

BREAK OF REALITY

HOSPITALITY & TECHNICAL RIDER

(REVISION 9/18/19)

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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.

HOSPITALITY RIDER

DRESSING ROOMS

If available, please provide four dressing rooms, unlocked and ready at the time of the band's arrival.

REQUIRED IN GREEN ROOM

In the green room or one of the dressing rooms, please provide:

- At least 12 bottles of spring water
- Assorted fruit or vegetables for snacks
- 4-6 granola bars, assorted if possible
- 4 Regular coffees from Starbucks or Dunkin Donuts upon arrival (or a coffee maker with Starbucks or DD grounds) and a few creamers and sugar packets
- If permitted, a 6-pack of beer (IPA) and 1 bottle of wine
- one package of breath mints (no gum)
- six 9-volt batteries of name brand, new and unused (also mentioned in #4 below, but please have them in the green room or dressing rooms upon arrival.

MEALS

If the band arrives before 2:00 PM, please provide lunch AND dinner for 4 people. If band arrives after 2:00 PM, please provide dinner.

For ALL MEALS: The band is flexible with meals, but requires that the meal be on the healthy side. When ordering food, sushi, thai, and other healthy restaurants are preferable. When possible, please provide a menu for musicians upon arrival or through email with the technical/production director. If preparing or catering food, please provide a dinner salad as well as a few healthy entrée choices.

PLEASE NOTE: There is one **vegetarian AND gluten intolerant** (Celiac) member in the band – please provide one gluten-free vegetarian meal.

TECHNICAL RIDER

Note: This technical 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.

SOUND REQUIREMENTS

1. House console requirements:

The house console should support at least 12 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.

The Artist requires that all channels have working XLR inputs in one of the stage wings, or plenty of XLR cables to reach one of the stage wings. 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 and the size of the hall.
- ? – Two speaking mic inputs placed in extra available channels (preferably wireless).

2. Backline/DRUM KIT:

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. Our drummer is endorsed by Zildjian cymbals and Evans drum heads – please provide these brands if possible. If you are not sure you can meet this drum set requirement, please contact our percussionist directly at Trevino.ivan@gmail.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, Drum Shield, 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 the stage wings and a power strip just in case. If power is not available near XLR inputs, please have a few heavy-duty extension cords to wire to wherever XLR inputs are. Additionally, please have one power outlet or extension cord available at the drum kit for our drummer's sampler.
- f. **CHAIRS.** Please have three (3) standard adjustable 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 in the green room or a dressing room. The batteries should be of name brand and be new and unused.

MONITOR REQUIREMENTS

Four 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.

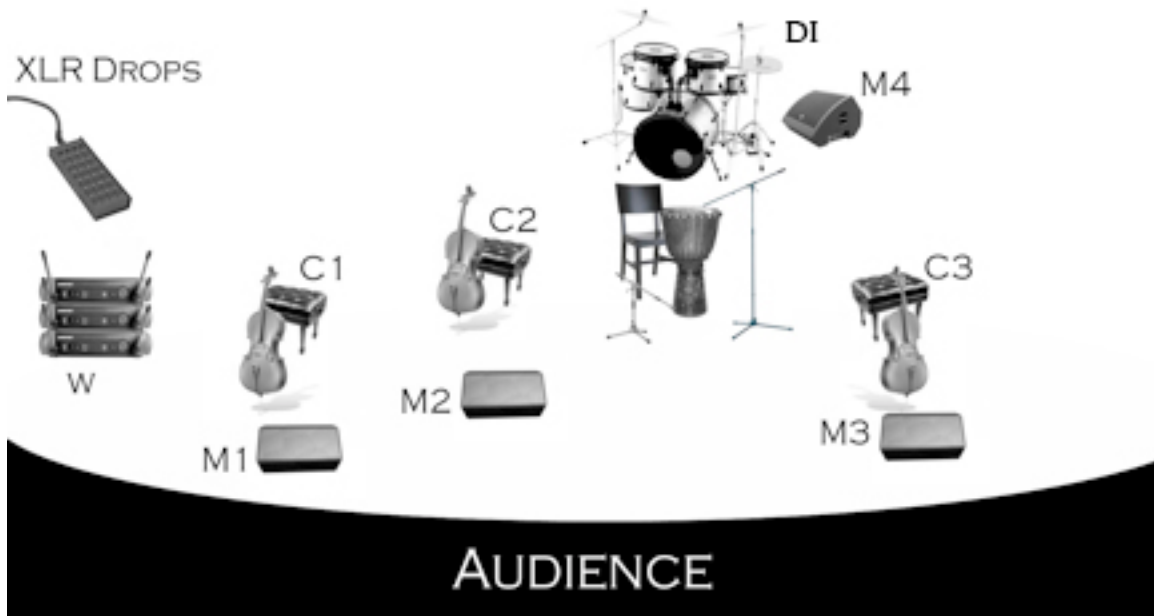
STAGE PLOT

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)
DI – NO LONGER NEEDED

BREAK OF REALITY STAGE PLOT

REAR OF STAGE



Hospitality and Technical Rider (Revision 9/18/19)

ACCEPTED AND AGREED TO BY:

Purchaser

Artist/Manager

Date

Date