



Dear organizer, this technical rider is an essential part of the artist's contract. Should you not be able to fulfill one or more of the following requirements, please contact us immediately. We will try to work together on the best possible solution.

Upon arrival of "Marina & The Kats", all systems (PA, monitoring, light, stage,..) must be set up according to plan and run smoothly.

1) Electricity

It is to be ensured that all sections (sound, lighting, video, etc) are connected to separate electrical circuits!

We use **230V~AC (alternating current)** on all positions.

Should it be necessary to use country-specific voltage regulators / converters to **230AC**, a sufficient number must be provided by the organizer.

2) Stage

Size: at least 6m x 4m of space to perform, at least 0,6m (outdoor 1,2m) high. Please install a railing at the rear of the stage (outdoor stage), the stairs should have a handrail and lighting!

The whole stage must be a sturdy, level, clean and dry surface without any uneven spots and it must fulfill the common safety requirements. All parts of the stage must be connected with each other. The access to the stage must be safe and stable, free from wires or other technical equipment.

For open-air events, please provide tarpaulin (covering) for the backline equipment.

The organizer or stage hire company is liable for damage to the equipment of "Marina & The Kats" in case of rain or thunderstorms!!

3) Soundcheck

After the stage setup, we need 60 minutes for the soundcheck.

For changeovers please provide two stage assistants who are familiar with the technical facilities on stage and who are well-versed in this area.



4) PA

Please provide a sufficiently dimensioned, calibrated, high-quality PA system (L'Acoustics, D&B, Meyersound,...) with sufficient headroom.

Self-made PA's are not accepted!!!

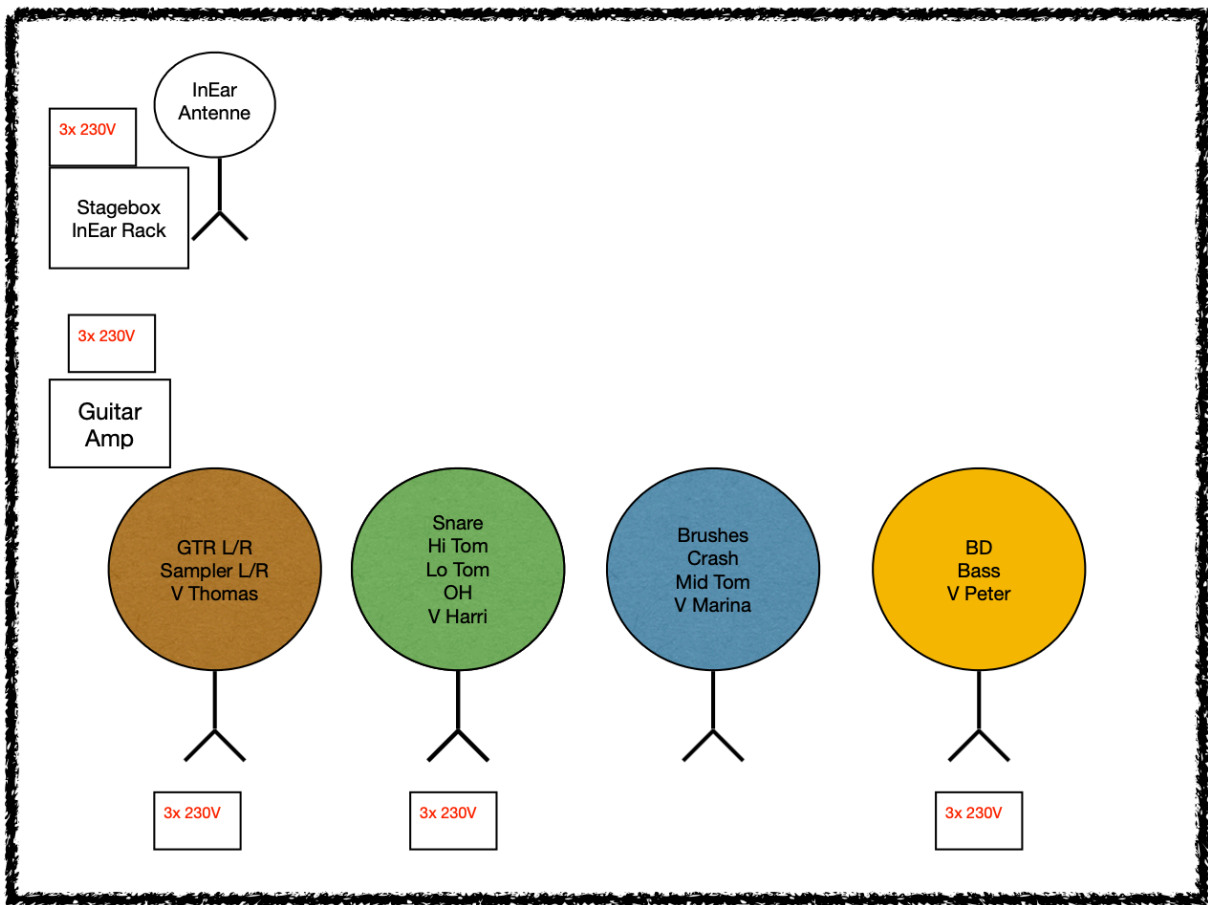
The system must have the capability to produce a steady and distortion-free sound of 110dBA for every seat in the audience. With regard to the location, sufficient subwoofers and, if required, Nearfills/Frontfills/Outfills/Delaylines must be available. For larger venues, the use of line arrays is a prerequisite!!!

5) FOH

If possible, the place for the mixing desk should be positioned in a distance of twice the stage width, and central to the stage. A clear view to the stage and to the PA is necessary.

For open-air events, the FOH must be roofed and should be covered with stage netting.

06) Stageplot



We bring:	We need:
<i>All the microphones needed for the band</i>	<i>Digico SD11 mixing desk + Waves Extreme Server + Digico D-Rack</i>
<i>4x InEar Headphones</i>	<i>4x Shure PSM1000 InEar Monitoring (alt. at least Sennheiser EW300 G4)</i>
<i>2x Shure ULXD microphone capsules</i>	<i>1x Shure ULXD4D Receiver + 2x Shure ULXD2 Transmitters</i>
	<i>1x Cat 5e/ Cat 6 cable from FOH to stage</i>
	<i>5x mic stands tall</i>
	<i>stagepower</i>
	<i>XLR cables (~24 Stück)</i>



	<p>Backline</p> <p><u>Thomas:</u> 1x Guitar Amp (Fender Twin or similar)</p> <p><u>Peter:</u> 1x Bass Amp 1x Bassdrum with Pedal</p> <p><u>Marina:</u> 1x Snare Drum (14x6 or similar, wooden snare preferred with coated drum head) 1x Cymbal stands 1x 14' Floor Tom</p> <p><u>Harald:</u> 3x Cymbal 1x 16' Floor Tom 1x 14' Jazzsnare with coated drum head 1x Snare stand 1x 20' Jazz Ride 1x 18' Jazz Crash 1x 14' Jazz HiHat 1x HiHat stand 3x Cymbal Stands</p>

07) Inputlist

Channel	Instrument	Mic	+48V	Mic stand	
1	BD	Mic	X	small	
2	Brushes	own	X	clip	
3	Tom Mid	own	X	clip	
4	Crash	own	X	clip	
5	Snare	own		clip	
7	Lo Tom	own	X	clip	



8	OH	own	X	clip	
9	Bass DI	DI			
10	Bass Amp	DI			
11	GTR L	XLR or mic MONO			
12	GTR R	XLR			
13	Sampler L	XLR			
14	Sampler R	XLR			
15	V Thomas	own		tall	
16	V Harri	Own ULXD2 capsule		tall	
17	V Peter	own		tall	
18	V Marina	Own ULXD2 capsule		tall	
18	V Marina	Own ULXD2 capsule		tall	
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20					
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Technical Contact:

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