



Vocal Point & Noteworthy

Updated July 2023

Technical Rider: International Performances

The following information will acquaint you with the technical requirements of Vocal Point and Noteworthy. 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 Technical Director and Stage Manager.

Personnel

A company of student performing artists and technicians from Brigham Young University in Provo, Utah. The company includes of the following personnel:

- Artistic Director: Carson Trautman
- Technical Director
- Stage Manager: Jules Clark
- Audio Specialist: Will Moyle
- Video Specialist: Evan Cook
- 14 Performers
- **Total of 20 Personnel**

When traveling internationally, presenters are responsible for providing transportation of personnel and technical equipment. The group will need either a charter bus or enough vehicles, preferably vans, for 20 people. The group will need an accompanying cargo van for all equipment that is secure at all times. It should not be parked in public areas when equipment is inside. Adequate parking should be provided on each site for the duration of the performance.

Labor

As an educational institution our goal is to provide “experiential learning” for our students in all aspects of the touring experience. The technicians and company members provide the majority of the labor for setup, show operations, and strike.

These are our minimum requirements that should be provided by the venue.

- 1 lighting designer/lighting board operator
- 1 stage technician with complete knowledge of and access to all lighting, sound, stage equipment, and systems
- 2 followspot operators

The venue technician(s) must be on-site at all times when the company is in the facility.

We are willing to work within the contracted labor guidelines required by the venue. As an educational experience we ask you to allow our students to work with your crews when possible.

Production Schedule

Times are based on a 7:00pm show time. The schedule can be adjusted if there is an alternate show time.

10:30am	Arrive and Load-in
11:00am	Audio setup, projection setup, and rigging begins
12:30pm	Lunch break – The performers will eat the meal provided by the presenter at the venue
1:00pm	Lighting Focus and Scenic Finalization
1:30pm	Sound System Tuning - silence required
2:00pm	Sound Check - closed/private
5:00pm	Dinner break – The performers will eat the meal provided by the presenter at the venue
6:00pm	Followspot light coordination
6:30pm	House Opens
7:00pm	Performance - 90 minutes
8:30pm	Strike will begin at the conclusion of the show and will take approximately 2 hours. Performers will meet and greet audience members in the lobby after the show for approximately 30 minutes.
10:30pm	Load-out

Stage

The performance area (not including the LED wall, apron, wings, crossover, etc.) should measure 9.5m x 8m deep. These are anticipated dimensions, but the performing groups are flexible to a certain degree. Final dimensions will be determined beforehand in communication with the stage manager and may be altered upon arrival at the venue. The floor should be painted black and be free of holes, cracks, splinters, nails, etc. Please have this area cleared, swept, and mopped prior to arrival.

The stage should have black curtains at the side and back, wing space stage left and right for props, costumes, and equipment. The group will not use a main curtain or grand drape.

Dressing Rooms

Securable dressing rooms to accommodate 7 men and 7 women are required. These rooms must be separate from one another, have adequate lighting, mirrors, and hanging space for costumes. Private restrooms should be accessible. Additionally, 2 cases of water bottles (500ml or larger) should be placed in each dressing room.

House

The group requires a technical control area in the house, preferably not under a balcony. 2m of space for audio and video equipment is necessary. This control area will require a dedicated 20-amp electrical circuit.

****This in-house production space listed above may require “killing” of house seats. Please coordinate with the House Manager and Box Office in advance to avoid conflicts between patrons and production requirements.***

Post Show

After the performance concludes, the performers will move to the lobby for a meet-and-greet and signing line. Six 2m tables with a total of 14 chairs will need to be set up for this prior to the show. Stanchions are highly preferred and should also be set up to organize a queue for the meet-and-greet.

Lighting

Illumination of the entire stage with an even and warm color wash is necessary. Lighting should be strong from the front and sides to maximize brightness and minimize shadows on the performers' faces. The venue should provide a lighting designer for the show and sound-check/rehearsal. A sample of the group's show lighting can be viewed for designing reference by request.

The venue should provide 2 matching followspots with accompanying operators. The cues for these spots as well as any lighting cues will be called by the group's stage manager via the in-house comms system.

Sound

The company does not travel internationally with a sound system. We will need to utilize the sound system within the venue, or a sound system will need to be brought in at the expense of the presenter. Presenters can work with the Technical Director and Stage Manager to determine specific sound system requirements, which may vary depending on venue size. A line feed from our console (Left, Right and Sub) to the house sound system will be required.

The group provides their own wireless microphones and in-ear monitors. **Frequencies can be provided upon request.**

The group provides their own digital mixing console on a Dante network. If a Dante network is not available in the venue, alternate plans can be made. The group typically runs their own Ethernet cable from backstage to the audio mixing position in a way that is most convenient for the venue.

Where possible, an intercom system should be provided for about 6 personnel. Wireless intercoms are preferred. If there is not an in-house comms system, please notify the stage manager at least 1 month before the tour so other arrangements can be made.

Video Projection

The group performs with projections intended to provide audiences with a more immersive concert experience. If a projector configuration doesn't already exist within the venue, one will need to be provided by the presenter. The Technical Director and Stage Manager will work with presenters to ensure appropriate accommodations are made in advance.

The following provides more technical details of the projector configuration requirements:

Projector Configuration



The company prefers whenever possible to project visual elements of the show onto a white screen or cyc (provided by the venue) upstage of the performance space.

Rigging

This setup only requires that we either have a place to set (or hang) a 31.75kg projector at least 12.5m away from the projection surface provided. If the projector can be hung, it will require 1m of empty space on a batten 12.5m away from the projection surface.

Power

This configuration needs 1 power circuit operating on 110v at the location of the projector.

Performance Site Information

Thank you for helping with our technical and staging requests for this performance. We are excited to give your audience the best show possible. To help facilitate this, please fill out our venue information performance site questionnaire at:

<https://pam.byu.edu/ensembles/noteworthy-vocal-point/?sub-page=presenter-resources>

Please also send all available technical information including floor plans, photos, and technical contact information as soon as possible to Performing Arts Management.

Contact Information

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