



TECHNICAL RIDER – FLAPJACK BAND

The rider is an attachment to the contract and contains the necessary technical minimum required for FLAPJACK to perform a concert at the proper artistic level. Before contacting the sound engineer, please read this document carefully.

At least two weeks before the concert, the person responsible for sound must contact us via phone and send an email with specific arrangements (front and monitor system) to:

FOH Engineer: Karol Plebański

Email: kplebanski@gmail.com

Phone: +48 508336643

The band arrives with both a front-of-house (FOH) and monitor engineer. However, we require the presence of a technician familiar with the PA system and front console, as well as a technician responsible for the monitoring system. The PA system must be installed, running, tested, and calibrated at least one hour before the band's soundcheck.

Front System (PA)

Regardless of whether the concert is outdoors or indoors, the PA system must be a suspended **stereo** system (minimum three-way) from a recognized brand such as **L'acoustics, ClairBros, GTO, Meyer, Nexo, JBL VTX, ADAMSON, or D&B**. We prefer **L+R, Sub (+Frontfill if necessary)** configuration.

The PA system must evenly cover the entire listening area. We do **not** accept non-branded systems or a mix of different speaker brands.

Preferred Mixing Consoles

We prefer **digital** mixing consoles, such as:

- **Midas PRO Series & HD,**
- **Yamaha CL, QL,**
- **Soundcraft Vi,**
- **Allen & Heath dLive, SQ,**
- **DiGiCo SD.**

Any other model must be approved by our FOH engineer.

The **front console** must be positioned along the central symmetry axis of the stage, **two-thirds of the way into the audience area**, and **not on a raised platform**. We do not accept consoles placed in corners, on balconies, in niches, or under balconies.

The console must be prepared with **four effects**:

- Plate Reverb,
- Hall Reverb,
- Two Delays.

The **FOH <=> Stage communication** must be ensured, as well as the ability to connect an external audio source via a **mini-jack**.

Monitor System

The band **usually** brings its own **Midas Pro2C** monitor console (**analog patching required**). We suggest positioning the monitor console **on or near the stage** to allow visual contact between the monitor engineer and the musicians.

Stage monitors must be from a **recognized brand** (4 units, full-range sound).

- **One additional monitor for the monitor engineer.**
- **Two sets of in-ear monitoring systems (IEM) (G3, PSM).**
- **For the drummer and DJ: 2 XLRs from the monitor engineer to their personal mixer.**
- **Side-fills are required for outdoor concerts.**

Microphones & Stands

- The band **prefers to use its own microphones**, as listed in the **INPUT LIST**.
- **10 microphone stands** must be fully functional (stable, height-adjustable, boom arms included).
 - **2 low stands,**
 - **8 tall stands,**
 - **5 microphone clips included.**
- All cabling must be **symmetrical** and use **high-quality XLR cables and connectors** from a recognized brand.

IMPORTANT: After the soundcheck, no **changes to console connections or settings** are allowed. Additional microphones for MCs or speakers must be **outside the Flapjack INPUT LIST**.

Stage Setup

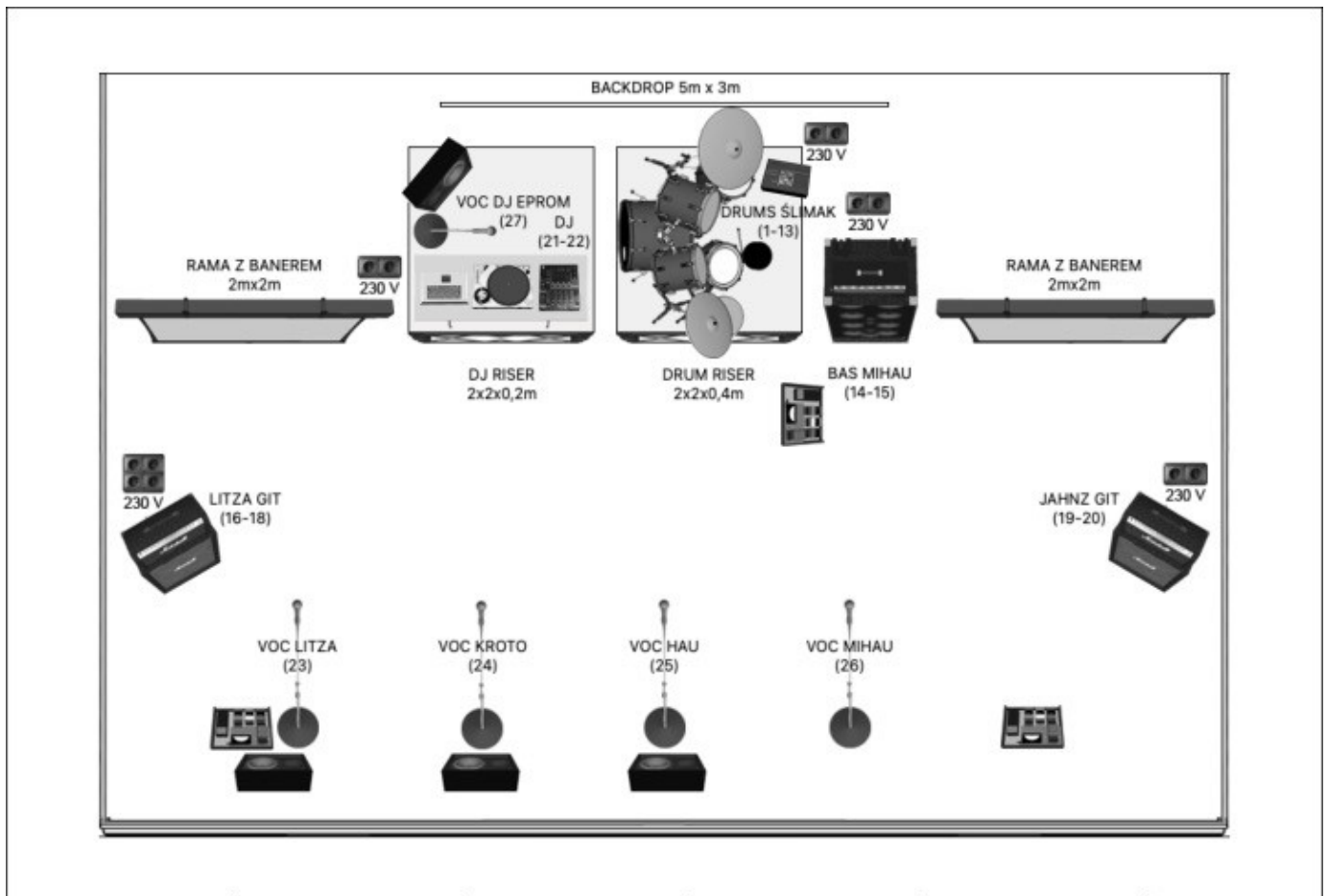
- A **5m x 3m** backdrop will be set up behind the band.
- **Two side panels (2m x 2m each)** will also be placed on both sides.
- **Two risers** are required:
 - **Drum riser: 2m x 2m, height 40cm.**
 - **DJ riser: 2m x 2m, height 20cm.**

If the risers **cannot remain** in their positions after soundcheck, they **must be on wheels** with **working brakes on each outer wheel**. Risers must be covered in **black fabric**.

Soundcheck & Technical Issues

- The band's **technical rehearsal** lasts **2 hours** and follows this schedule:
 - **1 hour – Setup in the wings or at the back of the stage on prepared risers** (the stage may be shared with other performers).
 - **1 hour – Soundcheck** (other performers may set up in the wings or behind the stage during this time).
- If **technical issues or faulty equipment** provided by the stage crew cause delays, the **soundcheck will be extended accordingly**.

STAGE PLAN



(Refer to the attached diagram)

INPUT LIST

#	Signal (Instrument)	Mic/XLR/DI	Stand/ Clip
1	Kick (Inside)	e901/SM91	-
2	Kick (Outside)	ND868/B52/D112	Low
3	Trigger	DI-box	-
4	Snare Top	EV ND44/SM57	Clip
5	Snare Bottom	EV PL35/SM57	Clip
6	Hi-Hat	SM81/ADX51	Low/High
7	Pad	DI-box	-
8	Tom 1	EV ND44	Clip
9	Tom 2	EV ND44	Clip
10	Floor Tom 3	EV ND46	Clip
11	Floor Tom 4	EV ND46	Clip
12	Overhead L	SM81/ADX51/ND66	High
13	Overhead R	SM81/ADX51/ND66	High
14	Bass (Line)	XLR	-
15	Bass (Mic)	BETA 52/RE320	-
16	Guitar L1 (Litza)	AEA NUVO	-
17	Guitar L2 (Litza)	ROYER 121	-
18	Guitar L3 (Litza)	Unidyne (like SM57)	-
19	Guitar P4 (Jahnz)	ROYER 121	-
20	Guitar P5 (Jahnz)	SM57	-
21	DJ (L)	XLR	-
22	DJ (R)	XLR	-
23	Vocal Litza	TELEFUNKEN M80	High
24	Vocal Kroto	e945/MD431	High
25	Vocal Hau	e945/AUSTRIAN 505	High
26	Vocal Mihau	SM58	High
27	Vocal DJ Eprom	SM58/e945	High