

Gilbert & Sullivan Society of Edinburgh
“Iolanthe” & “Orpheus In The Underworld”
King’s Theatre, March 2004

Additional Items

Show 1: “Iolanthe”

Show 2: “Orpheus In The Underworld”

Sound Requirements

- Sound reinforcement of the action onstage is required. As usual this should be by way of Float mics at front of stage. There are no radio mics being used.
- In the opening 5 minutes of Show 1, Act II, an offstage mic is required in the Wings for some Cast to gather around to produce a live sound effect of crowds cheering. A position for this mic not known as yet.
- The Musical Director would greatly prefer to have the same KT Operator on the sound desk for the same shows. Show 1 dresses Sunday night and has performances Tue, Fri and Sat Mat. Show 2 dresses Monday night and has performances Wed, Thu and Sat Eve.

Sound Effects

There will be a small number of Sound Effects for both shows, cued by the DSM on Book. We intend to provide these on Minidisc, please advise if you do not have a player available in which case we will provide one.

Foldback speakers

As per usual we would like to use speakers in each downstage wing to provide foldback of the Orchestra to the stage.

Orchestra Pit Layout

I assume this is being advised to you by David Lyle, the G&S Musical Director. If not (or you need any further info) please let me know.

Video Monitors

- SM position: as usual 2 monitors, one showing Conductor, the other showing the action onstage.
- Onstage: Monitors again required for the Cast to be able to see the Conductor (!). We would like to use the improved arrangement as per last year where monitors were mounted on the vertical scaff booms behind the Prosc Arch, as the space is limited in this area and the large television stands encroach on it quite a bit.
- Trap Room: As the Trap and Riser is in use at all performances, a monitor showing the Stage will be required in the Trap Room.

Pyrotechnics

It is anticipated the Pyro Operator will be from G&S.

Pyros to be operated from OP corner as per last year:

- 1 x Flash box CSR (wired out of OP wing dip trap?), used for both shows.
- 2 x Flash boxes DSC on forestage (used for Show 1).
- 3 x Flash boxes on forestage directly in front of PS Trap (used for Show 2).

The “DSC” and “PS Trap” Flash Boxes may be the same boxes, being re-positioned slightly for each show. Alternatively if it’s easier not to move them and use 5 boxes that’s no problem.

Show 1 requires 4 pyros (2 DSC and 2 CSR – one per Act changed at Interval).

Show 2 requires 4 pyros (3 DSL and 1 CSR).

All pyros (32 in total for the run) are standard Theatrical Flashes. If you have any spares in stock you would like us purchase and use up that would be most welcome however we will need to know how many we need to purchase to make up to the total of 32.

Smoke

We will be providing a smoke machine for use in various parts of the shows. The machine requires a 13A supply and is to be operated from the OP wing, midstage. At one point it is to create a mist effect and this would best be controlled by DMX and plotted with the lighting. Will this be feasible?

Dry Ice

We are going to trial the "Antari ICE 100" machine from Northern Light which simulates dry ice using smoke fluid and conventional ice. I have still to confirm what will happen about the supply/delivery of ice (seemingly it doesn't need vast amounts), I assume we would be able to use the small dry ice drum to store it in if we need to? Or is a large freezer available?!

The machine requires a 13A supply and is to be operated from two different positions:

- OP wing, midstage
- PS wing, approx 8ft upstage from Prompt Corner

Cue Lights

- As per normal we would like a Cue Light for the Conductor in the Orchestra pit.
- A Cue Light will also be required for the operators in the Trap Room.
- It would be useful to have a Cue Light in the OP Corner for the Pyro Operator.
- Iain Gillespie and I discussed using a light on to indicate to the people onstage when it's not considered safe stand on the trap. A cue light on its side will fit the bill, sited on the forestage and directly in front of the PS trap. This will then be set to flashing red to warn the cast not to stand on the Trap.

Prompter

The Prompter will be positioned as usual in the OP corner and will require a lit music stand.

Comms

Aside from normal Comms positions (DSM on Book, LX Op, Sound Op, Flys) we would also like the following:

- Comms in OP corner for Pyro Operator.
- "Roving" Comms in OP wing trap for Dry Ice and Smoke effects.
- "Roving" Comms in PS wing trap for Dry Ice effect.
- Trap Room.
- [Comms in Lime Box for the short Followspot Cue]

Followspot

A followspot is required for Show 1, approximately 20 minutes into Act II. The character (a Sentry) marches from his position DSR across the stage to DSL and then back to DSR. We are happy to provide someone to operate the Followspot for this single cue, alternatively the onstage LX Operator could probably do it as there's at least 15 minutes either side of the Followspot Cue to get to/from the Stage.

Mike Hume
8 March 2004