

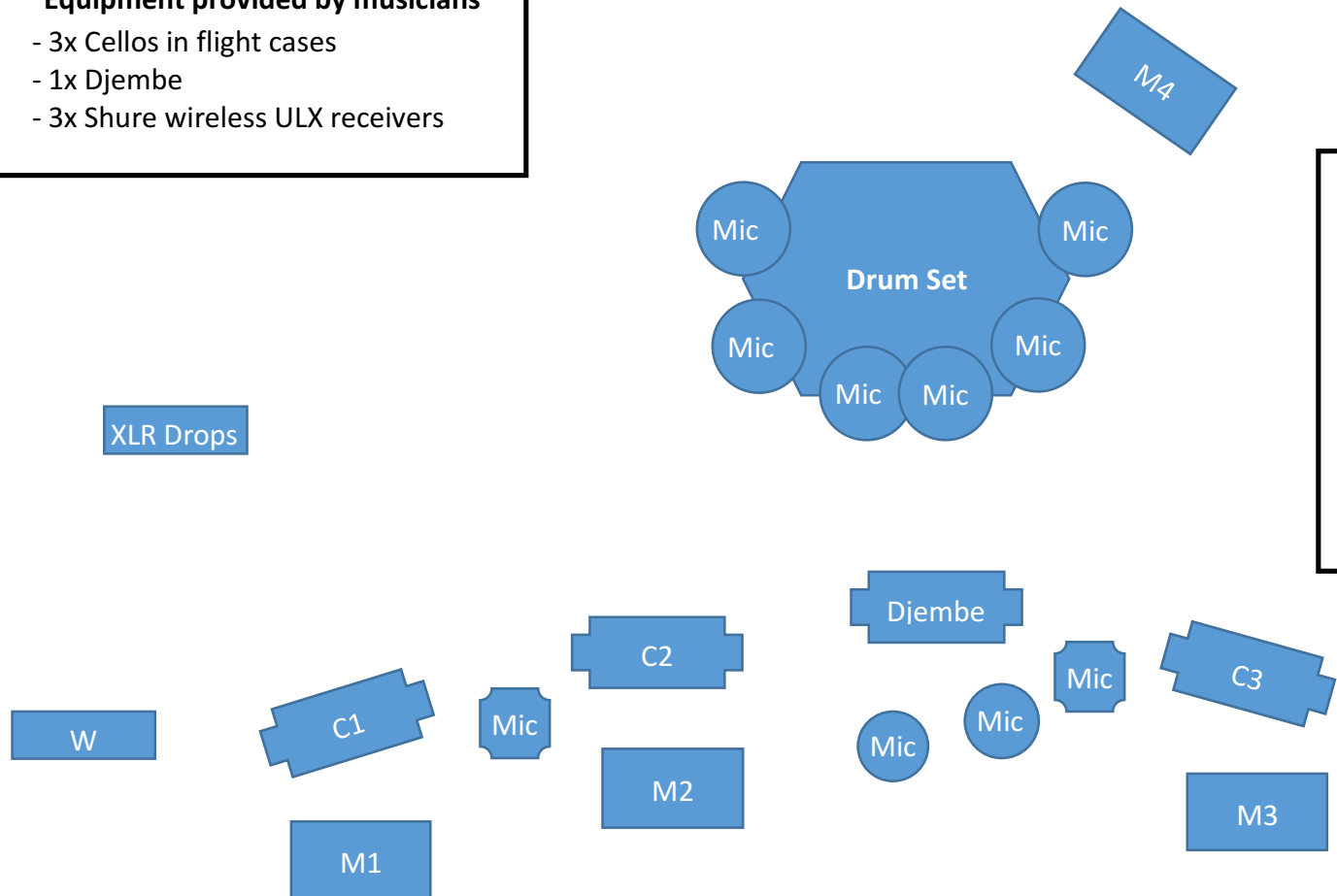
Break of Reality – Concert Stage Plot – Tech Rider

Equipment provided by musicians

- 3x Cellos in flight cases
- 1x Djembe
- 3x Shure wireless ULX receivers

Post or program partner should provide all items listed on the stage plot and pages below with appropriate PA and cables.

In intimate venues with a small audience Break of Reality has the ability to perform purely acoustically with no sound equipment.



Key

- Wireless vocal mic
- Instrument mic stand
- Bench / armless chair

FRONT OF STAGE

TECHNICAL RIDER

*Please note: This technical rider applies to Break of Reality's **STANDARD AMPLIFIED PERFORMANCE**. The band is capable of playing with **ANY** amount of amplification and frequently presents entirely acoustic performances with 3 cellos and djembe.

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.

If the hall is less than 1,000 seats and doesn't have ample sound dampening, please provide an Automatic Feedback Suppression System (AFS) for the 3 cellos (they use clip-on microphones may have feedback issues in smaller halls). An example would be the DriveRack 260.

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 ULX receivers.
- 2 – XLR of Cello 2 provided from our Shure wireless ULX receivers.
- 3 – XLR of Cello 3 provided from our Shure wireless ULX 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 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. If you are not sure you can meet this drum set requirement, please contact our percussionist directly at ivan@breakofreality.com.

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. **CHAIRS.** Please have three (3) 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, please have it set up on stage.
- h. **BATTERIES.** Lastly, please have six (6) 9 volt batteries available for the Artist upon arrival. The batteries should be of name brand and be new and unused.

MONITOR REQUIREMENTS

Four (4) monitors on stage, each with their own separate mix. Each mix should start with an equal balance of the three cellos (drum and percussion inputs should be omitted from monitors to start), and minor adjustments will be made during sound check. If four 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
- At least 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
- Moving lights are ideal, or any special lighting effects available.
- 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)