

This document is a guide to help provide the best performance by Pust. Some of these requirements are negotiable but some are not, and some of these requirements are dependent on venue and stage size. Please contact sound engineer Espen Helgor (+47 95 07 45 59, email: espen.helgor@mac.com) or sound engineer Håvard Hiller (+47 99 01 85 68, email: havard@hillerlyd.no) if there are any questions or concerns.

This rider contains of 5 pages.

General:

All technical equipment must be rigged and tested prior to the artists arrival. Both sound and lights engineers with good knowledge of the systems in use must be present and available to the artists crew from their arrival to their departure. The house tech-crew must speak and understand English. The Promoter and/or the tech- supplier must contact the artists sound-engineer prior to the show for approval of the technical specs for the venue/concert.

PA:

The PA system must be a modern line-array system of high quality, with sub speakers, and from a well-known manufacturer. The system shall have a flat frequency response through the entire audible range. The system must be flown unless impossible, and rigged and tuned to fit the venue size and shape, in such a way that all audience seats are well covered in the entire frequency range. This means that under and over balcony fill speakers must be provided if necessary, as well as delays in case of long throw situations. Please note that the entire system must be free from noise and hum, as the artists performance is quite dynamic. Preferred brands are Meyer Sound, L-Acoustics, and D&B.

Monitors:

Our main monitor system will be six stereo InEars, Sennheiser wireless, G2 or G3 with active antenna. The transmitters will be in stereo mode, and the beltpacks will be in Focus. All six left channels will be a mix of all, equally balanced. The right mixes will be the corresponding radio mic number, mic 1 will be sent to inear 1 right, and so on. Digital consoles can be patched with a single auxillary send to all inear left channels. Due to the need of the Focus function, only Sennheiser inears can be used. In addition, a minimum of two, preferably four 12" or 15" monitors of high quality must be provided. Quality amplifiers with appropriate crossovers or processing should amplify them on one mix. Preferred systems are Turbosound TFM420, L-Acoustics (all types), and D&B MAX.

FOH Console:

All inputs must have 48V Phantom power, sweepable high pass filter, four band parametric equalizer, and minimum six auxiliary sends, two pre fader, and four post fader. The console must be in good condition, and lights must be provided.

Preferred analogue consoles are Midas Heritage series, XL series or Soundcraft MH3/MH4. Preferred digital consoles are: Midas XL8/PRO6, Soundcraft Vi4/6, Yamaha PM1D/PM5D-RH, Digico D1/D5 or Digidesign Venue. The system-engineer must have good knowledge of all set-up functions on the console.

The console, and seats for the soundengineer must be located in open air area (sound booth, or under balcony is NOT accepted).

Outboard Effects:

- 1/3 octave graphic equalizer for FOH system, and all monitor systems. (KT DN360/370)
- 1 x tap delay (TC D-Two or 2290)
- 2 x high quality reverbs. (Lexicon 300/480/960, PCM 91/96, TC electronics 3000/4000/6000.)
- 6 x quality compressors of same brand and type. (DBX 160A or 1066 and XTA C2)
- Talkback microphone, SM58.
If a digital console is provided the internal graphic EQ's, compressors, and effects can be used, except for at least one high quality reverb unit as described above.

Microphones:

- Six IDENTICAL wireless (radio) microphones without stands. Wind-caps must be provided. Acceptable wireless systems are:
 - Sennheiser 5000/3000 series with Neuman KMS105 capsules
 - Shure UHF-R series with KSM9 capsule
 - Audio Technica AEW-5400 series
- Six microphone splitters are required, splitting all microphones into two separate channels. A passive Y-link on the back of the console is acceptable. In case of digital consoles, digital split may not be used, as separate preamp gain is needed.
- The microphones should be labeled with numbers 1 to 6, and laid out from stage right to stage left. A backup microphone, preferable wireless should be available, should one of the radio mikes fail.

Lights:

Good stage lightning is needed. A minimum of a wide front profile wash, and a cold and warm back-wash must be provided. The production does not bring their own lightning engineer. Therefore the promoter must supply a experienced lightning engineer who speaks and understands English. Please feel free to provide a more extensive lightning system, but if so please limit the use of smoke/cracker machines. If used, a water based hazer type which is gentle with to the voice, like MDG, is preferred.

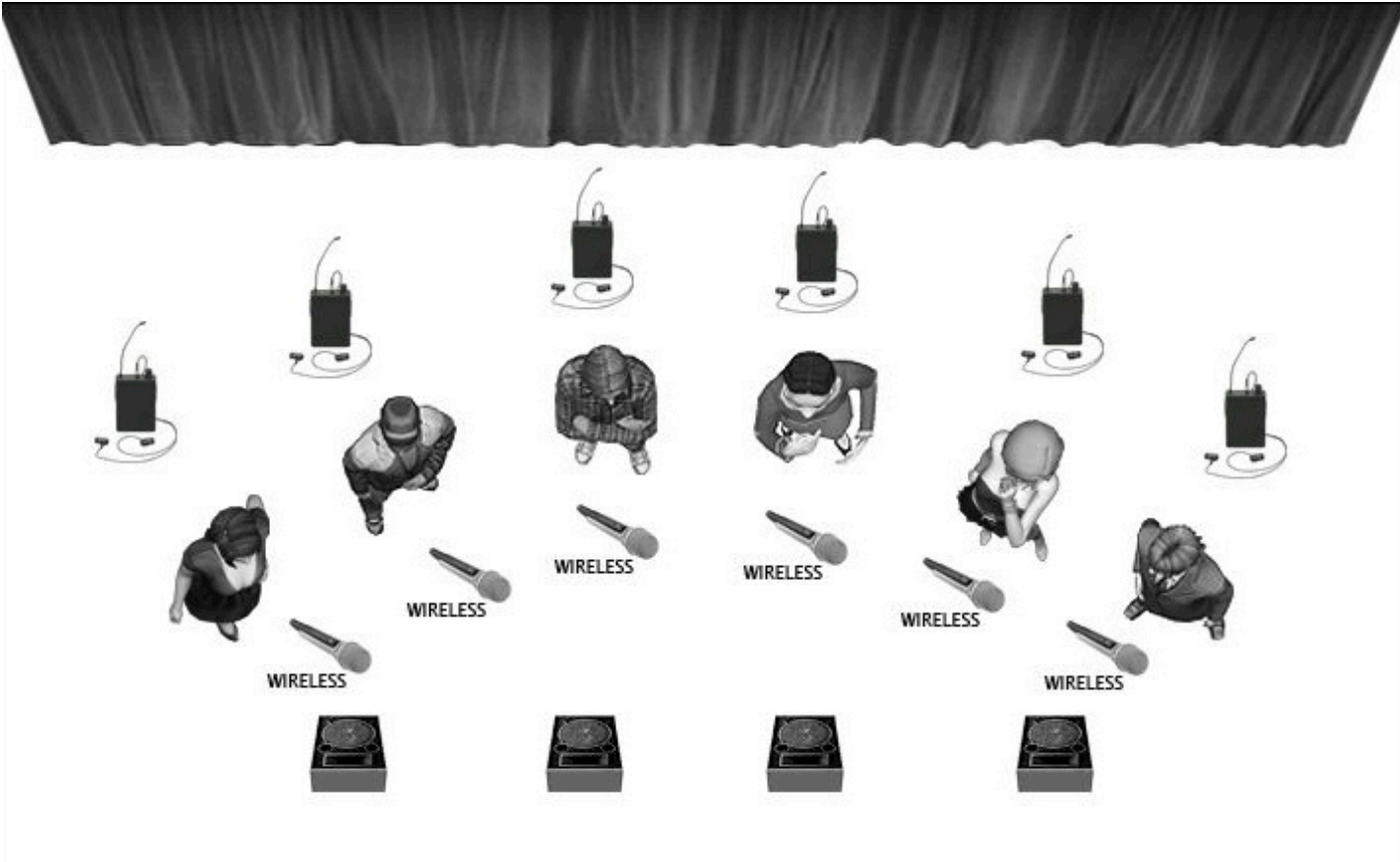
Recording:

The performance can not be recorded or broadcasted without special agreements and stated in the main contract.

Input list:

CH	MAIN INPUT	ARTIST NAME	INSERT FOH
1	Split from ch 7		
2	Split from ch 8		
3	Split from ch 9		
4	Split from ch 10		
5	Split from ch 11		
6	Split from ch 12		
7	Radio mic 1	Elisabeth	Compressor 1
8	Radio mic 2	Jostein	Compressor 2
9	Radio mic 3	Mads	Compressor 3
10	Radio mic 4	Bodil	Compressor 4
11	Radio mic 5	Anne-Hilde	Compressor 5
12	Radio mic 6	Håvard	Compressor 6
13	FX Ret 1 L	Lex 300/96/92/91	
14	FX Ret 1 R	Lex 300/96/92/91	
15	FX Ret 2 L	TC 3000/4000/6000	
16	FX Ret 2 R	TC 3000/4000/6000	
17	FX Ret 3 L	TC D-Two/2290	
18	FX Ret 3 R	TC D-Two/2290	
19	Mac / Ipod L	Minijack	
20	Mac / Ipod R	Minijack	

Stageplot:



Stagefront