OPERA A LA CARTE

Technical Notes and Information

Lighting

The enclosed lighting plot has been designed for a generic house and stage configuration. Please feel free to adjust it to match your own electrical and rigging system. We are very flexible.

All instruments *must* be hung, gelled and circuited prior to our arrival.

We are enclosing a cue sheet that should be programmed before our arrival.

We are not picky about what brand of instruments you have, but would prefer the correct types whenever possible. If you do not have the instruments we require on the plot, or if you do not have enough instruments to complete the plot, substitutions and/or deletions can be made as needed.

The **conductor special** has been plotted in the first A.P. position, but may be hung directly above the orchestra pit. This special is for the benefit of the cast, not the audience, and should light the conductor's face and hands as he stands facing the stage. Your specific stage configuration will determine the best location for this special.

The curtain wash should be gelled with any appropriate color suitable for your main drape.

If any of these lighting requirements present a problem, or if you have any questions, please contact our technical director.

Sound

We aim for a crisp, clean, balanced sound, one that does not seem amplified in any way. Reinforcement should provide definition and balance. This is of critical importance.

Microphones for house sound should be placed on the lip of the stage, using enough to provide full coverage. If upstage coverage is usually necessary in your theatre, please discuss possible solutions with our technical director.

If sound speakers are not built into the architecture of the theatre, they should be placed as inconspicuously as possible on either side of the stage.

Two microphones should be place in the orchestra pit for monitoring backstage (and to the dressing rooms and green room, if possible). There will be no feed from the pit to the house.

Monitor speakers will generally be placed in the second wings, off-stage right and off-stage left. Special circumstances will be noted for individual shows.

A paging system to the dressing room and green room areas is desirable.

Headset communication must be possible between the stage, lighting board and sound board.

All sound systems must be set up prior to sound check or rehearsal.

A sound technician must be present during sound check or rehearsal to set monitor and house levels.

Stage Requirements

A pit plot is attached for use in setting up the orchestra pit. Please note the riser with chair and double-width music stand for the conductor. If there is no orchestra pit, the orchestra must be situated in front of the stage on the seating level.

A three-quarter "wraparound" cyclorama is not acceptable. Please notify us if you do not have a useable “flat” cyc.

One prop table (approximately six feet long) should be located in each wing and outfitted with low intensity work lights.

Three or four chairs should be set up in each wing.

Dressing Rooms

All dressing rooms should have easy accessibility to the stage.

All dressing rooms must be cleaned prior to the company's arrival.

An ironing board and iron should be easily accessible.

At least two "star" rooms should be available.

At least two chorus rooms, capable of handling twelve cast members each, should be available.

A separate room, big enough to hold 25 - 30 musicians, should be made available for the orchestra. This room should be capable of being locked.

Each dressing room should have:

- Costume rack(s)
- Chairs and make-up table(s)
- Full length mirror(s)
- Electrical outlets
- Adequate lighting
- Wash basin(s)
- Drinking water -- available at time of company's arrival.

Crew Requirements

Unless otherwise noted in this technical package, we need the following crew personnel to set up for the show:

1 Master electrician
2 Lighting assistants
1 Sound engineer
3 Set carpenters / fly rail operator(s)
1 Wardrobe assistant

It is most helpful if all crew members can assist with any type of job when needed. If crew members are unable to participate in jobs other than their "official" designation, please notify our technical director.

The schedule for the wardrobe assistant will be set specifically for your show. Please arrange details with the technical director.

Unless otherwise noted in this technical package, the running of most shows requires:

1 Master electrician
1 Sound operator
1 Fly rail operator
2 Back stage assistants
1 Wardrobe assistant (necessary through load-out)

Some shows require more personnel for the act change than others. Please discuss with the technical director.

There are no follow-spots used in any of our shows. There is no "flying" of any elements during the acts, besides the main curtain at the beginning and ending. Occasionally, there will be a drop brought in, or other flying activity during intermission. Please notify the technical director if there are any difficulties with such a procedure.

Set-up and Show Schedule

An *approximate* load-in and set-up schedule **for an 8:00 p.m. curtain** goes as follows:

9:00 - 10:00	Unload truck
10:00 - 12:00	Carpenters set up set Electricians focus lights
12:00 - 1:00	Lunch break
1:00 - 5:00	Carpenters complete setup Electricians finish focusing lights Check pre-programmed cues Rehearsal (will be pre-arranged if required)
5:00 - 6:00	Dinner break
6:30 - 7:00	Sound check (if no rehearsal)
7:00 - 7:30	Dimmer check, dry mop stage
7:30	House opens
8:00 - 9:00	Act I (approximate; act times may vary)
9:00 - 9:20	Intermission
9:20 - 10:30	Act II (approximate; act times may vary)
10:30 - 11:30	Strike set and load truck (approximate)

Please note that these times are very approximate and will vary depending upon the show, the crew, and the conditions at the theatre. **It is imperative for a smooth set-up that all lights be hung, gelled and circuited prior to our arrival.** Please let our technical director know if lighting cues may be pre-programmed as that will save valuable time in the afternoon.

IF YOU NEED ANY MORE INFORMATION, PLEASE FEEL FREE TO CONTACT:

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