



## 1. System and Performance Requirements

Please pay close attention to this rider, as it is part of the contract. It contains description of certain equipment requirements, audio requirements and working conditions, which are essential in order to assure a high quality of performance. If there are any terms or conditions in which you anticipate having trouble arranging, please CONTACT the representative immediately.

## 2. Stage Setup

### 2.1. Stage

The stage should be setup safe, clean, dry and of sufficient size. The minimum size of the stage is 6x4 meters. Please supply 1 drum riser: 2mx3m (40cm height) with wheels and working brakes.

### 2.2. Power

On stage we need 8x 230V/6A A/C outlets with clean ground in order to power the backline. Please note that power outlets on stage must be setup as specified in point 9 stage plot (see below).

### 2.3. FOH

We bring our **own** sound engineer for FOH. He needs a pre-installed, shielded CAT5 cable from the stage to the FOH position for connecting his own stagebox and mixer.

## 3. Local Tech Crew

Please supply at least the following local crew:

- 1 sound engineer
- 1 stagemanager (speaking English or German)
- 1 light operator (be available for briefing before show)
- 1 stagehand

All local engineers must be familiar with the local system. They should be present during soundcheck and performance.

We need the stagehands to be there from Load In to Load Out.

During the show, the stage must be clear of all non-band personal. Local technicians, stagehands should be waiting on the sides for further instructions as required.

## 4. PA System

The system should be capable of producing a full and even sound coverage of the complete audience.

## 5. Backline

Please supply the backline items attached in the Backline Rider.

## 6. Monitoring / In-Ear System

We have a dedicated In-Ear Splitter-Rack with 3x wireless In-Ear systems (for vocal, guitar and bass) and 1x wired In-Ear (for drummer).

### !!! ATTENTION!

!!! All inputs have to go **FIRST** into our splitters (all XLR inputs) and are then passed through with our multicores to the local stagebox. For the input list please refer to point 8 input list (see below).

!!! Phantom power (+48V) for inputs are provided by our In-Ear Splitter-Rack!

!!! The local stagebox has to be within 5m of the In-Ear Splitter-Rack (length of our multicores)!

The In-Ear Splitter-Rack is located next to the drummer (stage left side, next to the HiHat).

The frequencies of our wireless In-Ear systems are in the 606-630MHz and 863-865MHz range.

We take care of our In-Ear mixes. **No additional monitors/wedges** are needed on the stage.

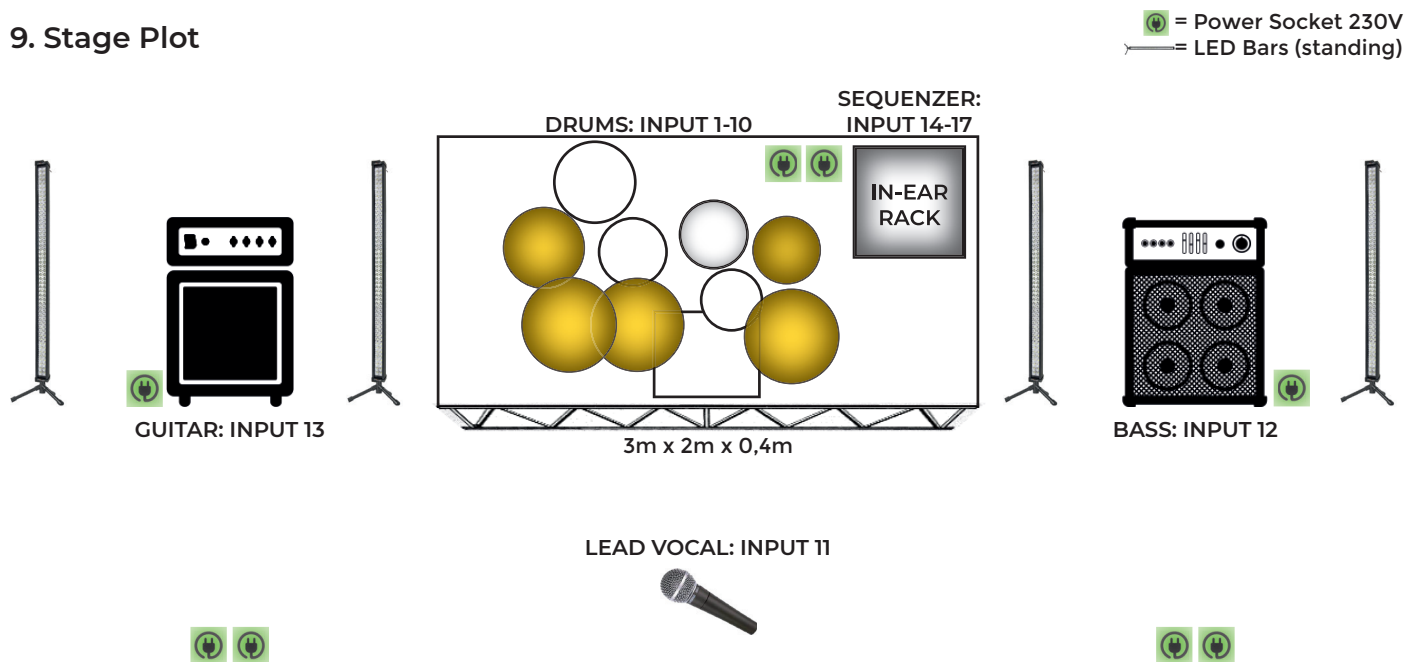
## 7. Sound & Equipment

Microphones should be the same type (or better) as specified in point 8 input list. All cables, stands and connectors should be clean and in good working order.

## 8. Input List

Input	Signal	Mic	Stand
1	Kick In	D6	Small
2	Kick Out	D6	Small
3	Snare Top	M201 / SM57	Small/Clip
4	Snare Bottom	M201 / SM57	Small/Clip
5	Rack Tom	E904 / D2	Clip
6	Floor Tom 1	E904 / D4	Clip
7	Floor Tom 2	E904 / D4	Clip
8	HiHat	KM184 / E914	Small
9	Overhead FOH-Left	KM184 / E914	Tall
10	Overhead FOH-Right	KM184 / E914	Tall
11	Lead Vocal Male	Shure Wireless SM58 PGX4	Tall, round base
12	Bass	DI	-
13	E-Guitar	E906 / SM57	Small
14	Backing Track - Vocals	XLR	-
15	Backing Track - Guitar	XLR	-
16	Backing Track - Synths	XLR	-
17	Backing Track - Subbass	XLR	-
18	Talkback (FOH return)	XLR	-

## 9. Stage Plot



## 10. Contact

### Technical Supervisor:

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### Sound Engineer:

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