

Technical Requirements for THE STOOGE

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FOR TECHNICAL QUESTIONS CONTACT MICHAEL TRAUTMAN AT 207-450-5342 or mlt@solotheater.com

SPACE:

- A clean stage or performance space. Minimum 15' deep by 25' wide (8 meters wide by 5 meters deep) with 14' (4.5 meters) overhead clearance.
- Wings on both sides of stage should be cleared for exits and entrances. I will need crossover access to get from SL to SR during the show.
- Black background and floor.
- Clear Visibility. The audience should be able to see the performer's entire body. A raked house or raised stage/platform is optimal so that the audience can see the entire stage floor.
- Please be sure that the stage is swept and mopped prior to the performance.

It is important for the stage to be neutral. Equipment such as musical instruments, pianos, monitor speakers or sets from other productions should be struck from the stage prior to artist's arrival. The stage should be safe, solid (well secured if made of risers), level (not raked!), and should be free of all sharp objects, splinters, edges, nails, staples, etc. I ask that the stage be swept before my arrival and damp mopped one hour prior to curtain. The facility should be comfortable for a physically demanding performance. (Please have the air conditioning or heat turned on for both the tech and the performance if needed.)

THE SET:

The set consists of the following:

- Door. (Free standing. If I am shipping the set, please provide stage weights to secure the door.)
 - Hat Rack. I will need access to an electrical outlet for the hatstand.
 - Table.
 - Folding Chair.
 - Ladder.
 - Storm Cloud. To be hung above Stage Center. See plot for relative position. I will need to have access to the Storm Cloud before each show in order to pre-set it.
- I will bring all set pieces, or have them shipped to the theater in advance of my arrival.

LIGHTING:

- I need two washes that cover the playing area completely and evenly. One wash is a bright, warm wash. The other wash is a bright, cold wash. As the play progresses, the scene will shift incrementally from the warm wash to the cold wash. Each wash should have strong back lighting and side lighting.
- Specials on each set piece. See stage plot.
- Three specials coming through the door from off stage right.
- A special that lights the first three rows of the audience.
- A follow spot in large theaters.
- Please provide backstage/wing lights. i.e. blue gel covered clip lights.
- I will provide lighting cue sheets as needed. My sound operator will call the lighting cues for your lighting operator.

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SOUND:

- I tour THE STOOGE with my personal sound operator. They will need to be able to see the entire stage from the sound board. Back of house is optimal. If you have a sound booth that is set up differently, please contact me.
- Please provide your best quality amplification system.
- CD player.
- Input for my sampler. A BOSS SP303 Dr. Sample Phase Sampler.
- No front of stage monitors!
- One monitor in the SR wing for SFX only.
- I will bring my Sennheiser EW522 wireless lavalier microphone to be plugged into the system (XLR or 1/4 inch plug), with adjustable UHF frequency.
- If necessary, I can provide a sound system, but I must be notified well in advance.

PERSONNEL:

- I will need a lighting operator provided by the theater.
- She/he must be available for tech rehearsal.
- A Cue-to-cue technical rehearsal to go over cues is very important. These technicians should also be skilled at focusing lights and programming the board if necessary.

SET UP/STRIKE TIME:

- This show requires a four hour block of time for load-in, set-up, focus, and cue to cue rehearsal.
- There is a 60 minute strike.