

THE INDUSTRY &  
LA DANCE PROJECT  
PRESENT

# invisible cities





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*click to watch the trailer*



## INTRODUCTION

Imagine arriving at a train station and discovering a man singing beautifully to himself. But what if he were singing to 150 people all over the station who were listening to him, seven other singers, and a live orchestra via state-of-the-art wireless headphones?

That's the concept behind *Invisible Cities*, a new immersive opera experience produced by The Industry and LA Dance Project, with sound powered by Sennheiser. First performed in LA's Union Station to international acclaim in 2013, this one-of-a-kind production became a cultural phenomenon, with 9 performances added by popular demand.

Based on Italo Calvino's beloved novel and hauntingly set by composer Christopher Cerrone, *Invisible Cities* is a 70-minute meditation on urban life, memory, and human connection.

Director Yuval Sharon's concept makes each audience member the protagonist of the experience in a transfigured view of everyday life. Choreographer Danielle Agami draws the audience into an uncannily intimate proximity to the LA Dance Project.

The opera was a finalist for the 2014 Pulitzer Prize for Music.



## ABOUT THE OPERA

Italo Calvino's fantastical novel imagines a meeting of the emperor Kublai Khan at the end of his life with the explorer Marco Polo. Khan orders Polo to report on the cities in his empire, and Polo's responses are flights of fancy, cities of the imagination and the mind. The opera depicts the meeting and describes three chimerical cities with a quiet stateliness that offers the audience a chance to contemplate the essence of travel, as well as our subjective experience of environment and time. The use of headphones makes this meditative experience a highly personal event for each and every spectator.

First heard at New York City Opera's VOX Showcase, Cerrone's fragile, quiet score attempts to capture "decaying sounds" through the use of found objects as instruments and pre-recorded sounds interweaving with live voices. In Sharon's concept for an "invisible" production, all the singers sing live in various spaces throughout the performance site, appearing and disappearing into the everyday fabric of the building.

*"A tour de force. It was a production which left a lasting impression, and one which created a unique performative reality, renegotiating the boundaries between technology and opera, dance and performance, space and place, art and life. Simply put, music-drama as it pertains to Invisible Cities became a force of complete urban metamorphosis."*

*— I Care If You Listen Music Magazine*

## PRESS

Here are highlights from the extraordinary critical acclaim *Invisible Cities* received in Los Angeles:

“A startlingly ambitious project by the venturesome opera company The Industry. A delicate and beautiful opera that could, and should, be done anywhere.”

*Mark Swed, The Los Angeles Times*

Los  
Angeles  
Times

“The Opera of the Future? *Invisible Cities* may be thematically timeless, but it represents the leading edge of operatic innovation — a bold effort to create individualized experiences within the context of a communal performance.”

*Wired Magazine*

WIRED

“A secret opera erupts inside California’s biggest train depot. I discovered that I didn’t even have to follow the story to have a transcendent experience.”

*Gizmodo*

GIZMODO

“A Welcome Adventure. Let’s hope more American composers and librettists challenge audiences with wonderful, new theatrical experiences — as Cerrone and Sharon did.”

*LA Weekly*

LAWEEKLY

“Genius. What’s most wonderful about *Invisible Cities* is how it uses technology to unite us in an odd, wordless way.”

*KCRW’s Which Way, LA*



“Endless possibilities. No rules. No wrong way. Just an experience that I undoubtedly won’t forget.”

*Sound and Picture*

Sound &  
PICTURE

“The hottest ticket in town. Finally someone is making opera accessible and fun.”

*PureWow*

PureWow.



## PRESS



Watch the feature on ZDF's *Heute Journal*, Germany's *60 Minutes*



Watch KCET's special episode of *Artbound* on the making of *Invisible Cities*

Visit [www.InvisibleCitiesOpera.com](http://www.InvisibleCitiesOpera.com) for more press and to download our full press kit

## CREATIVE TEAM



**Christopher Cerrone**  
COMPOSER/LIBRETTIST

Hailed as “a rising star” (The New Yorker), Christopher Cerrone writes music of profound intimacy and rigor. Cerrone has received awards and grants from the American Academy of Arts and Letters, Chamber Music America, the Civitella Ranieri Foundation, Opera America, the Jerome Foundation, ASCAP, and New Music USA. He was recently named to NPR’s 2011 crowd-sourced selection of young composers, “100 Composers Under 40.” In his hands, Italo Calvino’s novel becomes a deeply spiritual musical experience.

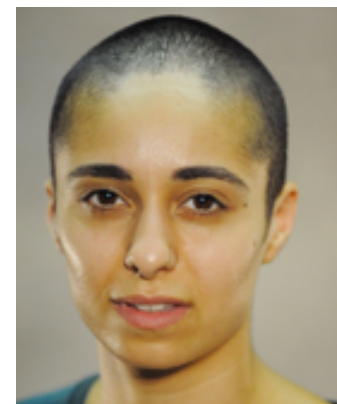
[Hear excerpts from \*Invisible Cities\*](#)



**Yuval Sharon**  
DIRECTOR

Named a “Face to Watch” in 2012 by the Los Angeles Times, Yuval Sharon has been creating an unconventional body of work exploring the interdisciplinary potential of opera. His productions have been described as “powerful” (New York Times), “virtuosic” (Opernwelt), “dizzily spectacular” (New York Magazine), “ingenious” (San Francisco Chronicle) and “staggering” (Opera News). Yuval directed a landmark production of John Cage Song Books at the San Francisco Symphony and Carnegie Hall with Joan La Barbara, Meredith Monk, and Jessye Norman. He made his European debut with a new production of John Adams’ Doctor Atomic at the Badisches Staatstheater Karlsruhe. He founded and serves as Artistic Director of The Industry.

[Watch clips from \*Invisible Cities\*](#)



**Danielle Agami**  
CHOREOGRAPHER

Danielle Agami is Artistic Director of Ate9 Dance Company in Los Angeles. She was a member of the Batsheva Dance Company from 2002-2010. Between 2007-2009, she served as the artistic director of Batsheva Dancers Create and functioned as the company’s rehearsal director from 2008-2010, during which she received the Yair Shapira Prize for Excellence in Dance. In 2013, Agami was commissioned by Ohad Naharin to choreograph ‘Shula,’ a new work for the BatSheva Ensemble and the Northwest Dance Project.



The Industry creates experimental productions that expand the traditional definition of opera. By merging media and through interdisciplinary collaborations, we produce works that inspire new audiences for the art form. We believe that new opera opens space for imagination, engagement, dialogue, and connection. The Industry serves as an incubator for new talent and for artists predominantly based in Los Angeles.

[www.TheIndustryLA.org](http://www.TheIndustryLA.org)

Yuval Sharon, Artistic Director

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# LOS ANGELES DANCE PROJECT

L.A. Dance Project's mission is to create new work and to revive seminal collaborations from influential dance makers. Programs include full-length evenings in traditional theater venues as well as various modular performances in non-traditional environments. New works by the company endeavor to be multidisciplinary collaborations with various artists: visual artists, musicians, designers, directors and composers. L.A. Dance Project promotes the work of emerging and established creators, contributing to new platforms for contemporary dance.

[www.LADanceProject.com](http://www.LADanceProject.com)

Benjamin Millepied, Artistic Director





 **SENNHEISER**  
The Pursuit of Perfect Sound

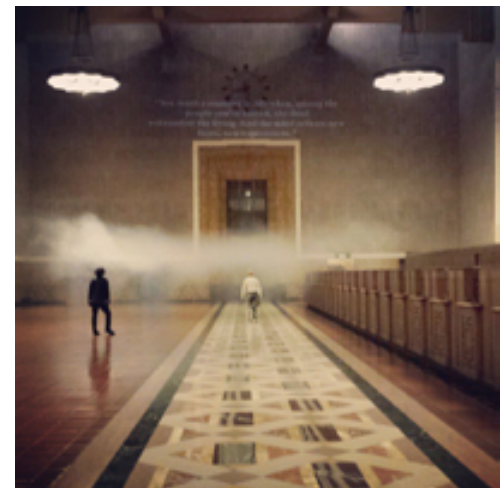
For more than 65 years our name has stood for top-quality products, true sound and tailor-made solutions for every aspect of recording, transmission and reproduction of sound. We want people to not only hear all aspects of sound, but also to feel it, too. With German engineering, decades of experience in professional business, and innovative science, we stay true to the sound and set new standards for headphones, headsets, microphones, and integrated systems.

[www.sennheiser.com](http://www.sennheiser.com)



## #INVISIBLECITIES

Selections from over 1,000 photos audience members shared on social media.





## CAST & CREW

MUSIC AND LIBRETTO BY **CHRISTOPHER CERRONE**  
BASED ON THE NOVEL BY **ITALO CALVINO**

DIRECTOR **YUVAL SHARON**  
CONDUCTOR **MARC LOWENSTEIN**  
CHOREOGRAPHER **DANIELLE AGAMI**  
LEAD SOUND DESIGNER **NICK TIPP**  
COSTUME DESIGNER **E.B. BROOKS**  
PROJECTION DESIGNER **JASON H. THOMPSON**  
PROPERTIES DESIGNER **SARAH KRAININ**

KUBLAI KHAN **CEDRIC BERRY**  
MARCO POLO **ASHLEY FAATOALIA**  
WOMAN 1 **DELARAM KAMAREH**  
WOMAN 2 **ASHLEY KNIGHT**  
SOPRANO **MARIA ELENA ALTANY**  
ALTO **SARAH BEATY**  
TENOR **STEPHEN ANASTASIA**  
BASS **CALE OLSON**

LA DANCE PROJECT COMPANY  
BENJAMIN MILLEPIED, FOUNDER AND ARTISTIC DIRECTOR  
CHARLIE ALLAN HODGES  
ANTHONY BRYANT  
AARON CARR  
JULIA MARION EICHTEN  
MORGAN TAYLOR LUGO  
NATHAN B. MAKOLANDRA  
RACHELLE ANN RAFAILEDDES  
AMANDA KRAMER WELLS

## POTENTIAL SITES FOR *INVISIBLE CITIES*

*Invisible Cities* is a site-specific project that can be adapted to other circumstances and cities internationally. Transit hubs like train stations, airport terminals, and subway stops offer the most thematically rich connection to the opera's exploration of travel, life's transience, and urban planning. The producers are open to other venues that have some of the same characteristics as Union Station, such as:

- 1) Accessibility to the general public of all walks of life;
- 2) Iconic status for the city;
- 3) Multiple spaces and the ability to isolate and "hide" the live orchestra

Director Yuval Sharon and an audio technician will need to make a feasibility visit to any proposed sites prior to any in-depth planning of a presentation of *Invisible Cities*.

## THE COMPANY

*INVISIBLE CITIES* REQUIRES TRAVEL AND ACCOMMODATIONS FOR 26 ARTISTS, INCLUDING:

### THE INDUSTRY AND LA DANCE PROJECT

#### TRAVELING PERSONNEL

SINGERS	8
DANCERS	8
DIRECTOR	1
COMPOSER	1
CONDUCTOR	1
MANAGING DIRECTOR	1
CHOREOGRAPHER	1
SOUND DESIGNER	1
SOUND MIXER	1
BEXEL AUDIO CONSULTANT	1
STAGE MANAGER	1
COMPANY MANAGER	1
<b>TOTAL</b>	<b>26</b>

#### VENUE PROVIDES

HOUSE MANAGEMENT	VARIES
STAGE MANAGEMENT	AT LEAST 2
AUDIO CREW	AT LEAST 4
STAGE CREW	AT LEAST 2
WARDROBE CREW	AT LEAST 4
MUSICIANS	11
PROJECTION DESIGNER	1
PROPS SUPPORT	1



## NUMBERS FROM THE LOS ANGELES PRODUCTION

- **TOTAL PERFORMANCES:** 22  
(2 PERFORMANCES PER NIGHT OTHER THAN OPENING AND CLOSING NIGHT)
- **AUDIENCE SIZE:** BETWEEN 170 AND 200 AUDIENCE MEMBERS PER PERFORMANCE
- **BOX OFFICE:** 100% CAPACITY FOR EACH PERFORMANCE
- **AVERAGE TICKET PRICE:** \$50  
EXCLUDING OPENING NIGHT (ALL TICKETS \$150) AND CLOSING NIGHT (ALL TICKETS \$100)

TICKET PRICES WERE BASED ON TIME AND DATE, WITH MID-WEEK LATE NIGHT SHOWS PRICED AT \$25. TWO FREE PERFORMANCES WERE UNDERWRITTEN BY DONORS OF THE INDUSTRY.

- **TOTAL NUMBER OF SENNHEISER HEADPHONES:** 400  
FOR SANITATION PURPOSES, THE HEADPHONE MUFFS NEED TO BE WASHED (REGULAR MACHINE WASH) AFTER EACH USE. THIS WAS HANDLED BY WARDROBE WITH THE COSTUME WASH.
- **OPERA RUNNING TIME:** 70 MINUTES  
FOR TWO-PERFORMANCE DATES, THE PRODUCERS RECOMMEND START TIMES SEPARATED BY THREE HOURS (FOR EXAMPLE: 7:00PM AND 10:00PM) TO ALLOW FOR RE-SET AND AN ADEQUATE BREAK FOR THE SINGERS AND DANCERS.

## SUGGESTED REHEARSAL AND PERFORMANCE PLAN

WEEKS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
Week One	Arrival of Director, Conductor, Company Manager, Managing Director, Sound Team	Arrival of singers Orchestra rehearsal Technical set-up in venue all day	Orchestra rehearsal and sitzprobe Technical set-up in venue all day (continued)	Dancers, Choreographer arrive Technical set-up in venue (day) Piano-vocal staging in venue (evening)	Piano-vocal staging with all artists in venue (all day)	Orchestra dress rehearsal with all artists in venue	<i>Day Off</i>
Week Two	Dress Rehearsal: two runs	Opening Night -- one performance	<i>Day Off</i>	Two performances	Two performances	Two performances	<i>Day Off</i>
Week Three (optional)	Two performances	Two performances	Two performances	<i>Day Off</i>	Two performances	Two performances	Artists return Breakdown of technical equipment
<b>TOTAL PERFORMANCES:</b> Two weeks: 7 performances Three weeks: 17 performances							

## TECHNICAL - ORCHESTRA

The Industry and LA Dance Project welcome the opportunity to work with local musicians at each venue *Invisible Cities* is presented.

- 11 players:
- Flute (doubling Alto Flute)
- Clarinet (doubling Bass Clarinet)
- Horn (doubling Bell)
- Trombone (doubling Bell)
- Harp
- Piano 1 (prepared)
- Piano 2 (doubling Bell)
- Percussion
- 2 Tam-tams (High and Low), Vibraphone, Suspended Cymbal, Almglocken
- 1 Chime, Gongs, Crotales, Glockenspiel, Two Snare Drums (Small and Large), Bell
- Violin (doubling Bell)
- Viola (doubling Bell)
- Violoncello (scordatura IV = B)

## TECHNICAL - ORCHESTRA

- Grand pianos are greatly preferred, but uprights are possible with the front lower panel removed to enable the players to reach the required harmonics.
- Pianos should be stored on site for tuning purposes.
- The preparation for Piano 1 is light but essential.
- The Industry can supply the tuned bells for the instruments that double on them.
- 11 music stands at least required (three for the percussion), each with stand light.
- 4 additional stand lights required for the pianos.
- 8 chairs and 2 piano stools are needed.
- 4 ~2'6" (.75m) stands for the orchestral bells are required.
- There are two pre-recorded sound files. These are taken care of by the audio department, but the controller must be placed near the conductor who cues them manually.
- There are no other electrical needs.
- The orchestral placement and disposition should be chosen on an advance site visit with the technical and audio staff.

### Rehearsal time:

Rehearsal time with the orchestra is negotiable. Two 3-hour music rehearsals, one technical rehearsal with orchestra and one dress rehearsal is preferred.

## TECHNICAL - AUDIO

Please reference the *Invisible Cities* Audio Technical Rider for the complete detailed list of audio requirements. As a partner with *Invisible Cities*, Sennheiser will provide the primary sound equipment such as on ear wireless RF headphones, wireless microphones, wireless body packs, rack mount receivers, condenser lapel microphones, RF equipment, etc. A full Sennheiser inventory list will be provided with detailed *Invisible Cities* Audio Technical Rider.

Venue shall provide the necessary batteries for the performance run. For reference, the Los Angeles run of 22 performances required 9,750 AAA batteries for orchestra and audience needs and 1350 AA batteries for performers' needs.

### **Additional to Sennheiser:**

The following equipment was provided in addition to Sennheiser's equipment for the Los Angeles run of *Invisible Cities*. Audio equipment is contingent upon venue and location, however it shall be agreed upon that venue will support necessary sound needs, or The Industry's provision thereof, for the following sound requirements:

### **Mix Position**

- (1) DigiCo SD11B Surface Console
- Orchestra IO 24 X 8
- (1) DigiCo D-Rack Single PSU
- (1) Digico "Purple" box
- (2) TAC-12 500' ST/ST SM Fiber Cable
- (4) Fiber Barrels
- (1) API 2500 Stereo Bus Compressor

### **Infrastructure**

- (1) Shipping Case (18 Space Rack) - for Sennheiser 9000 wireless mics and IFB TX
- (1) Fast Forward F22 Timecode Generator/Character Generator

### **Wireless Antenna System**

- (1) ASG MAS-500 Series IEM Transmit System
- (1) ASG MAS-500 Series Wireless Mic Receive System
- (1) ASG MAS-500 Headphone System

### **Multi Cable**

- (2) Cable Whirlwind W2 20 Pair (M) Fanout
- 2 Cable Whirlwind W2 20 Pair F Fanout
- 1 Cable Whirlwind W2 20 Pair 100'
- 1 Whirlwind W2 (M) 20 Pair Stage Box
- 1 Cable Whirlwind W2 20 Pair 50'
- 1 Cable Whirlwind 8 Pair Sub Snake

### **XLR Cables**

- 20 Cable XLR 10'
- 10 Cable XLR 100'
- 20 Cable XLR 25'
- 10 Cable XLR 50' LMR Cable
- 4 Cable RF-LMR Coax 150' (BNC-BNC)
- 4 Cable RF-LMR Coax 100' (BNC-BNC)
- 10 Cable RF-LMR Coax 25' (BNC-BNC)
- 1 Cable RF-LMR Coax 50' (BNC-BNC)

### **Antenna Mounting**

- 4 Manfrotto Magic Arm
- 10 Shure S15A 15' Telescoping Microphone Stand





## TECHNICAL - STORAGE/SECURITY

**Secure storage spaces are required at the performance site for the following items:**

- Audio engineering equipment (sound FOH preferably will stay in the same location throughout the run, in an area that can be locked)
- Microphones
- RF equipment
- Lighting equipment
- Headphone cases
- Radios
- Wardrobe
- Orchestra equipment (music stands, piano, etc.)

**Security:**

- Security personnel is required during the performance and rehearsal times for safety of the cast and crew. Number of personnel is negotiable based on venue.



## TECHNICAL - WARDROBE

### Wardrobe Requirements

- One large dressing room/wardrobe area is required.
- Multiple dressing rooms/quick change spaced will be needed, however number and size/location will be determined by the type of venue and its accommodations.
- Stage Management must have access to storage spaces (including wardrobe/dressing) at all times, whether there is venue personnel available or access (e.g. keys) are provided.

### Props/wardrobe Requirements:

- (3) rolling garment racks
- A minimum 150 square foot secure storage area for props only
- Steamer
- On or nearby off-site location for laundry

Some props will travel with the artists; other props will need to be locally sourced.



## TECHNICAL - PROJECTION/LIGHTING

### **Projection:**

Open wall space is needed to project titles, preferably in two locations. A third location is preferred for a projection installation.

Title projectors must be fixed above pedestrian pathways. Installation projector shall be fixed so that pedestrians walk through the projection itself.

### **Projectors (preferred):**

- (2) 7000 lumen projectors
- (1) 5500 lumen projector

### **Electrical requirements:**

- (3) 20amp circuits

### **Load-in:**

- 4 hours minimum
- Ladder required

### **Load out:**

- 4 hours maximum
- Ladder required

### **Lighting:**

- Lighting design is contingent upon space. A fog generator is preferred for the closing scene's location.



## TECHNICAL - FRONT OF HOUSE/BOX OFFICE

Front of House requires two key areas: box office with storage and an information booth/location.

### **Box Office Requirements:**

- Storage space for (4) 3'x4' rolling cases (headphones)
- Secure area to store audience IDs (given in exchange for headphones)
- (2) 20amp circuits for charging stations
- Wifi accessibility for ticket processing
- Space for a minimum of 3 ticket taking "windows" or equivalent

### **Information Booth Requirements:**

- Booth or table central to public/pedestrians to assist with headphone questions and late-arrivals

### **Front of House Requirements:**

- Front of House and Stage Management staff requires (12) 2-way multi-channel radios (Clear-Com system is preferred, if available)
- Access to box office and front of house area minimum 3 hours prior to performance; all headphone batteries must be renewed



## CONTACT INFORMATION

FOR MORE INFORMATION, CONTACT:

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