



Entoria

Technical Rider

Effective September 2023

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This stage instruction aims to ensure that the event day runs as smoothly and relaxed as possible for all parties involved. Please consider it as part of the contract and fulfill it in every detail if possible. Any changes or deviations should be coordinated by email or phone with the contacts provided, no later than 14 days before the show. There is nothing worse than encountering problems on the day of the event that could have been solved beforehand. Thank you very much!

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1. Venue Specifications

We require a secure parking space for a van (+ trailer), preferably located close to the stage.

We need a lockable backstage area for 7 people, which should not be accessible to third parties at any time during the event.

Please prepare a drum riser with dimensions of at least 2.5 m x 2 m.

2. Catering

Food: We don't have any specific dietary habits and are flexible. We are not vegetarians or vegans. A warm, nourishing meal between soundcheck and performance is preferred.

Beverages: We prefer to be served with a a crate of beer („Helles“, lager), a crate of soft drinks (such as "Spezi") and a crate of water (no gas) to drink before, while and and after the concert.

Catering does not need to consider allergies or intolerances.

3. Stage Requirements

Please provide all microphones, stands, DIs, and XLR cables mentioned in the patch list. The first option listed is the preferred choice, and the second option is the alternative. Deviations should be discussed.

NOTE: Overhead microphones for drums are mandatory (even for small shows), as our drummer exclusively uses in-ear monitors and needs to hear the drum set even with minimal microphone coverage.

Please provide multiple power outlets on stage (230 V / 50 Hz) as indicated in the stage plan.

We will bring a backdrop that needs to be hung. Please provide an appropriate device (such as an aluminum pipe) for this purpose.

4. Monitoring

We use in-ear monitoring (lead guitarist and drummer) and wedges (the rest of the band). The specific requirements can be found in the patch plan and the monitoring plan in this rider.

Although we already provided information about our preferred monitoring setup, we still need to test the setup in the respective venue. Different venues require different monitoring setups. The information provided is just a rough direction.

5. Crew

- Sven (Lead Vocals)
- Peet (Lead Guitar, Background Vocals)
- Marco (Rhythm Guitar, Background Vocals)
- Stefan (Bass, Background Vocals)
- Armin (Drums)
- Thomas (Keys, Accordeon)
- Optional:
 - Tom (Sound Engineer FOH)

The entire crew needs access to all relevant areas, including the FOH position, backstage, and catering. The catering should consider the entire crew.

6. Live Player LP16 in case of absences of individual band members

In the event that individual band members are absent during a gig (**please ask us before the show, in case we didn't already tell you!**), the respective instruments will be replaced by our Live Player LP16, positioned at the drummer. This device provides outputs for each individual band member's track. Please just replace the planned output of the band member by the outputs on the LP16. Besides, our drummer does NOT need any monitoring, as long as we play with the LP16. He will only play along the track in the LP16 and does not need to hear us more than what can be heard naturally on stage.

7. PA System

An adequately powerful sound system, proportionate to the size of the venue, must be provided. It should be tuned and ready for performance by Entoria BEFORE THE SOUNDCHECK. It should be capable of delivering distortion-free sound at a level of 115 dB SPL at the FOH position. Only sound systems from reputable manufacturers will be accepted: d&b, L'Acoustics, TW-Audio, Pro Audio Technology, KS-Beschallungstechnik. Deviations must be discussed. Homemade systems will not be accepted.

8. FOH (Front of House)

In case we travel with our own FOH engineer (**please ask us before the show, in case we didn't already tell you!**), Please prepare the following:

A well-lit, ground-level FOH position set up centrally in front of the stage (not on balconies or risers) with no access for the audience.

We travel with our own FOH engineer Tom (part of the crew) and prefer to use our own mixing console and stage box. For further information please contact our FOH engineer.

In the case that an own mixing console cannot be used, we require a professional digital mixing console with a minimum of 24 analog inputs and 8 outputs, including stage boxes and a multicore system. The following mixing consoles are acceptable:

- Yamaha CL/QL-Series
- Soundcraft SI or VI-Series
- Digico S21/S31
- M32

9. Stage Lighting

We do NOT travel with our own lightning engineer.

Technically we expect

- at least 4 dimmable front light sources (warm white/halogen lamps).
- 2 light sources from the back (with beautiful color or cool white)
- Any moving lights, color changers, or special effects should be positioned in the middle or rear truss.

For the lights during our show we prefer

- A variety of a darker light setups, especially red colors
- Lights that support double bass parts and „Wall of Death“-situations
- Lights that support the mood of our songs in general, such as epic light-setups in our pirate-themed songs

10. Safety

The band expects the following safety measures upon arrival:

- Electronic devices on/above/beside the stage should be properly grounded and inspected according to DGUV V3 regulations.
- Stacked equipment should be secured with weights and straps to prevent tipping.
- Every flown equipment should have a secondary safety mechanism.
- All power sources should have appropriate backup systems (according to national regulations) to prevent interruptions.
- No homemade devices or semi-professional PA systems will be accepted.

11. Local Staff

From the band's arrival until the end of the show, a sober house sound technician must be available as a point of contact for the band and their technicians on-site. The technician should have full access to all system components. Additionally, at least one person familiar with PA/lighting systems and power supply must be present on-site. This person should be in the vicinity of the venue from load-in to load-out, particularly during the show. If one technician can cover both sound and lighting as well as power-related matters with the required expertise, it is acceptable.

12. Timing

Please refer to the show contract for the exact schedule. All locally provided PA and lighting equipment must be set up and tested before the scheduled load-in time. The band prefers to leave all equipment on stage between the soundcheck and the show.

13. Legal

If essential technical requirements described in the Technical Rider are not met on the day of the concert without further notice, we reserve the right to cancel the performance at short notice. The right to the contractually agreed fee and travel expenses remains valid.

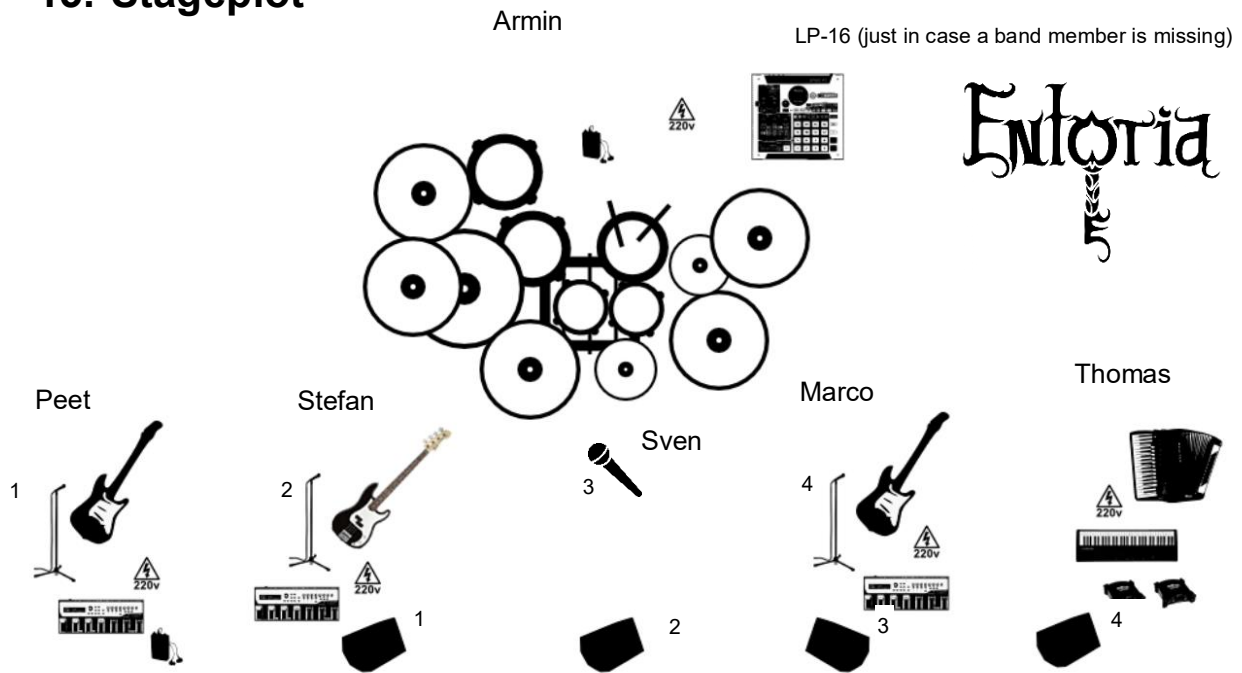
The Technical Rider is an integral part of the performance contract, and we rely on the agreements contained therein.

However, it is often not possible to meet all requirements. We are only human, so please just approach us beforehand. It is important to us to have good conditions for a great show, rather than taking legal action.

14. Patch

Channel	Fixture	Mic	Design	Comment
Inputs				
1	Kick In	Beta 91	-	
2	Kick Out	Beta 52 / e902	Small	
3	Snare Top	Audix i5 / SM57	Small	
4	Snare Bottom	E906 / SM 57	Small	
5	Hi-Hat	KM 184 / LEWITT LCT 40	Small	
6	Hanging Tom 1	E904	Clip	
7	Hanging Tom 2	E904	Clip	
8	Floor Tom 1	E904	Clip	
9	Floor Tom 2	E904	Clip	
10	Overhead L	KM 184 / LEWITT LCT 40	Tall	
11	Overhead R	KM 184 / LEWITT LCT 40	Tall	
12	Bass	XLR, DI Out (Digital Preamp)	-	
13	Lead-Git L (Kemper ST-L)	XLR, DI Out (Digital Preamp)	-	Optional Mono
14	Lead-Git L (Kemper ST-R)	XLR, DI Out (Digital Preamp)	-	Optional Mono
15	Rhythm-Git R (Kemper ST-L)	XLR, DI Out (Digital Preamp)	-	Optional Mono
16	Rhythm-Git L (Kemper ST-R)	XLR, DI Out (Digital Preamp)	-	Optional Mono
17	Vocals 1	(own) SM 58	Tall	Lead Guitar
18	Vocals 2	SM 58	Tall	Bass
19	Vocals 3	(own) Shure Wireless Mic		Main Singer
20	Vocals 4	SM 58	Tall	Rhythm Guitar
21	Keys L	DI Box Active	-	
22	Keys R	DI Box Active	-	
23	Accordion	SM 57	Tall	Special Shows
24	-	-	-	-
25 – 31	-	-	-	-
32	Talkback	-	-	-
Outputs				
1	Wedge 1			Bass
2	Wedge 2			Main Singer
3	Wedge 3			Rhythm Guitar
4	Wedge 4			Keyboarder
5	Drum Fill (Sub)			
6	In-Ear Mono			Lead Guitar
7	In-Ear Mono			Drummer
8	Sub Mono			
9	PA L			
10	PA R			

15. Stageplot



Please provide stage power at the marked locations (230V) including multiple power outlets.

The drawing above is just a schematic representation. The placement of instruments and monitors must be adjusted according to the musicians' individual space requirements and the on-site situation.

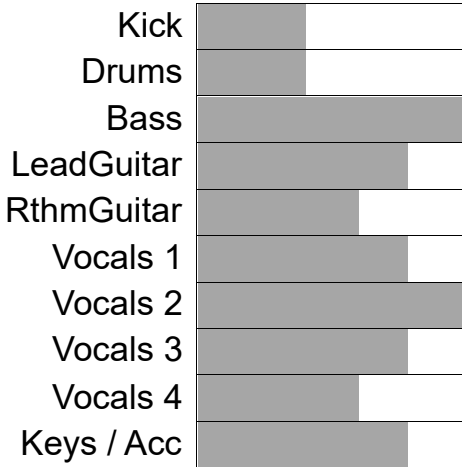
However, the drum set is accurately displayed. In case the complete drum set is not available, the following parts of the drum set should be provided as an absolute minimum:

- 1 Bass drum
- 1 Hihat stand
- 1 Ride stand
- 2 Hanging toms
- 1 Floor tom
- 1 Ride stand
- 5 Cymbal stands (3 Crashes, 1 China, 1 Splash)

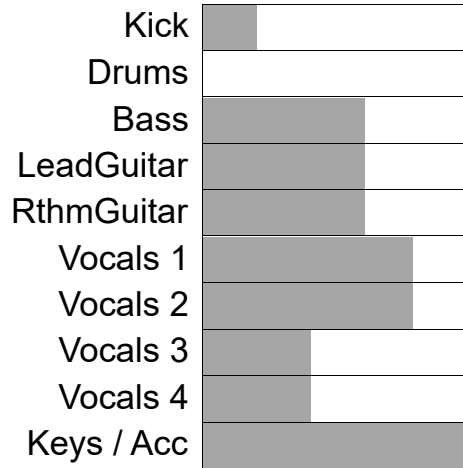
16. Monitor Mixes

The following mixes are desired on the monitors.

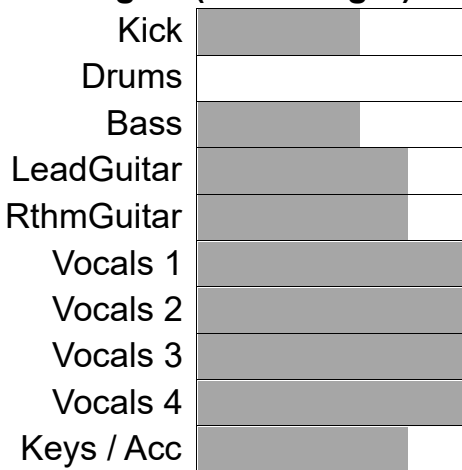
Wedge 1 (Bassist)



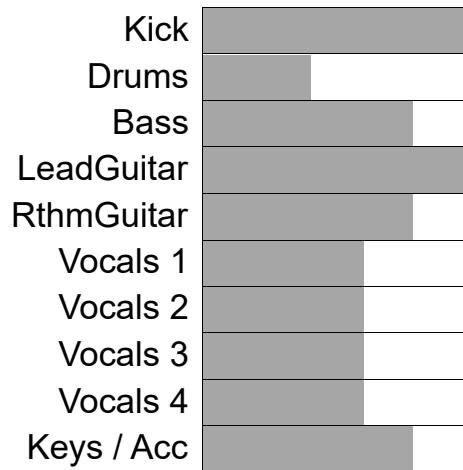
Wedge 4 (Keyboarder)



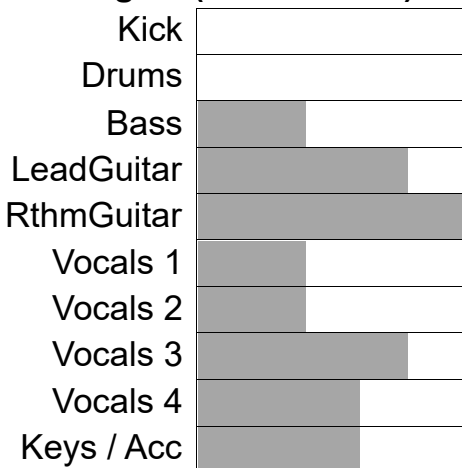
Wedge 2 (Main Singer)



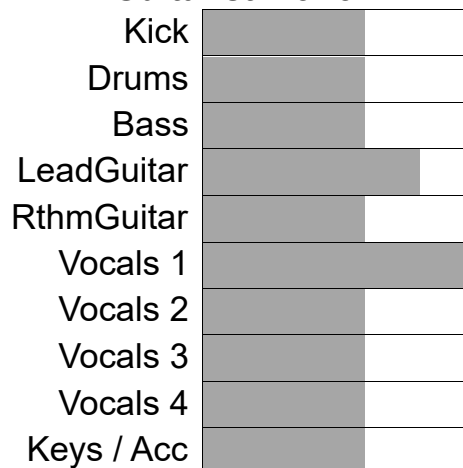
In Ear Monitoring Drummer Mono



Wedge 3 (Rthm Guitar)



In Ear Monitoring Lead Guitarist Mono



17. Frequencies

We use the following wireless equipment, whose frequencies need to be coordinated on stage and with the venue:

- Main vocalist's wireless microphone, transmitting on 800 MHz
- Lead guitarist's guitar wireless system, transmitting on 2.4 GHz
- Rhythm guitarist's guitar wireless system, transmitting on 2.4 GHz
- Bassist's guitar wireless system, transmitting on 2.4 GHz
- Lead guitarist's in-ear monitoring system, transmitting on 2.4 GHz

The possible frequencies for the guitar wireless systems (identical models) and for the in-ear monitoring system are as follows:

Guitar Wireless			In Ear Monitoring			
1	2.425	2.475	1	2.402	2.480	2.482
2	2.422	2.472	2	2.408	2.472	2.474
3	2.402	2.450	3	2.416	2.464	2.466
4	2.447	2.478	4	2.434	2.440	2.442
5	2.428	2.453	5	2.427	2.448	2.450
6	2.430	2.461	6	2.422	2.456	2.458
7	2.433	2.467				
8	2.436	2.469				
9	2.413	2.456				
10	2.416	2.458				
11	2.407	2.464				
12	2.405	2.439				

By default, we have selected the frequencies highlighted in green, as they do not interfere with each other and most Wi-Fi channels.

However, it is advisable to scan the frequencies of the venues together to potentially respond to other interference factors (such as nearby stages) and be able to change the channels depending on the venue.

18. Contact information

Questions relating sound engineering:

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Further questions:

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