Scare Pair
Technical Specifications

Usher House
The Canterville Ghost
Two Operas, each in one act

Music and Libretto by Gordon Getty

Artistic Team
Director/Concept – Brian Staufenbiel
Scenic Designer – Dave Dunning
Costume Designer – Callie Floor
Lighting Designer – Nicole Pearce
Projection Designer – David Murakami
Hair & Makeup Designer – Kate Casalino
Sound Designer - Jonathan Snipes

Production Information

Running Times:
Usher House – 65'
The Canterville Ghost – 55'

Usher House
Edgar Allen Poe / - Tenor
Roderick Usher - Baritone
Madeline Usher – Dancer (Sung by offstage Soprano)
Doctor Primus – Bass
Attendant – Actor / Spoken

The Canterville Ghost
Virginia – Soprano
Mrs. Otis – Mezzo-soprano
1st Twin / 1st Boy – Mezzo-soprano
2nd Twin / 2nd Boy – Mezzo-soprano
Cecil Cheshire – Tenor
Hiram Otis – Baritone
Canterville – Baritone
Ghost (Sir Simon) - Bass
2 Supernumeraries

Orchestration
2-1-2-1, 2-1-2-0, 2 Perc, Harp, Keyboard (Celeste), Strings (6-6-5-4-2)

Publisher
Rork Music, 2015

Staff, Cartage, Additional Costs

Production Staff
- Production Coordinator – Day Rate plus travel, per diem and accommodations for load in, tech and load out
- Technical Director – Day Rate plus travel, per diem and accommodations for load in, tech and load out
- Video Technical Director/Programmer – Day Rate plus travel, per diem and accommodations for load in, tech and load out

Equipment and Shop Time
- Shop Time – Preparation, loading and unloading of scenery, costume and other show materials.

Trucking Requirements
- Entire production, including scenery, props and costumes, requires one 53' semi trailer.
- Renter is responsible for all freight expenses and arrangements.

Hired By Company – The following are positions to be hired by renting company:
- Assistant Director
- Assistant Conductor
- Choreographer/Movement Director
- Wardrobe Supervisor
- Wigs and Makeup Supervisor
- Wardrobe, Wigs and Makeup Crew
- Calling Stage Manager
- Two Assistant Stage Managers
- Supertitle Operator
- Full stage crew as suggested below and as appropriate to the producing venue

Technical Details and Background

Scare Pair consists of two distinct unit sets, each with their own set of flown scenic elements. The operas share a set of rolling steel decks (not included in rental) that are reconfigured at intermission. Separate printed vinyl scenic flooring is laid on the decks for each act. Both operas utilize front projection onto scenery and Usher House uses additional front-of-house projection onto the proscenium and any appropriate walls and surfaces in the house.

Both operas utilize an upstage LED wall or (in situations where depth accommodates) a rear-projection surface.

Usher House consists of a single-level deck, 3-sets of flown scenic hard archways and a downstage staircase. There are no stage changes within the Opera.

The Canterville Ghost consists of one main wall and 3 sets of scenic hard legs. Additional furniture and prop elements shift throughout the opera and the main wall flies between outdoor and indoor scenes.

Sufficient crew and shift rehearsal time should be allotted for changing over between operas and for scene changes for The Canterville Ghost.

Stage Dimensions
Not including orchestra, wing space and rear projection depth
- Proscenium: 42' W x 25' H
- Stage: 48' W (widest scenic placements) x 31' D (PL to LED Wall/RP Screen)
- Shift Space: storage space is required for each opera's scenic pieces when not in play.

Scenery

Steel Deck (majority the below are used in both operas)
- (9) 4'x8' @ 36" H
- (2) 4'x6' @ 36" H
- (7) 4'x8' @ 36" H Rolling

Escape Stairs (used in both operas)
- 4x 36' H x 3' W Rolling step units

Usher House
- (6) 15' W x 18' H Flown Scenic Arches
- (1) 14'6" W x 5'6" D rolling staircase
- Platform fascia

The Canterville Ghost
- (6) 8' W x 22' H Hard Legs
- (1) 28' W x 15' H Wall
- (1) 14'6" W x 5'6" D rolling staircase
- Platform Fascia / Wainscoting
- (2) 10' L Bannisters
- Grandfather Clock
- Twin bed frame/headboard
- Various Furniture (armchairs, dining table, side tables)

Line sets/Rigging
- Scare Pair utilizes 19 line sets, excluding standard soft goods, house masking and act curtain.
- LED wall, if used and depending on house line set weight limits, may be rigged via truss and motors to grid.

Props

The production travels with most required props. One exception is a vintage baby carriage which is typically rented locally per production.

Lighting
- 383 Dimmers @ 2.4kw
- Lighting Inventory
  - (12) ETC Source 4 10° @ 750w
  - (20) ETC Source 4 14° @ 750w
  - (32) ETC Source 4 26° @ 750w
  - (24) ETC Source 4 36° @ 750w
  - (12) ETC Source 4 Zoom 15°-30° @ 750w

- ◦ (24) ETC Source 4 Zoom 25°-50° @ 750w
- ◦ (8) ETC Source 4 PAR WFL @ 750w
- ◦ (7) ETC Source 4 LED Lustr2+ 19°
- ◦ (8) ETC Source 4 LED Lustr2+ 26°
- ◦ (48) ETC Source 4 LED Lustr2+ 36°
- ◦ (10) ETC Source 4 LED Lustr2+ 50°
- ◦ (12) MAC III Performance
- ◦ (8) Robe Robin DL7S
- ◦ (2) Chauvet COLORado 2 Zoom
- ◦ (3) Altman Q-lite @ 1kw
- Followspots
  - ◦ (2) Phoebus Ultra Arc Long Throw Titan @ 2kw or similar
- (2) Roving stands for Source 4s

Projection/Video
Specific projector and video distribution requirements depending on venue and set configuration.
- LED Wall (OR Rear Projection screen)
  - ◦ 28' W x 16' H
  - ◦ Maximum 5.8mm pitch
  - ◦ In the event of using Rear Projection, please plan on two projectors, one acting as hot backup, converged on rear projection surface.
- Two (2) - 20,000 Lumen 1080 HD projectors
- Three (3) - 10,000 Lumen 1080 HD projectors
  - ◦ All necessary projector rigging and mounting to be determined by venue capacity.
  - ◦ All lensing TBD by specific presenting situation and projector locations.
- Two (2) Resolume media servers capable of four (4) 4096x2160 outputs
  - ◦ Two (2) 1080p or higher Monitors for Resolume Servers, Keyboards, Mice
- One dedicated media control computer running Qlab
- Cat5 and WiFi network between servers and control computer
- In-line video switcher for all projectors
- All video signal distribution from servers to projectors
- Various ethernet, switching and other IT needs for interconnecting servers and Qlab control
- FOH and Conductor Cameras
- Two (2) Offstage roving conductor monitors for offstage singing
- Supertitle Computer, screen and projector

Flown Goods – Provided by Renter
- White sharkstooth portal scrim
- Black legs and borders

Audio Specifications – Provided by Renter
- Onstage foldback of orchestra (and any necessary pit micing)
- Micing for offstage singing
- Q Lab machine for sound cue playback
- House PA and onstage speakers (placement TBD) for sound effects and atmospheric score

Tech Production Schedule
- Day 1 – Load In Scenery/Video/Props
- Day 2 – Load In, Focus
- Day 3 – Dry tech / Shift Rehearsal / Sitzprobe
- Day 4 - Work Notes / Piano Tech
- Day 5 – Orchestra Tech
- Day 6 – Dress
- Day 7 – Opening

Sample Crew Requirements

Position	Load In	Show
Carpenters	6	4
Fly Rail	1	1
Loaders	2	0
Electricians	6	1
Follow Spot	0	2
Projection/Media	5	2
Sound	2	1
Props	2	2
Wardrobe/Dressers	3	3
Hair/Makeup Artist	3	3

Rental Includes
- All flown scenic pieces
- Additional scenic pieces, including suit of armor, grandfather clock, bannisters, bed and other deck scenic items for The Canterville Ghost.
- Vinyl flooring
- The majority of costumes are included, some additional rentals are required
- Props and furniture, excluding baby carriage
- Video multimedia content, Resolume and QLab show control files
- Sound cues and Q Lab control file
- Supertitle files and supertitle calling score

Rental does not include

- Resolume Media Server license or media servers (these are available for rental upon request)
- QLab Pro Licenses and Q Lab computers (one each for video and sound)
- Any flown goods, scrims or projection surfaces
- LED Wall, Projectors or video distribution
- Wigs (rental available upon request)
- Makeup materials
- Orchestra equipment or instruments
- Royalties, Fees, Travel, accommodation and per diem for Designers and Production Staff
- Supertitle equipment
- Liability and property insurance coverage.