

Bang on a Can Road Trip Technical Rider (October 2017)

Road Trip is approx. 75 minutes long and will be performed without an intermission.

AUDIO REQUIREMENTS

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.**

Console AVID Profile (preferred as show file created on this console), S6L, SC48 Yamaha CL5.

Monitors

1 wireless in-ear monitor system with belt pack and transmitter.

Minimum 48 input digital monitor console with at least 9 discrete outputs.

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 – Guitar

3 – Bass

4 – Cello

5 – Piano/Keyboard

6 – Clarinet

7 – Ukeleles

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, EQs, etc.). In installations with fixed eq another equalizer must be provided for our engineer. 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 may be substituted with similar high quality condensers. Schoeps, Neuman, B&K, AKG, Audio Technica.

Venue needs 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.

BANG ON A CAN ALL-STARS INPUT LIST
Road Trip 2017

CHANNEL	INPUT	MIC	STAND	
1	KICK	M88	SHORT	
2	SNARE	BETA57A	SHORT	
3	HAT	KM184	SHORT	
4	RACK	MD421	SHORT	
5	RACK	MD421	SHORT	
6	FLOOR	MD421	SHORT	
7	OVERHEAD LEFT	KM140	TALL	
8	OVERHEAD RIGHT	KM140	TALL	
9	VIBES LOW	KM140	TALL	
10	VIBES HIGH	KM140	TALL	
11	KICK 2	M88	SHORT	
12	BASS DRUM	KSM32	TALL	
13	TAM TAM	KM140	SHORT	
14	BASS MIC	WE SUPPLY	NONE	
15	BASS	ACTIVE DI	NONE	
16	GUITAR	AT4050	SHORT	
17	CELLO MIC	WE SUPPLY	NONE	
18	PIANO LOW	C414	TALL	
19	PIANO HIGH	C414	TALL	
20	PIANO FX	BETA91	NONE	
21	KEYS L	ACTIVE DI	NONE	
22	KEYS R	ACTIVE DI	NONE	
23	CLARINET TOP	MKH40	TALL	
24	CLARINET B'TOM	WE SUPPLY	SHORT	
25	MARK VOX	KMS104	TALL	
26	ASH VOX	KMS104	TALL	
27	VICKY VOX	KMS104	TALL	
28	ROBERT VOX	KMS104	TALL	
29	DAVID UKE	KM184	SHORT	
30	MARK UKE	KM184	SHORT	
31	ROBERT UKE	KM184	SHORT	
32	ASH UKE	KM184	SHORT	
33	VICKY UKE	KM184	SHORT	
34	KEN UKE	KM184	SHORT	
35	VC LAPTOP L	ACTIVE DI	NONE	
36	VC LAPTOP R	ACTIVE DI	NONE	
37	FOH LAPTOP L	ACTIVE DI	NONE	
38	FOH LAPTOP R	ACTIVE DI	NONE	
39	TTS	SWITCHED SM58	NONE	

Bang on a Can Backline/Percussion List Road Trip 2017

Piano/Keyboards

Concert Grand Piano

88 note midi keyboard with volume & sustain pedals

Amplifiers

Vox AC15/AC30 Guitar Amp

GK1000 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

16" & 18" Crash Cymbal + stand

13" or 14" Hi-Hat Cymbals + Stand

Ride Cymbal + Stand

Drummer's Throne

Carpet

1 Vibraphone

1 Glockenspiel + stand

1 Concert Bass Drums on tiltable stand

1 Tam Tam on Stand (20")

In Addition to Drum Set:

Kick Drum + Pedal

Misc

8 solid top music stands with lights

2 Bass Stools

9 Guitar Stands – with neck support NOT "A" frame type

2 armless chairs

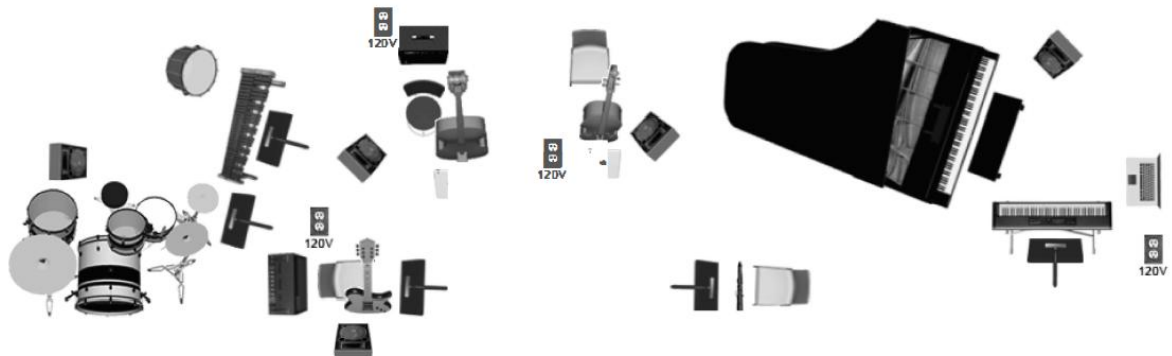
1 additional tall straight round based mic stands for mounting iPad

1 additional short straight round based mic stands for mounting iPad

OUTSIDE OF USA: 1 x 220V – 110V transformer with US type outlets



BOAC All-Stars Stage Plot



Scenic/Stage Requirements

The list below represents the general needs for Road Trip. Instrument types and scale may change based on venue requirements and inventories. FINAL actual needs will be sent in the form of plans and standard paperwork based on the further development of the work "Road Trip", and with respect to inventory and conversations between venue staff and Bang on a Can (BOAC) Production Manager and/or scenic fabricator(s).

VIDEO

The video design for *Road Trip* employs a multi-channel playback system with 3+ video outputs to present video on a large projection surface collage via three video projectors (beamers).

These three units will be front projected: 1 unit will be placed front of house; and the remaining 2 units will be side projecting from SR and SL wings on the stage (see diagram). The front of house until will likely be positioned from a balcony rail or front of house projection booth. The on-stage projectors will require scaffolding and be placed on their sides. FINAL PROJECTOR PLACEMENT MUST BE APPROVED BY THE VIDEO DESIGNER / TECHNICIAN.

These will be 20k lumen units and will require control, power, and signal cable run from their position onstage to the video control position as determined on a per venue basis.

The Company Video Technician controls all video operation for the show. Exact placement of screens, projectors, and video control positions shall all be indicated in company drafting.

The Presenter will provide:

- (3) Three Panasonic 20,000 Lumen Projectors or equivalent (Christie and DP models are also acceptable) with the ability to be placed on their sides. Plus all necessary cabling.
- (2) .67-1 Short throw lenses for the (2) projectors placed on stage
- Movement and vibration free positions for projector placement. Scaffolding to place side projectors on, approx. 4'x6'
- Presenter will provide a means for allowing cabling of this projector from the off-stage video control position. Cabling will include three 3-pin xlr lines for control, four cat5 cables for control (3 for projector control; 1 for Watchout system) and three fiber DVI cable for video signal at 1920x1080.
- (2) Two Watchout 6 licenses
- (1) One display computer with 3 HD outputs
- (1) One Control computer - must be mobile, either a laptop or an independent computer separate from the rack. If entire system is built into the same rack we'll require a KVM
- (1) One 24"-34" computer monitor for control computer

- Baffling or noise reduction for projectors if volume is an issue. This is at the sole discretion of the company and all necessary means for baffling units should be planned for before the company arrival.
- Adequate and clean power source, on a single phase wherever possible, for all video projectors (beamer). This power should be separate from all lighting and audio power.
- In the case that a clear FOH operating position is not available, the company requires a front of house camera shot of the full stage for video operation. The Presenter will provide a camera, all signal cable from the front of house camera to the video control position, and a monitor for the Company video technician to watch and monitor the performance.
- (1) 6ft (2m) x 3ft (1m) table for the video control position.
- 20A circuit of power at the Video control position.

During load-in, technical rehearsals, and notes sessions, the Company video technician may require a position in the audience seating to focus and adjust programming. The Presenter must provide three hardwired cat5 cable connections between the video control position and the audience seating area to accommodate remote network access to the company's video playback system from the audience.

Due to the fragile nature of video projection and playback equipment, particular care must be taken by the Presenter's personnel when handling this equipment. This includes prior warning when powering down or unplugging any electrical power or signal cables. Any damage caused by improper handling of equipment, including unexpected loss of venue power, will be the responsibility of the Presenter.

SCENERY

The scenery for *Road Trip* is a series of 12 aluminum framed trapezoidal shapes that are faced with stretchable fabric projection fabric. These shapes are dead hung from the grid behind and above the performers.

They are stationary and do not move during the production. All the scenery is either inherently flameproof or has been treated by a certified company. Documentation is available upon request.

The set will consist of 12 trapezoidal aluminum screens with stretchable fabric projection surfaces that hang from the grid. The approximate size of the set is 30' wide x 20' tall.

The Company will provide:

- Modular set comprised aluminum frames, built to fly with custom cut, stretched projection fabric (see drawing)
- Screens will utilize front projection.

The Presenter will provide:

- All necessary rigging as needed to hang the materials detailed above. Venue should be prepared to facilitate load-in with a standard rigging kit of stock hardware such as static line, slings, pulleys, schedule 40 pipe, batten clamps, rigid & swivel pipe clamps, trim chain, and shackles. Please note, all screens are flown. Theater must be equipped with line-set/fly system, or suitable truss and chain hoists/winches to fly company scenery. If theater is neither a fly house, nor equipped with motors and flown truss, the presenter shall provide a ground supported, climbing truss system approximately 30' tall and 35' wide with the ability to safely support approximately 1000lb of scenery. Climber truss system should be grounded by appropriate lagged or counter-weighted bases supporting two vertical 12"x12" Tomcat or comparable truss towers and a 20.5"x20.5" Tomcat or comparable climbing goalpost run by (2) 1Ton chain hoists. Span between legs should be 35' minimum and legs should be appropriately guyed off to architectural weight-bearing points or to appropriate floor ballast. Rig shall be checked by company technical director prior to installation of company scenery and sign-off must be given before load-in may commence.
- A smooth black stage floor free of obstructions. In the event that the existing stage floor is not black, an acceptable method for covering the stage (ex: Black Marley) should be made available.
- An assortment of black curtain masking of adequate length to mask the space as needed by the company. At least 3 sets of black wings with zero fullness will likely be required for each venue to achieve 'full black'.

NOTES

~ Rigging will be determined by the House systems and available hanging positions. There may be some special rigging regardless of House system. This will be determined for each space and needs will be determined with Sruly Lazaros and the House Electrician. We will try to keep it to a minimum wherever possible.

~Actual unit totals may scale up or down depending on size of venue

~ We will try to accommodate requested substitutions whenever possible. All substitutions must be disclosed and approved prior to contracting. When suggesting substitutions please attempt to find comparable alternatives to the equipment listed above.

~ It is preferred that truss be hung, with projectors circuited and patched prior to company's arrival. If this is not possible, discussions about crew numbers and hours should take place between Venue staff and BOAC and mutually agreed upon.

~Rigging will be determined by the House systems and available hanging positions. This will be determined for each space and needs will be determined with BOAC and the House Rigger and Electrician.

Any questions regarding the Scenic Rider should be directed to

Bang on a Can Production Manager:

Sruly Lazaros: sruly@bangonacan.org; t: 718-852-7755

Bang on a Can Scenic Designer:

Deborah Johnson: play@candystations.com; t: 347.446.6310

Lighting Requirements

The list below represents the general needs for a large venue. Instrument types and numbers will change based on individual venue requirements and inventories. Actual needs will be sent in the form of plans and standard paperwork based on inventory and conversations between house lighting head and Bang on a Can (BOAC) Lighting Designer after accurate plans and inventories have been sent by venue.

TO BE PROVIDED BY VENUE:

CONTROL AND DIMMING

- 1 - GRAND MA2 Full Size Lighting Desk
- 24 - ETC Sensor 2.4k Dimmers minimum

MOVING LIGHTS

- 8 - Martin MAC Viper Profile @ 1200w
- 8 - Martin MAC Viper AIRFX @ 1200w
- 16 - Martin MAC Axiom Hybrid @ 600w
- 8 - martin MAC Aura XB LED Wash @ 260w

NOTE: Final moving light package to be determined.

LASER PACKAGE - Contact Lightwave International for pricing <http://www.lasershows.net>

- 1 - "Phenom" Moving head Laser projectors
- 1 - Laser technician (supplied by vendor for load in)
- 1 - Safety officer (as required by your city or state - may not apply in some states)

SPECIAL EFFECTS

- 2 - DF50 HAZER MACHINES
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NOTE: *For performances in outdoor venues we will require a minimum of 4 DF50 Hazers*

CONVENTIONAL LIGHTING INSTRUMENTS

- 20 - ETC Source Four 19° @ 750w (Lens Type may change depending on venue)
- 20 - Drop in iris for above

MUSIC STAND LIGHTING

- 12 - Battery Powered Music Stand Lights for the Musicians

NOTES

~ Actual unit totals may scale up or down depending on size of venue and as we continue to define the production.

~ We will try to accommodate requested substitutions whenever possible. All substitutions must be disclosed and approved prior to contracting. When suggesting substitutions please attempt to find comparable alternatives to the equipment listed above.

~ Color to be provided by Presenter per plans and paperwork to be provided.

~ It is preferred that plot be hung, circuited and patched prior to company's arrival. If this is not possible, discussions about crew numbers and hours should take place between Venue staff and BOAC and mutually agreed upon.

~Rigging will be determined by the House systems and available hanging positions. There may be some special rigging regardless of House system. This will be determined for each space and needs will be determined with BOAC and the House Electrician.

Any questions regarding the Lighting Rider should be directed to Bang on a Can Lighting Designer: **Ben Stanton; t: 917 975 8235; e: benstanton00@gmail.com**

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 Strike:

- 1 Production Manager**
- 1 Stage Manager**
- 1 Sound Designer/Front Of House Audio Operator**
- 1 Lighting Designer/Supervisor**
- 1-2 Scenographic Designer/Projection Supervisor-Operator**
- 1 Rigger**
- 1 Director (for the first several mountings of this production)**

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.

Venue will provide during Load-in, Technical Rehearsals and Strike (as necessary):

- # of Rigging Crew to be determined by Venue
- 1-2 electricians familiar with the venue
- 1 audio system technician
- 1 video system technician
- 6 stagehands for load in and load out of band's equipment and set
- 1 rigger

SAMPLE SCHEDULE [tbd]

- | | | |
|-------|-----------------|---|
| Day 0 | 9am-5pm: | VENUE crew pre-hang and prep day
Lighting and Projection to be hung, circuited and patched
Projection truss/Projectors to be hung, with projectors circuited and patched; Sound system setup; Scenery (screens) to be hung TBD. |
| Day 1 | 9am-1pm | BOAC Production Staff Arrives, Finalize setup, Focus, Test Sound |
| | 2-6pm | Venue crew & <u>BOAC crew</u> Finalize setup, Focus, Test Sound |
| | 7-9pm | Continue (as necessary); Tech Rehearsal TBD |
| Day 2 | 10am-1pm: | Finalize all Setup |
| | 2-6pm: | Soundcheck/Technical Rehearsal |
| | 7pm (or later): | Performance: <i>Road Trip</i> |

Questions

Should you have any questions regarding this rider please contact Sruly Lazaros, Production Manager /Bang on a Can; ph 718 852 7755, email:sruly@bangonacan.org or Andrew Cotton +44 7802 218 294 andrewcottonsound@gmail.com

This rider forms part of the contract and by agreeing to any part of it you undertake to fulfill all parts of this rider.

Initial..... Date.....

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 on the day of concert (2 hours prior to performance) or after the concert performance: (12) 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. Presenter will pay all sums received from the sales of Artist's merchandise to Artist 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.