

THE *Real*™ GROUP

RIDER 2022 v1.6

CREW

(6 people) 5 artists + 1 sound engineer

HOTEL

Unless otherwise agreed in the main contract, the Promoter books and pays for accommodation (4 single rooms and 1 double room) for The Real Group, preferably 4 or 5-star hotel with 24 hour reception. Internet, toilet and shower in the rooms and with breakfast and Wi-Fi included or prepaid for the group.

- Johannes Rückert Becker - single room
- Joanné Nugas – double room with Axel Berntzon
- Axel Berntzon – double room with Joanné Nugas
- Clara Fornander - single room
- Daniele Dees - single room
- Sanna Nordlander (Sound engineer) - single room

TRANSPORT

Unless otherwise agreed in the main contract, the Promoter organizes and pays for travels from/to Stockholm, Sweden as well as local transportation from and to the airport/train-station/venue/hotel. Please note that the group's technical equipment takes a lot of extra space – 4 extra cases that weigh a total of 79kg.

1 case 23kg Wireless receivers,	595 x 500 x 290 mm
1 case 23kg Wireless transmitters,	595 x 500 x 290 mm
1 case 23kg Monitor console,	595 x 500 x 290 mm
1 case 10kg Mics+InEars beltpack,	555 x 360 x 185 mm

Also, please note that the crew consists of 6 people with 6 large suitcases. That will make a total of 6 people and 10 bags + possibly 6 carry-ons. Please discuss travels with the tour manager.

GET-IN AND SOUNDCHECK

The Real Group needs 5h to load in, set up, soundcheck and have dinner/lunch. To rig down takes about one hour after the concert is finished.

Example of a normal schedule for a concert at 19:00 is:

14:00	Load in
15:00	Dinner (at the venue)
16:00	Sound check
17:30	Stage clear
18:30	Doors open
19:00	Concert

DRESSING ROOM & CATERING

The Real Group needs at least two changing rooms, separate for women/men. If possible, also an additional room with a bed/sofa where one singer may rest before show. We also need one spacious and well furnished lockable dressing room, close to the stage.

In the changing rooms there needs to be an iron, mirrors, good lighting, water, electricity and toilet.

Internet or Wi-Fi is greatly appreciated! Please inform if a password is needed.

The dressing rooms should be maintained and cleaned from previous guests and activities.

Dinner (for 6 people)

We all prefer healthy choices. The catering services should strive to offer locally produced, ecological food in season.

The dinner is served before soundcheck. Please contact the manager to confirm when, how and where the group wants to eat.

Please note!

- One member is lactose intolerant and sensitive to eggs in any form.
- Vegetarian food is appreciated.

In the dressing room (for 6 people)

- Coffee, tea, lactose free milk, honey, sugar, ginger, fresh organic fruits, chocolate (preferably dark), salty snacks, tap water, glasses, cups & jug. Preferably set up when the group arrives.
- Salads after the concert
- *6 beers & 1 bottle of organic sparkling dry white wine - on request (please ask the sound engineer some days ahead if needed)*

Please do not remove back stage catering until one hour after performance is done!

We encourage food being served with a minimum of single-use items. We prefer tap water where the water is not polluted. We encourage you to make good choices for us and the environment!

CONTACT

MANAGER: booking@therealgroup.se

SOUND ENGINEER: sanna@therealgroup.se Cell: +46 70 679 68 53

We are members of "Swedish Performing Artists for Sustainability"



TECHNICAL RIDER - STAGE, SOUND & LIGHT

**Please send the technical specification to the sound engineer
(contact info above) for confirmation!**

STAGE

Recommended stage size is 12 meters wide in front and a depth of 8 meters. Stage floor must be at least 1 meter above the parquet level, free ceiling height should be at least 7 meters including lighting devices. At an outdoor concert, the roof must be watertight. Artist's entrance should be from the side or back of the stage with stairs or ramp - out of sight of the audience. Covering and backdrop, preferably black.

On stage (ready at get-in)

- A table with 5 glasses & 1 jug of still water.
- A black cloth for the table.
- If the floor is sound sensitive, resonant or reflective, please cover the floor with a black/ grey mat (consult the sound engineer).

SOUND

The Real Group travels with their own sound engineer. However, the group needs 1 sound engineer at the venue who knows the PA system and the console well. The show may not be recorded or transmitted (audio & video) without the specific agreement set out in the main contract.

PA

- The PA needs to spread an equal sound pressure across the entire audience area.
- Main speakers should be flown.
- Venues with capacity for less than 500 seats: d&b Q line array system and V-sub or similar.
- Venues with capacity of 500 seats or more: Appropriate number of d&b V line array system and J-sub or similar.
- Front fill if needed. Consult the sound engineer.
- Accepted sound system: d&b, L'Acoustic, Meyer, Nexo or EV line array.

FOH

- Seats will be reserved for FOH mix-area (sound engineers, lighting technicians + equipment) if there isn't already a specific position for FOH.
- Mix area under a balcony or in a sound booth is NOT accepted.
- We prefer digital consoles. (Accepted digital consoles: Allen&Heath Dlive and SQ series, Digico SD series, Soundcraft Vi Series, Midas Pro series, Yamaha CL series)
- Ipad & router connected and functioning to the mixing console with the console app.
- The mixing console must have at least 8 inputs & 6 outputs at FoH, because of the engineer's own outboard.
- 1 talkback mic + cable
- Power 220V, Socket type F

If the mixing console is analogue:

- The mixer must have at least 24 channels and 12 aux buses. (AMEK recall, MIDAS XL-200)
- 8 channel active splitter
- Separate graphic 1/3 octave Multiband EQ for each Monitor system and PA. (KLARK- Teknik, BSS)
- 1 parametric EQ for PA
- 1 TC ELECTRONIC M-5000, M-3000 or LEXICON PCM 80
- 1 Yamaha SPX 900 - pitch shift and delay (or equivalent)
- 8 Compressors inserts (dbx 160x or equivalent)
- 1 stereo compressor/limiter (dbx or equivalent)
- 1 talkback mic + cable
- Power 220V, Socket type F

MONITOR, MICS, STANDS & CABLES

We Bring:

- Our own IEM systems, 5 x Stereo Shure PSM1000 (G10E 470-542MHz)
- Our own monitor console "Motu Monitor 8". The singers mix their own feed for IEM and wedges from a computer on stage attached to the Monitor 8.
- Our own wireless microphone systems, 6 x Shure UR4D/KSM9 (G1E 470-530MHz)
- Mic holders
- Our own rechargeable batteries.

We need:

- 8 equal wedges divided on 2 systems. (see stage plot)
System 1: 4 wedges in the front of the stage.
System 2: 2 wedges on each side.
Accepted wedges: d&b M2, l'Acoustic X12, Nexo PS12
- 1 analogue stereo graphic 31-band EQ on stage + XLR cables, (one channel for each monitor system)
- Monitor systems should be connected: Motu-EQ-Amps-Wedges, NOT through FOH console. (The Motu has 2 XLR out)
- Power 220V, Socket type F
- 10 XLR in & 2 XLR return to stagebox from our rack
- 10 mic-boomstands
- 1 presentation mic + cable
- 1 Talkback mic + cable
- 6 backup microphones with 10m mic cables (just in case their mics are lost or broken at flight, don't need to setup before arrival)

BEFORE ARRIVAL

- The PA & Wedges should be all set up and working and easy to configure.
- Disturbing noise from amplifiers, fans and dimmers must be eliminated before the sound check and concert.
- The promoter must ensure that no unauthorized people, audience or spectators are in the room/venue until all the technology is set up and sound check is completed.

The sound engineer needs to be in direct contact with the sound provider and house technicians. Please send sound system specifications directly to our sound engineer (see above).

LIGHT

The Real Group does not travel with a lighting engineer.

It is the responsibility of the promotor to provide a lighting engineer and adequate lighting for the stage, including front, back, color & moving lights.

Upon arrival, the lighting engineer should be available to create a variety of scenes and lighting cues in consultation with our sound engineer. The same lighting engineer should also be present during the concert.

The use of a hazer is acceptable, but not during soundcheck.

Please contact The Real Group sound engineer (contact info above) for more information about the light and setlist with light cues.

INPUT LIST/OUTPUT LIST

Ch. Inputlist Instrument Input Outboard
1 CF stage 1 comp
2 JN stage 2 comp
3 JB stage 3 comp
4 AB stage 4 comp
5 DD 1 stage 5 comp
6 PERC 2 stage 5 comp
7 P 1 stage 6 comp
8 P 2 stage 6 comp
9 LOOP 1 stage 7 comp
10 LOOP 2 stage 8 comp
11 LOOP 3 stage 9 comp
12 LOOP 4 stage 10 comp
13 LEXICON L foh 1
14 LEXICON R foh 2
15 OKTAVIDER foh 3
16/17 PITCH L/R int. fx1
18/19 ROOM L/R int. fx2
20/21 HALL L/R int. fx3
22/23 DLY L/R int. fx4
24 PIANO foh 4
25 TALKBACK foh 5
26 Presentation mic stage 11
27 CF MON stage 1 (spare)
28 JN MON stage 2 (spare)
29 JB MON stage 3 (spare)
30 AB MON stage 4 (spare)
31 DD MON stage 5 (spare)
32 Perc MON stage 6 (spare)

AUX Outputlist System Output**1** Piano stage 1**2** Talkback stage 2**3** Front wedge (spare) stage 3**4** Side wedge (spare) stage 4**5** CF IEM (spare) stage 5**6** JN IEM (spare) stage 6**7** JB IEM (spare) stage 7**8** AB IEM (spare) stage 8**9** DD IEM (spare) stage 9**10****11** Lexicon foh 1**12** Oktavider foh 2**13** Pitch int. fx1**14** Room int. fx2**15** Hall int. fx3**16** DLY int. fx4

STAGEPLOT

