

SQUONK OPERA

(put your hometown's name here): The Opera

Squonk Opera

307 George Street

Turtle Creek, PA 15145

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Technical Contacts

**Lighting Designer/
Production Manager**

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Artistic Director

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Sound Engineer

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Stage Dimensions:

36' wide by 24' deep minimum
Wings 10' minimum SL and SR (preferred)
Direct stairway access from stage to house
Working fly system (preferred)

Parking: There must be safe and adequate parking near the venue, and at the hotel for 1 17' truck and 2 cars.

Backstage: 2 large dressing rooms minimum. Production offices with phone, fax, Internet and access to a photocopier preferred.

Hospitality: The company consists of 11 people, including performers and traveling technicians. Any load-in snacks and beverages are appreciated, but not required. Squonk feeds its own crew except for the meal immediately prior to the show.

Available 2 1/2 hours before an evening performance

Light dinner, i.e. pasta and salad, or deli platter & vegetarian selections

Lodging: 4 double rooms and 2 single rooms at a local hotel are required for 11 performers and technical people for the week of the show. Generally, 2 double rooms are required 3 days before the show day. The rest of the rooms are required starting 2 days before the show day. Number of days varies depending on travel time.

Scenery: All scenery (except as noted), video equipment, properties and costumes provided by the touring company and are freestanding.

Genie Lift: Company uses a single person genie personnel lift during the show whenever one is available at the venue. The Co. presets the lift and attaches a prop (foam cut out body – torso, legs & wings – of a performer) to the top of the lift bucket. The bucket and lift are masked with Co. blacks. The performer steps into the lift pairing his head and shoulders to the prop. At the appropriate moment, the performer raises the bucket to approximately 12' off the deck. The effect is a flying angel/performer. Outriggers are always used during this effect.) *See Sectional*

Balloon & Rigging: Company provides a 10' diameter inflated balloon that is typically rigged from structure above the orchestra (Exact position & operation shall be determined for each venue). A crew member will lower the balloon and one of the Company's staff will unhook balloon and hook ghost load. The balloon is typically rigged with Venetian blind cord and light duty pulleys. 1/16" aircraft cable may also be used. In venues where the balloon can be rigged to catwalks, the operation may not require pulleys. *See Sectional*

Note: Operator can be crew member (flyman, carpenter or electrician) not used during the finale.

Star Drop: In venues with fly systems, the Company will plan to use its Star Drop. The drop is 28'X40' and 160 lbs. The star drop requires 1 - 20amp convenience circuit at center of batten with cube tap. Star drop requires DMX operation. Company provides 100' of A-5 DMX cable to patch into venue port or console. Any additional cable must be provided by venue.

Venue Backdrop: cyclorama system composed of lights, bounce and /or translucency. See hanging schedule.

Venue Soft Goods: 3 to 4 sets of black velour legs and matching borders, preferably with zero fullness, already hung in place prior to load-in. Black scrim in front of cyc below.

Crossover: Should be clear and well lit with running lights.

Props: 2 backstage prop tables. 1 SR and 1 SL.

House: There should be a set of stairs from which the performers can directly access the house from the stage. **NB:** In houses with no apron or orchestra pit, or where the first row is close to the lip of the stage, the eight seats in the center of the first row will have a slightly obscured view of the production.

Lobby: One lobby table for merchandise is required. It is generally helpful to have 1 person from the venue to assist in merchandise sales.

Labor:

Purchaser agrees to provide at least the following crew for load-in, running and load-out of the production. An optimal crew will be one that can change job titles throughout the load-in and load-out. All run crew must be dressed in black attire.

Purchaser will be solely responsible for any local union or non-union requirements for labor and for any such fees, salaries, penalties, dues, benefits, etc. in connection with the presentation of the production.

Optimal Local Crew for Load-in and Load-out:

For the sake of keeping on schedule, it may be necessary for the crew to switch between departments.

- 1 technical director
- 1 master electrician
- 3 electricians
- 1 head carpenter
- 1 carpenters/set and props
- 1 house sound engineer
- 1 flyman (**when company star drop is used**)

Local Crew for Performance and Rehearsals:

- 1 technical director familiar with lights and sound
- 1 electrician/light board operator (**Company LD typically runs the lighting console**)
- 1 backstage crew for props wardrobe
- 1 fly person (**when company star drop is used**)
- 1 follow spot

Estimated Total Tech Time: 16-20 hours plus 3 hours for community rehearsals

Breakdown of Tech Time

- Load-in and focus: 4-8 hours (2 days before first show day)
- Scenery, video and sound set-up and tech rehearsal: 8 hours (day before first show day)
- Community group rehearsal: 3 hours (evening before day of first show day)
- Rehearsal: 4-6 hours (day of show)

Running time: 80-85 minutes plus intermission

Traveling crew and performers will include 11 production personnel and all necessary drivers.

- 6 performers
- 5 technicians
 - Tour Technical Director
 - Lighting Designer/Production Manager
 - Video Designer/Operator
 - Sound Board Operator
 - Stage Manager

SOUND – See Attached as well.

The following must be installed and working prior to load-in: Main FOH stereo speaker system adequate to a concert that combines miked acoustic and electronic instruments. All amplifiers and processors for normal operation should be included. If house includes balconies, proper amplifiers and delay system must be in place. All sound equipment should be isolated on its own circuit. If there is rental sound equipment, a representative from the sound company should be available at all times to work with our sound engineer.

Front of House (in the house) mixing position and sound console.

Lines to 6 on-stage monitors from mixer aux sends and power SR and SL. The touring company will provide all musical instruments. Any alternate options must be discussed with the TD and the Sound Tech.

Due to the nature and complexity of our show, it is necessary that a Yamaha LS9-32 or M7CL digital FOH console be provided. It will have our show cues and scenes loaded into it via USB drive and will allow a quick sound check and show set-up. If one is not available at the venue, we have a relationship with a company local to us that can provide the console at a very competitive rate and we will transport it to the venue.

Headsets: There should be a total of 6 clearcom headsets in place for the run.

- 1 SR
- 1 SL
- 1 fly rail (if using)
- 1 light board op.
- 1 soundboard op.

The SM headset and an additional head set for the lighting designer should be available from the tech table for level set.

LIGHTING / DIMMING / CONTROL:

Once we receive a technical information package on your venue, we will provide a light plot, instrument schedule, channel hook-up, template schedule and color cut list.

On your technical information package please include:

- 1) **Instrument inventory**
- 2) **Soft goods inventory**
- 3) **Hang plot**
- 4) **Ground plan of stage (in scale)**
- 5) **Section of stage (in scale)**
- 6) **The LD prefers AutoCAD drawings saved in 2002 format whenever possible**

Required dimmer capacity is no fewer than **72 dimmers** at no less than 2,400 watt capacity per dimmer.

All house lighting equipment to be hung, patched and gelled prior to load-in.

The total number of lights used will be from 120 to 140, depending on the venue's inventory. Up to 4 automated lights could be used in place of some fixtures, again depending on the venue's inventory. Color Scrollers will also be used depending upon inventory and availability.

A hazer and fan is to be provided by the venue.

DMX: The venue must provide DMX in and/or opto-splitter for Company star drop and LED fixtures to communicate with venue lighting console. Company travels with 100' 5 pin DMX cable for star drop and 3-pin XLR cable and A-3 to A-5 DMX adapter.

Color Scrollers are provided by the venue and must be fully tested and operational prior to the Company's Load-in.

Color and color frames are to be provided by the venue.

Company uses 1 follow spot provided by venue.

Circuits and cables need to be run to the electric units provided by the tour producer (fogger, video projector, slide projector, etc.).

A front of house tech table for cueing and rehearsal is to be provided by the venue.

Substitute colors and hanging positions should be discussed with the tour electrician.

Lighting instruments noted on the floor plot must be either mounted on deck plates or have c-clamps and be ready for installation and focus prior to Company's Load-in.

All floor lighting circuits must be labeled and ready to run once the Company's set is in place. It is necessary to dress cables off-stage and clear of moving scenery.

All boom cables must have sufficient slack to enable final placement once the set is in place.

All lighting cues and effects must be preloaded into the house lighting console prior to the load-in. Failure to pre-load lighting cues will severely impact community rehearsals and may impact the aesthetic quality of the show.

Lighting/Schedule:

Focus of overhead lighting must begin as soon as the stage is taped out, usually within the first hour of load-in. Scenery and musicians cannot be set until focus is completed. Overhead focus with a knowledgeable and efficient crew having one lift/ladder takes 2.5 to 3.5 hours if all equipment is fully operational. **If this focus schedule cannot be met please provide additional focus crew and ladders.**

If the above schedule cannot be met with additional crew and ladders, it might be necessary to consider a focus call prior to the scheduled load-in. (Please discuss with LD and Production Mgr.)