

Flux Capacitor – Technical Rider



The terms contained herein are provided to ensure proper execution of an event which has been contracted between Flux Capacitor (herein referred to as “**artist**”) and the venue, promoter, or other proprietor (herein referred to as “**buyer**”) to which this document has been provided. Any questions or modifications to this document must be agreed upon by all parties and noted in the space at the end of this document titled “Notes”.

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ALL VENUE TECH RIDERS SHOULD BE PROVIDED AS SOON AS POSSIBLE TO RESPONSIBLE PARTIES.

The following terms describe the technical requirements related to stage, sound, and lighting. These terms shall be followed as closely as possible. Flux Capacitor and its crew are happy to make modifications and exceptions for some items. Such modifications must be discussed and agreed upon by artist management and buyer no less than fourteen (14) days prior to the event.

Artist’s sound and lighting crew is to be provided complete control over sound and lighting facilities at the venue. This includes front-of-house and monitor mixing, effects, and processing gear, all amplifiers, equalizers, cables, mics, and other necessary components of sound production. It also includes all lighting, effects, controllers, software, and other components of lighting production. Buyer is required to provide facilities, equipment, and personnel according to the requirements in this rider. If a third party is contracted to provide sound and lighting for the venue or event, the contract between the buyer and the third party must include provisions to meet the needs of this rider.

1) Staging

Provided stage area shall be constructed according to local codes/ordinance and shall be capable of holding all personnel, members, and equipment safely and without potential for hazard. Stage should be no smaller than 15’ wide x 12’ deep.

2) Sound: Front of House and Monitors

Buyer shall provide a professional audio engineer for the duration of load-in, sound check, performance, and load-out. Flux Capacitor can either utilize an installed or existing house sound system, or one can be provided (for small clubs only and only with signed agreement to the regard of this provision). Flux Capacitor reserves the right to bring their own digital mixer. Buyer and provided technical staff will accommodate the integration of this mixer (typically a Behringer X32) into existing house or provided sound system.

Installed/Existing Sound System

If sound system is provided, front of house must be stereo, 2-way or 3-way actively crossed

over, capable of maintaining 105dB of balanced, comprehensible audio coverage throughout the entire venue with few to no “dead spots”. It should include 18” subwoofers, 15” or 12” mid-range drivers, and adequate tweeters. Monitor system shall include at least three (3) 12” or 15” monitor wedges, each on an independent mix. In-ear monitors are also adequate, with 3 independent mixes available. Delay effects processor with accessible tap-tempo input is required. Microphones and direct boxes shall be provided according to the line list shown in this document.

Flux Capacitor’s sound production crew reserves the right to adjust all existing gear, including but not limited to equalizers, mixers, effects processors such as delay and reverb, amplifiers, crossovers, and drive rack equipment and software.

If the venue’s monitor control system is on a separate mixer from front of house, the buyer must notify artist management no fewer than fourteen (14) days prior to the event. House engineer will be required to operate the monitor system in the event that the artist can only provide one engineer.

Artist-Provided Sound System

For small clubs, the artist can provide a sound system. The system produces 2500w of crowd-facing (“front of house”) power. Adequate space must be provided in front of and slightly to the outside edge of the stage area for two subwoofer enclosures, with mains mounted above them on poles.

If a front-of-house mixing station is not already present, a clear, sturdy, level area at least 8’ wide by 5’ deep must be provided, opposite the stage, no more than 75’ away from it, centered if possible, with a sturdy table approximately 6’ wide and capable of holding 150lbs, and a chair. This area will be used for front-of-house mixing. This applies to both installed and artist-provided sound system scenarios.

If you have any questions or concerns about meeting these requirements, please contact:

John Becker /Anomalous Audio
(484) 668-1232
anomaudioproductions@gmail.com

I agree to the terms and conditions set forth in this technical rider.

Buyer - Print Name

Signature

Date

3) Line & Input List

	Input	Source	Stand/Clip Required
1	Drums – Kick	D-112 / Beta 52	Short boom – no clip
2	Drums – Snare (top)	Shure PG-56 or better	Rim clip
3	Drums – High Rack Tom (top)	Shure PG-56 or better	Rim clip
4	Drums – Mid Rack Tom (top)	Shure PG-56 or better	Rim clip
5	Drums – Floor Tom (top)	Shure PG-56 or better	Rim clip
6	Drums – High Hat	Omni SD condenser	Reg. boom – small clip
7	Drums – Overhead Left	AT2020 or better LD	Reg. boom (clip if req.)
8	Drums – Overhead Right	AT2020 or better LD	Reg. boom (clip if req.)
9	Roland Octapad	DI box	
10	Bass DI	Amp-out or DI box	
11	Guitar Amp	SM57, i5, e609	Short boom with clip
12	Organ DI	DI box	
13	Synthesizer DI	DI box	
14	Stage Right Vocals	Shure SM58 or better	Regular boom with clip
15	Stage Rear (Drums) Vocals	Shure SM58 or better	Regular boom with clip
16	Stage Left Vocals	Shure SM58 or better	Regular boom with clip

4) Stage Plot

