14h.)

13:00h-13:30h. LUNCH

14:00h. CRANE. Once the crane is ready the Director will attach the ball and work with the crane driver (without the performers).

The Company (Puja) will set up “The Ball” and the different materials and will check that everything is ready for a General.

15:00h. Sound Check with the Musical Director and the Band.

(we will need one sound technician from the Organization)

16:00h. Full General Rehearsal with performers, musicians and everyone. It is very important that the Light operator and the 4 follow spot operators(who we need from the Festival) see the rehearsal.

If it is necessary the Director will work a bit longer with the crane driver.

19:00h. Everyone is in the performance site/dressing room getting ready.

Performers warm up.

21:00h K@OSMOS

After the show: 1 hours to take down “The Ball”, props and instruments.

Performers: stretching out at the dressing room.

22:30h-23h. DINNER *Dinner needs to be after the show, so its good to have some fruits and snacks at the dressing room for the performers to have something after the rehearsal.

***ANOTHER SQUEDULE OPTION**

10H. CRANE

11H. SOUND CHECK

12H. REHEARSAL

14H. LUNCH

STAND BY 2 HOURS BEFORE THE SHOW

SHOW

DINNER