

James Joyce, Marcel Duchamp, Erik Satie: An Alphabet
By: John Cage

Direction: Laura Kuhn
Sound: Mikel Rouse
Set: Marco Steinberg
Lighting: James F. Ingalls
Lighting Associate: Nicole Pearce
Sound Engineer: Michael Rasbury
Production Stage Manager: CarolynAnn Cubit
Agent/Co-Producer: Michael Mushalla

THE SOUND

Speaker Arrangement- time aligned and flattened (equalized)

We are creating a sonic environment with vocals at center and sound cue movement between four channels of audio to create a “surround effect.” We would like to request the presence of local sound technician familiar with the theatre and the specific equipment listed.

To achieve the right sound effect we will need a center position for vocals, left and right front positions for the front half of the sound cues, and left and right rear positions for the rear half of the sound cues.

Please see attached diagram.

Full Range Center cluster- to be used for vocal portion of show; must be powerful enough to cover entire auditorium; (we can use pre-existing center cluster or hang one from lighting truss)

Full Range House Left and Right Speakers- to be used for audio portion of show (the show is primarily audio); must be equal in power to center cluster and may also be hung from lightning truss if existing positions do not already exist.

Full Range Left and Right Rear Fills- must be equal in power to the other positions. We would like to use these for surround effects. In auditoriums with a balcony, they can be placed outside the proscenium in such a way to provide the effect. In auditoriums without a balcony, they should be placed behind the audience **or at least on the sides of the audience**. If inventory allows, a second set of rear fills can be coupled with those on the main floor to create a surround environment for the entire audience.

If the auditorium has an existing Subwoofer, we will use it. However, depending on the type and size of the center and surround speakers, it may not be necessary.

All speakers sound be hung prior to companies arrival.

Front of House– needs to be located in house (not in a booth)

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24 channel **or greater** mixing console with 8 busses. Must have four bands of **switchable EQ per channel and at least one auxiliary send. We will use channel EQ for two “telephone” effects.**

4 Compact Disc Players (single tray with switchable “auto-pause” function.) **We prefer these to be of identical make and model. These need to be located in a rack close enough to the console to allow easy operation of each player and microphone mixing. A clear view of the stage must be available.**

3 Channels of compression/limiter/gate (inserted at designated subgroups- see list below)

1 DAT player/recorder (Panasonic 3800 or comparable) for archival purposes. However, we only need to record the vocal portion of the show so we request it be connected in accordingly.

Console Channel Assignments

<u>Channel</u>	<u>Microphone</u>	<u>Character/Equipment</u>
1	1	Narrator
2	2	James Joyce
3	3	Jonathan Albert
4	4	Brigham Young
5	5	Thoreau
6	6	Mao
7	7	Marcel Duchamp
8	8	Rauschenberg
9	9	Oppian
10	10	Veblen
11	11	Erik Satie
12	12	Buckminster Fuller
13		Kurzweil K2600 Left Send Keyboard (onstage)
14		Kurzweil K2600 Right Send Keyboard (onstage)
15		Kurzweil K2500 Left Send Rack (below stage)
16		Kurzweil K2500 Right Send Rack (below stage)
17		CD 1 Left (top CD player in rack)
18		CD 1 Right (top CD player in rack)
19		CD 2 Left (directly below CD 1 in rack)
20		CD 2 Right (directly below CD 1 in rack)
21		CD 3 Left (directly below CD 2 in rack)
22		CD 3 Right (directly below CD 2 in rack)
23		CD 4 Left (directly below CD 3 in rack)
24		CD 5 Right (directly below CD 3 in rack)
AUX 1		Output at small stage monitor (post fader)

Stage Equipment

4 Direct Boxes (we will be using two stereo Kurzweil samplers on stage)

4 quarter inch to quarter inch instrument cables for connection to direct boxes.

Small Powered Monitor at keyboard position controlled from an auxiliary send from the sound console.

We will need an extension cord long enough to reach upstage center, directly below the highest “riser” on the set. We will supply power converter.

Microphones

12 UHF Wireless Microphone Receivers with headset mics. Receivers with Headset Mics are required. **Due to the nature of the piece, we cannot use lavalier microphones or any omnidirectional microphone attached to the costume.**

Suggestions:

Shure UHF Series (A band preferred)

Vega R2020,

Sony WR Series

Sennheiser UHF Systems.

Microphone suggestions:

Sennheiser MKE-II

Countryman BC-III or equivalent.

COMMUNICATION

Presenter must provide a headset system with headsets as follows: **(note that the SM needs a wireless unit)**

1-SM (wireless)

1-ASM (opposite side of stage from SM)

1-Tech Table for Lighting Associate (tech only)

1-Light Board Operator

1-Sound Engineer

