

BANG ON A CAN

Julia Wolfe: *Steel Hammer*
Featuring Bang on a Can All-Stars & Guest Vocal Trio

Steel Hammer is approximately 70 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. 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

If monitors will be mixed from the FOH, console is AVID or CL5. In other situations a monitor console & engineer should be provided. 9 Wedges on 8 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 – Vocals – 2 wedges

**BANG ON A CAN
STEEL HAMMER INPUT LIST**

CHANNEL	INPUT	MIC	STAND	INSER	IN MONS
1	KICK	M88	SHORT		YES
2	SNARE	BETA57A	SHORT		YES
3	HAT	MKH40 #	SHORT		YES
4	RACK	BETA98	CLIP		YES
5	TAMBOURINE	BETA98	CLIP		YES
6	FLOOR	BETA98	CLIP		YES
7	O/H L	MKH40 #	TALL		YES
8	O/H R	MKH40 #	TALL		YES
9	SHEET	MKH40 #	TALL		YES
10	MARIMBA LOW	MKH40 #	TALL		YES
11	MARIMBA HIGH	MKH40 #	TALL		YES
12	BASS DRUM	MKH40 #	TALL		YES
13	GLOCK	MKH40 #	TALL		YES
14	BASS MIC	WE SUPPLY	NONE		YES
15	BASS DI	ACTIVE DI	NONE		YES
16	BASS VOX	BETA87C	TALL		YES
17	GIUITAR	AT4050	SHORT		YES
18	BANJO	MKH40 #	SHORT		YES
19	GIUITAR VOX	BETA87C	TALL		YES
20	CLOGGING	KM184	CLAMP		YES
21	CELLO MIC	WE SUPPLY	NONE		YES
22	CELLO DI	ACTIVE DI	NONE		YES
23	CELLO VOX	BETA87C	TALL		YES
24	PIANO LOW	C414 ##	TALL		YES
25	PIANO HIGH	C414 ##	TALL		YES
26	HARMONIUM	BETA57A	SHORT		YES
27	CLARINET TOP	MKH40 #	TALL		YES
28	CLARINET B'TOM	BETA98	CLIP		YES
29	VOX 1	KMS105	TALL		YES
30	VOX 2	KMS105	TALL		YES
31	VOX 3	KMS105	TALL		YES
32					



LIGHTING REQUIREMENTS

The lighting design for Steel Hammer is integral to the visual design but we will generally be able to adapt the house rep plot for the shows. A basic lighting plot consisting of three to five color washes and adequate front and back lighting to read music is essential. The group requests an experienced lighting operator who is used to theatrical lighting as opposed to classical concert lighting.

Focused “spots” on the approx 12 performer “positions”.

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 BACKLINE/PERCUSSION LIST
JULIA WOLFE: STEEL HAMMER

Piano/Keyboards

9-foot Concert Grand Piano

Amplifiers

Fender Twin 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

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 4.3 Octave Marimba

1 Glockenspiel + stand

1 Concert Bass Drum + stand

1 Tam Tam (26-32") + stand

1 Thunder sheet + stand

2 brake drums on 2 snare stands

1 Tambourine (mounted) + stand

2 extra suspended cymbals + 2 boom stands

1 ratchet

1 large triangle

Sand Paper: 12 sheets of 100 grade

1 5-string banjo-- good quality concert instrument (Deering or similar quality)

Misc

15 solid top music stands

5 concert chairs (cello chair not necessary)

2 bass stools

2 guitar stands

OUTSIDE OF USA: 2 x 220V – 110V transformers with 4 x US type outlets each

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 Tech Rehearsals & show:
1 - Sound Designer/Front Of House Audio 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 monitor engineer

1 audio system technician

2 stagehands for load in and load out of bands equipment these will need to be backline techs as well or 1 should be provided.

SAMPLE SCHEDULE: Day of 1st Performance

8am-1pm: Venue crew finalizes all sound, projection, load in and pre-set backline

1pm – 3pm BoaC crew finalise stage set up, test audio, video & plot lighting

3-3.30pm: Musicians arrive, final setup

4-6pm: Sound check/Rehearsal

6-7pm: Break, Piano Tuning, Dinner

7:30/8pm: 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.

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 or production manager Sruly Lazaros: sruly@bangonacan.org, Sound engineer Andrew Cotton, +447802 218 924, andrewcottonsound@gmail.com

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)

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: Eleven (11) 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.