Technical Rider

VOCAL POINT

Version 4.3 – Update 3/12/17 Brigham Young University

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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 production 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
  - *AUDIO ENGINEER* required
- 11:30 am – Set construction and rigging
  - *FLY-RAIL OPPERATOR AND RIGGERS* required
- 1:00 pm – Lighting Focus & Set Finalization
  - *LIGHTING DESIGNER* required
  - *FLY-RAIL OPPERATOR* 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
- *SPOT OPPERATORS* required
- *FLY-RAIL OPPERATOR* required

5:30 pm Break before show - Vocal point will eat the meal *provided by the presenter* ***at the venue,*** change into their costumes, make final notes, and mentally prepare for the performance (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

6:30 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 production manager. In the same email, the dimensions for the entire performance hall should be include 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.
- Final dimensions to be determined by the Vocal Point PM.

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 68 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.). 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. A dedicated 15amp circuit needs to be accessible for the power draw of 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.

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. When Vocal Point does not travel with an LD, the venue should provide a lighting designer for the show and sound-check. A sample of Vocal Point show lighting can be viewed for designing reference at http://www.gogetphotos.com/Concerts/VocalPoint-2017-03/. Lighting should be focused and programmed to avoid light spilling onto the projection backdrop. Sample videos of the show projections can be found for lighting design reference at: https://www.youtube.com/playlist?list=PL81Q2Zrz_euromt6hNIIJx_-Ekp59MMPc A script can be found below to aid the designer in light programming.

The venue should provide 2 matching spotlights with accompanying operators. The cues for these spots will be called by the Vocal Point stage manager Caitlin Black 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 production manager 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 production manager 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.

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.

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 production manager. Thank you in advance for your help. We are very excited to work with you.

Performing Arts Management

306 Hinckley Center • Provo, UT 84602 • 801-422-3576 • Toll-Free: 800-432-3576 • Fax: 801-422-0546
E-mail: perform@byu.edu • http://pam.byu.edu

Spot Operator and IMAG Marks

CARL PRINCE

DAVID STEELE

NATHAN PROFFIT

DAVID ROSS

JANTZEN DALLEY

SPENCER MYLER

LOGAN SHELTON

KYLE LEMPERLE

MATT NEWMAN

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VOCAL POINT PERFORMANCE SCRIPT

TIME	SONGS	SPOT OPS - (Soloist)	STAGE NOTES	LIGHTING NOTES
4:00:00	House Announcement	Prayer (if provided)	Usher prayer to stage	*House to 1/4*
3:19:00	**Try Everything**	ALL		*Design:* Multicolored, high energy, lots of movement.
0:15:00	--	--		hold
3:00:00	**Happy**	Jantzen/Spencer/Logan		*Design:* Retro pastels. Bridge - dark with electric blue.
0:15:00	--	--		hold
2:45:00	**Crazy Little Thing**	Logan		*Design:* Warm reds and browns.
4:00:00	**TALKIE** - MATT & NATHAN	Matt & Nathan		Face light, house to 1/2 for audience participation
3:45:00	**If I Lose Myself**	Spencer/Kyle		*Design:* Primary colors. Bridge - dark, focused special.
10:00:00	**TALKIE** - KYLE & SPENCER	Kyle & Spencer		Face light
4:44:00	**Motown**	ALL		*Design* -
4:00:00	**TALKIE** - STEELE	David Steele		Face light
4:07:00	**Brightly Beams Our Father's Mercy**	Kyle/Jantzen		*Design* - Warm, gold and white.
0:20:00	--	--	screen in - SM to 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 to cue	House to 1/4, face light
4:45:00	**Boy Band Medley**	ALL		*Design:* Medley with arious themes of reds, yellows, blues.
55:14:00	**END OF ACT 1**			House to full
15:00:00	***INTERMISSION***		screen in - SM to cue	House and stage dark
1:00:00	**[VIDEO] SING OFF**	--	In-house screen	Dark
0:20:00	--	--	screen out - SM to cue	House to 1/4, keep stage dark
2:02:00	**Every Little Step**	Nathan		*Design* - Stage dark from video until song begins.
4:00:00	**TALKIE** - ROSS & JANTZEN	Matt & Nathan		Face light, house to 1/2 for audience participation
3:21:00	**So Close**	Jantzen		*Design* -
2:30:00	**TALKIE** - Carl and Matt	Carl and Matt		Face light
5:00:00	**12 Days**	Nathan (end)		*Design* - Warm wash, minimal lighting.
5:00:00	**TALKIE** - KYLE	Kyle		Face light
3:26:00	**Nearer My God to Thee**	Logan		*Design* - Blue and purple
1:30:00	***TALKIE*** - *MATT*	Matt		Face light
6:00:00	**Beat Box Solo**	Matt		*Design* - Warm, red and yellow
0:30:00	**TALKIE** - SPENCER	Spencer		Face light
2:53:00	**Get Up and Dance**	Spencer/Logan		*Design* - Blues
37:32:00	**END OF ACT 2**			Hold house at 1/4
1:00:00	--	--		Hold
1:50:00	**Footloose**	--		*Design* -
1:00:00	LOGAN	--		Hold
3:06:00	**God Bless the USA**	Logan/Jantzen		*Design* - Patriotic red, white and blue.
6:56:00	**END OF ENCORE**			House to full
114:42:00				

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