

**Technical Rider**  
**Toxic Audio Technical Director:**  
**John Valines, [johnvalines@toxicaudio.com](mailto:johnvalines@toxicaudio.com)**

**Attention to all Production Managers, Stage Managers, Promoters,  
Technical Directors and others...**

The following *Technical Rider* is provided by Toxic Audio, Inc. to ensure the best performance possible. **For questions regarding this rider, please contact The Toxic Audio Technical Director, John Valines, directly at [johnvalines@toxicaudio.com](mailto:johnvalines@toxicaudio.com). Toxic Audio is a very flexible group, and with proper notice we can make adjustments to this rider based on client needs. All changes must be discussed with the Toxic Audio Technical Director (John Valines) prior to show and preferably prior to contract.** Riders older than 30 days may need to be renewed. It is the purchaser's responsibility to provide equipment based on the latest technical rider.

**Sound System:**

The Sponsor and Venue should make provisions for sound to be mixed from the middle or directly in back of audience. Mix position must not be in or under a balcony or perch and not behind glass or any other obstructive object. Technical Director for Toxic Audio must have total access to entire system, including Amplifiers and Crossovers. No Peavey, Samson, or other semi-pro gear in the system.

**FOH P.A.:**

1-LCR or Stereo P.A. for front of house with professional concert mains. Separate 18" subwoofers per side. **Subs to be run off an aux on post.** P.A. must be capable of producing **115dB** of clean, undistorted full range sound with a frequency response of 20 to 20k hertz. **No compression over Mains!**

- Preferred Speakers for Concert Mains: Myer UPA 1C, Turbo Sound TQ 440 SP, Apogee 5NC, and LAcoustic. *Peavey, Mackie, and Bose are not acceptable.*
- Preferred Subwoofers: EAW SB528z, Turbo Sound TQ-425.
- Preferred Amplifiers: Crest, Crown, and QSC. *Chevin amplifiers are not acceptable.*
- Preferred Crossovers & Processors: XTA, OmniDrive, dbx Driverack

**Proprietary systems must be discussed with the Technical Director for Toxic Audio.**

**FOH Console:**

An analogue 24 Ch (min) Stereo (or LCR) mixer with 4 band semi parametric EQ, hi-pass filters, and 8 aux sends (pre/post assignable per channel). VCA's and mute groups are a plus. Preferable mixers are Allen & Heath ML series, Yamaha PM and MC Series, or Midas Heritage series. If a digital mixer is to be used, we prefer Yamaha Professional brand digital mixers (please NO O1/V's or DM1000's). Monitors will be mixed from front of house console. Channels must be assignable to stereo, mains, or groups. **ALL CHANNELS DESIGNATED FOR TOXIC AUDIO WILL BE USED FOR TOXIC AUDIO EXCLUSIVELY (We are happy to share the mixer with other acts or programs, so long as our channels are only used by Toxic Audio and no changes are made to those channels between sound check and show).**

**Monitors:**

A minimum of 4 wedge monitors and 2 side fills for 2 discreet mixes. Monitors must be 2 way, preferably 12" speaker with 2" horn. Power amps capable of pushing 2 discreet mixes. EAW JFX 100', EAW JFX 250's, Meyer PSM-2 or EV X Array preferred. On very tiny stages, 4 wedges may be sufficient but please discuss with the Toxic Audio Technical Director.

**Etc:**

All necessary patch cables will be needed; they must consist of ¼ inch input cables, ¼ inch insert cables, several XLR turnaround barrels or cords, extra XLR mic cables, and enough speaker cable for FOH and Monitors.

One (preferable Featherweight) Com Headset for communication from FOH to stage crew and in the spot op positions (if any).

All appropriate power, amplification, and crossovers.

In some cases under balcony speakers, or halfway delay speakers may be necessary.

### Microphones:

Toxic Audio will need 8 (6 vocal, 2 spare) SHURE WIRELESS UHF microphones on separate adjustable frequencies. On the transmitters, 2 SM 58 heads on mics 1 & 2, and 6 Beta 87 heads on mics 3 thru 8. We can also use BETA 58's on all transmitters if available. Please label microphones with numbers 1 through 8. There must be access to the rear of the wireless receiver rack. The outputs from the receivers are to be split, so that the receivers will be patched to channels 1 – 8 on the mixer, and repeated on channels 17 – 24 (*this is for the purpose of mixing Monitors as well as Mains from the same FOH console*). See the "Mixer Channel Input List". Direct outs cannot be used since we need separate control of each pre-amp.

**No other brand of microphone is acceptable.** If you can't match these head requirements exactly, please discuss with Toxic Audio Technical Director, we always have options!

One microphone at the FOH position will be needed for talkback.

Two round base mic stands with appropriate clips on stage.

### FOH Rack:

5 (or 4 for Stereo Systems) Channels (LCR, Monitor Mix 1 & 2) of 1/3 Octave Graphic EQ.

1 Digital Reverb Unit (TC Electronic, Yamaha or Lexicon)

*If we use a digital console with built in effects, we can skip the above Digital Reverb Unit.*

1 T.C. ELECTRONIC M-ONE (this device is specifically required, **no substitutions!**)

*Toxic Audio does own and can travel with ONE T.C. M-One if the local rental shop or venue does not carry the device. Just let us know ahead of time. There is no cost involved if we bring our own.*

1 YAMAHA SPX 2000 OR SPX 990

*Toxic Audio uses specific effects only available on the TC Electronic M-One Processor and on the Yamaha SPX.*

### Mixer Channel Input List

1 – RF1 (FX Bass) *split to CH 17*

2 – RF 2 (Bass) *split to CH 18*

3 – RF 3 (Alto) *split to CH 19*

4 – RF 4 (Baritone) *split to CH 20*

5 – RF 5 (Soprano) *split to CH 21*

6 – RF 6 (Tenor/VP) *split to CH 22*

7 – RF 7 (Spare SR) *split to CH 23*

8 – RF 8 (Spare SL) *split to CH 24*

9 – Digital Reverb Return L

10 – Digital Reverb Return R

11 – Yamaha SPX Return L

12 – Yamaha SPX Return R

13 – TC Electronic M One Return L

14 - TC Electronic M One Return R

15 – CD Player

16 – Talk Back Microphone

17 – RF1 (FX Bass Monitors) *split Stereo or Main Assign OFF, Aux 1 & 2 on Post*

18 – RF 2 (Bass Monitors) *split Stereo or Main Assign OFF, Aux 1 & 2 on Post*

19 – RF 3 (Alto Monitors) *split Stereo or Main Assign OFF, Aux 1 & 2 on Post*

20 – RF 4 (Baritone Monitors) *split Stereo or Main Assign OFF, Aux 1 & 2 on Post*

21 – RF 5 (Soprano Monitors) *split Stereo or Main Assign OFF, Aux 1 & 2 on Post*

22 – RF 6 (Tenor/VP Monitors) *split Stereo or Main Assign OFF, Aux 1 & 2 on Post*

23 – RF 7 (Spare SR Monitors) *split Stereo or Main Assign OFF, Aux 1 & 2 on Post*

24 – RF 8 (Spare SL Monitors) *split Stereo or Main Assign OFF, Aux 1 & 2 on Post*

Aux 1 Send (Pre) – Monitors (Floor Wedges)

Aux 2 Send (Pre) – Monitors (Side Fills)

Aux 3 Send (Pre) – Digital Reverb

Aux 4 Send (Pre) – Yamaha SPX

Aux 5 Send (Pre) – TC Electronic M-One Left Input

Aux 6 Send (Pre) – TC Electronic M-One Right Input

Aux 7 Send (Post/Pre) – (blank)

Aux 8 Send (Post) – Subwoofers

*\*Please note that Channel 1 Bass FX Mic will have an effects unit provided by Toxic Audio connected at the Shure microphone receiver position, before the split.*

**Staging:**

**Toxic Audio is very flexible with their staging needs. Below there are some basic staging requirements but please know that we can perform just about anywhere!**

Stage should have a minimum of 16' wide x 12' deep x 8" high playing space, with a minimum 8' height between the stage and ceiling, and a maximum distance of 6' between stage and closest audience member. Stairs should lead from stage left and stage right directly into the audience.

**Lighting:**

Toxic Audio is very flexible with our lighting needs. Please discuss lighting with the Toxic Audio Technical Director. The lighting needs may vary based on requested set list.

**THE FOLLOWING IS NOT NECESSARY FOR PRIVATE CORPORATE EVENTS.**

**The following is specifically for performing arts centers and theatres where Toxic Audio will be performing their full theatrical show. If Toxic Audio is being hired to perform for a meeting in a ballroom, for example, please ignore the box below.**

**Sound:**

One CD player, or an input for an MP3 Player (ie: iPod) with the proper cables.

**Lighting:**

Please discuss lighting needs directly with the Toxic Audio Technical Director. Two Spot Lights and operators are preferred.

Toxic Audio prefers to perform in front of an evenly lit cyc, with the primary colors Red, Green and Blue. If a fourth color is available, no color is preferred. The cyc should not have a scrim in front of it as the cyc will be used for projection as well.

**Projection:**

Toxic Audio uses a laptop with a Power Point presentation at various points through the show. If a computer or laptop can be provided, that is preferred. If not, Toxic Audio can provide one with proper notice.

A projector is required with a VGA cable that runs from the FOH position to the projector. If it is not possible to reach the FOH position, a member of the stage crew will have to run the Power Point presentation from an off stage position. A video switcher may be used to convert VGA into whatever input the projector provides.

The projector shall be mounted so that the image fills as much of the cyc as possible keeping within the sightlines of all audience members.

The projected images shall consist primarily of yellow text on a black background.

**Set and Props:**

Please provide the following:

- One 24" – 30" backless non-swivel barstool, preferably black.
- One sturdy easel, preferably black
- Three matching armless chairs, preferably black
- One small table with a top approx. 16" x 20" and approx 24" high, preferably black (*these measurements are estimates are can be flexible*).
- Two prop tables, one backstage left, and one backstage right.