

# **Bang on a Can**

## **Anthracite Fields Technical Rider (rev Feb 2019)**

*Anthracite Fields* is approximately 65 minutes long and will be performed without an intermission.

### **STAGE REQUIREMENTS**

Minimum stage requirements: 35' W x 26' D x 22' H\*

\*Minimum electrics @ 22' H above stage

### **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. 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 NOT BE IN A BOOTH.**

A digital console is preferred. A minimum of 12 auxiliary sends must be available. Preferred brands: Avid Profile, Yamaha CL5, Soundcraft Vi4/6.

#### **Monitors**

A digital monitor console & engineer should be provided. 14 identical low profile 12" +horn (Meyer UM1, DB Max12) on 8 mixes – see below for allocation.

#### **Mixes**

<b>Monitor 1</b>	Drums/Percussion	2 wedges
<b>Monitor 2</b>	Guitar	1 wedge
<b>Monitor 3</b>	Bass	1 wedge
<b>Monitor 4</b>	Cello	Wired IEM
<b>Monitor 5</b>	Clarinet	1 wedge
<b>Monitor 6</b>	Piano	1 wedge
<b>Monitor 7</b>	Choir stage right	3 wedges
<b>Monitor 8</b>	Choir stage left	3 wedges
<b>Monitor 9</b>	Conductor	1 wedge

### Anthracite Fields input list

CHANNEL	INPUT	MIC	STAND	INSERT	IN MONS
1	KICK	M88	SHORT		
2	SNARE	BETA57A	SHORT		
3	FLOOR	BETA98	CLAMP		
4	OVERHEAD	MKH40	TALL		
5	VIBES	MKH40	TALL		
6	CYMBALS	MKH40	TALL		
7	TOMS	BETA98	CLAMP		
8	BASS DRUM	C414	TALL		
9	TAM TAM/STICKS	MKH40	SHORT		
10	BASS MIC	WE SUPPLY	NONE		
11	BASS	ACTIVE DI	NONE		
12	ELECTRIC BASS	ACTIVE DI	NONE		
13	GUITAR	AT4050	SHORT		
14	GUITAR VOCAL	KMS105	TALL		
15	CELLO MIC	WE SUPPLY	NONE		
16	CELLO VOCAL	KMS105	TALL		
17	PIANO LOW	C414	TALL		
18	PIANO HIGH	C414	TALL		
19	LAPTOP LEFT	ACTIVE DI	NONE		
20	LAPTOP RIGHT	ACTIVE DI	NONE		
21	CLARINET TOP	MKH40	TALL		
22	CLARINET B'TOM	WE SUPPLY	SHORT		
23	BIKE WHEEL 1	SE300B CK91	LP CLAW		
24	BIKE WHEEL 2	SE300B CK91	LP CLAW		
25	BIKE WHEEL 3	SE300B CK91	LP CLAW		
26	BIKE WHEEL 4	SE300B CK91	LP CLAW		
27	CHOIR FRONT	C414	TALL		
28	CHOIR FRONT	C414	TALL		
29	CHOIR FRONT	C414	TALL		
30	CHOIR FRONT	C414	TALL		
31	CHOIR FRONT	C414	TALL		
32	CHOIR FRONT	C414	TALL		
33	CHOIR FRONT	C414	TALL		
34	CHOIR FRONT	C414	TALL		
35	CHOIR BACK	C414	TALL		
36	CHOIR BACK	C414	TALL		
37	CHOIR BACK	C414	TALL		
38	CHOIR BACK	C414	TALL		
39	CHOIR BACK	C414	TALL		
40	CHOIR BACK	C414	TALL		
41	CHOIR BACK	C414	TALL		
42	CHOIR BACK	C414	TALL		
43					
44					

**NOTE: Audio input list, specifically the number of microphone inputs for the singers, is subject to change depending on the number of singers, how they are staged (rows, risers, etc), the "room", etc.**

## **Anthracite Fields Video Spec**

The video system involves a single screen. Control is provided and operated by BOAC. We require a 1920x1080 (or 1920x1200) projector. This is a front projection system.

Ideally, the screen surface is not a standard projection screen. A soft, slightly textured surface like White Sharkstooth Scrim or Rosebrand linen is an ideal surface for our needs. It is also easy to find as a rental item. It is also preferred that the surface have a slight bit of fullness to it, approximately 50%. In addition, the surface needs to be backed with black goods to stop light pass through.

If the decision is made to use a standard projection screen rather than soft goods, we would like a screen that is at least 36' W x 20' H.

### **VIDEO EQUIPMENT LIST:**

- 2- Christie Roadster 18+HD or similar (main and backup)
- 1- 42' W x 30' H projection surface: The surface will be white, sharkstooth scrim with approx 50% fullness. For a 36"W screen, we will need 50' of scrim.
- 1- 42' W x 30' H black, velour drape. No fullness preferred
- 1- DVI cable package to run signal from FOH position to projector

If the presenter has their own content to push through the same projector, we request that a Barco Image Pro or similar HD, seamless switcher be used to facilitate switching between house content and BOAC content.

Please contact BOAC or designer with questions or substitutions. The content and system were designed by Jeff Sugg: [Jeff@jeffsugg.com](mailto:Jeff@jeffsugg.com) or **+1-917-609-0128**



## Lighting

The following looks will need to be focused and programmed into a cue stack an example of which is shown below but may include additional cues depending on venue.

All lighting should be N/C or L202

Choir – open wash with one for sopranos & altos and another for tenors & basses (this may be a left/right split or front/back split depending on the layout preferred by your conductor. This should be focused to avoid spill onto the scrim.

Conductor – front and down special covering full reach of arms and music stand

Band – front & top for each member (6) ensuring that instruments in the case of percussion and keyboard in the case of the piano are clearly visible with no shadows.

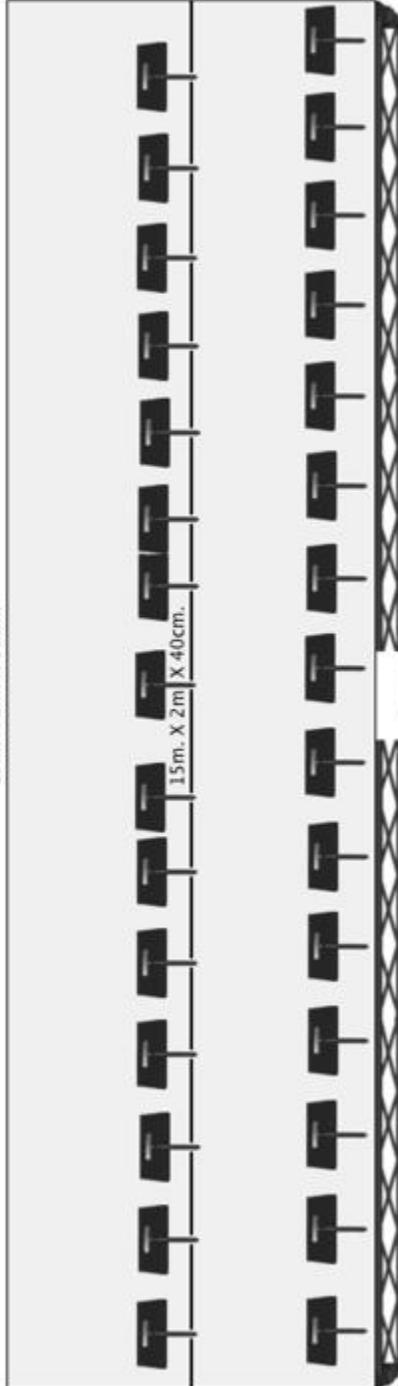
Band & Choir – magenta wash for one movement and open white wash for bows

Bike wheels – 4 front special (with irises) focused on bike wheels 2 stage left & 2 stage right

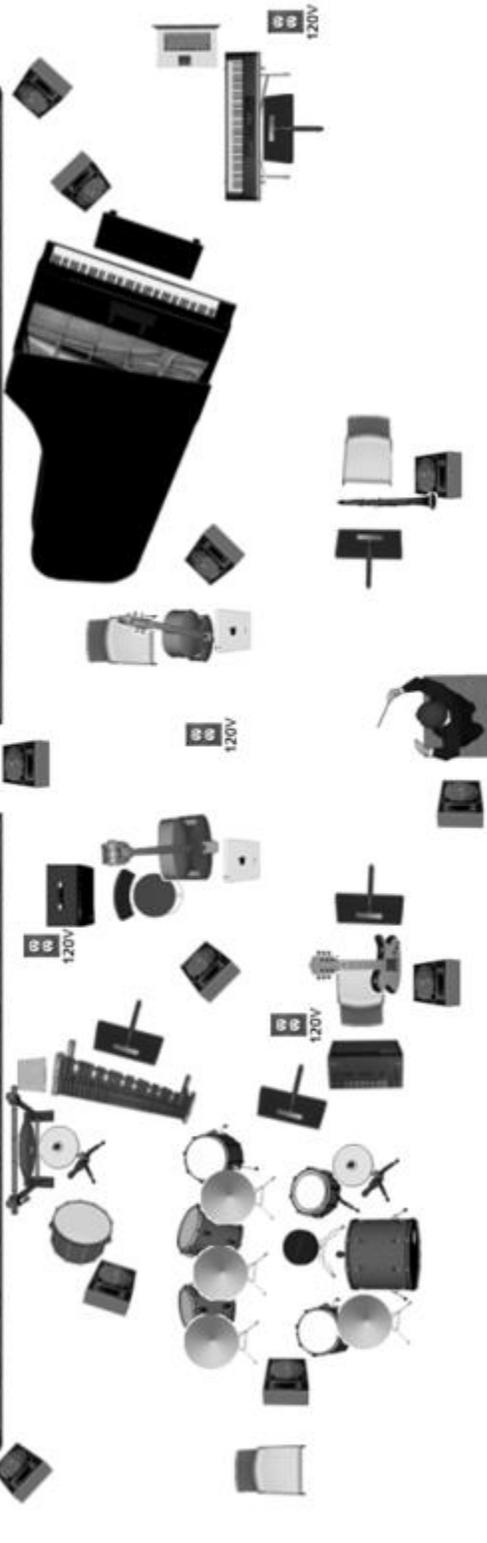
Music stands – All (except cello & bass) require lit dimmable music stand lights (3 for percussion, 2 for guitar, and 1 each keyboard & clarinet) as well as for the choir – band & choir should be on separate circuits.

Cue Number	Time	When	Stage Wash	Specials	HouseLights
1	0	Preshow	blue @ 75%, N/C wash @ 30		full
2	4	House 1/2	blue @ 50%, N/C wash @ 65		1/2
3	3	Entrance	blue @ 0, N/C wash @ 70, fronts @ 50	Cond up (throughout)	
5	6	House out: during entrance bows			out
10		Movement 1: Foundation	201 wash @ 50		
11	10	Faces	201 wash @ FL		
19	3	End of Movt 1	transition look: PULL DOWN		
20	2	Movement 2: Breaker Boys	blue @ 0, N/C wash @ 70, fronts @ 50	cello	
21	AF	m2	cello up		
		m45	cello out		
		m71	cello up		
	3	m104	cello out		
	3	m178	cello up		
28	2/7	wheels	Bicycle wheel lights	cello out	
29	3	End of Movt 2	transition look: PULL DOWN		
30	5	Movement 3: Speech	N/C wash @ 75	Guitar sings	
39		End of Movt 3	transition look: PULL DOWN	guitar out	
40		Movement 4: Flowers	201 @ 50, N/C wash @ 50		
45		Change to Color	all Magenta @ FL		
49		End of Movt 4	transition look: PULL DOWN		
50		Movement 5: Appliances	BRIGHTER: 201 & N/C wall @75		
51	10	measure 250	pull down for Phoebe		
55	10	measure 333	pull down more to final boys image		
58	5	final whistle	just stand lights & conductor		
59	5	feel it	BLACKOUT & SHUTTER PROJ		
60		bows	201 @ FL, par wash @65		1/2
65		Post	blue @ FL, par wash @ 30		full

15m. X 2m. X 80cm.



15m. X 2m. X 40cm.



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**Bang on a Can**  
**Anthracite Fields Backline and Percussion Rider**

**Piano/Keyboards**

Concert Grand Piano

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

**Amplifiers**

Vox AC15/30 or Fender Blues Deville

GK800RB/1000 Bass Amp + Hartke 4 x 10 Cabinet

*Substitutions OK but please ask first!*

**Guitars/Basses**

1x 4 or 5 String Bass Guitar (Ernie Ball Stingray preferred)

1 steel string acoustic guitar with direct output

**Percussion**

Drum Set

- 14"x20" Kick Drum with hole in front skin + pedal
- 5"x14" Snare Drum + stand
- 14"x14" Floor Tom
- High Hat Cymbals + Stand
- Ride cymbal + stand
- Drum Throne
- Carpet

In Addition to Drumset

8"x12" Rack tom mounted (freely) on stand

10" Rack tom mounted (freely) on stand

Low, Medium, High crash cymbals (3 cymbals) + stands

High Hat Cymbals + Stand

14"x14" Floor Tom can be stand mounted

Vibraphone

Concert Bass Drum (ca. 36") + tiltable stand

2 Octaves of Crotales (High and Low octave) + stands

4 heavy duty (double braced) cymbal stands for mounting small instruments

1 Tin Can (plus stand) [possible substitution: 1 Brake Drum]

1 Large Tam Tam + stand (ca. 32")

**Bike wheels (24-26")**

4 "quick release" style hubs from which the axles can easily be removed (see below)



**Risers & Platforms**

2 level Choral riser (ex: 12-18" /30cm/40cm high) in an arc upstage of instrumentalists. This should be a continuous arc with infills/or straight line depending upon choir/conductor preference with kick & hand rails allowing enough depth on each tier for people, music stands & microphone stands.

1 conductor platform

**Misc**

40 solid top music stands with lights for choir – 1 each adjust to your choir numbers, on 2 discrete circuits

8 solid top music stands with lights for band – 1 discrete circuit

1 solid top conductor music stand

4 chairs

2 Bass Stools

3 Guitar Stands

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 will provide during Load-in, Technical Rehearsals and Strike:**

- 1 - Sound Designer/Front Of House Audio Operator**
- 1 – Scenographic Designer/Projection Supervisor-Operator**

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):

- 1-2 electricians familiar with the venue
- 1 audio system technician
- 1 video system technician
- 2 stagehands for load in and load out of bands equipment.

**SAMPLE SCHEDULE: Day of 1<sup>st</sup> Performance**

- 9am-1pm: BOAC and Venue crew installs and sets all sound, projection, backline**
- 2-3pm: Musicians arrive, final setup**
- 3-6pm: Soundcheck/Rehearsal**
- 6-7pm: Break, Piano Tuning, Dinner**
- 7:30/8pm: Performance**

**When schedule permits:**

**1 day before 1st performance (Venue pre-hang and prep day): venue crews pre-hang light, projection, audio and scenic needs. This could be a half-day or evening call to streamline the call time and workload on the day of 1<sup>st</sup> performance, especially in the case where venue does not have pre-installed audio/PA and/or projection systems.**

**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 718 852 7755, fx 718 852 7732, email: [Kenny@bangonacan.org](mailto:Kenny@bangonacan.org) or production manager Sruly Lazaros: [sruly@bangonacan.org](mailto:sruly@bangonacan.org), Sound Engineer/TD Andrew Cotton [andrewcottonsound@gmail.com](mailto:andrewcottonsound@gmail.com)

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

Initial.....

Date.....

BANG ON A CAN ALL-STARS  
HOSPITALITY/CONCESSIONS/GUEST TICKETS RIDER

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

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)

Assorted juices

Soft Drinks

Dry red and white wine (1 bottle of each)

Quality beer (12 bottles)

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.

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Bang on a Can

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For Presenter

\_\_\_\_\_  
(date)

\_\_\_\_\_  
(date)