



Technical Rider

FOH

A speaker system capable of delivering 110dB(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 center area of the venue NOT under balcony or in booth.**

A minimum 40ch desk with 4 band fully parametric eq. Phantom power to be available and switchable on each input channel and at least 6 auxiliary sends individually switchable pre & post fade and 4 stereo returns on faders. Preferred brands Yamaha M7CL, PM5D, Midas XL4/Heritage/XL3, Yamaha PM5/4000 or Gamble. No Soundcraft, 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

FX - All consoles

- 1 Summit TLA100/DCL200
- 1 CD player

Monitors

Minimum 32 input monitor console with at least 6 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

Bang on a Can All-Stars will 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.) to adjust as required. 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 and 2 stagehands for load in and load out of bands equipment.

General

The P.A. system should be set up and tested before the groups' arrival; all mic lines and monitors should be laid out and proven. Microphones marked with (#) may be substituted with similar high quality condenser (Schoeps, Neuman, B&K) AKG (except C414) Audio Technician, etc are not acceptable. Microphones marked (##) can only be substituted with similar quality switchable pattern condenser. We can supply our own mic's (see input list) but this may involve a charge to cover excess baggage and/or insurance.

When sampler/click track is required, we will supply the sampler and midi cables for connections as well as a headphone amp and headphones for the click track. Additional mic cables will be needed to connect the headphones (normal 3 pin XLR type connectors). The click track will be generated from the CD player positioned FOH. **You need to supply all cabling and mic stands, which should be in good working order and have booms; black stands are preferred (for amounts see input list).**

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 requires an experienced lighting operator who is used to theatrical lighting as opposed to classical concert lighting. It is essential that there are no automated lights which require cooling fans in the rig as NO background noise from fans and scrollers will be permissible. **Lighting Schedule:** 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). It is essential that the operator is 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.

Schedule

Equipment Load-in/Setup: Presenter agrees to have all sound equipment, including the sound system and accessories (sound board, stage monitors, microphones, speakers, cables, etc.) and all instruments and amplifiers present and fully operational no later than 12 noon on the day of the concert. PLEASE NOTE: if the sound system is rented, a representative of the sound company must be present until soundcheck is complete to insure that the system is up and running properly.

Rehearsal/Soundcheck Schedule: Presenter agrees to provide Artist with 5 hours of rehearsal time in the concert hall on the day of the concert. These 5 hours shall be scheduled to end no later than 2 hours prior to the beginning of the concert.

In the case the Artist arrives on the day before a concert, Presenter agrees to provide a 3 hour rehearsal on the day of arrival. Artist prefers that the rehearsal take place in the concert hall. If the rehearsal must be held in another location, Presenter agrees to provide the necessary percussion equipment, amps and keyboards in that location. All performance running personnel must be present.

Bang on a Can Backline/Percussion List

Keyboards

9 ft. Concert Grand Piano

Kurzweil PC88 or K2500 Keyboard with volume, sustain pedal and stand

Amps

Fender Blues Deville (guitar)

G&K 800RB with Hartke 4x10 cabinet (bass)

Percussion

4.3 Octave Marimba

Vibraphone

5-piece drum kit (kick, snare, 2 mounted toms, floor tom, hi-hat, ride, crash)

In addition to drum kit:

1 Kick drum with pedal (hole in front skin)

Snare drum with normal height stand

1 Glockenspiel on stand

2 Concert Bass Drums (2 different sizes) on stands

1 Tam-tam (20" or larger)

1 tambourine with stand

1 pairs of bongos on stand

2 cowbells

2 Automobile brake drums large medium and small

Misc

15 solid top music stands

1 folding wire music stand

1 tall adjustable stool

2 Drum thrones (one for drum set, one for keyboardist)

2 bass stools

Please note

Additional equipment may be necessary; updated list with additions and/or subtractions will be sent out when the final program has been confirmed.

Each party will negotiate all remaining technical details in good faith, will inform the other in a forthright and timely manner of any changes in facilities or requirements, and all the parties will use their best efforts to accommodate any such changes.

If any of the above causes concern or if there are any questions regarding the technical set up, substitutions are always possible to some degree but must be discussed first. The following input list will be subject to change after the exact program for the concert has been decided but does offer an accurate guide to microphone and input order.

This rider forms part of the contract and by agreeing to any part of it, the presenter undertakes to fulfill all parts of this rider.

Additional equipment will be necessary; updated list will be sent out when the program has been confirmed.

For questions, contact:

Kenny Savelson, Bang on a Can **OR**
 718-852-7755 – p; 718-852-7732 - f
 kenny@bangonacan.org

Baylin Artists Management
 267-880-3750 – p; 267-880-3757 – f
 mbaylin@baylinartists.com

BANG ON A CAN ALL-STARS INPUT LIST SAMPLE INPUT LIST

CHANNEL	INPUT	MIC	STAND	INSERT	IN MONS
1	KICK	SM91	NONE	COMP&GAT E 1	YES
2	SNARE	BETA57A	SHORT	COMP&GAT E 2	YES
3	HAT	MKH40	SHORT		YES
4	RACK 1	SM98	CLAMP	GATE 3	NO
5	RACK 2	SM98	CLAMP	GATE 3	NO
6	FLOOR	SM98	CLAMP	GATE 4	NO
7	OVERHEAD	C414 ##	TALL		NO
8	VIBES	MKH40 #	TALL		YES
9	VIBES	MKH40 #	TALL		YES
10	MARIMBA	MKH40 #	TALL		YES
11	MARIMBA	MKH40 #	TALL		YES
12	KICK 2	SM91	NONE		NO
13	SNARE 2	BETA57A	SHORT		NO
14	CYMBAL	MKH40 #	TALL		YES
15	PERC OVERHD	MKH40 #	TALL		NO
16	PERC OVERHD	MKH40 #	TALL		NO
17	PERC OVERHD	MKH40 #	TALL		NO
18	PERC OVERHD	MKH40 #	TALL		NO
19	PERC OVERHD	ACTIVE DI	NONE	COMP 3	YES
20	GIUITAR	BETA57A	SHORT		YES
21	CELLO DI	WE SUPPLY	NONE	COMP 4	YES
22	PIANO LOW	C414 ##	TALL		YES
23	PIANO HIGH	C414 ##	TALL		YES
24	KEYB LEFT	ACTIVE DI	NONE		YES
25	KEYB RIGHT	ACTIVE DI	NONE		YES
26	SAMPLER LEFT	ACTIVE DI	NONE	COMP 5	YES
27	SAMPLER RIGHT	ACTIVE DI	NONE	COMP 6	YES
28	CLARINET TOP	M88	TALL	COMP 7	YES
29	CLARINET B'TOM	M88	SHORT	COMP 8	YES
30	LISA VOX	BETA87A	TALL		YES
31	MARK VOX	BETA87	TALL		NO
32	WENDY VOX	BETA87A	TALL		YES
33	ROBERT VOX	BETA87	TALL		NO
34	EVAN VOX	BETA58	NONE		NO
35	PCM80 LEFT	FOH LINE			NO
36	PCM80 RIGHT	FOH LINE			NO
37	PCM70 LEFT	FOH LINE			NO
38	PCM70 RIGHT	FOH LINE			NO
39	SPX990 LEFT	FOH LINE			NO
40	SPX990 RIGHT	FOH LINE			NO
AUX SENDS					
1	PCM80				
2	PCM70				
3	SPX990				
7	SEND TO MONS				
8	SUB-BASS			EQ INSERT	

Subject to change

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.



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