



Vocal Point

Updated October 2023

Technical Rider: United States Performances

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 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
- BYUMG Merchandise Coordinator
- 7 Performers
- **Total of 13 Personnel**

The group travels in either a charter bus or in 2 12-passenger vans with an accompanying box truck/cargo van. Adequate parking should be provided on 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.

11:00am	Arrive and Load-in
11:30am	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	Finish LED Wall set-up
2:00pm	Lighting Focus and Scenic Finalization
2:30pm	Sound System Tuning - silence required
3:00pm	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
7:00pm	Performance - 90 minutes
9:00pm	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.
11:00pm	Load-out

Stage

The performance area (not including the LED wall, apron, wings, crossover, etc.) should measure 30' wide x 25' deep. These are anticipated dimensions, but the performing group is flexible to a certain degree, and 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

A securable dressing room to accommodate 7 men is required. The room must have adequate lighting, mirrors, and hanging space for costumes. Private restrooms should be accessible. Additionally, 2 cases of water bottles should be placed in the dressing room.

House

The group requires a technical control area in the house, preferably not under a balcony. 6 linear feet 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.***

Merchandise and Post Show

The group will provide a salesperson to sell merchandise unless otherwise communicated to the presenter. One table and one chair should be set up in the lobby before the show for this purpose.

After the performance concludes, the performers will move to the lobby for a meet-and-greet and signing line. 2 6-foot tables with a total of 7 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 travels with a complete sound system for audiences of 500 or smaller. However, we may choose to utilize part or all of the house system. A line feed from our console (Left, Right and Sub) to the house sound system may be required. This will be determined on site by the Technical Director. In venues larger than 500 people, the in-house system will need to be used. In these cases, please communicate with the stage manager in advance what the sound system includes.

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. The company typically runs their own digital 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.

Video Projection

The group travels with PixelFlex LED screen as well as a 12,000 Lumen Projector that are used to place video content upstage of the performers in various configurations as the venue allows. The group's Technical Director, Video Specialist, and the appropriate venue employee will agree upon an individual rigging plan for each venue over phone or email in the weeks prior to the performance. The following options are listed in order of our most preferred to most convenient configuration.

Due to BYU liability and insurance, BYU technicians will not operate venue fly systems or lifts. A venue technician is required to aid in rigging and flying of the screens.

Configuration 1: Split LED Wall



This is our preferred LED wall configuration for our show. If the venue cannot support the specifications listed, either of the two following configurations are still sufficient.

Dimensions/Weight

The center screen is 16ft wide x 12ft tall, typically hangs 2-4ft above the stage floor, and weighs approx. 970lbs (or 485lbs per line when split between 2 battens). The 4 side columns are 12ft x 2ft and hang between 4-12ft above the stage floor on two battens that hold approx. 200lbs each.

Rigging

This setup requires 4 open battens that are distributed as follows: 2 located upstage no more than 2ft apart and 2 battens spaced 4-6ft each further down stage. Out of these 4 battens, the 3 upstage battens must be at least 25 feet upstage from downstage edge of the performance area. Battens should be able to be raised to a height of 20 ½ feet above the stage floor.

The 2 upstage battens may be substituted for 2 chain motors, each capable of lifting ½ ton.

Power

This configuration needs 7 individual power circuits of at least 110v to be safely powered.

Configuration 2: Single LED Wall



If a venue does not have suitable rigging for our split LED wall (Configuration 1 above), but still has a rigging structure that can support a 2000lb load, the company would use this LED wall configuration.

Dimensions/Weight

This screen is 24ft wide x 12ft tall, typically hangs at least 2½ft off the stage and weighs approx. 1360lbs (or 680lbs per line when split between 2 battens).

Rigging

This setup requires 2 open battens upstage of the performing area, spaced no more than 2ft apart. Both battens should be able to be raised to a height of 18 feet above the stage. The 2 battens can be substituted for 2 chain motors, each capable of lifting ½ ton.

Power

This configuration needs 7 individual power circuits of at least 110v to be safely powered. Depending on available resources, the wall can be configured to require a minimum of 5 circuits on a 110v system and 3 circuits on a 220v system.

Configuration 3: Projector



If a venue does not have suitable rigging for either of the LED wall configurations above, the company prefers 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 70lb projector at least 40ft away from the projection surface provided. If the projector can be hung, it will require 3ft of empty space on a batten 40ft 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/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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