Cloud River Mountain is approximately 80 minutes long (including encore) and will be performed without an intermission.

AUDIO

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.

A minimum 48ch digital console. Preferred brands Soundcraft Vi4,Vi1, 6, Digidesign/AVID, Digico Yamaha, PM5DRH, CL, M7CL. No, Mackie, Behringer or semi-professional consoles.

Monitors
Minimum 32 input monitor console with at least 10 discrete outputs. 31 band eq to be inserted across all outputs, Klark Teknik, BSS, Ashley, Urei NO Yamaha Q2031/1031 10 Wedges on 10 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
7 – Clarinet
8 – Sheng
9 - Vocal
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LIGHTING RIDER
Cloud-River-Mountain; BANG ON A CAN ALL-STARs with Gong Linna

VENUE PROVIDES the following:

LIGHTING

25 Conventional profile fixtures (Source 4, Strand, etc.) Over Stage
15 Conventional profile fixtures (Source 4, Strand, etc.) Front of House
8 LED ground row striplights for cyc lighting - Upstage Floor
8 LED 50 Degree profile fixtures - On sidelight booms
1 Followspot - Front of House
5 Moving Spot fixtures - 1200w, with gobos and CMY mixing - Over Stage
   Acceptable types - Mac Viper, VL3500, Clay-Paky 1500
3 Short sidelight booms (1m)
2 Tall sidelight booms (4m)
1 ETC Eos, Gio or Ion console
1 Tech table for rehearsal - console will be set up here for rehearsals and BOAC lighting director will program.
X Intercom between BOAC lighting director and followspot operator

SOFT GOODS / DRAPES / SCENERY (Presenter provides):

X Black marley dance floor sufficient to cover entire stage
X Black velour masking legs and borders sufficient to mask entire stage (normally 5 pairs legs and 5 borders)
1 Full-stage white RP Cyclorama
1 Full-stage black scrim
OR
1 Full-stage white seamless muslin cyclorama
1 Full-stage white seamed or seamless muslin cyclorama
1 Full-stage black scrim
3 Hanging pipes or points must be available in locations of BOAC's choosing to hang BOAC scenic drapes
9 10' (3048mm) pieces long electrical conduit or pipe (5/8" or 3/4" (18-20mm) outside diameter) to insert in pockets of BOAC drapes
3 5' (1524mm) pieces long electrical conduit or pipe (5/8" or 3/4" (18-20mm) outside diameter) to insert in pockets of BOAC drapes

BOAC PROVIDES:

3 BOAC provides 3 scenic drapes (see drawing for exact sizes) and hardware fittings

SCALED LIGHTING AND STAGE PLOT WILL BE PROVIDED BY BOAC BEFORE THE ENGAGEMENT. LIGHTING AND DRAPES MUST BE HUNG EXACTLY TO THE SPECIFICATIONS PROVIDED ON BOAC PLANS.
Bang on a Can Backline/Percussion List
Cloud River Mountain

Piano/Keyboards
Concert Grand Piano

Amplifiers
Fender Blues Deville or Vox AC30 Guitar Amp
GK800RB Bass Amp + Hartke 4 x 10 Cabinet

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
Cymbal
1 Vibraphone
1 Concert Bass Drum on stand

Misc
15 solid top music stands
2 Bass Stools
1 Guitar Stand
1 additional tall straight round based mic stands for mounting iPad
1 additional short straight round based mic stands for mounting iPad
OUTSIDE OF USA: 1 x 220V – 110V transformers with US type outlets
General Information & Schedule

Personnel
Actual crew numbers to be determined in discussions between house crew heads and
Bang on a Can production people.

Bang on a Can expects to provide during Load-in, Tech Rehearsals and Performance:
1 - Sound Designer/Front Of House Audio Operator
1 – Scenic/Lighting Supervisor

Bang on a Can sound engineer 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.
Bang on a Can lighting supervisor will supervise the installation of the scenic fabric panels and
focus/programming of lighting, calls light cues (or maybe runs the console) and calls the
followspot cues.

Venue will provide during Load-in, Technical Rehearsals and Strike (as necessary):
x sufficient electricians to hang lighting in advance of BOAC’s arrival
6 Electricians for focus (morning of show)
3 Electricians for rehearsal and show (1 light board operator, 1 deck electrician, 1 followspot
operator)
1 audio system technician
2 stagehands for load in and load out of bands equipment.

SAMPLE SCHEDULE:

Prior to Day of 1st Performance:
Pre-hang of full lighting plot must be completed on the day before 1st performance.
Installation of sound system preferred on day before 1st performance.

Day of 1st Performance:
8am-1pm: BOAC & Venue crew: lighting programming/focus/tech, audio soundcheck
2-3pm: Musicians arrive, final setup
3-6pm: Soundcheck/Rehearsal
6-7:30pm: Break, Piano Tuning, Dinner
7:30pm: Doors
8pm: Performance

General
The P.A. & Projection systems should be set up and tested before the musicians arrive. All mic
lines and monitors should be laid out and proven. We can supply some of our own mics but this
may involve a charge to cover excess baggage and insurance.

The venue will 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.

AC power drops should be provided on stage as per stage plan delivering 110V 60 Hz as well as
suitable power for local backline.

Should you have any questions regarding this rider please contact Kenny Savelson, Executive
Director/Bang on a Can; ph +1 718 852 7755; email: Kenny@bangonacan.org or production
manager Sruly Lazaros: sruly@bangonacan.org
BANG ON A CAN ALL-STARS
HOSPITALITY/CONCESSIONS/GUEST TICKETS RIDER

HOSPITALITY

a) DRESSING ROOM HOSPITALITY is to be provided by presenter at the time of artist's arrival. Presenter agrees to provide the following at no cost to artist:
- Fresh Coffee (regular and decaffeinated)
- Herbal and regular tea
- Non-carbonated water (no gas)
- Sparkling mineral water
- Soda
- Dry red and white wine (1 bottle of each)
- Quality beer (12 bottles) - local brewery preferred, if available
- Milk, Sugar, Honey, 2 fresh lemons
- Fruit Bowl: (Bananas, Melon, Grapes, etc)
- Vegetable Plate with Yogurt Dip: (Celery, Carrots, Broccoli, etc)
- Deli Tray including sliced cheeses, non-red meats (turkey, chicken), sliced tomatoes and cucumbers, mustard & mayonnaise
- Fresh Bread for sandwiches
- Candy Bars, fresh nuts
- Napkins, Glasses, Plates, Knives, Forks, Bottle Opener, Trash Can

b) CATERING is to be provided immediately following soundcheck (2 hours prior to performance) or after the concert performance: Ten (10) well-balanced hot meals including vegetarian options.

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 both 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.

TICKETS
Ten (10) complimentary house tickets from among the highest priced tickets for each performance, unless agreed otherwise in advance. This allotment is in addition to any tickets offered by Presenter to the press, to the staff and panelists from state, regional or federal music and arts agencies. Presenter will be the only party authorized to issue such complimentary tickets.