

BREAK OF REALITY

TECHNICAL RIDER

2012

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THIS RIDER IS HEREWITH ATTACHED TO AND MADE PART OF THE CONTRACT DATED _____ BY AND BETWEEN BREAK OF REALITY (HEREIN AFTER REFERRED TO AS "ARTIST") AND _____ (HEREIN AFTER REFERRED TO AS "PURCHASER"). THIS RIDER AND ALL TERMS AND CONDITIONS IT CONTAINS ARE PART OF THE ATTACHED CONTRACT. PLEASE READ IT CAREFULLY. THE TERMS AND CONDITIONS ARE ESSENTIAL TO A SUCCESSFUL ENGAGEMENT AND MUST BE COMPLIED WITH. ANY

BREACH OF THE TERMS OF THIS RIDER OR THE CONTRACT MAY CAUSE ARTIST TO REFUSE TO PERFORM WITHOUT RELEASING PURCHASER FROM THE OBLIGATION TO PAY THE FULL AMOUNT OF THE CONTRACT. DO NOT MAKE ANY CHANGES OR DELETIONS TO THE RIDER WITHOUT THE APPROVAL OF THE ARTIST'S REPRESENTATIVES. ANY SUCH CHANGES WILL NOT BE BINDING UPON ARTIST AND MAY CAUSE PURCHASER TO BE IN BREACH OF THE CONTRACT.

This rider applies to Break of Reality's **STANDARD AMPLIFIED PERFORMANCE**. If it is requested that the group perform only acoustically with no amplification, please contact the Artist for an acoustic only rider.

BREAK OF REALITY TECHNICAL RIDER

SOUND REQUIREMENTS

1. House console requirements:

The house console should support at least 10 inputs, all equipped with phantom power. Each channel should have its own equalizer setting. A master equalizer should be available on the board as well. Ideally, a reverb processor should be available for all three cellos if the Artist needs, but this is not necessary. Lastly, if a tempo-adjustable delay affect at the booth is available, please have it available for us.

The Artist also requires that all channels have working XLR inputs directly on stage, preferably all located on stage right, or plenty of XLR cables to reach stage right. The inputs for the house console will most likely be:

- 1 – XLR of Cello 1 provided from our Shure wireless PGX receivers.
- 2 – XLR of Cello 2 provided from our Shure wireless PGX receivers.
- 3 – XLR of Cello 3 provided from our Shure wireless PGX receivers.
- 4 – Top djembe microphone
- 5– Bottom djembe microphone
- 6 – 10? – Drum mics for drumset. The amount of inputs would vary depending on how many mics are used here.
- ? – Two speaking mic inputs placed in extra available channels (preferably wireless).

2. Backline:

- a. For our backline, we usually just require a full 5-piece drum set (preferably pearl custom masters or similar) in good condition. Set should be complete with cymbals (2 crash, ride, hats) and all hardware including drum throne. Our drummer may or may not bring his own cymbals as well as a snare. If you are not sure you can meet this drum set requirement, please contact our percussionist directly at ivan@breakofreality.com.
- b. If a plexi-glass drum shield is available, we would prefer to use it, however this is not a requirement.

3. House processing:

A technician familiar with all aspects of the system should be present to assist from the time of Artist's load in until the end of sound check and from house doors until the end of Artist's load out.

The entire house and monitor system should be in good working order with no hums, buzzes or distortion, and should be up and running at the time of Artist's load in.

4. Microphones, Stands, Cables, Chairs, risers, and Batteries:

- a. Two wireless speaking microphones (one will suffice as well) with fresh batteries are to be ready for sound check and performance. If wireless microphones are not available, wired microphones will suffice.
- b. For the djembe (African drum), two microphones with stands are required. A small condenser microphone (or sm57 will suffice) for the higher frequencies of the instrument is required to be placed near the top of the djembe via sturdy boom stand. A low frequency mic (such as a large condenser or bass drum mic) is to be placed on the bottom of the djembe, by a mic stand attachment affixed to the boom stand, or a bass drum mic stand (very short). This mic will be placed very close to the floor.
- c. For the drumset, a full kit microphone set is suggested, or spot mics depending on the size and acoustics of the venue. At the very least, a mic for the kick and snare is required, and overheads are strongly recommended. Mics for each of the toms, hi-hat, and individual cymbals may be needed in larger halls or outdoors.
- d. Please have plenty of XLR cables available on hand.
- e. Please have power outlets available near stage right and a power strip just in case. If power is not available near stage right, please have a few heavy duty extension cords to wire to stage right, or wherever XLR drops are.

f. Please have three standard Steinway piano benches or (3) flat-seated armless chairs (20-23 inches high) placed on stage in cello 1, 2, and 3 (C1, C2, and C3 on the attached stage plot) positions. In addition, a fourth piano bench or chair will be needed for the djembe position, although this chair doesn't need to be quite as tall.

g. If a short drum riser is available, we may want to raise the drum set if time permits.

h. Lastly, please have six (6) AA batteries available for the Artist. The batteries should be of name brand and be new and unused.

MONITOR REQUIREMENTS

The three (3) monitor mixes will come from the main console as single, separate mixes. There should be four monitors on stage on three separate mixes. House left cellist (C1) should have his own mix, house center cellist (C2) his own mix, and the house right cellist (C3) can share her mix with the drum set monitor. Each mix should start with an equal balance of the three cellos (drum and percussion inputs can be omitted from monitors to start), and minor adjustments will be made during sound check. If three separate mixes are not available, please contact the technical director listed on the first page of this rider.

The Artist needs sufficient power amps and monitors to drive the mix loud and clean. The entire house and monitor system should be in good working order with no hums, buzzes or distortion, and should be up and running at the time of Artist's load in. All sound equipment must be state-of-the-art, in working order, and have sufficient power, speakers, horns, etc. to provide high clarity and full fidelity at any seat in the venue.

LIGHTING REQUIREMENTS

- Lighting console with operator and necessary personnel to set up and focus all lights
- Four (4) colors of wash or specials on five (5) areas:
 1. C1- Cello
 2. C2 - Cello
 3. Djembe
 4. C3 - Cello
 5. Drum Set

- Examples of colors we like are Pink, Lavender, Blue, Magenta, and Aqua.
- All lighting must be state-of-the-art and in good working order.

STAGE PLOT

See attached stage plot. Here is a map for the stage plot:

W – Our Wireless Receivers (3 for 3 cellos)

C1 – Cello 1

C2 – Cello 2

C3 – Cello 3

M1 – Monitor 1

M2 – Monitor 2

M3 – Monitor 3

M4 – Monitor 4 (can be on the same mix as 3)

BREAK OF REALITY STAGE PLOT

REAR OF STAGE

