



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!!!

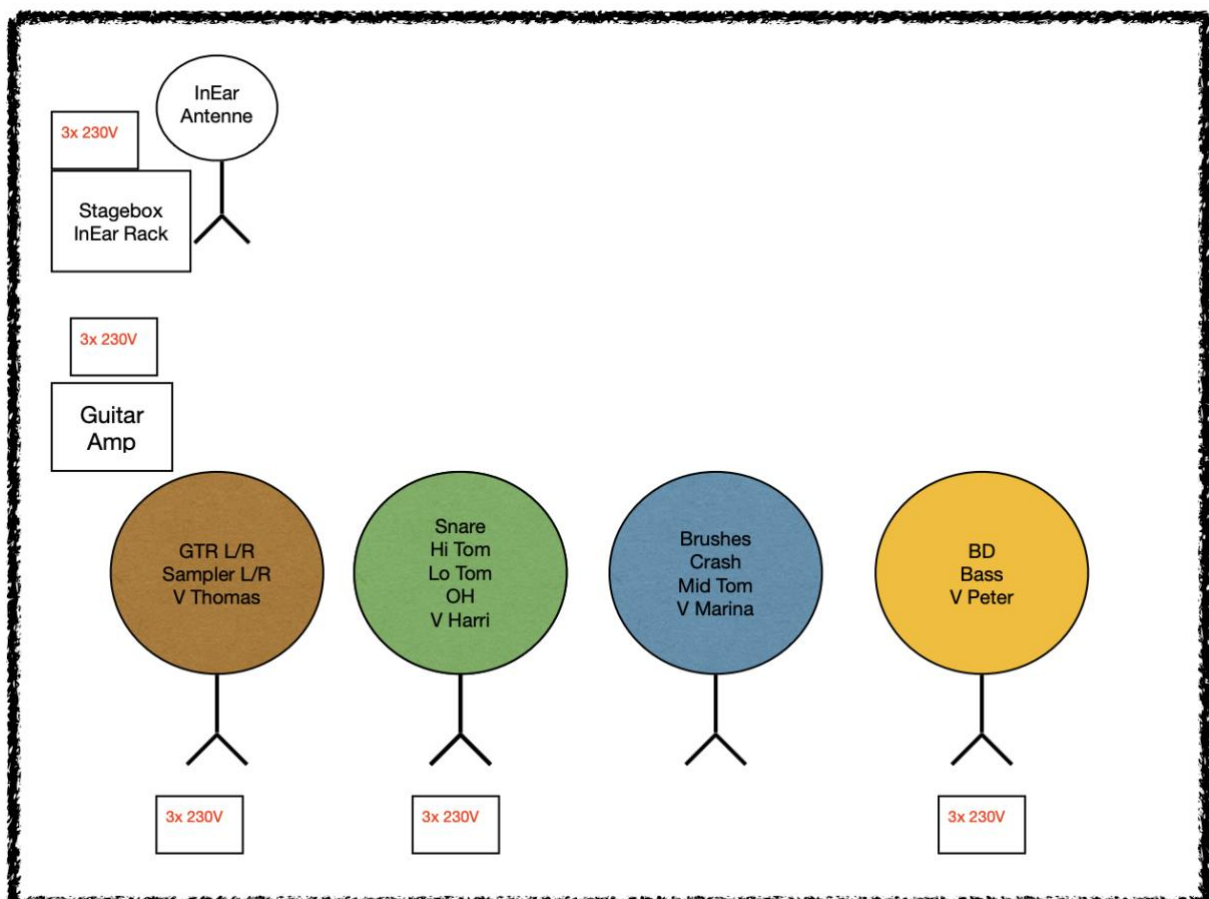
The system must have the capability to produce a steady and distortion-free sound of 110dBA for every seat in the audience. With regard to the location, sufficient subwoofers and, if required, Nearfills/Frontfills/Outfills/Delaylines must be available. For larger venues, the use of line arrays is a prerequisite!!!

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:
All the microphones needed for the band	Digico SD11 mixing desk + Waves Extreme Server + Digico D-Rack
4x InEar Headphones	4x Shure PSM1000 InEar Monitoring (alt. at least Sennheiser EW300 G4)
2x Shure ULXD microphone capsules	1x Shure ULXD4D Receiver + 2x Shure ULXD2 Transmitters
	1x Cat 5e/ Cat 6 cable from FOH to stage
	5x mic stands tall
	stagepower
	XLR cables (~24 Stück)
	<p>Backline</p> <p><u>Thomas:</u> 1x small Guitar Amp (Fender Junior or similar)</p> <p><u>Peter:</u> 1x Bass Amp 1x Bassdrum</p> <p><u>Marina:</u> 1x Snare Drum (14x6 or similar, wooden snare preferred) 1x Cymbal stands 1x 14' Floor Tom</p> <p><u>Harald:</u> 3x Cymbal 1x 16' Floor Tom 1x 12' or 13' Rack Tom 1x Tom stand 1x 14' Jazzsnare 1x Snare stand 1x 20' Jazz Ride 1x 18' Jazz Crash 1x 14' Jazz HiHat 1x HiHat stand 1x Clapstack</p>



07) Inputlist

Channel	Instrument	Mic	+48V	Mic stand	
1	BD	DI	X		
2	Brushes	own	X	clip	
3	Crash	own	X	Clip/ tall	
4	Tom Mid	own	X	Clip	
5	Snare	own		Clip	
6	Hi Tom	own	X	Clip	
7	Lo Tom	own	X	Clip	
8	OH L	own	X	Clip/tall	
9	OH R	own	X	Clip/tall	
10	Bass	DI			
11	GTR L	XLR			
12	GTR R	XLR			
13	GTR Rythm	DI	X		
14					
15					
16	Sampler L	XLR			
17	Sampler R	XLR			
18	V Thomas	own		Tall	
19	V Harri	Own ULXD2 capsule		Tall	
20	V Peter	own		Tall	
21	V Marina	Own ULXD2 capsule		Tall	
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Technical Contact:

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