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:

Opera A La Carte office (626) 791-0844
Katherine Nolan (Technical Director) (626) 675-5149 (cell)
kmlsd@yahoo.com

THE GONDOLIERS

Additional Technical Requirements

Lighting

Gobos for instruments 4 and 20 on the second electric, and 4 and 22 on the third electric are break-up or leaf patterns. Opera A La Carte can provide these gobos if they are not available from the house.

Gobos for instruments 5 and 21 on the third electric are cloud patterns. Opera A La Carte will provide these. Also note that these instruments may be hung from a balcony rail position from the front of house. The object for placement is to avoid as much keystoning and distortion of the cloud patterns as possible. If your house has a more accessible position for these instruments, please discuss it with the technical director and adjustments will gladly be made.

Crew

The first act of this show requires four to six extra stagehands for pushing and pulling a gondola set piece across the stage. Please discuss personnel logistics with the technical director so that the crew can be used as efficiently as possible.

This show requires an extensive set change during intermission. We request two extra stagehands, if possible, for the intermission changeover.

Other Requirements

The set for *Gondoliers* is large and rather tricky to erect. Two air-lifts, or comparable high ladders, are preferable. One such extendable ladder (20'+) is mandatory*. Please alert the technical director as soon as possible if such equipment cannot be provided.

This show needs abundant wing space both stage left and right. It is also desirable that there be at least five feet of clear wall space upstage of the cyc.

At least two cordless drills should be charged and available for set-up and the intermission changeover.

*A cut-down version of Gondoliers is occasionally used; please determine with technical director what equipment and crew will be needed.

H.M.S. PINAFORE

Additional Technical Requirements

Lighting

Unless there is sufficient room and instruments to allow a three color wash on the first electric, a gel change is necessary during intermission in which the front wash pink (R34) gels in Dimmer #8 will be switched with blue (R67) gels. Please have the blue gels framed and ready.

The on-stage practicals (which we will provide) require a floor pocket off-stage right which should be circuited to a dimmer (rather than a non-dim switch.)

The two fresnels situated off-stage right require one or two short floor stands. The instruments should be positioned approximately one foot and two feet off the ground.

The instruments which hold the moon and cloud gobos should be placed so that their angle to the cyc is as direct as possible. Placement may vary based on different stage configurations.

The instruments which hold the fireworks gobos should be of a wide enough angle and positioned appropriately so as to afford a good-sized, direct image on the cyc. The third electric has been given as a suggestion; if another position seems better, please discuss a change with the technical director.

Sound

A CD of sound effects will be played briefly during the last few minutes of act II. A feed through either the on-stage monitors or the house speakers should be available for this purpose.

The stage right monitor should be positioned in the third wing, upstage.

Stage Requirements

An air-lift (or several tall ladders) are necessary for construction of this set. Please advise the technical director if such equipment is unavailable for our use.

An AC adapter needs to be available for use offstage right for the practicals.

If possible, a video monitor should be positioned offstage left, projecting an image of the conductor.

THE MIKADO

Additional Technical Requirements

Lighting

The two 6" fresnels beneath the fourth electric are to be positioned on two separate floor stands upstage center.

Stage Requirements

Construction of this set requires two ladders (minimum 10' and 8') or equivalent for set-up.

Two drops are used in the second act and are hung upstage right and left.

THE PIRATES OF PENZANCE

Additional Technical Requirements

Lighting

Unless there is sufficient room and instruments to allow a three color wash on the first electric, a gel change will be necessary during intermission in which the front wash pink (R34) gels in Dimmer #8 will be switched with blue (R67) gels. Please have the blue gels framed and ready.

The instruments which hold the moon and cloud gobos should be placed so that their angle to the cyc is as direct as possible. Placement may vary based on different stage configurations. Any or all gobos will be provided by Opera A La Carte, if not available at the theatre.

Stage Requirements

This show needs abundant wing space both stage left and right. It is also desirable that there be at least five feet of clear wall space upstage of the cyc.

If possible, a video monitor should be positioned offstage right, projecting an image of the conductor.

Crew

This show requires a rapid and extensive set change during intermission. We request two extra stagehands, if possible, for the intermission changeover.