



Technical Rider

2018-19 Season

Vocal Point

Performing Arts Management
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The following information will acquaint you with the technical requirements of Vocal Point. As outlined by the terms of the performance contract, the details specified within this rider are to be followed unless excused in writing by the stage manager.

Schedule

Based on time of performance, the itinerary should follow this time frame:

11:00 am Load In

11:00 am – Audio load-in begins

AUDIO ENGINEER required

11:30 am – Set construction and rigging begins

FLY-RAIL OPERATOR and STAGE-HANDS required

1:00 pm – Lighting Focus & Set Finalization

FLY-RAIL OPERATOR and STAGE-HANDS required

2:00 pm – Sound System Tuning

AUDIO ENGINEER required – SILENCE NEEDED

2:30 pm – Projection Focus and Masking

No help needed – HOUSE AND STAGE DARK

4:30 pm Sound Check

LIGHTING DESIGNER required

FLY-RAIL OPERATOR required

5:30 pm Break before show - Vocal point will eat the meal *provided by the presenter at the venue*. Any pre-show Meet-and-Greet or VIP Backstage interactions must be arranged ahead of time and the schedule adjusted accordingly to still accommodate all other requirements.

6:00 pm Spot Light Coordination – Spot operators ensure both spots match in color and intensity. The color and intensity should be approved by the technical director or stage manager.

SPOT OPERATORS required

6:30 pm Doors Open - The opening of the doors must be confirmed with the Vocal Point stage manager.

7:00 pm Performance (See concert Script)

7:00 pm First Act

7:55 pm Intermission 8:10 pm Second Act 9:10 pm End of Show

9:30 pm Load Out - allow at least 2 hours for the load out

Stage

Upon confirmation of booking BYU Vocal Point, please send the exact performing space dimensions to the Vocal Point technical director. In the same email, the dimensions for the entire performance hall should be included along with seating capacity of the venue.

Soft goods requests are as follows:

- Black stage legs should be trimmed to allow an opening of 40 feet. It is preferred that 4 sets of legs are flown.
- Black borders should be flown 25 feet from the stage deck.
- A black traveler should be flown approximately 40 feet from proscenium opening.
- A main or grand curtain will not be used by Vocal Point.
- These are anticipated dimensions. Final dimensions will be determined beforehand in communication with the technical director and may be altered upon arrival at the venue.

Set Design

Vocal Point travels with their own set. For this, a working fly system is required. Batons on the fly rail must be able to be brought in to at least 5 feet above the stage deck. Short fly systems can work, as we do not need to be able to fly the scenery entirely out of sight of the audience. We will put approximately 60 pounds on the baton with the set and will require adequate stage weights to balance this load. Please send a lineset schedule at least 3 weeks in advance. In venues where fly systems are not installed, a lift will be needed to reach rigging points (static rails etc.). *Rigging via lift must be approved prior to booking.* The set consists of 6 circular projection screens (see below).

Projections

Vocal Point will provide one projector for images and block videos shown throughout the entire show on the Vocal Point backdrop. The projector will need to be placed in the house at a distance of 60-180 feet. This projector will receive signal input via a CAT5 line that runs from FOH to the projector.

Vocal Point will also require the use of the in-house projector and screen for the showing of music videos during the show. The input for the in-house projector will need to be run to the FOH booth.



Example of Vocal Point set design. NOTE: The lit material screens will not be used on touring shows.

Lighting

Illumination of the entire stage with an even and warm color wash at the minimum is necessary. Lighting should be strong from the front and sides to maximize light and minimize shadows on the performers' faces. The venue should provide a lighting designer for the show and sound-check. A sample of Vocal Point show lighting from the Vocal Point lighting designer can be viewed for designing reference at <http://www.gogetphotos.com/Concerts/VocalPoint-25th-Concert/>. Lighting should be focused and programmed to avoid light spilling onto the projection backdrop.

To aid the venue lighting designer in the programming of lighting cues, a script can be found at the end of this rider. Additionally, the full projection designs for each song can be found at the following unlisted youtube.com link: https://www.youtube.com/playlist?list=PL81Q2Zrz_euromt6hNIIJx_-Ekp59MMPC

The venue should provide 2 matching spotlights with accompanying operators. The cues for these spots as well as any lighting cue will be called by the Vocal Point stage manager via the in-house coms system. A marks sheet can be found below.

Sound Equipment

Vocal Point will provide their own microphones, in-ear monitors, and mixing console. Our microphones and in-ear monitors are wireless and will therefore use UHF radio frequencies. In such events that a venue will be hosting many groups, the venue must prepare a frequency coordination in which 14 frequencies are set aside and provided exclusive for Vocal Point. The wireless frequencies are as follows:

- (10) Shure ULX-D Microphones – **H50 Band (534-598 MHz)**
- (4) Shure PSM1000 In-Ear Monitor Receivers – **G10 Band (470-542 MHz)**

All in-ear monitor transmitters and wireless microphone receivers communicate with the sound board via a Dante CAT5 line. In the understandable situation that a dedicated CAT5 tie-line from side stage to front of house are not available, the distance from the provided audio booth to the side stage rack must not exceed 200 feet.

Where possible, a coms system should be provided for the VP stage manager and VP audio engineer, along with any individuals employed by the venue (spot operator(s), fly operator, lighting designer, etc.). Wireless coms are preferable.

Sound PA Systems

A high-definition (professional-grade) sound system capable of providing at least 100 dB without distortion at every seat in the venue is required. Where Vocal Point will be utilizing the in-house PA, the main sends to the amp will be disconnected from the house board and connected to Vocal Point's console. In the situation that such patching is not possible due to system networking or the participation of other groups, an XLR send of Left, Center, Right, and Subwoofer will be sent to the in-house console either via side stage inputs or direct inputs to the in-house console, whichever is most convenient for the venue. These channels must be EQ and Compressor/Limiter free. The Left and Right channels should be hard panned left and right.

The subwoofers must be controllable by a dedicated AUX send and removed from the main house mix. If the in-house subwoofer cannot be individually controlled, separate subwoofers must be brought into the venue; either rented or, if possible, by Vocal Point.

If the installed sound system does not meet the requirements of Vocal Point and the expected audience will be greater than 500 people, a sound system meeting the established criteria should be rented from a reputable vendor. Before renting a system, please confirm the rental agreement with the technical director to ensure that the system will be adequate. Smaller events may be supported by a system provided by Vocal Point. Such arrangements should be discussed with the technical director beforehand.

Dressing Rooms

Securable dressing rooms to accommodate 9 men are required. These rooms must have adequate lighting along with mirrors and hanging space for costumes. Private restrooms should be accessible.

Merchandise

After the show performance concludes, the performers will move to the lobby for a meet-and-greet and to sign CDs. Three tables with three chairs each (total of 9 chairs) will need to be set up for this purpose. Stanchions should be set up to organize a queue-line for the meet-and-greet. Pipe and drape is always appreciated.

Vocal Point will provide a sales person to sell merchandise unless otherwise communicated to the presenter. Two tables and two chairs should additionally be set up in the lobby for this purpose.

Photographer

Vocal Point often has an in-house photographer taking photos throughout the show. It is expected the photographer will be able to access backstage and other area to photograph the show as needed. Often, the photographer will make video recordings of the full show for rehearsal purposes. Please inform venue security ahead of time that there will be a photographer covering the show.

Please send the *Performance Site Questionnaire*, floor plan, and any additional facility information available to Performing Arts Management.

Please send the *Performance Site Questionnaire*, floor plan, sound system specs, lighting specs and plans, stage plot and diagram, and any other questions or comments with regards to the technical aspects of Vocal Point's performance to the technical director. Thank you in advance for your help. We are very excited to work with you and your team on this upcoming production!

IMAG and Spot Operator Marks



Carl Prince



David Steele



Nathan Proffit



David Ross



Jantzen Dalley



James Thorup



Logan Shelton



Kyle Lemperle



Matt Newman

VOCAL POINT PERFORMANCE SCRIPT					
<i>This script is subject to change at any time.</i>					
TIME	SONGS	SPOT OPS - (Soloist)	STAGE NOTES	LIGHTING NOTES	
4:00:00	House Announcement	Prayer (if provided)	Escort prayer to stage	House out	
3:19:00	Ty Everything	ALL		<i>Design:</i> Verse - multicolored , chorus - red/yellow. High energy.	
0:15:00		--		hold	
3:00:00	Happy	Jantzen/Spencer/Logan		<i>Design:</i> Verse/Bridge - dark w/ electric blue. Chorus- Bold retro. Energy.	
0:15:00		--		hold	
2:45:00	Crazy Little Thing	Logan		<i>Design:</i> Verse - blue and green, Chorus - orange. High Energy.	
4:00:00	TALKIE - MATT & NATHAN	Matt & Nathan		Spots only, stage dark; house to full for audience participation on cue.	
3:45:00	If I Lose Myself	Spencer/Kyle		<i>Design:</i> Primary colors. Bridge - dark, focused special. Laid back.	
10:00:00	TALKIE - KYLE & SPENCER	Kyle & Spencer		Spots only, stage dark	
4:44:00	Motown	ALL		<i>Design:</i> Blue throughout. Laid back.	
4:00:00	TALKIE - STEELE	David Steele		Spots only, stage dark	
4:07:00	Brightly Beams	Kyle/Jantzen		<i>Design:</i> Warm, gold and white throughout. Low energy.	
0:20:00		--	screen in - SM cue	House and stage dark	
3:59:00	VIDEO! GO THE DISTANCE	--	In-house screen	Dark	
2:00:00	TALKIE - LOGAN	Logan	screen out - SM cue	Spots only, stage dark	
4:45:00	Boy Band Medley	ALL		<i>Design:</i> Medley with various themes of reds, yellows, blues. High Energy.	
55:14:00	END OF ACT 1			House to full	
15:00:00	INTERMISSION		screen in - SM cue	House and stage dark	
1:00:00	VIDEO! SING OFF	--	In-house screen	Dark	
0:20:00		--	screen out - SM cue	Hold	
2:02:00	Every Little Step	Nathan		<i>Design:</i> Verse - Yellow, Chorus - Blue/Purple	
4:00:00	TALKIE - ROSS & JANTZEN	Matt & Nathan		Spots only, stage dark	
3:21:00	So Close	Jantzen		<i>Design:</i> Purple throughout. Low energy.	
2:30:00	TALKIE - Carl and Matt	Carl and Matt		Spots only, stage dark	
5:00:00	12 Days	Nathan (end)		<i>Design:</i> Warm wash, minimal lighting. High energy.	
5:00:00	TALKIE - KYLE	Kyle		Spots only, stage dark	
3:26:00	Nearer My God to Thee	Logan		<i>Design:</i> Blue and purple throughout. Low energy.	
1:30:00	TALKIE - MATT	Matt		Spots only, stage dark	
6:00:00	Beat Box Solo	Matt		<i>Design:</i> Warm, red and yellow. High energy.	
0:30:00	TALKIE - SPENCER	Spencer		Spots only, stage dark	
2:53:00	Get Up and Dance	Spencer/Logan		<i>Design:</i> Blues, purples whites throughout. High energy and movement.	
37:32:00	END OF ACT 2			Hold house dark.	
1:00:00		--		Hold. No house lights	
1:50:00	Footloose	--		<i>Design:</i> Yellow throughout. High energy.	
1:00:00	LOGAN	--		Hold	
3:06:00	God Bless the USA	Logan/Jantzen		<i>Design:</i> Patriotic red, white and blue. Reserved energy.	
6:56:00	END OF ENCORE			House to full	
114:42:00					

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Vocal Point
originates in the office of
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