

HAT CITY MUSIC THEATER, INC.

presents  
David Katz  
in

“MUSE of FIRE”  
a one-man play with music

TECHNICAL SPECIFICATIONS

*(revised spring 2016)*

*This publication is specifically for production of MUSE of FIRE in fully-equipped theaters. For performances in other venues, including those without theatrical lighting, the requirements are modified. Please inquire.*

**Overview:** MUSE of FIRE is a one-man play which utilizes extensive prerecorded orchestral music integral to the production. It is performed in two acts (Act I—approx 55 minutes; Act II—approx 35 minutes) with a 15 minute intermission.

**Staffing:** In most cases, MUSE of FIRE requires an onsite technical staff of **two** at the performance venue: one, a stage-manager, “calls” light and sound cues from an annotated copy of the script provided in advance, the other runs those cues. Under certain circumstances, the production may provide its own stage manager, but usually Mr. Katz tours alone.

**Set and Set Change:** MUSE of FIRE travels with a simple set of small furniture pieces and props, including a carousel slide projector (operated by the actor). A small screen, also provided by the production, is easily mounted on a single 4x8 collapsible flat, also provided. The production is to be played when possible in front of black curtains or some other neutral background. There is only a modest set change between acts, accomplished by the stage manager. The production requires no house curtain and no piano.

**Power:** A standard 120 volt extension cord running from the center back wall to downstage center will be necessary to provide electricity for the slide projector.

**Sound:** MUSE of FIRE travels with its own sound system to play the music on CD. **This sound system is integrated with house speakers in your theater via cables you provide which have standard 1/4 inch “telephone” jacks.** MUSE of FIRE does not provide speakers or speaker cables.

**Lights:** An on-site lighting operator is required for performances. At the minimum, this individual provides for a general wash and operates blackouts from an annotated copy of the script, cued by a stage manager. The production is enhanced by the focusing of an number of “specials” which take the place of the general wash. The specials (usually minimum two instruments each) light specific areas on stage. The specials are:

1. down center—from center stage to lip
2. down left—from center stage to lip
3. down right—from center stage to lip
4. extreme down stage center/apron

5. nighttime scene (blues)
6. silhouette effect midstage center (accomplished from a tightly focussed instrument far upstage or directly overhead)

The specials are used in various combinations as indicated in the script. When possible, the first 4 should have sharply delineated upstage edges but also fully and brightly light the stage to the lip of the apron and from extreme left to extreme right without shadows or drop-outs.

**LIGHTING NOTES:**

- A. The numbers above, 1 through 6, correspond to specific cues in the script and should be used to number the specials on the board.
- B. Except for the night scene, all the action of the play occurs on the front half of the stage, from extreme left to extreme right. The area upstage of center remains dark throughout the play for optimum visibility of the projected images (slides.)
- C. Instruments (except for the night scene) should be gelled light amber—natural flesh tones.

**Additional Technical Requirements on site:**

The onsite production/stage manager should have authorization to provide the following:

1. Venue Parking for one large SUV with loading dock access or a preferential lot position for equipment load in/load out.
2. Private Green Room (with bathroom facilities when available) for the performer—near the stage when possible.
3. Minimum Performance Area Requirements: approx. 20' wide x 15' deep (flexible)
4. Labor Requirements for Load-in/out
  - Equipment Load in: 2 Stagehands - 1/2 hour
  - Equipment Load Out: 2 Stagehand - 1/2 hour

**Please note:** Mr. Katz supervises but does not load or unload the set on performance days. In addition, stagehands on site build the collapsible flat, which comes with all hardware and tools.

**Schedule:** It is optimum to gain access to the performance area by about 9 am for an evening curtain, allowing about 3 hours for load-in and set-up, to focus lights, set sound levels and run a cue-to-cue before a long break prior to the performance.

**Other:** Housing not required.

**For additional information:** contact Hat City Music Theater at [hatcitymusic@aol.com](mailto:hatcitymusic@aol.com) or [museoffireplay@aol.com](mailto:museoffireplay@aol.com) Website: [www.MuseofFirethePlay.org](http://www.MuseofFirethePlay.org)  
Telephone: 1 203 746-2694 (office) 1 203 512-2450 (cell—when touring.)