

The Raleigh Ringers Technical Needs

Contacts

- Sound and Lighting questions: Blake Long – (919) 201-7500 (text or call), or bassbells@gmail.com.

Space

- 18 feet deep by 32 feet wide is the minimum performing space. See the diagram at the end of this document. An additional 216 square feet, approximately 6'x36', is needed to store extra bells during the performance, but this area can be flexibly configured to fit the performance space. *The Raleigh Ringers provide their own performance tables.*
- The 18'x32' area must be level and clear of all obstructions. Any obstructions shall be removed prior to the arrival of The Raleigh Ringers.
- Note that we will attempt to play as close to the audience as possible. If there is a cover for an orchestra pit on which we can stand, please put that cover in place prior to our arrival.

Venue / Concert Host Provides

- Sales tables: 24-27 combined feet, usually located in a high traffic area such as an entrance lobby just outside of the performance area entry doors. A nearby electrical outlet is needed for the sales table. *The Raleigh Ringers provide the staff for the tables.*
- Minimum of 3 Stage Hands capable of lifting 50 lbs. to help unload the truck before and to help load the truck after the performance. Please confirm that the Stage Hands will be available per the contract.
 - Note that truck unloading, sound checks and lighting adjustment often happens simultaneously, so please staff as needed.
- Two dressing rooms, each with facilities for hanging garment bags, chairs for ringers, and access to restrooms not open to the general public.
- Cold bottled water backstage and in dressing rooms, as well as caffeinated coffee and caffeinated soft drinks (diet and regular) before the performance.
- Please see the contract for further details, including the arrival, concert and departure times.

Technical Staff Contacts and Distribution of This Document

- The technical staff supervising and running sound and lights during the concert are advised to read the sound and light portions of this document before The Raleigh Ringers arrive at the venue, preferably one week before the concert.
- Please send to the Sound & Light contact listed above:
 - Any questions about this document
 - Contact information for the technical crew – supervisor, and board operators
 - cell phone (or best contact phone), and email address.

Power on Stage

- Grounded (preferred) 115 VAC power outlet locations at the stage, identified when we arrive. We can work with just one 15 A outlet on stage, but more is always better. Ideally,

we prefer to have outlets downstage left, downstage right, upstage center, and upstage on either the left or right.

- What we plug in:
 - Strobe light
 - 2 special effects lights (artificial flame)
 - Lava lamp (typically near the front stage right (audience left))
 - Fog machine(s) (when permitted)
 - Gobo Zoom
 - Laser

Sign

A 6' x 5' ~75 lb. plexiglass sign is part of our stage set. If it is possible to “fly” the sign, that is the preferred method of using it. Otherwise, we can hang it from pillars that are also part of our set.

Sound

- A sound technician trained to operate your venue’s system available to test the setup and determine levels, arriving when The Raleigh Ringers do to set-up and check levels. The sound tech for setup level checks needs to be the person working the sound for the show.
- One handheld microphone for announcements between songs. We prefer a wireless, switched mic (SM58 or equivalent), allowing the director to turn the mic on and off between announcements. No mic stand is required. The sound booth can also turn the mic on and off remotely if preferred by the venue, and wired mics may be used if wireless is not available.
- An acoustic shell behind the performers, if the venue owns such a shell.
- Communication method from backstage to the lighting & sound tech(s). This can be an in-house comm. system, walkie-talkies, or a person to serve as a runner. We bring walkie-talkies with us, which can be used if needed.
- CD playback through the venue sound system (for pre-show music, group introduction CD, our “Rock introduction CD”). Alternatively, we can provide digital media (USB drive or iPad with GoButton show loaded) for this purpose. Please return all materials to the Sound Contact above at the end of the show.
- No amplification of the bells unless absolutely necessary (larger venues may require amplification).
 - Amplification, when used, requires a minimum of 20 minutes of testing during rehearsal once set-up is 100% completed.
 - Microphones should be condenser or electret-condenser, with cardioid or supercardioid patterns, preferably supported by shock mounts to isolate them from floor noises. A minimum of 9 mics is recommended, a count of 11 is preferred for amplification. Tall, straight microphone stands (able to set mics at 5 feet above stage floor) are recommended for most positions. Tall boom stands, when available, help the sound in the low bass.
 - Equalization for each mic channel should begin flat, rolling off frequencies if needed during the sound check.
- Recording
 - If the venue makes any audio or video recordings of the concert, they should provide one copy of each recording to The Raleigh Ringers, Inc.

- At some concerts, we may record our performances. The equipment is totally standalone and requires no assistance or equipment from the venue. On some occasions we use a 115 VAC outlet for these recordings.
- Level check summary – beginning ~ 10 minutes after The Raleigh Ringers arrive at the venue.
 - A RR will be available to help determine the levels in the venue.
 - If there is no amplification used, then there are typically 4 level checks:
 - Announcement mic for the director
 - A RR will do this level check on stage, walking in the areas where the director is likely to go with the mic on.
 - Pre-show music CD 1
 - Level is set as background music, allowing all in the venue to talk at a comfortably low level.
 - Walk-on introduction CD 2
 - Level is set based on the announcer's voice near the end of the track.
 - The Walk-on CD has a specific ending. The fade is built into the track.
 - DO NOT fade out the music, even if all the ringers are on stage.
 - Rock introduction CD 3
 - Level is set based on the announcer's voice near the end of the track.
 - The Rock CD has a specific ending. The fade is built into the track.
 - DO NOT fade out the music, even if all the ringers are on stage.
 - The level is set high, without damaging the sound system, or the ears of the audience.
 - Amplification of the bells (if needed, see above)
 - A RR will be available to do an initial placement of the mics on stands based on what has worked in other venues. Placement may be changed as needed during rehearsal. The director and RR sound tech will likely request level adjustments during the rehearsal/sound check.

Lighting

- If the venue has lighting options, a lighting technician trained to operate your venue's system needs to arrive when The Raleigh Ringers do to set-up and check lights. The person available for setup checks should also be the person operating the system during the show.
- Note that the bell tables are typically set up as close to the audience as possible, up to the edge of the stage/orchestra pit cover. We play on/over orchestra pit covers when allowed. Lighting should go to the ends of the stage, covering ringers on extreme ends of our table set-up, noting that some staging occurs on the audience side of the tables.
- Some areas around the tables may be utilized for additional instruments or tables. See the additional Lighting areas document for details.
- Lighting board:
 - The best location for the lighting board is in a position where the light board operator can see the stage during the show, as many of the cues are visual ones.

- If the board has the capability, it is recommended to program the Full Wash into one submaster, and the Director's Special into another submaster. This makes it easier to switch between the two, as well as helps in setting up the other cues.
- If we are pressed for time, please use this lighting cue priority for set-up: Full Wash, Pre-Show & Intermission, Walk on Intro, Rock, Rock + House, Director's Special.
- Typical 1st half cue sequence: Pre-Show, (announcer lighting, Director's Special, if applicable), Walk on Intro, Full wash, Director's Special, Full Wash, Director's Special...Pre-show
 - A draft Show Sequence is included at the end of this document. A final Show Sequence (including the exact number of songs and their titles) will be provided in advance of the show.
- Pre-Show
 - A low level general wash on stage that hits all the tables and all the bells that are stored behind the group.
 - House lights are up near or at full.
 - Used during Intermission as well.
- Walk on Intro (Start of concert)
 - Low level (around 10%, or perhaps only the RR gobo(s) lit), on cue, the walk-on CD starts, performers enter the stage. The recorded music says, "Ladies and Gentlemen, Introducing, from Raleigh NC, The Raleigh Ringers" – when the applause starts, bring all lights up to 100% - full wash.
- Full wash
 - A general wash that hits all the tables, and all the bells that are stored behind the group.
 - There may be a concern about lights hitting the eyes of the ringers, to be checked during the set-up.
 - It is critical that the ringers be able to see the music whenever they are playing – back light, or lighting directly above the tables will be needed to eliminate shadows on the music.
 - House lights are out.
 - Used when we play music, except for Rock and Roll.
 - Please prepare for this using the table diagram found at <https://qns93a.a2cdn1.secureserver.net/wp-content/uploads/2022/09/The-Raleigh-Ringers-Technical-Document-Sept2022-1.pdf> and at the end of this document.

Director's Special

- When the director makes announcements, light the director (center, and as far downstage as possible, approximately 4 to 6 feet wide), while fading down the tables, bells in storage, and ringers to ~ 40 % (to be checked on site) as they get set-up for the next piece.
 - House lights are out.
- Rock and Roll
 - During the 2nd half of the program, we often do our "rock" segment.
 - We would like the light crew to do whatever they can to give the "rock show" appearance. Programmed (or manual) chases, lots of colors, strobes, spinning gobos, moving lights, etc. Capabilities vary significantly per venue.
 - They have the freedom to do whatever they want here, as long as they always leave the lights up enough for us to see our music.
 - Checking the rock lighting setup must be done before the house doors are open before the show.
- For larger venues:

- Gobos -- We have 1 (or 2) gobos with our logo on them, which we'd like to use if there is a surface appropriate to project them onto. Both glass (with holders, size B) & metal (size B) gobos are available.
- Sign -- We have a plexiglass sign and would like to have it front or back lit with whatever colors seem appropriate. This can be lit by an instrument on an electric, given it is far enough away from the sign to hit it at the correct angle; alternatively, an instrument can be placed on the stage and up-light the sign from the back at a 45-degree angle. We've used purple, red and blue at many venues.

Lighting Mini-Checklist:

- Full wash is focused based on the table diagram as much as possible before the RR's arrive on site, including front light, as well as back light (for music).
- Director's Special is focused to downstage center, approximately 4 to 6 feet wide.
- Additional lighting areas focused based on the Additional Lighting Areas document.
- If there are enough instruments, some lights with highly saturated colors (like pars or fresnels) to help give the "Rock Show" feeling.

Checklist - reviewed ~ 1 week before the show

1. Tech doc. (this file) and the Show Sequence doc. in the hands of the Technical Supervisor, and the sound and lighting techs that will be running gear for the show.
2. Contact information for supervisor, and board operators, both sound and light. Crew count, email and phone numbers supplied?
3. Directions/Loading instructions for truck
4. Stage hands, three (minimum), 50 lb. lift capable, ready when truck arrives and to help load after concert.
5. Same lighting & sound techs present for rehearsal and performance.
6. Lighting tech has reviewed tech doc and Additional Lighting sheet & provided questions.
7. Sound tech has reviewed tech doc & provided questions.
8. Lighting capabilities (larger venues) – general full wash, dim for pre-show, dimmer for walk-on intro, special on director, rock options.
9. Gobos– yes/no, size & capability.
10. Lighting staff count – able to complete lighting tasks by 30 minutes after table placement.
11. Plexiglas sign hanging and lighting capability.
12. Sound capabilities – director’s mic (switched handheld, corded or wireless), PA, CD. Amplify/mic the bells (larger venues only).
13. Acoustic shell – yes/no.
14. Communication back of stage to sound/lighting tech(s) solution.
15. Power outlets on stage identified
16. Will someone announce us? If so, do they know that the intro CD announces the group: “Ladies and gentlemen, please welcome The Raleigh Ringers”?
17. Fog machine – yes/no.
18. If fog is Yes, person able to turn off smoke/fire alarm on site?
19. Sales tables (24-27 feet) with power outlet nearby.

Items to be prepared before arrival include:

Lights

- Full stage wash to front of stage, including the apron.

- Note the width of the standard layout, which is supplied with our contract, is found at the end of this document, and is available on our website:
<https://qns93a.a2cdn1.secureserver.net/wp-content/uploads/2022/09/The-Raleigh-Ringers-Technical-Document-Sept2022-1.pdf>

Audio

- Director's microphone, handheld
- CD player/other audio system for pre-show, intro music
- If the venue plans to mic the bells, mics should be as ready as possible before we arrive (final placement cannot be done until our tables are set).

Items to be addressed upon arrival

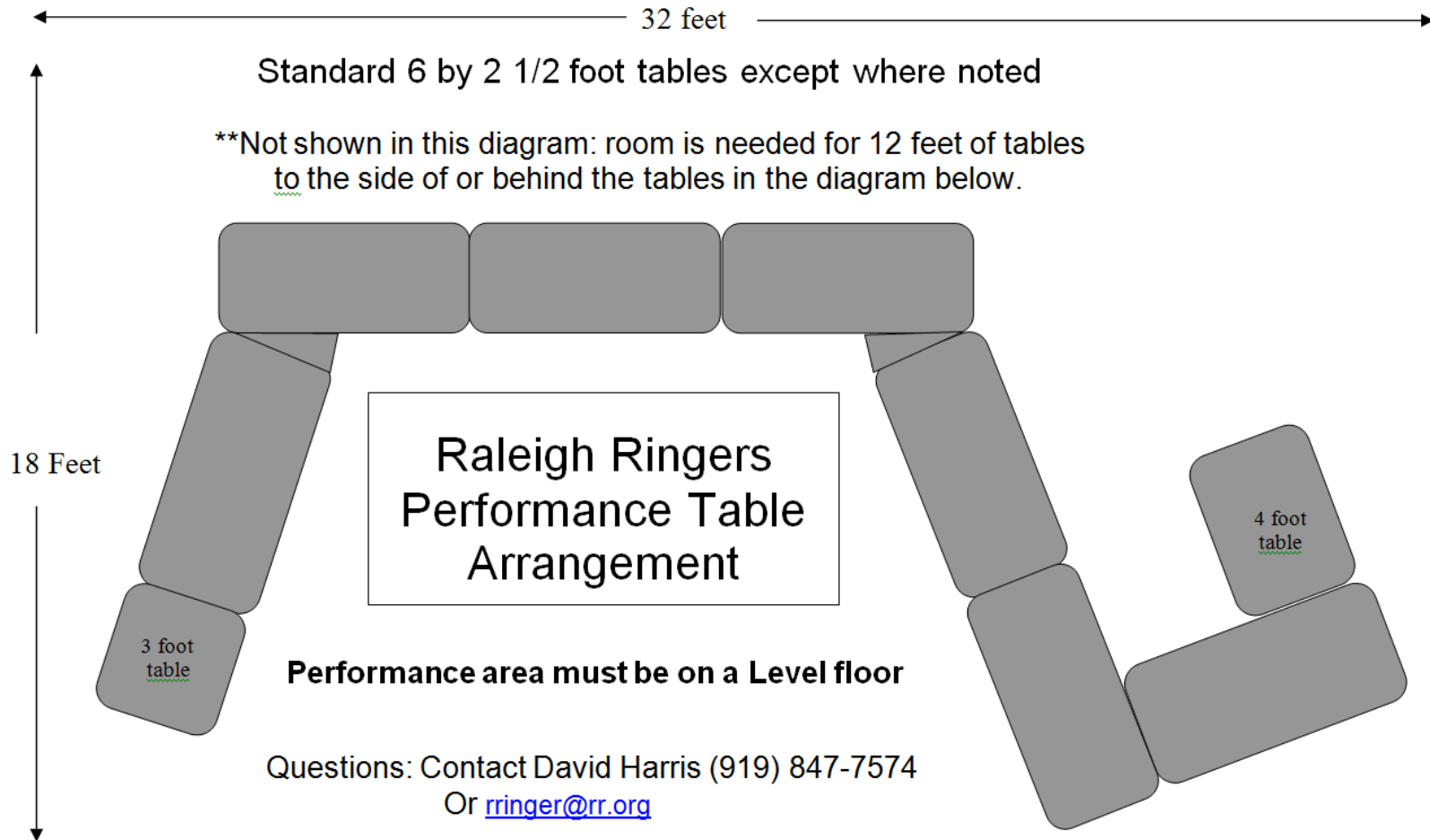
- Truck Unloading
- Lighting
 - Full wash is needed -- once tables are placed
 - Director's special
 - Then other lighting cues are set & checked by priority
 - Gobos
- Sign – hang & light if possible
- Fog machine – if supplied by the house
- Audio level checks (5 total): 3 CDs, director's handheld mic
 - Level checks can occur while other work is ongoing.

Items after the show

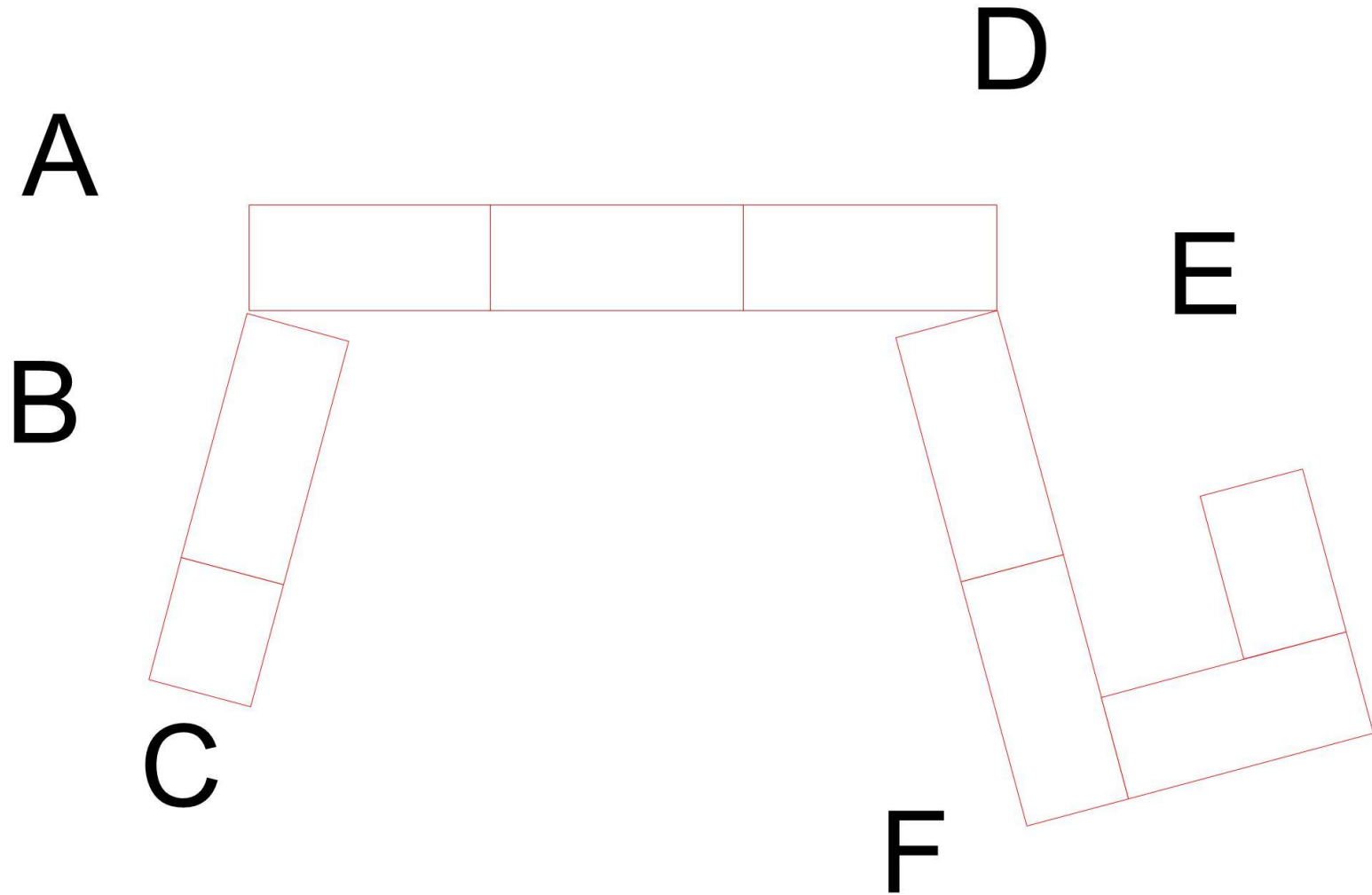
- Lower sign if it is flown
- Return gobos
- Return CDs/USB drive/iPad
- Stage Hands help by moving gear as we load our truck

See the table arrangement on the next page.

- Note: sometimes we add 8 feet of extra table to stage right, positioning is venue dependent.



Additional Lighting Areas



The Raleigh Ringers – Draft Show Sequence

Line	Event	Lights	Sound
1	30 minutes before show starts (45 minutes for December shows)		
2		Lights – Pre-show setting	Sound – CD #1 Pre-show music starts.
3			CD #1 Level = low level, background music, allowing the audience to talk before the show. The level must be low enough for the people nearest the speakers to talk.
4	Show scheduled start time		
5	<i>If there is a venue announcer:</i>		
6	Venue announcer is informed that the Walk on Intro CD #2 announces the group – please ask the RR Tech contact for details.		
7	Venue announcer checks with the RR's via comm. to be sure we are ready to start.		
8			Sound – CD #1 should fade out if running, change to CD #2 Walk on Intro.
9	RR's give the go signal to the Venue Announcer		
10			Sound – Mic on for announcer – nothing to do if it is a switched mic.
11		Lights – as needed for announcer, often the Director's Special	
12	Venue announcer goes on stage and makes announcements		
13	Venue announcer walks off of the stage		
14		Lights – Walk on Intro setting	

15			Sound – Immediately after announcer leaves the stage, CD #2, Walk on Intro, starts. This CD fades itself out – do not fade out the CD.
16		Lights – Full wash – Cue = when the announcer finishes this sentence: “Ladies and gentlemen, please welcome, from Raleigh, North Carolina, The Raleigh Ringers”	
17	<i>If there is no venue announcer:</i>		
18			Sound – CD #1 should fade out if running, change to CD #2 Walk on Intro.
19	The RR’s give the go to start via comm.		
20		Lights – Walk on Intro setting	
21			Sound – CD #2, Walk on Intro, starts. This CD fades itself out – do not fade out the CD.
22		Lights – Full wash – Cue = when the announcer finishes this sentence: “Ladies and gentlemen, please welcome, from Raleigh, North Carolina, The Raleigh Ringers”	
23			
24	Standard Song Sequence begins		
25	Song 1 begins		
26	Song 1 ends		
27	Director acknowledges applause		

28	Director goes to pick up the switched handheld microphone		Sound – Be ready to adjust mic level in case of an unexpected issue.
29		Lights – Director’s Special	
30			
31	Director switches on microphone and makes announcements while ringers set-up for Song 2.		Sound – Switch mic on if controlled by the house
32	Director finishes announcements, switches off the mic, and puts it in the stand.		Sound – Switch mic off when the director puts it in the stand, if controlled by the house
33		Lights – Full wash	
34	Song 2 begins		
35			
36	The standard sequence repeats through most of the show, song after song.		
37			
38	Last song of 1 st half ends		
39	Bow by the entire group		
40	The Raleigh Ringers exit the stage		
41			
42	Intermission begins = End of 1 st half		
43		Lights – Pre-show & Intermission setting	Sound – Option to play CD #1, the RR DVD, or nothing
44			
45	RRs setup up for 1 st song of 2 nd half.		
46	Intermission varies from 10-20 minutes, depending on venue		
47			
48	2 nd half start – Standard = non-rock		
49	End of Intermission signaled via comm. by a RR.		
50			Sound – CD or DVD, if playing, fades out
51	RR’s request full wash of lights on stage		
52		Lights – Full wash	
53	RR’s enter the stage		

54	Standard Song Sequence begins again		
55			
56	Rock and Roll sequence		
57	<i>Note that sometimes Rock starts the second half, sometimes it is in the middle of the 2nd half, and sometimes Rock is an encore.</i>		
58	The director talks about rock and roll on handbells		Sound – CD #3 is loaded and ready to go (in pause mode, mute the channel before putting in pause mode, just in case it starts to play please, then defeat the mute to be ready to go).
59	The ringers leave the stage		
60	Director cues artificial flames, strobe light, and laser.	These could be hooked into house lights, or could be operated by RRs backstage	
61	Eventually the Director goes to the Lava Lamp and unveils it, then leaves the stage.		Sound – Start the CD #3, Rock Intro, 3 seconds after you see the Lava Lamp.
62		Lights – Rock setting	Sound – Immediately starts CD #3, Rock Intro
63	RR's activate the fog machine, if approved for use in the venue		
64	RR's enter the stage in rock outfits		
65	Director returns to stage in a rock outfit		
66	CD #3 fades itself out		Sound – do not fade out CD#3, it has a fade built in
67	Handbell Rock song begins	Lights may be creative, but must allow the ringers to see their music.	
68	Handbell Rock song ends		
69	Director acknowledges ringers during applause		

70	Director may indicate another rock song using the microphone, or may remove Rock outfit		
71		Lights – Director special again after the Director takes off his Rock outfit, and he picks up the microphone.	
72	Rock ends		
73	Standard Song Sequence begins again.		
74			
75			
76	Encores		
77	Typically 2, using the Standard Song Sequence		
78			
79	End of show		
80		Lights – full wash remains on after The Raleigh Ringers exit the stage after the last bow.	
81			Sound – all off, return CDs to the RR Tech contact(s).
82	Power on stage remains on.		
83	Audience is invited up on the stage (where allowed) to try the bells and ask questions.		