

FLAMING FENIX

[ˈfleɪmɪŋ ˈfiːnɪks]

Technical Rider 2026

BAND CONTACT

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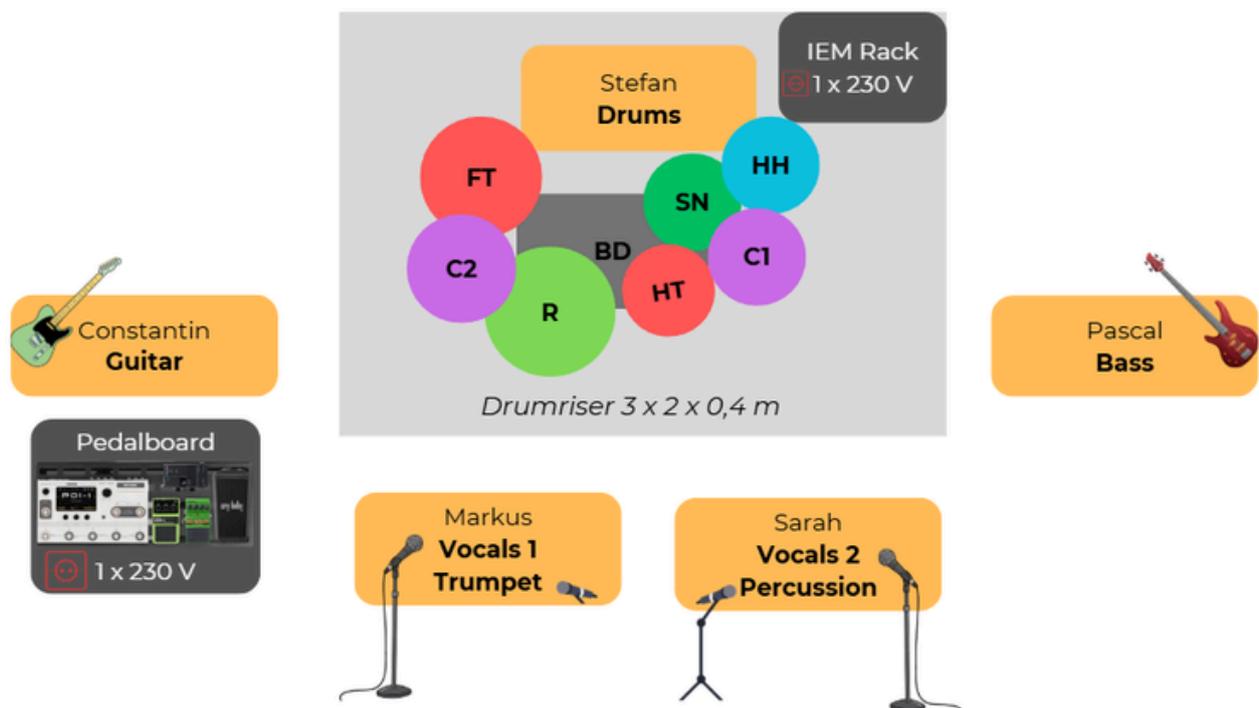
BACKLINE CONTACT

Constantin Pfisterer
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LINE UP

- 1 MARKUS EBERL:** VOCALS & TRUMPET
- 2 SARAH SACHSENHAUSER:** VOCALS & PERCUSSION
- 3 CONSTANTIN PFISTERER:** ELECTRIC GUITAR (ACOUSTIC GUITAR)
 - Amp Modeller: Hotone Ampero Stage 2
- 4 PASCAL FOTTNER:** ELECTRIC BASS
 - B-AMP: Aguilar Tone Hammer 500 W
- 5 STEFAN KÜPFER:** ACOUSTIC DRUMS

STAGE BACKDROP 4x2 Meters



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MONITORING

We use in-ear monitoring (channels 1–16) and are able to split the signals ourselves. For this, we offer two alternative signal paths:

- 1 Instruments → our splitter → stagebox IN
- 2 Instruments → stagebox IN → your splitter

If, due to short changeover times, we are unable to set up and use our in-ear system, we will require a separate monitor wedge for each musician. Please coordinate this with us in advance!

FOH, MICROPHONE SETUP & BACKLINE

The band travels **without** its own sound or lighting technician. Therefore, FOH sound and lighting must be handled by a qualified technician provided by the promoter.

We bring all microphone stands and microphones ourselves, with the following exception: **the drum kit miking must be provided by the promoter, including all stands, clamps, and cables.**

We bring our own drum kit, instruments, speaker cabinets, amplifiers, and effects pedals. Everything else must be provided by the venue or promoter.

If backline sharing is a possibility, please get in touch with us in advance.

GENERAL INFORMATION

The applicable regulations and guidelines of the VDE standards, the accident prevention regulations, as well as BGV C1 for stages and studios and the current (VStättVO) must be complied with.

If any part of the equipment poses a risk to life or limb, we reserve the right to cancel the performance at the promoter's expense.

Please note that this technical rider is part of the contract.

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POSSIBLE MIXING CONSOLE LAYOUT

Below you can find the channel layout of our IEM mixing console. The final layout and microphone selection for the FOH console are at the discretion of the on-site technician and should serve as a guideline only. Depending on the lineup and setlist (e.g., for an acoustic set), the number of channels used may be reduced.

CH	INSTRUMENT	MIC/DI	INSERT / FX	V/E*
1	Electric Guitar	Hotone Ampero	EQ	E
2	Acoustic Guitar	Hotone Ampero	EQ	E
3	Kick	AKG P 2	EQ, Comp, Verb	V
4	Snare	AKG P 4	EQ, Comp, Verb	V
5	Hi-Hat	Shure SM57	EQ, Comp, Verb	V
6	Tom 1 (hanging)	AKG P 4	EQ, Comp, Verb	V
7	Tom 2 (hanging)	AKG P 4	EQ, Comp, Verb	V
8	Tom 3 (Floor)	AKG P 4	EQ, Comp, Verb	V
9	Overhead L	AKG P170	EQ	V
10	Overhead R	AKG P170	EQ	V
11	VOC 1	Shure SM58	EQ, Comp, Verb	E
12	VOC 2	Shure SM58	EQ, Comp, Verb	E
13	VOC 3	Shure SM58	EQ, Comp, Verb	E
14	Bass	Aguilar DI-out	EQ, Comp	E
15	Trumpet	XVive U7	EQ, Verb	E
16	Percussion	AKG C1000	EQ, Verb	E

***V/E** = **V**: microphone to be provided by the organizer

E: own microphone or DI output