

Technical Rider - On Every Page

15.09.2025



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1 About us

On Every Page is a Post-Hardcore- und Metalcore-Band from Gießen (Germany).

Members:

- Georg „Schorschi“ Denk (Main Vocals)
- Max Lidle (Drums)
- Jonas Siebel (Guitar)
- Tim Falkenberg (Guitar)

You can find further information and media in our electronic press kit at:

https://drive.google.com/drive/folders/1-BZaYY4dllh-iB5qM0Aa21THO9UjH0NU?usp=drive_link

And our website at:

<https://www.oneverypage.com/>

2 In Advance

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 which compromise the timetable but could have been solved beforehand. Thank you very much!

3 Contact

Max Lidle

(Management, Booking and Technical)

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Georg Denk

(Management, B2B, Social Media)

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Tim Falkenberg

(Technical, Sound)

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4 General conditions

4.1 Venue Specifications

- We require a secure parking space for two cars, preferably located close to the stage. Any parking fees must be paid by the organizer
- We need a lockable backstage area with a minimum of 3 m x 3 m for 7 people, which should not be accessible to third parties at any time during the event

4.2 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
- All power circuits and sockets must have proper grounding and an upstream, tested and working RCD (FI)
- 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

4.3 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.

4.4 Timetable

Please provide us in advance with a timetable containing the following events:

Get-In, Soundcheck, Get-In audience and Showtime of all bands in running order.

Our soundcheck should start at least 45 min before Get-In audience.

4.5 Catering

- Food: Please provide snacks and a warm, nourishing meal between soundcheck and performance. We have 3 vegans and 4 people who eat everything. If a warm meal is not provided, we charge 18 € per person as meal package
- Beverages: We need enough bottled water (medium, or no gas) to drink before, while and after the concert. Additional beverages like coffee, beer or softdrinks would be nice, but are not mandatory
- Catering does not need to consider allergies or intolerances
- If our journey takes longer than 90 min, we would appreciate a hotel, hostel or apartment to sleep

4.6 Crew

Main:

- Georg (Lead Vocals)
- Tim (Guitar)
- Jonas (Guitar)
- Max (Drums)

Optional:

- xxx (Sound Engineer FOH)
- xxx (Merchandise)
- xxx (Photos)

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

5 Technical conditions

5.1 Monitoring

We use our own in-ear monitoring rack. This rack is equipped with 2 splitters with 16 channels and 16 integrated passive ground lifts and is clearly arranged and color-coded. Instruments on stage must first be fed through these splitters, except the Drums. The rack outputs all signals via two 1.5 m long multicore cables. For further details see the patch plan later in this rider. We arranged the rack and the multicore cable as helpful as possible for the FOH, with colored and named labels. If there is anything unclear or if you have constructive feedback, please approach us.

5.2 Laptop and Interface

In case of absences of individual band members, we will replace missing instruments with playback tracks from a laptop and audio interface positioned at the drummer's station. This setup requires no changes for the FOH engineer. We will internally route the playback signals through our in-ear rack, maintaining the same output configuration as with a full band. The FOH should continue to use the multicore cable and connect to the stage box as usual. The only difference is that the signals for the absent musicians will come from the laptop instead of a live instrument. Please take this into account when mixing, as the playback tracks may require different treatment compared to live performances.

5.3 PA System

An adequately powerful sound system, proportionate to the size of the venue and audience, must be provided. It should be tuned and ready for performance. It should be capable of delivering distortion-free sound at a level of 115 dB SPL at the FOH position. Powerful subs for bass drops are required. Only sound systems from reputable manufacturers will be accepted. Homemade systems will not be accepted.

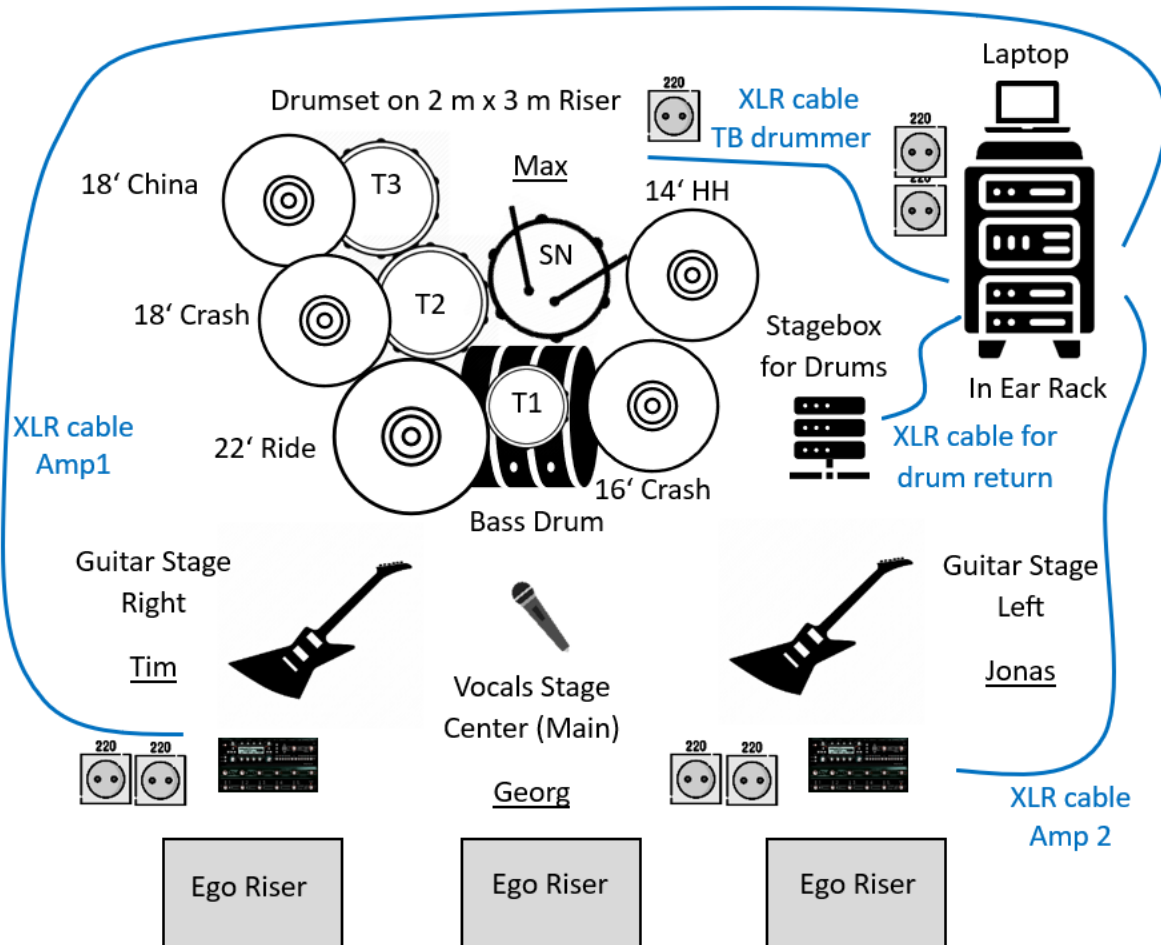
5.4 Stage Requirements

- Please provide all microphones, stands, DI's, and XLR cables mentioned in this list. Deviations should be discussed
- A stable and level stage with at least 5 m x 6 m is required
- We will bring a backdrop (3 m x 1.5 m) that needs to be hung. Please provide an appropriate device (such as a metal pipe) for this purpose
- Please prepare a drum riser with dimensions of at least 3 m x 2 m
- Please provide a drum carpet, a drum shell set and drum hardware as listed in chapter "Gear"
- Besides the drum riser we also need three Ego Risers/ Stage Risers

- NOTE: Overhead microphones for drums, a bassdrum and snare mic are mandatory (even for small shows), as we exclusively use in-ear monitoring and need to hear the drum set even with minimal microphone coverage
- All drum microphones should be connected to a stage box from the venue and are routed directly to the FOH. The FOH sends a complete drum mix back to our rack via a return XLR. If the FOH is unable to return a drum mix, the "Drums Bass" and "Drums Snare" signals first run through our rack and then into the stage box
- Please provide XLR cables with adequate length from
 - Guitar amp 1 to rack
 - Guitar amp 2 to rack
 - Drummer mic for Talkback to rack
 - Stagebox to rack for drum return

- Please provide multiple power outlets on stage (230 V / 50 Hz) as indicated in the stageplot
- Fans/ ventilators especially for the drummer would be nice, but are not mandatory
- Various places to set up cameras would be nice, but are not mandatory
- For further information see chapter "Stage Plot"

5.5 Stageplot



- 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
- The In-Ear Rack can also be positioned on the left side

5.6 FOH (Front of House)

- Usually, we travel with our own FOH engineer, who uses his own mixing console and stage box. Please approach us beforehand and ask us, if we travel with our own engineer or not
- In case we travel with our own engineer, 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
 - 2x CAT 6 or CAT 7 cables from FOH to the stage
- If we don't travel with our own engineer, please provide us with an experienced FOH technician with a professional digital mixing console with a minimum of 16 analog inputs and 8 outputs, including stage boxes and a multicore system

5.7 Stage Lighting

- We do NOT travel with our own lightning engineer, unless we say so
- Please provide adequate lighting with RGB floods, spotlights, moving heads, stroboscopes and a fog machine
- Please provide a well-lit stage during setup
- Please approach us in advance if you plan to use pyro, lasers or fog

5.8 Patch

Rack Outputs Backside via 2x 1.5 m Multicore:



Rack Outputs Back		
Output Name	Signal Name	Comes From
PEI_OUT1	Main Vocals	SPL_IN1
PEI_OUT2	Backing Vocals 1	SPL_IN2
PEI_OUT3	Backing Vocals 2 / Reserve	SPL_IN3
PEI_OUT4	Guitar 1	SPL_IN4
PEI_OUT5	Guitar 2	SPL_IN5
PEI_OUT6	Bass Guitar	SPL_IN6
PEI_OUT7	Backing Track Left	SPL_IN7
PEI_OUT8	Backing Track Right	SPL_IN8
PEI_OUT9	Talkback FOH/ Mix Return FOH/ Reserve*	SPL_IN9
PEI_OUT10	Talkback Drummer	SPL_IN10
PEI_OUT11	Drum Kick	SPL_IN11
PEI_OUT12	Drum Snare	SPL_IN12
PEI_OUT13	Drum Return FOH/ Reserve*	SPL_IN13
PEI_OUT14	Drum Kick-Trigger	SPL_IN14
PEI_OUT15	FX	SPL_IN15
PEI_OUT16	Click	SPL_IN16

- Every Output has its own passive ground lift
- The whips are assigned in the same way as the input signal splitter, so that all signals available to the internal X32 are also available unaltered and on the same channels to the FOH mixing console
- Drums that have been perfectly mixed by the FOH can be fed back into the X32 via "Drum Return FOH". This means that the musicians do not have to adjust all drum channels individually on their in-ear monitors but can simply adjust the volume of a single channel. For the same reason, the complete mix can also be fed in via "Mix Return FOH". During setup this channel is used to receive commands from the FOH
- **Emergency Contact: Max Lidle, +49 1624375907**

5.9 Gear

- Georg uses a Shure SLXD24E/Beta58 G59 wireless microphone
- Tim uses a Kemper Profiler floorboard and a Shure GLXD16 wireless guitar unit in a wooden case
- Jonas uses a Neural DSP Quad Cortex and a Shure GLXD16+ wireless guitar unit in a wooden case
- The band uses three LD MEI1000G2 and one Sennheiser G3 wireless In-Ear monitor. The rack also contains a Wi-Fi Router to configure the racks internal mixing console (Behringer X32) for In-Ear monitoring. We use the Behringer Ultra Link MS8000 signal splitters
- Max uses the following parts for his drumset. Please provide the hardware and shell set

Cymbals (brought by us)

- Meinle Classics Heavy Serie:
 - 10' Splash
 - 14' Hi Hat
 - 14' Crash
 - 16' Crash
- 22' Sabian HHX - Omni Ride
- 5x Cymbal Stand

Shell Set (please provide)

- 14' Snare
- 12' Rack Tom
- 16' Floor Tom
- 18' Floor Tom
- 22' Bass Drum

Double Bass Pedal (brought by us)

- DW8000 Double Bass Pedal

Hardware (please provide)

- Hi Hat

6 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
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If you have any questions, please do not hesitate to contact us by e-mail or telephone.

With best regards,

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