



Technical Rider

FOH

A speaker system capable of delivering 100dB(A) to all areas of the auditorium from 20 - 20000HZ without distortion with sub bass units (preferably driven from an auxiliary send). Particular attention should be given to side seats and extreme front seating. Flown or part flown systems are preferable and also help to avoid audience sightline problems. Preferred brands Meyer, L-Acoustic, D&B & EAW.

Please: no “home-made systems”. The whole system should be quiet and completely free of noise as the band have a very broad dynamic range, which can easily be compromised by a “noisy” system. **The console must be positioned in the centre area of the venue NOT under balcony or in booth.**

Digital consoles are preferred, a minimum 40ch desk with 4 band fully parametric eq. Phantom power to be available and switchable on each input channel and at least 8 auxiliary sends individually switchable pre & post fade and 4 stereo returns on faders. Preferred brands Yamaha M7CL, PM5D, Soundcraft Vi6/3, Didigedign. Midas XL4/Heritage/XL3, Yamaha PM5/4000 or Gamble. No Mackie, Behringer or semi-professional consoles.

FX – only if non digital console used

31 band graphic eq inserted on all outputs e.g. L,R Centre cluster, front fills etc. Klark Teknik, BSS, Ashley, Urei **NO Yamaha Q2031/1031.**

- 1 Lexicon PCM80
- 2 Yamaha SPX2000/990
- 6 channels compression BSS/Drawmer
- 4 channels gates Drawmer/BSS

Monitors

Minimum 32 input monitor console with at least 7 discrete outputs. 31 band eq to be inserted across all outputs, Klark Teknik, BSS, Ashley, Urei **NO Yamaha Q2031/1031**

7 Wedges on 7 sends + cue

Wedges should be low profile, high quality and all be the same (bi-amped preferred) e.g. Meyer UM1, Clair 12AM. The monitor system **must** be quiet and free of noise.

Mixes

- 1 – Drums
- 2 – Percussion
- 3 – Guitar
- 4 – Bass
- 5 – Cello
- 6 – Piano/Keyboard
- 7 – Clarinet

Personnel

We supply a sound engineer who will operate the FOH console for the show and must be allowed full access to all components of the sound system (cross-over's, processors, eq's etc.). In installations with fixed eq another equalizer must be provided for our engineer. In addition we require:

- 1 electrician familiar with the venue
- 1 monitor engineer
- 1 system technician
- 2 stagehands for load in and load out of bands equipment.

General

The P.A. system should be set up and tested before the musicians arrive. All mic lines and monitors should be laid out and proven. Mics marked with (#) may be substituted with similar high quality condensers. Schoeps, Neuman, B&K, AKG (except C414), Audio Technica, are generally not acceptable. Mics marked (##) can only be substituted with similar quality switchable pattern condenser. We can supply some of our own mics but this may involve a charge to cover excess baggage and insurance.

You need to supply all cabling and mic stands, which should be in good working order and have booms; black stands are preferred (see input list).

Please contact us to discuss if any of the above causes concern or you have any questions regarding our technical set up. Substitutions are always possible to some degree but please call first to discuss them. The following input list will be subject to change after the exact program for your concert has been decided but does offer an accurate guide to microphone and input order.

AC power drops should be provided on stage as per stage plan delivering 110V 50 Hz as well as suitable power for local backline.

Lighting

A basic lighting plot consisting of three to four colour washes and adequate front and back lighting to read music is essential. If you think your venue will have difficulty in providing this please consult with our tour manager well in advance of the concert date, (contact numbers can be found on the last page of the sound rider).

The group requests an experienced lighting operator who is used to theatrical lighting as opposed to classical concert lighting.

The use of moving lights will enhance the look of the show as will a Hazer if available.

LED's should be used wherever practical as a measure to reduce power consumption.

Lighting Schedule

Primarily, focusing should be scheduled to take place after the stage has been set and BEFORE the band arrives (usually the early afternoon since the band usually arrives around 2-3pm for sound check). Touch-ups can take place during the sound check. The lighting technician/operator must be available for the sound check so the group can check light levels for reading music.

Our tour manager will discuss the lighting of the show with the operator during our set-up period.

Bang on a Can Video Spec – if required

- 1 Video projector with lens suitable for front or rear projection depending upon stage depth – for stages less than 15M depth front projection will be required as the band require 10M depth.
 - 1 Multi region DVD player
 - 1 Video mixer with inputs for DVD (composite) & VGA
 - 1 Video monitor (at least 14”) – for cueing next to player
 - 1 Front or rear projection screen of a suitable size for venue (min. 12x9ft) with suitable masking for top bottom & sides.
 - 1 skilled video technician familiar the equipment supplied.
- Appropriate signal splitters, and cabling, for cable runs of over 20m please supply suitable VGA distribution amps or preferably a CAT5 based system.

The video will be played from a laptop & DVD player positioned at the FOH sound position.

The video projector may need to be placed in a sound proof box to limit fan noise as the music has extremely quiet passages, but the players and mixer should be positioned at the FOH sound console and comms should be provided to the projector position.

We will require 1 video engineer to be present for rehearsals and show.

Additional video equipment or a variation of these items may be required.

BANG ON A CAN ALL-STARS INPUT LIST

Sample

CHANNEL	INPUT	MIC	STAND	INSERT	IN MONS
1	KICK	M88	SHORT	COMP 1	NO
2	SNARE	BETA57A	SHORT	COMP 2	NO
3	HAT	MKH40	SHORT		NO
4	RACK	SM98	CLAMP	GATE 1	NO
5	FLOOR	SM98	CLAMP	GATE 2	NO
6	OVERHEAD LEFT	MKH40 #	TALL		YES
7	OVERHEAD RIGHT	MKH40 #	TALL		YES
8	MARIMBA LOW	MKH40 #	TALL		YES
9	MARIMBA HIGH	MKH40 #	TALL		YES
10	KICK 2	BETA91	NONE		NO
11	PERC O/H	C414	TALL		NO
12	VIBES LOW	MKH40 #	TALL		YES
13	VIBES HIGH	MKH40 #	TALL		YES
14	PERC TOYS	C414	TALL		NO
15	GLOCKENSPIEL	MKH40	SHORT		NO
16	PERC O/H	KM140	TALL		NO
17	BASS DRUM O/H	KM140	TALL		NO
18	BASS	ACTIVE DI	NONE	COMP 3	YES
19	GUITAR	AT4050	SHORT		YES
20	CELLO	C414 ##	NONE	COMP 4	YES
21	PIANO LOW	C414 ##	TALL		YES
22	PIANO HIGH	C414 ##	TALL		YES
23	CLARINET TOP	MKH40 #	TALL	COMP 5	YES
24	CLARINET B'TOM	WE SUPPLY	SHORT	COMP 6	YES
25	LAPTOP LEFT	ACTIVE DI	NONE		YES
26	LAPTOP RIGHT	ACTIVE DI	NONE		YES
27	KEYS LEFT	ACTIVE DI	NONE		YES
28	KEYS RIGHT	ACTIVE DI	NONE		YES
29	MARK VOX	BET87C	TALL		NO
30	ROBERT VOX	BET87C	TALL		NO
31	ASHLEY VOX	BET87C	TALL		YES
32	VICKY VOX	BET87C	TALL		NO
33	ANNOUNCE	BETA58	NONE		YES
34	PCM80 LEFT	FOH LINE			NO
35	PCM80 RIGHT	FOH LINE			NO
36	SPX 990 LEFT	FOH LINE			NO
37	SPX990 RIGHT	FOH LINE			NO
38	SPX2000 LEFT	FOH LINE			NO
39	SPX2000 RIGHT	FOH LINE			NO
40					
	AUX SENDS				
1	PCM80				
2	SPX990				
3	SPX2000				
7	SEND TO MONS				
8	SUB-BASS			EQ INSERT	

Bang on a Can Backline/Percussion List sample

Piano/Keyboards

Concert Grand Piano

88-note Weighted Midi Keyboard with sustain pedal, volume pedal, stand and bench

Amplifiers

Fender Blues Deville or Vox AC30 Guitar Amp

GK800RB Bass Amp + Hartke 4 x 10 Cabinet

Substitutions OK but please ask first!

Percussion

5-piece Drumset, including the following:

14" x 20" Kick Drum + pedal

8" x 12" Rack Tom

9" x 13" Rack Tom

14" x 14" Floor Tom

5" x 14" Snare Drum + stand

18" Crash Cymbal + stand

13" or 14" Hi-Hat Cymbals + Stand

Ride Cymbal + Stand

Drummer's Throne

Carpet

1 Vibraphone

1 4.3 Octave Marimba

1 Glockenspiel

In Addition to Drum Set:

1 snare drum + stand

1 hi-hat + stand

Kick Drum + Pedal

Misc

15 solid top music stands

2 Bass Stools

1 Guitar Stand

1 x 220V – 110V transformers with US type outlets

Additional/final Percussion List will be submitted when the exact program has been determined.

Artist Rider

Hotel Accommodations

The ensemble is to be accommodated with (9) nine single non-smoking rooms in a top quality (four star) hotel with a quality restaurant, room service available, free high speed internet and an exercise room and/or indoor pool.

It is preferable that the hotel be within walking distance of the concert venue if possible, and close to restaurants open late.

Examples of recommended chain hotels: Hyatt Regency, Marriott, Sheraton, Hilton, etc. Privately owned and local hotels of similar quality are acceptable.

Ground Transportation

If Bang on a Can All-Stars are arriving by air, then they will require (2) two 15-passenger vans, or a bus large enough to accommodate a double-bass.

Round-trip transportation may be requested from the airport to the hotel and from hotel to venue for all performances, rehearsals, residency activities, load-in, etc. - possibly separate trips for the crew and the company.

*Presenter will be contacted approximately 30-45 days prior to performance date to discuss transportation details. All arrangements must be finalized no later than one (1) week from artists' arrival date.

Please list the airports to which you are able to supply transportation and also list the approximate distance and time from airport to venue.

<u>Airport</u>	<u>Distance/Time</u>
_____	_____
_____	_____
_____	_____

Hospitality

Load-in & soundcheck

Please provide the following for (8) eight to (10) ten people at the time of artist's arrival and to be left in dressing rooms or green room:

Teas (peppermint, ginger, earl grey)

Coffee (regular and decaffeinated)

Real milk (no Coffee Mate please)

Sugar, honey, lemons

Orange and Grapefruit juice (preference: local fresh squeezed brand or Tropicana Grovestand with pulp)

Soft drinks (including Coke and Diet Coke)

Seltzer water

Non carbonated bottled water

Dry red and white wine (one bottle of each)

15 bottles of locally brewed beer

Fresh Fruit bowl (berries, kiwis, pears, bananas and oranges)

Vegetable tray (carrots, celery, tomatoes, broccoli, cucumbers)
Fresh green salad (mesclun greens, arugula. No iceberg lettuce please).
Olive Oil/Balsamic vinegar
Bread (fresh whole wheat bread/rolls, white baguette)
Real Butter
Cheese (ie goat cheese, brie, cheddar, blue cheese)
Meats (smoked salmon, roast chicken, turkey breast, fresh ham)
Mustard, Mayo
Crackers
Cookies
Candy bars, fresh nuts (no peanuts please)
Pretzels
Napkins, glasses, plates, knives, forks, bottle opener, trash can

At least 2 hours before the show begins or after the show:

Well balanced, hot meals for (8) eight to (10) ten people including vegetarian options
If presenter can not provide in-house catered meals, a food buy-out of \$20 per person (8-10 individuals) is to be provided. Cash should be paid directly to the Road Manager upon arrival.

Dressing rooms

Presenter shall ensure that the venue contains (2) two private, clean and well-lit dressing rooms with good ventilation (heating, air conditioning, etc.), with toilet facilities in close proximity to the dressing room, with an iron and ironing board and with hot and cold running water. Both rooms must be heated and lockable with key for road manager.

Concessions

Presenter agrees to provide a concession stand (conference-style table, chair, etc.) with a salesperson present throughout the duration of the concert period, including pre-performance, during intermission and for a reasonable amount of time immediately after the concert has ended. The concession stand shall be set up in a centrally located, visible area inside the concert hall preferably by an entrance. All sums received from the sales of Artist's merchandise will be paid to Artist by Presenter immediately after the concert. In the event that a commission is to be taken by the Presenter, Presenter must notify Artist's management of such a charge in writing at least thirty days prior to the engagement. Items for sale will include but are not limited to CDs

Spelling

The correct spelling of the Artist's name is "Bang on a Can All-Stars." It shall appear as such in all advertisements, flyers, programs and marquees.

Billing

Artist shall receive 100% headline billing in any and all publicity releases and paid advertisements. In the event that a second artist is to appear in support of Artist, 35 % special guest bill is appreciated.

Control of Production

Artist shall retain sole and exclusive control over the production, presentation and performance for the entirety of this engagement, including and not limited to: live entertainers, emcees, pre-recorded audio and video, and any background, "set change," "segue," "theme" or "introduction" music. In addition, any in-house DJ or personalities, whether part of an ongoing series or exclusive arrangement, must be approved by Artists or his representative.

Should any member(s) of the ensemble be unable to perform as scheduled due to circumstances beyond the control of Bang on a Can, then Bang on a Can will use its best efforts to provide replacements of the same substantial artistic quality and will be the sole judge of the artistic quality of such replacements.

If you have any questions or concerns regarding anything listed in this rider please contact Artist's management immediately to discuss the alternatives.

X _____ Date _____
Local Presenting Organization

X _____ Date _____
Kenny Savelson, Kenny Savelson, Managing Director
Bang on a Can

X _____ Date _____
Marc J. Baylin, President
Baylin Artists Management Inc.