



MAINSTAGE 2008
Nanaimo, BC
July 4- July 13, 2008

Welcome to Mainstage 2008. Mainstage will be in TBC hometown Nanaimo this year and as always I am happy to be Technical Director and look forward to working with many of the regulars and many new groups for this year's Mainstage. If you have any questions, concerns, or comments please feel free to contact me through the Theatre BC Office at the address and numbers below, or through the e-mail address techdir@theatrebc.org. Attached you will find the Tech package for this year's Mainstage venue. Please feel free to ask for additional information if it is not covered in the tech package.

Just some things off the top- the Mainstage venue is a Fly house and the stage is a working deck. Which means that you can screw to the floor within reason. We prefer sets to be self standing with bracings and we can screw the bracings into the deck as a security. There are non smoking laws and fire regulations in effect. This does not mean that you cannot smoke or use flame onstage, just that I need to know about it and cover a few procedures. The venue will be prepared with a 3-color stage wash and you will have at least 16 specials to choose from or move around as needed. You will have 4 hours for you tech time, which is your time to cover what you see fit. There will be (3) house tech's plus myself that will assist as needed. We can be as hands-on or hands-off as you would like us to be. We will be there to help.

I have had several questions regarding the Backstage Award and whether or not our help will affect the outcome of the award selection. The answer is "no". We are there to help each group equally and I am the TBC representative in the building to make sure that all of you are taken care of. Mainstage is a learning experience as well as an opportunity to show off some quality theatre to the rest of the province. I am more than happy to answer questions and possibly offer insight into any problems that the Mainstage venue might present to you. What we do look for is whether or not you have done your homework. Such as organization, preparedness and how adaptable each group is in a new venue, but please use it as an opportunity to ask questions about any of the technical aspects of Mainstage that you would like to know more about or new things you would like to try.

Please be prepared to work in a safe construction environment. During your tech and load in, please don't wear open-toed shoes, i.e.: no sandals on the deck, if you are part of the fitup crew. This includes anyone who intends on picking up any tools or anyone who is holding up a wall while it is being constructed. Safety First.

Robin Boxwell
Technical Director
Theatre Bc, Mainstage 2008

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MAINSTAGE Festival

TECHNICAL INFORMATION

Please Return to TBC Office By June 25th by fax E-mail or Phone

Mainstage Play

Member Club: _____ Zone: _____

Title of Play/Playwright: _____

Contact Person: _____ Phone: (h) _____ (w) _____

Email address: _____

Director: _____ Phone: (h) _____ (w) _____

Stage Manager: _____ Phone: (h) _____ (w) _____

ASM: _____ Phone: (h) _____ (w) _____

of Performers in Production: _____

Designers:

Set(s): _____ Phone: (h) _____ (w) _____

Lighting: _____ Phone: (h) _____ (w) _____

Sound: _____ Phone: (h) _____ (w) _____

Costumes: _____ Phone: (h) _____ (w) _____

_____ Phone: (h) _____ (w) _____

_____ Phone: (h) _____ (w) _____

Running Crew:

Lighting Operator: _____

Sound Operator: _____

Make-up: _____

Properties: _____

Stage Crew: _____

Estimated Set-up/Technical Rehearsal Time: _____

(**Maximum:** 4 hours/Full-Length, 3 hours/One Act. Run-thru limited to cue-to-cue), This is your time. You get to use it as you feel necessary. Every group uses their time a little differently. The important thing is to know what you want to get accomplished in what order and in what timeframe, ie.: unload truck; laying out the set, do onstage electrics, store costumes, etc.

Estimated **Strike Time:** ____ **Intermissions:** ____

If the show has an intermission it will be One standard "20" minute intermission

Please be as accurate as possible for the length of acts, it helps Front of house prepare for intermission.

Total Running Time (Exclusive of Intermissions): _____

<u>ACT</u>	<u>RUNNING TIME</u>	<u>SCENE CHANGES? TIME?</u>
1.	_____	_____
	_____	_____
2.	_____	_____
	_____	_____
3.	_____	_____
	_____	_____

For Your Information:

- The "Mainstage" or "Workshop Plays" theatre will supply **lighting** and **sound equipment**. (Please refer to Technical Package in the Theatre BC Membership Information Binder and/or accompanying these forms.);
- **Special technical requirements** must be discussed with the **MAINSTAGE Technical Director** when he/she contacts your Club, ie.: guns, pyrotechnics, cigarettes. This is so that the Mainstage TD can make sure that your needs are approved and met.
- Your **Stage Manager** will be responsible for preparing and bringing the **running copy** of the script and **cue sheet**, and will be expected to work closely and co-operatively with the **MAINSTAGE Technical Director** or **Workshop Plays Stage Manager** throughout the technical rehearsal and performance;
- Unless otherwise advised in advance, **your Club's crew** will operate **lighting boards** and **sound equipment** in compliance with the rules and regulations of the Host theatre under supervision of the **MAINSTAGE Technical Director** or **Workshop Plays Stage Manager**;
- Ensure that **ALL** members in your production review these and any other **guidelines** supplied by the Host theatre **in advance of your technical rehearsal** to make the most efficient, problem-free and **SAFE** use of your technical time.

PLEASE ENCLOSE WITH THIS FORM:

- Using the **Ground Plan** provided, show the position of all **set pieces to scale**. If more than one set, please make a separate copy of the ground plan for each set. This is to make sure that the Set will fit and work in the space and helps the Mainstage TD prepare to make sure it will be a smooth transition.
- On the second **Ground Plan**, indicate where **ALL** lighting specials must be focused. (**Your Club must provide ALL special gels and/or gobos, smoke, etc. for your production.**) **This does not have to be scale.**
- Include an **OUTLINE OF SOUND REQUIREMENTS**.
- Provide a description of any **special effects** or **requirements**. If warnings need to be given to the audience, ensure these are included on the **MAINSTAGE Entry Form**, for inclusion in the program.
- **TWO PUBLISHED COPIES** of the script (as supplied to Zone Festival), including all deletions and/or amendments, and

written permission from Playwright/Publishers, etc. for any changes) **NOTE:** photocopied scripts are not acceptable unless authorized. Please contact the **Theatre BC Office** (ph. 250-714-0203, fax 250-714-0213) for assistance.

Sound Requirements

The Mainstage host theatre will be supplying sound equipment which will include a mixer, amplification to fit the space as well as playback decks such as CD players & Tape Decks. Also in the mainstage Theatre there is access to microphones, area speakers and monitors. Please refer to the technical package to review the exact inventory of the Host theatre.

Basic Sound Description: *(e.g. Basic playback show on 2 sources. and a live percussionist onstage, will need a vocal mic)*_____

Decks Required: # CD Player: _____ # of Tape Decks: _____ # of Minidiscs: _____

Speaker Requirements and Placement and other sound: *(E.g. Need 2 upstage effect speakers USL, USR)*_____

Please note that when doing special multimedia effects and more complicated sound designs, it sometimes make sense to travel with your own playback sources so the operator is comfortable with them. Also, always have backup sound media. And don't let them travel together in the same case. Give one set to stage management and the other leave in a travel case.

Lighting Requirements

The Mainstage host theatre will provide control, dimmers and instruments which will be arranged in a 2-color stage wash. The number of specials that are defined will change from year to year depending on the venue's inventory, ie.: smaller venues may only have a few extra lamps or a few dimmers available after the house hang. A **special is defined** as an instrument that is not specifically defined for use in the house hang. The participants may move and focus the specials as they see fit in the allowed amount of time. Specials need not be focus back but if moved a great distance then they will have to be returned to the pipe they came from. The host venue has a wide variety of house colour that the participants are welcome to use if the House hang colour does not suit their needs. Please refer to the technical specifications for exact inventory of lighting instruments and control. Participants are welcome to focus and hang or you can have a house technician do it. Same applies for programming and operation of the lighting console. I encourage the participants to be as hands on as they want to be.

Please note below any LX practical or custom lighting that will be used in the productions. A practical is defined as a working instrument on the set e.g. Desk lamp. Custom wiring such as wall sconces must be wired correctly and safely. In the technical package there is a copy of the house plot. The easiest way to mark you specials would be to draw in the lighting area and the direction you want to light to come in. For example, if you would like a tight box DSL, draw a box in light pencil and put a number in the box and on the lighting pipe that you want the light to come from, draw a small lamp or a basic symbol and put the corresponding number beside it. That way we can judge rough focus where the lamp should be and basic angle. Also mark what color you would like it to be.

Describe Custom Lighting and how many circuits required: *ie. (we bring our own colour wheel)*_____

Onstage Practical and required circuits:_____

Brief lighting description of show: *(E.g. Over 100 lighting cues. Lots of tight area shots, have 3 colour wash to cover most of the downstage area.)*

Stage Requirements

Please remember that when loading and fitting up a production, it is a construction zone. This means that appropriate foot wear and clothing should be worn, ie.: no open-toed shoes, no flowing dresses. Jeans and solid shoes or work boots are great. The mainstage venues will be “working stages” unless specifically noted that they are not. A working stage means that you may fasten to the stage, ie.: screw to the deck.

Most Mainstage venues will have fly towers in them and the participants are more than welcome to utilize them. The guidelines for flying pieces is that the unit must be rated to fly and they can not be wider than the space between one fly pipe and the next. The unit must have appropriate strength to be able to support its weight from 2 or 3 points without it structurally caving in. Some examples of easy fly’s are picture frames, banners, flats. They can be flown in, then flown out with ease. If you plan on flying anything please note it below and have contact with the Mainstage TD.

You will receive floor plans of the Mainstage venue. The plans are drawn to 1/8 scale. Which means that when measured 1/8” will = 1 foot. So when drawing your set on it you have a back wall of 4 feet then you draw a line 1/2’ that represents your back wall. And so on and so forth for the rest of the set. Where this helps you is that when you draw the set onto the stage you can visualize how the blocking is effected as well as the sight lines from the audience’s perspective. Plus it helps you plan out exactly where you can place your lighting instruments ahead of time. Where this helps us is that we can visualize what your set is going to look like and how big the set is.

Being a self contained production makes the most sense. In other words you will want to bring all the tools and accessories that are required to build your set, such as screws, custom masking and, most importantly, masking tape and touch up paint. (Remember if you are using 8’ flats you can see over the tops of them in larger houses so remember to paint the tops of them so they look clean.) Also have a plan. Set and lights often take up the most amount of time. For example have the set loaded in the truck so that the set comes off in the order it will go up. First in is last off. Set at the back of the truck, set dressing at the front of the truck. Also label your flats. Flats start to look all the same; if you have a big 1-SR then a 2-SR and so on and so forth written clearly on the back of them people can lay out the flats while your carpenter screws them together. Same can be said for the front side-in masking tape on the front write “picture of grandma goes here”, “Home Sweet Home goes there”. That way many people can do the job that is dedicated to one.

Describe your set: _____

Fly(s): *Describe piece to be flown and what fly line and rough placement* _____

Special Effects

My personal favourite: If your production calls for Fog machines, Dry Ice, Pyrotechnics or any other combination of special effects, please list them below and we will discuss them and figure out the best way for them to be presented in the venue. Safety comes first but there are a number of ways to present excellent special effects in a safe effective manner. Guns require special conditions- if you have any stage weapons, firing or non-firing, the basic laws state that if it looks like a gun, it **is** a gun. So this covers non-firing replicas as well as firing blank pistols, etc. Stage combat with swords has some defined rules as well. Also, with the new non-smoking laws active in the province, cigarettes and lighters now fall under Special Effects. If your show has any open flame, ie.: lighter, match, candles or cigarettes, please note them and describe how they are used, such as "cigarette lights up in act one while onstage and is extinguished in an ash tray onstage during the same act".

Special Effect Description: _____

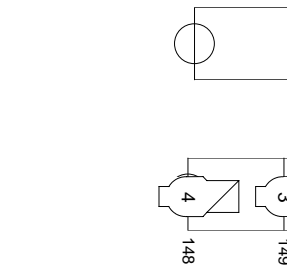
Special Warnings:

(Please list any warning that should be posted for front of house)

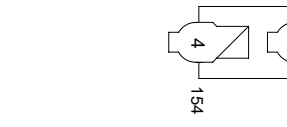
Common examples are,

“There will be a herbal cigarette smoked onstage during this performance”, “There will be a fog machine used”, “There will be a loud gunshot”. “Strong Language and Nudity”, etc.

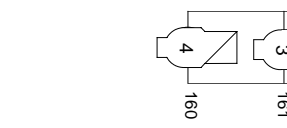
11'-11" WIDE X 16' HIGH
LOADING DOOR



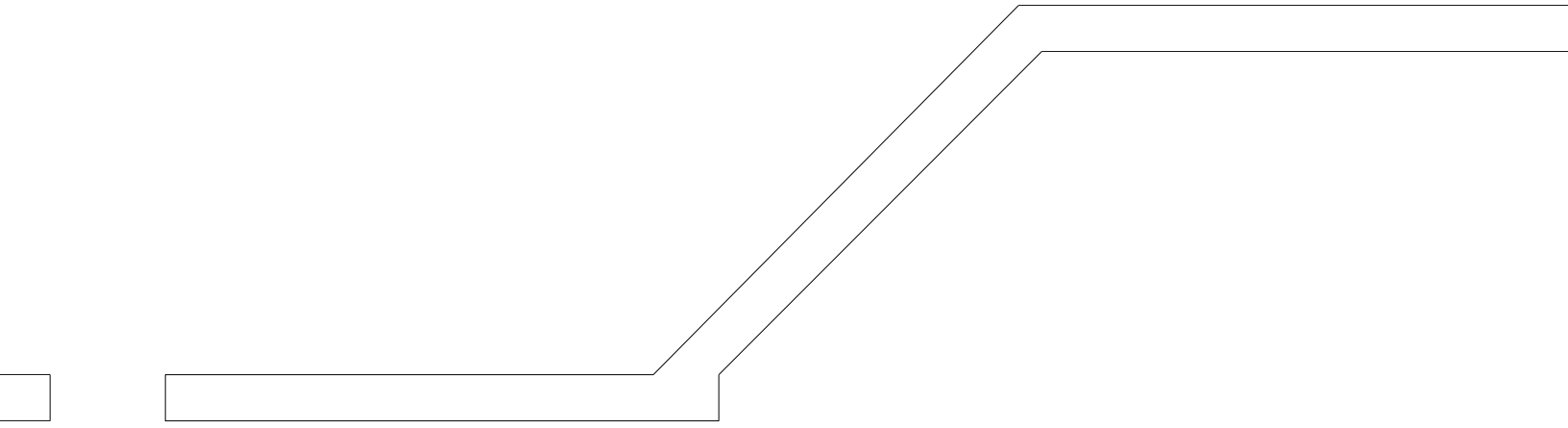
2x50 deg



2x50 deg



2x50 deg

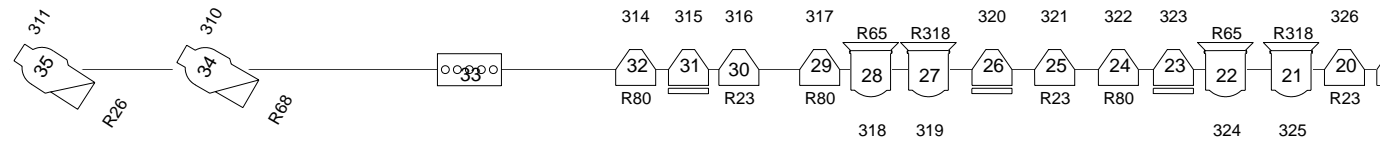
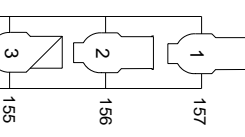
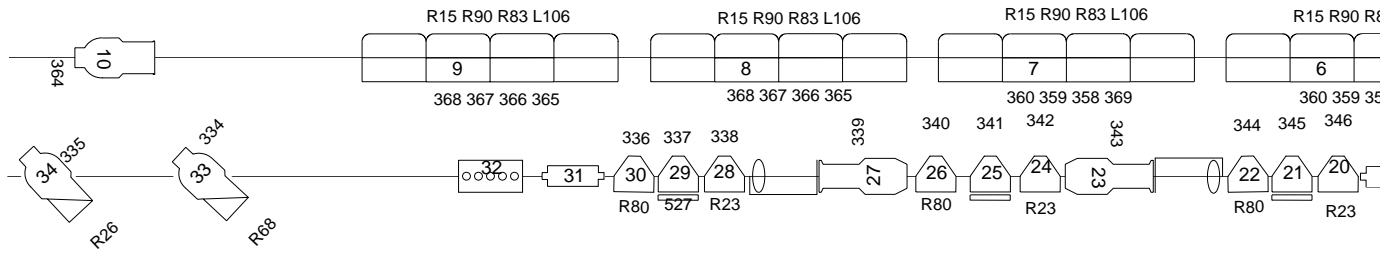
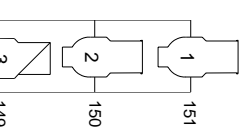


CYC red=L 106 cct 371, 361, 369, 365, (SL-SR)

blue=R 83 cct 372, 362, 358, 366 (SL-SR)

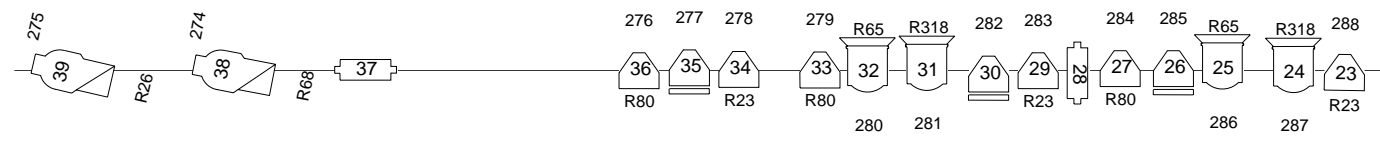
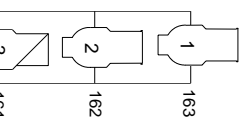
green=R 90 cct 373, 363, 359, 367 (SL-SR)

amber=R 15 cct 374, 370, 360, 368 (SL-SR)



Scroller strings=Ro

Spare dim 313



#44@35'9" Cyclorama
 #43@34'8"
 #42@34'1.5" Full Black
 #41@33'7.5"
 #40@33'2"
 #39@32'7.5"
 #38@31'5.5"
 #37@30'10"

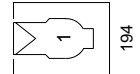
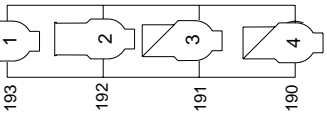
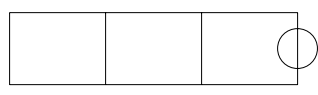
#36@29'4" 5th LX
 #35@28'7" Black Scrim
 #34@27'10"
 #33@27'1" 4th LX
 #32@26'4"
 #31@25'6.5" 3rd Leg
 #30@24'9.5" 3rd Border

#29@23'5"
 #28@22'9.5"

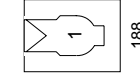
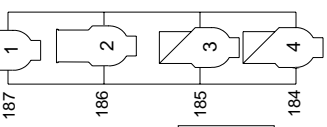
#27@21'3.5"
 #26@20'6.5" Traveller
 #25@19'9.5"
 #24@19'0.5" 3rd LX
 #23@18'3.5"
 #22@17'6.5" 2nd Leg
 #21@16'9.5" 2nd Border

#20@15'2.5" Shell
 #19@14'3"
 #18@13'9"
 #17@12'11.5"
 #16@12'2.5"
 #15@11'5.5" 2nd LX
 #14@10'10.5"
 #13@10'1.5"
 #12@9'5.5" 1st Leg
 #11@8'7.5" 1st Border

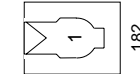
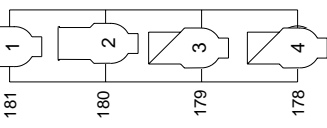
#10@7'1" Shell
 #9@6'6" NOT USABLE
 #8@6'0"
 #7@5'6"
 #6@5'0"



2x50 deg

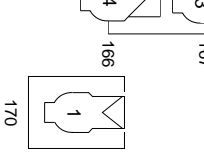


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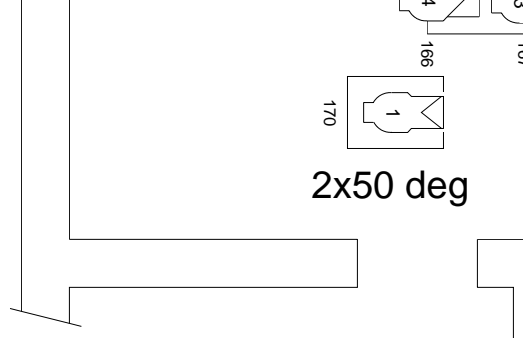


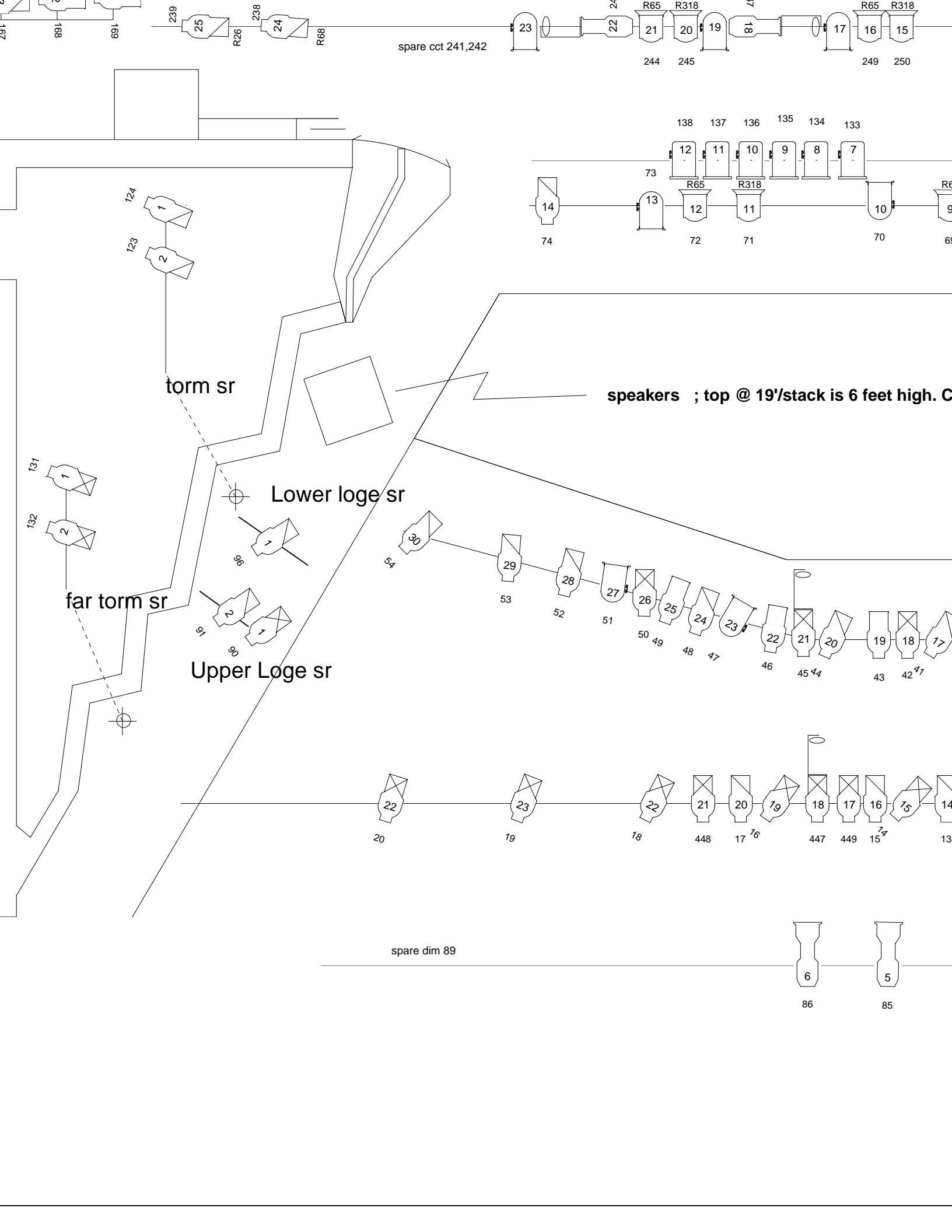
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2x50 deg





spare cct 241,242

244 245 249 250

138 137 136 135 134 133

R65 R318 R65 R318

speakers ; top @ 19'/stack is 6 feet high. C

Lower loge sr

form sr

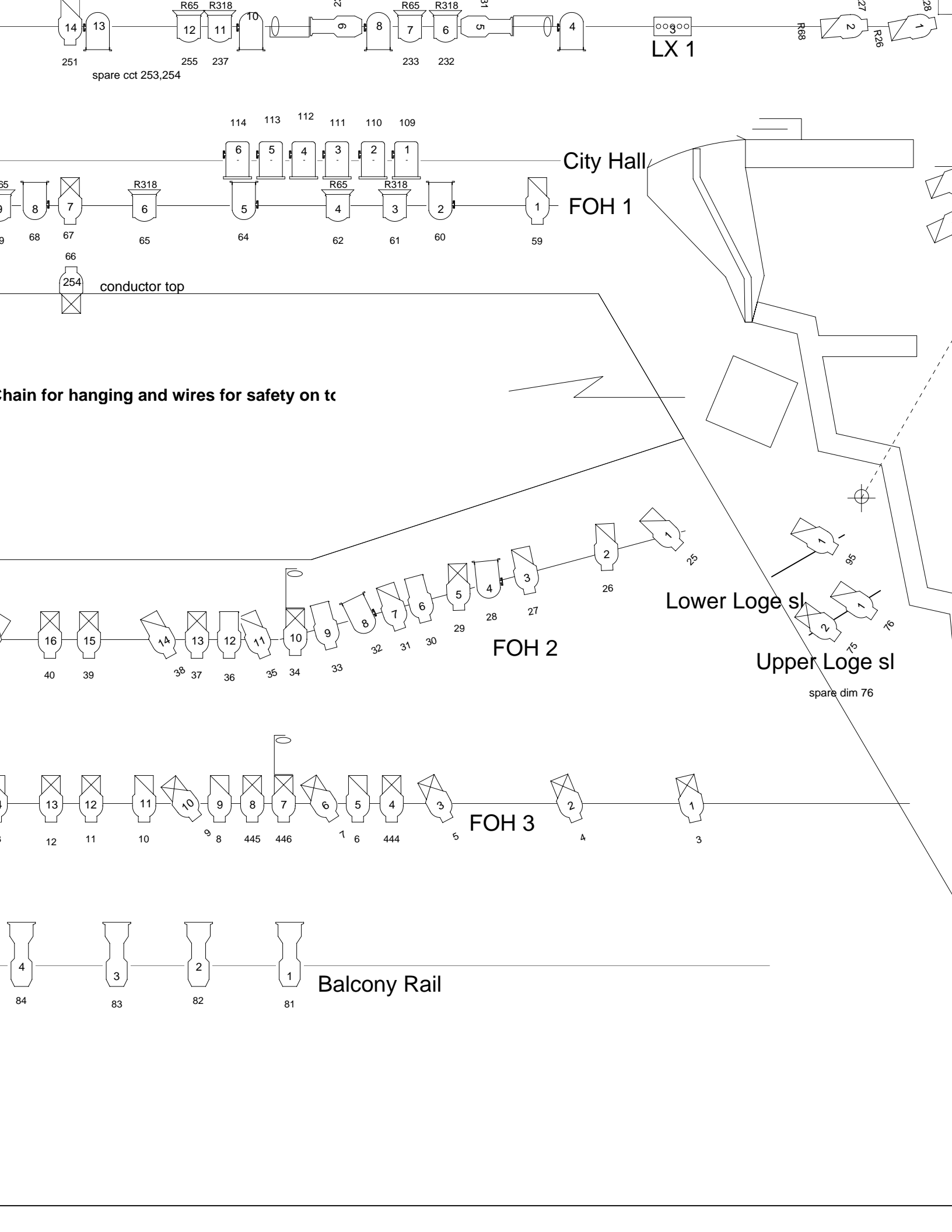
far form sr

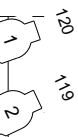
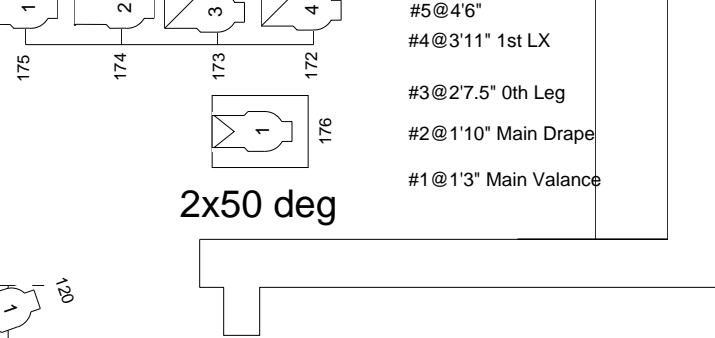
Upper Loge sr

spare dim 89

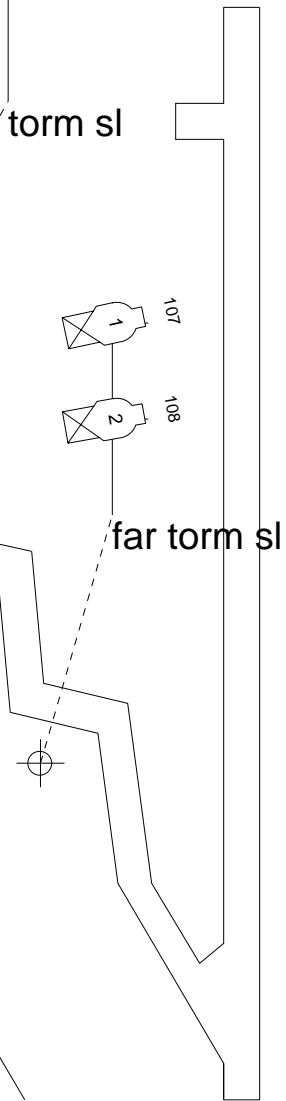
86

85





form sl



Legend

<u>Qty</u>	<u>Symbol</u>	<u>Type</u>
4		power supply
30		ALTMAN 1K-AF
8		Altman Work light
63		ETC Source 4 PAR CL
6		ETC Source 410
34		ETC Source 419
63		ETC Source 426
8		ETC Source 426750
24		ETC Source 436
8		ETC Source 450
16		FE MED
12		FE PAR 64 Wide
8		SELECON AURORA CYC

Venue: PORT THEATRE
Production: HOUSE HANG
Dsgnr: Bowen
Date: 1/02/07

Instrument Schedule

Location: FOH 1 Handrail

Inst	Type	Watts	Dim	Color	Notes
254	ETC Source 419	575	66		

Location: LX 1

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 426	575	228	R26	
2	ETC Source 426	575	227	R68	
3	power supply		229		
4	FE MED	1000	230		
5	ETC Source 426750		231		I Cue mirror
6	ALTMAN 1K-AF	1000	232	R318	
7	ALTMAN 1K-AF	1000	233	R65	
8	FE MED	1000	234		
9	ETC Source 426750		235		I Cue mirror
10	FE MED	1000	236		
11	ALTMAN 1K-AF	1000	237	R318	
12	ALTMAN 1K-AF	1000	255	R65	
13	FE MED	1000	252		
14	ETC Source 426	575	251		
15	ALTMAN 1K-AF	1000	250	R318	
16	ALTMAN 1K-AF	1000	249	R65	
17	FE MED	1000	248		
18	ETC Source 426750		247		I Cue mirror
19	FE MED	1000	246		
20	ALTMAN 1K-AF	1000	245	R318	
21	ALTMAN 1K-AF	1000	244	R65	
22	ETC Source 426750		243		I Cue mirror
23	FE MED	1000	240		
24	ETC Source 426	575	238	R68	
25	ETC Source 426	575	239	R26	

Location: LX 2

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 426	575	257	R26	
2	ETC Source 426	575	256	R68	
3	Altman Work light		258		
4	power supply		259		
5	ETC Source 4 PAR CL		260	R23	
6	ETC Source 4 PAR CL		261		scroller
7	ETC Source 4 PAR CL		262	R80	
8	ETC Source 4 PAR CL		263	R23	
9	ALTMAN 1K-AF	1000	264	R318	
10	ALTMAN 1K-AF	1000	265	R65	
11	ETC Source 4 PAR CL		266		scroller
12	ETC Source 4 PAR CL		267	R80	
13	Altman Work light				
14	ETC Source 4 PAR CL		268	R23	
15	ETC Source 4 PAR CL		269		scroller
16	ALTMAN 1K-AF	1000	270	R318	
17	ALTMAN 1K-AF	1000	271	R65	
18	ETC Source 4 PAR CL		272	R80	
19	ETC Source 4 PAR CL		273	R23	
20	ETC Source 426	575	291		
21	ETC Source 4 PAR CL		290		scroller
22	ETC Source 4 PAR CL		289	R80	
23	ETC Source 4 PAR CL		288	R23	
24	ALTMAN 1K-AF	1000	287	R318	
25	ALTMAN 1K-AF	1000	286	R65	
26	ETC Source 4 PAR CL		285		scroller
27	ETC Source 4 PAR CL		284	R80	
28	Altman Work light				

Location: LX 2

Inst	Type	Watts	Dim	Color	Notes
29	ETC Source 4 PAR CL		283	R23	
30	ETC Source 4 PAR CL		282		scroller
31	ALTMAN 1K-AF	1000	281	R318	
32	ALTMAN 1K-AF	1000	280	R65	
33	ETC Source 4 PAR CL		279	R80	
34	ETC Source 4 PAR CL		278	R23	
35	ETC Source 4 PAR CL		277		scroller
36	ETC Source 4 PAR CL		276	R80	
37	Altman Work light				
38	ETC Source 426	575	274	R68	
39	ETC Source 426	575	275	R26	

Location: LX 3

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 426	575	293	R26	
2	ETC Source 426	575	292	R68	
3	ETC Source 4 PAR CL		294	R23	
4	ETC Source 4 PAR CL		295		scroller
5	ETC Source 4 PAR CL		296	R80	
6	ETC Source 4 PAR CL		297	R23	
7	ALTMAN 1K-AF	1000	298	R318	
8	ALTMAN 1K-AF	1000	299	R65	
9	ETC Source 4 PAR CL		300		scroller
10	ETC Source 4 PAR CL		301	R80	
11	ETC Source 4 PAR CL		302	R23	
12	ETC Source 4 PAR CL		303		scroller
13	ALTMAN 1K-AF	1000	304	R318	
14	ALTMAN 1K-AF	1000	305	R65	
15	ETC Source 4 PAR CL		306	R80	
16	ETC Source 4 PAR CL		307	R23	
17	ETC Source 426	575	308		
18	ETC Source 4 PAR CL		309		scroller
19	ETC Source 4 PAR CL		327	R80	
20	ETC Source 4 PAR CL		326	R23	
21	ALTMAN 1K-AF	1000	325	R318	
22	ALTMAN 1K-AF	1000	324	R65	
23	ETC Source 4 PAR CL		323		scroller
24	ETC Source 4 PAR CL		322	R80	
25	ETC Source 4 PAR CL		321	R23	
26	ETC Source 4 PAR CL		320		scroller
27	ALTMAN 1K-AF	1000	319	R318	
28	ALTMAN 1K-AF	1000	318	R65	
29	ETC Source 4 PAR CL		317	R80	
30	ETC Source 4 PAR CL		316	R23	
31	ETC Source 4 PAR CL		315		scroller
32	ETC Source 4 PAR CL		314	R80	
33	power supply		312		
34	ETC Source 426	575	310	R68	
35	ETC Source 426	575	311	R26	

Location: LX 4

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 426	575	329	R26	
2	ETC Source 426	575	328	R68	
3	Altman Work light		330		
4	Altman Work light				
5	ETC Source 4 PAR CL		331	R23	
6	ETC Source 4 PAR CL		332		scroller
7	ETC Source 4 PAR CL		333	R80	
8	ETC Source 426750		357		I Cue mirror
9	ETC Source 4 PAR CL		356	R23	
10	ETC Source 4 PAR CL		355		scroller
11	ETC Source 4 PAR CL		354	R80	
12	ETC Source 426750		353		I Cue mirror
13	ETC Source 4 PAR CL		352	R23	
14	ETC Source 4 PAR CL		351		scroller
15	ETC Source 4 PAR CL		350	R80	
16	ETC Source 4 PAR CL		349	R23	

Location: LX 4

Inst	Type	Watts	Dim	Color	Notes
17	ETC Source 4 PAR CL		348		scroller
18	ETC Source 4 PAR CL		347	R80	
19	Altman Work light				
20	ETC Source 4 PAR CL		346	R23	
21	ETC Source 4 PAR CL		345		scroller
22	ETC Source 4 PAR CL		344	R80	
23	ETC Source 426750		343		I Cue mirror
24	ETC Source 4 PAR CL		342	R23	
25	ETC Source 4 PAR CL		341		scroller
26	ETC Source 4 PAR CL		340	R80	
27	ETC Source 426750		339		I Cue mirror
28	ETC Source 4 PAR CL		338	R23	
29	ETC Source 4 PAR CL		337	527	scroller
30	ETC Source 4 PAR CL		336	R80	
31	Altman Work light				
32	power supply		312		
33	ETC Source 426	575	334	R68	
34	ETC Source 426	575	335	R26	

Location: LX 5

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 436	575	375		
2	SELECON AURORA CYC	1000	371-372-373-374	L106 R83 R90 R15	
3	SELECON AURORA CYC	1000	371-372-373-374	L106 R83 R90 R15	
4	SELECON AURORA CYC	1000	361-362-363-370	L106 R83 R90 R15	
5	SELECON AURORA CYC	1000	361-362-363-370	L106 R83 R90 R15	
6	SELECON AURORA CYC	1000	369-358-359-360	L106 R83 R90 R15	
7	SELECON AURORA CYC	1000	369-358-359-360	L106 R83 R90 R15	
8	SELECON AURORA CYC	1000	365-366-367-368	L106 R83 R90 R15	
9	SELECON AURORA CYC	1000	365-366-367-368	L106 R83 R90 R15	
10	ETC Source 436	575	364		

Location: Ladder 1 SR

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 436	575	169		
2	ETC Source 436	575	168		
3	ETC Source 426	575	167		
4	ETC Source 426	575	166		

Location: Ladder 1 SL

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 436	575	175		
2	ETC Source 436	575	174		
3	ETC Source 426	575	173		
4	ETC Source 426	575	172		

Location: Ladder 2 SR

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 436	575	163		
2	ETC Source 436	575	162		
3	ETC Source 426	575	161		
4	ETC Source 426	575	160		

Location: Ladder 2 SL

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 436	575	181		
2	ETC Source 436	575	180		
3	ETC Source 426	575	179		
4	ETC Source 426	575	178		

Location: Ladder 3 SR

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 436	575	157		
2	ETC Source 436	575	156		
3	ETC Source 426	575	155		
4	ETC Source 426	575	154		

Location: Ladder 3 SL

Inst	Type	Watts	Dim	Color	Notes
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Location: Ladder 3 SL

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 436	575	187		
2	ETC Source 436	575	186		
3	ETC Source 426	575	185		
4	ETC Source 426	575	184		

Location: Ladder 4 SR

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 436	575	151		
2	ETC Source 436	575	150		
3	ETC Source 426	575	149		
4	ETC Source 426	575	148		

Location: Ladder 4 SL

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 436	575	193		
2	ETC Source 436	575	192		
3	ETC Source 426	575	191		
4	ETC Source 426	575	190		

Location: City Hall

Inst	Type	Watts	Dim	Color	Notes
1	FE PAR 64 Wide	1000	109		
2	FE PAR 64 Wide	1000	110		
3	FE PAR 64 Wide	1000	111		
4	FE PAR 64 Wide	1000	112		
5	FE PAR 64 Wide	1000	113		
6	FE PAR 64 Wide	1000	114		
7	FE PAR 64 Wide	1000	133		
8	FE PAR 64 Wide	1000	134		
9	FE PAR 64 Wide	1000	135		
10	FE PAR 64 Wide	1000	136		
11	FE PAR 64 Wide	1000	137		
12	FE PAR 64 Wide	1000	138		

Location: FOH 1

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 426	575	59		
2	FE MED	1000	60		
3	ALTMAN 1K-AF	1000	61	R318	
4	ALTMAN 1K-AF	1000	62	R65	
5	FE MED	1000	64		
6	ALTMAN 1K-AF	1000	65	R318	
7	ETC Source 419	575	67		
8	FE MED	1000	68		
9	ALTMAN 1K-AF	1000	69	R65	
10	FE MED	1000	70		
11	ALTMAN 1K-AF	1000	71	R318	
12	ALTMAN 1K-AF	1000	72	R65	
13	FE MED	1000	73		
14	ETC Source 426	575	74		

Location: FOH 2

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 426	575	25		FOH 2, 2a, and 2b are same
2	ETC Source 426	575	26		
3	ETC Source 426	575	27		
4	FE MED	1000	28		
5	ETC Source 419	575	29		
6	ETC Source 436	575	30		
7	ETC Source 426	575	31		
8	FE MED	1000	32		
9	ETC Source 436	575	33		
10	ETC Source 419	575	34		I Cue mirror

Location: FOH 2a

Inst	Type	Watts	Dim	Color	Notes
11	ETC Source 426	575	35		
12	ETC Source 436	575	36		

Location: FOH 2a

Inst	Type	Watts	Dim	Color	Notes
13	ETC Source 419	575	37		
14	ETC Source 426	575	38		
15	ETC Source 419	575	39		
16	ETC Source 419	575	40		
17	ETC Source 426	575	41		
18	ETC Source 419	575	42		
19	ETC Source 436	575	43		
20	ETC Source 426	575	44		

Location: FOH 2b

Inst	Type	Watts	Dim	Color	Notes
21	ETC Source 419	575	45		I Cue mirror
22	ETC Source 436	575	46		
23	FE MED	1000	47		
24	ETC Source 426	575	48		
25	ETC Source 436	575	49		
26	ETC Source 419	575	50		
27	FE MED	1000	51		
28	ETC Source 426	575	52		
29	ETC Source 426	575	53		
30	ETC Source 426	575	54		

Location: FOH 3

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 419	575	3		
2	ETC Source 419	575	4		
3	ETC Source 419	575	5		
4	ETC Source 419	575	444		
5	ETC Source 426	575	6		
6	ETC Source 419	575	7		
7	ETC Source 419	575	446		I Cue mirror
8	ETC Source 419	575	445		
9	ETC Source 426	575	8		
10	ETC Source 419	575	9		
11	ETC Source 426	575	10		
12	ETC Source 419	575	11		
13	ETC Source 419	575	12		
14	ETC Source 426	575	13		
15	ETC Source 419	575	14		
16	ETC Source 426	575	15		
17	ETC Source 419	575	449		
18	ETC Source 419	575	447		I Cue mirror
19	ETC Source 419	575	16		
20	ETC Source 426	575	17		
21	ETC Source 419	575	448		
22	ETC Source 419	575	20		
22	ETC Source 419	575	18		
23	ETC Source 419	575	19		

Location: form sr

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 426	575	124		
2	ETC Source 426	575	123		

Location: form sl

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 426	575	120		
2	ETC Source 426	575	119		

Location: far form sr

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 419	575	131		
2	ETC Source 419	575	132		

Location: far form sl

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 419	575	107		
2	ETC Source 419	575	108		

Location: Balcony Rail

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 410	575	81		
2	ETC Source 410	575	82		
3	ETC Source 410	575	83		
4	ETC Source 410	575	84		
5	ETC Source 410	575	85		
6	ETC Source 410	575	86		

Location: Lower loge sr

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 426	575	96		

Location: Lower Loge sl

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 426	575	95		

Location: Upper Loge sl

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 426	575	76		
2	ETC Source 419	575	75		

Location: Upper Loge sr

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 419	575	90		
2	ETC Source 426	575	91		

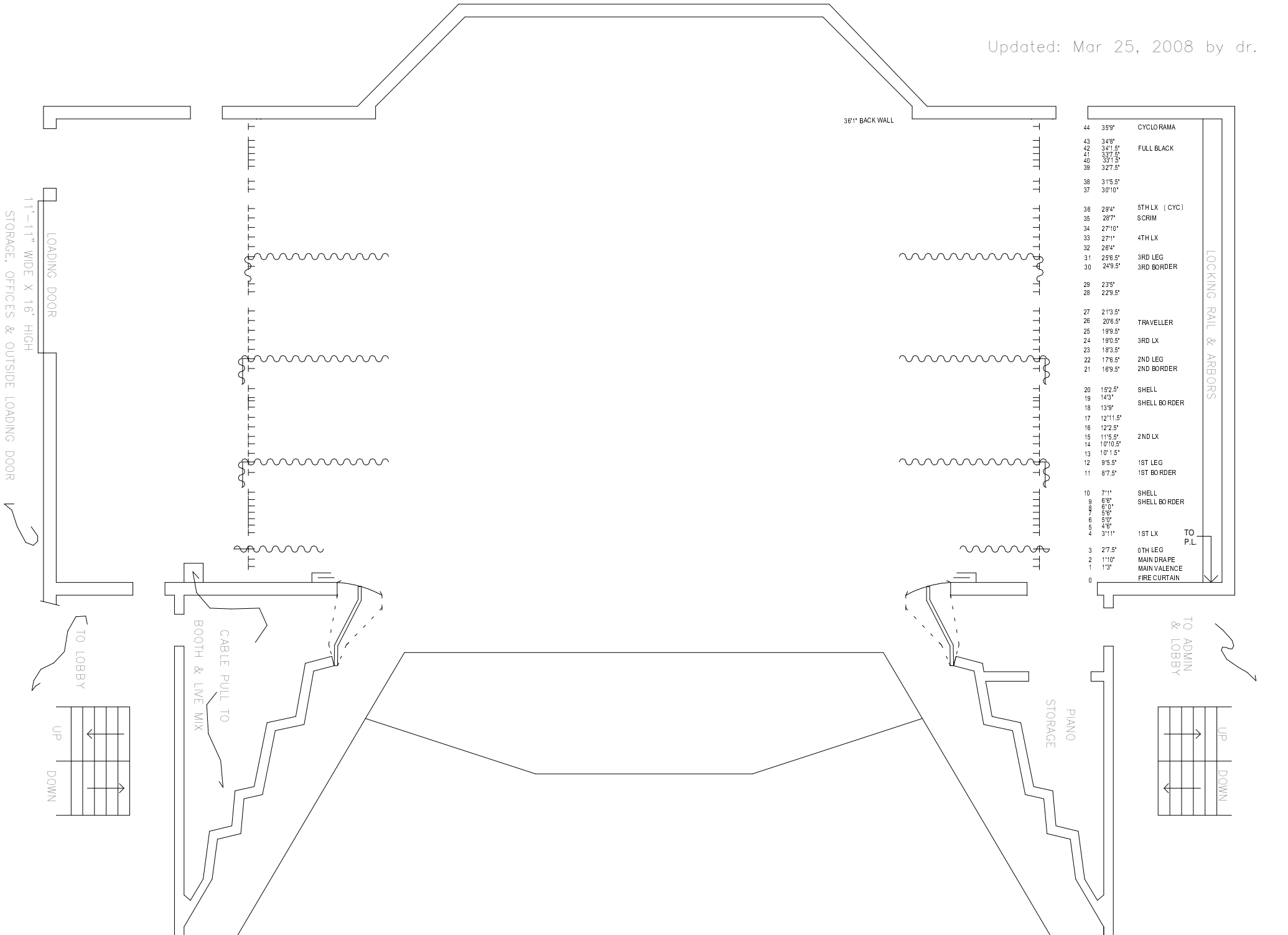
Location: 2x50 deg

Inst	Type	Watts	Dim	Color	Notes
1	ETC Source 450	575	170		
1	ETC Source 450	575	164		
1	ETC Source 450	575	158		
1	ETC Source 450	575	152		
1	ETC Source 450	575	176		
1	ETC Source 450	575	182		
1	ETC Source 450	575	188		
1	ETC Source 450	575	194		

Note: Dimmer/DMX column format is (DMXBUS).(Start DMX Address)-(End DMX Address)

End of Report

Updated: Mar 25, 2008 by dr.



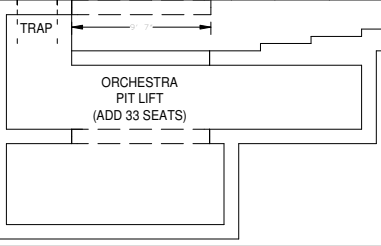
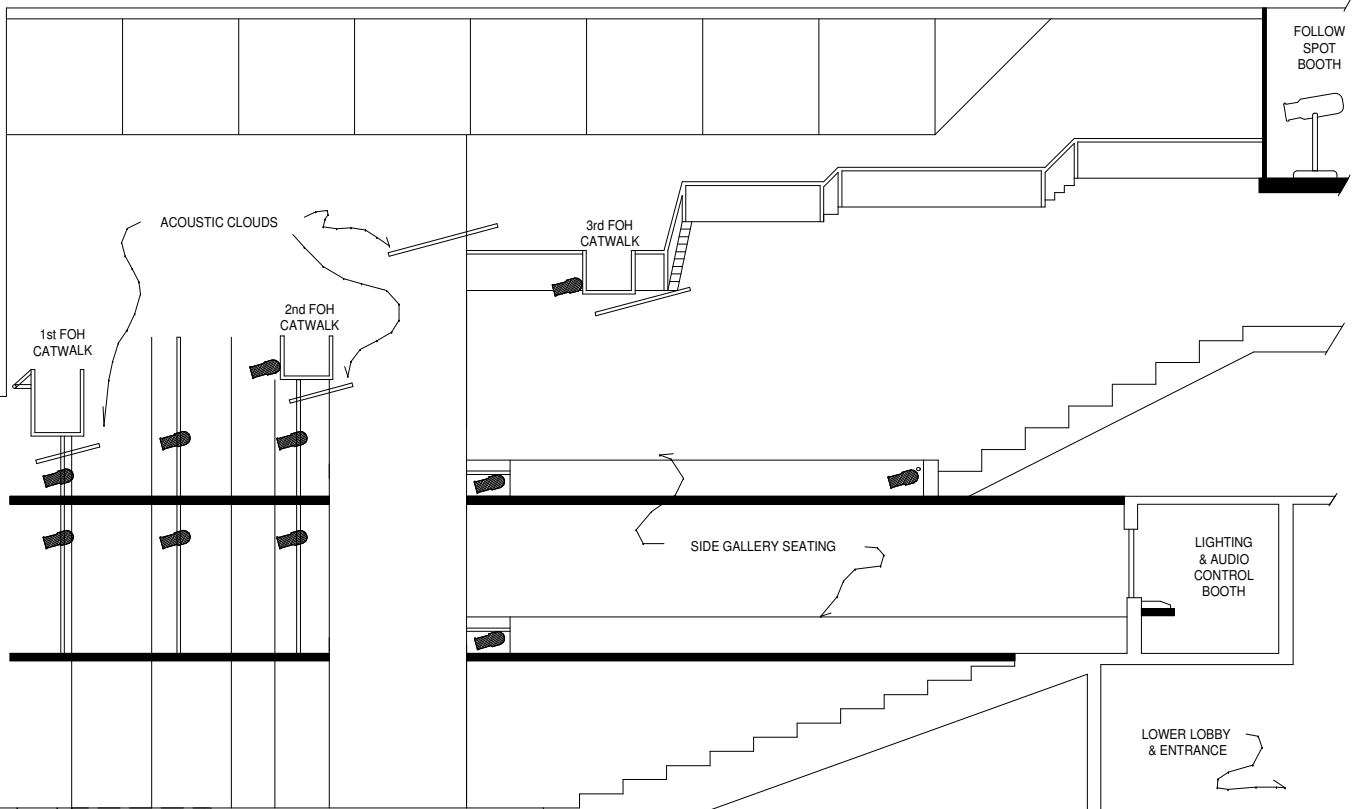
44	35'9"	CYCLORAMA	LOCKING RAIL & ARBORS
43	34'8"	FULL BLACK	
42	34'1.5"		
41	33'9.5"		
40	33'1.5"		
39	32'7.5"		
38	3'15.5"	5TH LX (CYC) SCRIM	
37	30'10"		
36	29'4"	4TH LX	
35	28'7"		
34	27'10"	3RD LEG 3RD BORDER	
33	27'1"		
32	26'4"	TRAVELLER	
31	25'6.5"		
30	24'9.5"	3RD LX	
29	23'5"		
28	22'9.5"	2ND LEG 2ND BORDER	
27	21'3.5"		
26	20'6.5"	SHELL SHELL BORDER	
25	19'9.5"		
24	19'0.5"	2ND LX	
23	18'3.5"		
22	17'6.5"	1ST LEG 1ST BORDER	
21	16'9.5"		
20	15'2.5"	SHELL SHELL BORDER	
19	14'3"		
18	13'9"	1ST LX	
17	12'11.5"		
16	12'2.5"	0TH LEG MAIN DRAPE MAIN VALENCE FIRE CURTAIN	
15	11'5.5"		
14	10'10.5"	TO P.L.	
13	10'1.5"		
12	9'5.5"	TO ADMIN & LOBBY	
11	8'7.5"		
10	7'11"	UP DOWN	
9	6'6"		
8	6'0"	UP DOWN	
7	5'6"		
6	5'0"	UP DOWN	
5	4'6"		
4	3'11"	UP DOWN	
3	2'7.5"		
2	1'10"	UP DOWN	
1	1'3"		
0		UP DOWN	


GRIDIRON DECK
LOADING GALLERY 2
LOADING GALLERY 1

FLY GALLERY & LOCKING RAIL



1	23.5"	CYCLORAMA
2	18.5"	FULL BLOCK
3	17.5"	
4	16.5"	
5	16.0"	
6	15.5"	
7	15.0"	
8	14.5"	
9	14.0"	
10	13.5"	
11	13.0"	
12	12.5"	
13	12.0"	
14	11.5"	
15	11.0"	
16	10.5"	
17	10.0"	
18	9.5"	
19	9.0"	
20	8.5"	
21	8.0"	
22	7.5"	
23	7.0"	
24	6.5"	
25	6.0"	
26	5.5"	
27	5.0"	
28	4.5"	
29	4.0"	
30	3.5"	
31	3.0"	
32	2.5"	
33	2.0"	
34	1.5"	
35	1.0"	
36	0.5"	
37	0.0"	
38	0.0"	
39	0.0"	
40	0.0"	
41	0.0"	
42	0.0"	
43	0.0"	
44	0.0"	
45	0.0"	
46	0.0"	
47	0.0"	
48	0.0"	
49	0.0"	
50	0.0"	
51	0.0"	
52	0.0"	
53	0.0"	
54	0.0"	
55	0.0"	
56	0.0"	
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58	0.0"	
59	0.0"	
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61	0.0"	
62	0.0"	
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64	0.0"	
65	0.0"	
66	0.0"	
67	0.0"	
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77	0.0"	
78	0.0"	
79	0.0"	
80	0.0"	
81	0.0"	
82	0.0"	
83	0.0"	
84	0.0"	
85	0.0"	
86	0.0"	
87	0.0"	
88	0.0"	
89	0.0"	
90	0.0"	
91	0.0"	
92	0.0"	
93	0.0"	
94	0.0"	
95	0.0"	
96	0.0"	
97	0.0"	
98	0.0"	
99	0.0"	
100	0.0"	






**THE
PORT
THEATRE**

SECTION @ C.L. 1/16" = 1' 0"

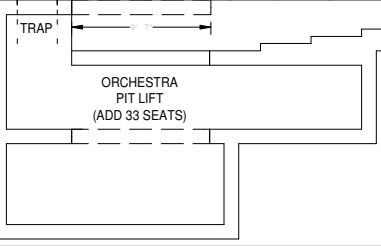
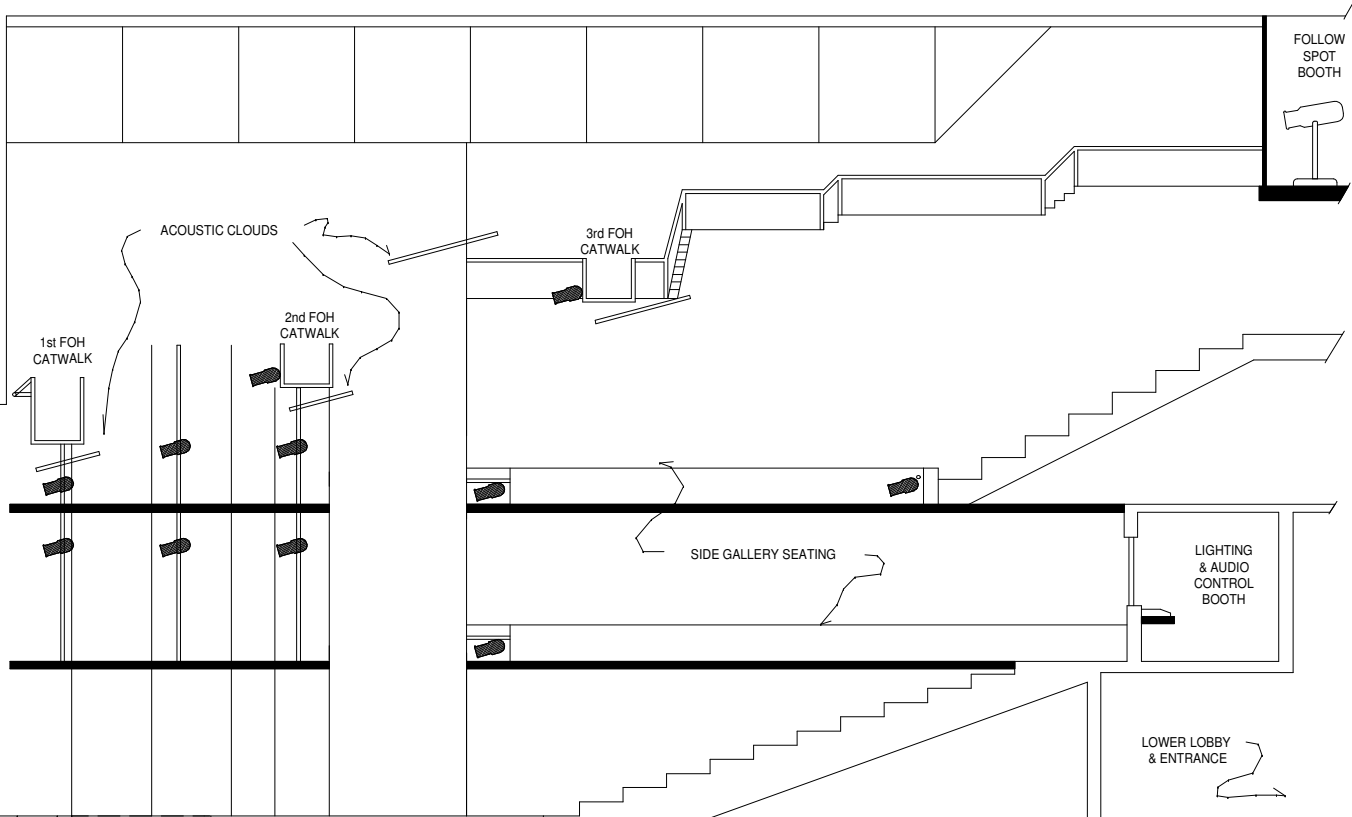
125 Front St, Nanaimo BC, V9R 6Z4


SCALE: 

Drawn: Mike Taupier 0199
 Check: Daryl Phoenix 0200
 Phone: (250) 754-4555

GRIDIRON DECK
LOADING GALLERY 2
LOADING GALLERY 1

FLY GALLERY & LOCKING RAIL






**THE
PORT
THEATRE**

SECTION @ C.L. 1/16" = 1' 0"

125 Front St, Nanaimo BC, V9R 6Z4

SCALE: 

Drawn: Mike Taupier 0199
 Check: Daryl Phoenix 0200
 Phone: (250) 754-4555

44	315'	CYCLOPAMA
43	315'	FULL BLACK
42	315'	
41	315'	
40	315'	
39	315'	
38	315'	1TH LX (CYC)
37	315'	SCNM
36	315'	4TH LX
35	315'	1RD LG
34	315'	1RD BORDER
33	315'	
32	315'	
31	315'	
30	315'	
29	315'	
28	315'	
27	315'	TRAVELLER
26	315'	1RD LX
25	315'	1RD LG
24	315'	1RD BORDER
23	315'	
22	315'	
21	315'	
20	315'	SHBL
19	315'	SHBL BORDER
18	315'	
17	315'	2ND LX
16	315'	
15	315'	1ST LG
14	315'	
13	315'	
12	315'	
11	315'	
10	315'	SHBL
9	315'	SHBL BORDER
8	315'	
7	315'	1ST LX
6	315'	
5	315'	1TH LG
4	315'	MANORAPE
3	315'	MANORAPE
2	315'	FREQUENTMAN

TO DRESSING ROOMS & CROSSOVER

36" BACK WALL

TO DRESSING ROOMS & CROSSOVER

TO ADMIN & LOBBY

DOWN UP

CATWALKS ABOVE

PLANO STORAGE

ORCHESTRA PIT LIFT +0'-0" to -8'-1" 35 SEATS

804 SEATS TOTAL

EDGE OF BALCONY & GALLERIES

CATWALK ABOVE

CONTROL BOOTH MAIN FLOOR + 12' - 4"

FOLLOW SPOT BOOTH ABOVE + 33' - 7"

CABLE PULL TO S.R.

LIVE MIX POSITION & CABLE PULL TO S.R.

CATWALK ABOVE


11'-1" WIDE X 16' HIGH

LOADING DOOR

TO LOBBY

UP DOWN

STORAGE, OFFICES & OUTSIDE LOADING DOOR



GROUND PLAN 1/16" = 1'-0"

 125 From St. Naraino BC, V8R 6Z4

 SCALE: 1" = 10'

Drawn: Mike Taylor 0109

 Check: David Henderson 0209

 Project: 0201 01 08

Here are some tips to keep in the back of your mind when bringing a show to Mainstage.

First off, **Have Fun!** That's what the event and the field of theatre is all about. It can be a stressful field, but the important thing is to enjoy yourself within the big picture. Every theatre person from community to professional has one thing in common - we do this because we enjoy it. No one ever stops learning and nothing is ever perfect, but we will always try and make it as perfect as we can in the time allowed.

Having said that, time management and pre-organization is the most important thing when bringing your show to Mainstage. Mainstage offers the participants an opportunity to become a touring production. When designing and organizing a show you are getting it ready for 3 venues: home venue, Zone venue, and then the Mainstage venue.

In an ideal world, when choosing to compete and go to zone, the design team of your production will get basic tech packages from the Zone and Mainstage facilities so you have an idea of size and building capabilities of each venue and make decisions based on the best choices for the three venues. This sometimes isn't practical so we will primarily concentrate of how to organize pack and transport a production rather than full design.

Tech Package

The first step is to get a technical package for the Mainstage venue. This package should include a floor plan, a lighting plot, a description of equipment and when available an elevation cross section.

Floor Plan: A floor plan, also called a ground plan, is a "to scale" drawing of the stage space. Where this is useful is that it will give you an idea of how big your set is in comparison to the size of space you are playing in. You can draw in where you think you would like your set to go and determine if there are any sight line issues and blocking problems. A ground plan will have the house masking defined on it so you can judge where it is best to have entrances and exits. If the set is designed for a smaller space, where the legs are very close to the set, and if you move to a stage that is twice the size you will have to plan to bring masking flats or change entrances to a more upstage position. To scale means that the drawing has been shrunk down with a measurement key. Most Plans are drawn to 1/4" Scale, which means if you take a ruler and measure 1/4", this will give you 1 foot, so 1 full inch is 4 feet. . An important note is that you cannot place a permanent structure underneath the fire curtain. A fire curtain is a fire proof curtain that drops just upstage of the proscenium when a fire breaks out. They come down slowly and can not have a permanent structure wedge them open such as a riser stage or flats. Non-permanent structures such as tables, chairs and set dressing that can easily be moved are fine. In 99% of situations, this will not be a problem. There is less than 9 feet from the proscenium to the downstage lip of the stage, so you don't really have the space to place a large set. Also, there are very few lighting positions that far downstage.

Elevation: An elevation drawing will give you a cross section view of the stage with the perspective on height. For example, if a Theatre in Nanaimo trims its borders at 21 feet, so, if you have 8 foot flats, you know that there will be a large amount of overhead space. At this time you can make a decision to bring the borders down lower. The idea of a border is to cover up the lighting pipes and fixtures so that the overhead looks cleaner from the audience. If you bring the borders in too low then they expose the lighting pipes. You have a small amount of adjustment on each border. For example, you can bring in the border height to 19.5' without too much hassle. Any lower means you will have to lower the lighting pipes to match and then it changes your lighting looks considerably. Remember to paint the tops of your flats a flat black or appropriate color. In a larger house with raked seating and a balcony people can see over the flats and unpainted wood really sticks out. Make sure someone walks into the upper audience after the set is placed just to make sure the audience has good sightlines and take notes on touchups that need to be done.

This brings in 2 bits of terminology in a fly house. **House trim:** the height at which the theatre sets its fly pipes. For example, at the Port Theatre, all the borders on the stage have a house trim of 21 feet. **Show Trim:** the height at which the show requests certain pipes to be set at. For example, if you have a painting hung on pipe Line Set 15 (another way of asking for a pipe) we will have to set a trim for the height of the painting. So rig the painting on 2 drifts (Black aircraft cable of set lengths, 15, 25, 50 foot drifts) and fly the pipe out until we reach the height that we want. This can be called the *In trim* (the height at which we want the painting at when it is on stage). The *out trim* is when we don't want the painting seen we have to fly it out above the boarders. When the painting disappears we mark this height and call it an *out trim*.

Lighting Plot: A lighting plot is a floor plan with an overlay of the house hang on it. A standard house hang will have a minimum of a 2 color wash, warm and cool (Amber is warm, Blue is cool), that will provide lighting coverage over the entire performance area, as well as specific area lighting and control. A lighting plot will have a symbol for each type of light that is being used and where it is placed on the lighting pipe and in the corner of the plot will be a Key and a written description of the light. The lighting symbol will be pointed in the direction of where it is roughly focused. For example, it will be pointed upstage/downstage and angled in roughly where it will be focused. A good house hang will also have a number of specials focused on some of the most common areas highlighted on a stage. For example, downstage centre usually will have a top light special as well as a front light special. **A special is defined as a lighting fixture that does not have a specific purpose in the house hang wash.** In other words a special is a lamp that is not needed to provide a stage wash but has a special purpose. For example, if your production calls for a cross fade from a blue stage wash down to a top light CS tight focus we can hang a special and this will be the function of this lighting fixture. We often name the specials as well, such as couch special or singer special, just so we have an idea of what the fixture is used for.

Some more terminology: LX pipes are numbered from upstage of the Proscenium, starting at the proscenium LX1 then LX2, LX3 going upstage, and so on and so forth. Downstage of the proscenium is called FOH1, FOH2, and so on (FOH-Front of House). So a conversation might go as "I want a Fresnel as a top light CS special hung on LX2" or "I want a S.L. special hung 10 feet in on FOH1 with a sharp focus and make the lamp a 26 degree Source 4". Just to add one more thing, if the Theatre has catwalks in the FOH, we call them cat 1, cat 2, and so on instead of FOH1 or FOH2 either way is fine you can call a catwalk FOH1, but we tend to call them cat, if they are.



Gels are also known as filters or can be called color. There are many manufacturers of gels, but the two largest and most common are Rosco and Lee Colortran (Rosco being the most common around here). They both use a numeric system to catalogue their gels. The numbers for Rosco follow a specific pattern than move from the lightest saturation to the heaviest saturation. For example, an R04 is a very light amber, while an R26 is a rich red and an R68 is a blue. So numbers around the R26 such as R29 are moving towards the orange and numbers around the R13 are moving towards the Straw and blue's turn to purples etc, etc. Color selection is compressed by saying we have a R68 blue wash and a R04 warm wash. Some houses would have an L113 and an L124 or whatever Lee color that they find appropriate. Some quick relatively self explanatory lighting positions; **Tips**, **Tops**, **Backs**, **Fronts**, **Cyc**, **Torms**, **Shin Busters**. **Tips**: the end of the lighting pipe with the lights focus onstage to provide side light. **Tops**: Top light pointed down. **Back**: Guess ☹️. **Front**: Guess 😊. **CYC**: Lights pointed at the CYC (cyclorama); **Torms**: Tormentor pipes are pipes that are hung in the FOH on the walls to the side. You usually have a HL and HR Tormentor Pipe; **Shin Busters**: Often used in dance it is a lighting fixture on a floor plate on the ground.

What the rest of the tech package will tell you are equipment lists such as what type of sound system is available, along with the appropriate mics available, size of dressing rooms and inventory of drapery and written explanation of aspects of the building and general information. Once you know about the theatre you are going into, it is important to know about your set. For example the basics would be how wide across is it, how deep does it go, how tall it is. This is called the foot print of the set. How wide an area does it take up. Some people will make a cutout that is the size to scale of your set and place it on the floor plan. What you want is the set as close to the audience as possible while still being comfortable and without sacrificing the lighting positions. For example, if you have a large set and you move it very far downstage so it is only under the 1st and 2nd LX pipes, then the lighting designer is limited to the type of back and top light that can be provided. Also the entrances and exits are limited. This decision is where artistic and technical must meet to compromise on a position. Practical things tend to play a role as well, such as wanting to use the midstage traveler in the closed position. The set must then be set downstage of that mark or if you want to use the first set of legs as an entrance you can't have a flat blocking the entrance, etc, etc. If these types of decisions are made before you enter the building, then this can save a good 20 minutes of discussion when you load in.

Even more terminology. **Load In**: Literally means load in a production into the theatre. This is when you get it off the truck into the space, then do a fitup. **Fitup**: is when you build the production. **Strike**: A strike is when you dismantle and remove the set from the stage. **Load out**: Taking the struck set and loading it into the truck.

Schedule:

You will be given 2 times from Theatre BC. One will be the time of your load in and tech and the other when the show goes up. For the tech you have 4 hours and the show call is a standard 1.5 hours before opening curtain. Each visual art has its own standard call time. For opera it's 3 hours before curtain. Dance is 2 hours. Circus is 1 hour and theatre is 1.5 hours. For the tech you will have to decide what you want to get fully accomplished in the 4 hours. This really depends on the type of production you have. If it's a full box set then you will have a longer fitup than a minimalist set, so this means you probably won't have time for a full cue to cue, so the emphasis will be on the lights and set.

11:45 Always arrive 15 min early. Just to make sure everyone has arrived and is ready.
11:55 Mainstage TD will do a meet and greet of the local house techs

This is where you want to divide your labor as much as possible. Having simultaneous projects completed is the only efficient way to do a fitup. For example, right at 12:00 noon, your LX person should go off with the head LX of the Theatre, same with Sound. Wardrobe and actors should setup their dressing room space if they are not involved in the Fitup. The incoming group should have a head of each department. There should be one person acting as head carp that knows how the set goes together and can direct onstage where everything should go. The two largest departments tend to be carp and LX. It doesn't work very well on a load in to have a split focus in these departments. If you have to wait for the set to be complete before you start on lights, then you are starting at a time disadvantage. Even if the head carp is the lighting designer, designate a LD (Lighting director). This person will fit up the lights and get them to a level where the Lighting designer can take over.

12:00 **load in,**

- **Head carp** should meet with the buildings head carp and mark onstage where the set should go. The truck should start to unload at this time and the set should be unloaded and placed roughly in the area that it will be setup. For example, if you have flats and risers, then place them in order upstage so that when the head carp decides where the set is to go, you just have to move them a few feet into place. The head carp should feel free to bring chalk and mark the stage where the set is to go. The stage is cleaned after anyway. Either use a white chalk stick and make an X where they want the corner pieces of risers and flats etc. or bring a whole chalk line if you have a long line that you want to make sure is straight. The more marks you make the less questions will be asked of the head carp and the faster things will go.
- **LX's** should meet and figure out color, wash areas, focus, gobos, if any, and define any specials.
- **Sound**. Sound people should meet and fitup any playback decks they may have and speaker check.
- **Stage Management** should meet with local SM and do a quick walk through of the building.

12:00 to 2:00pm **fitup** (on average sized shows should be completed and move towards your Q'ing and level setting).

- **LX**: Before you get to Mainstage write down on a piece of paper how many unique looks you have in your show. For example, you may have 50 LX Q's but only 10 unique looks. Write out a LX Q sheet. A very basic Q sheet will look like

Q#	Look #	Fade Time	Instrument	Area to Light	Color	Description of area
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1	1	5 sec	Wash	DSL	R68 (Blue Wash)	Kitchen Lights
2	2	15sec	LX1 Special	USI	R04 (Amber)	USI Maid Special
3	1	5 sec	Wash	DSL	R68 (Blue Wash)	Kitchen Lights

In this example, Q1 and Q3 are the same looks. When programming, we can copy Q1 to Q3 in the lighting board so if you note all your unique looks, go through your Q sheet and mark all the Q's that have the same look. This speeds up programming by 200%, if you have this information written out before hand.

- **Sound:** When setting levels on sound, always remember two things. You are setting levels to an empty house and you know exactly what the sound is supposed to sound like - the audience is hearing it for the first time. When you are familiar with the script and with all the sounds, then your brain fills in the volume gaps. Always make the volume 15% louder than you think it should be. When the audience comes in, they will absorb sound with their bodies. When you do a lot of shows, a sound person will often refer to what type of house their getting tonight, a full house, half house, an older audience. The audience is really affected by the sound so you want to make it comfortable and clear for them.

2:00-3:30 This is where you can either run a basic Q to Q or a tech run. Keep in mind that the actors have already gotten off a run of the show - they know it. The set hasn't changed, but the tech has. It's important to keep focus on what you want to do here only do the Q's that are unique. If you have 10 door bells all the same in the show do two of them and just copy the levels down if they are all the same. Same with lights. Don't feel a Q to Q needs to involve every Q. Only the unique and important ones. A big help to the actors is a stage walk. If you give the actors 15 minutes on the stage so they can do spacing and figure out how much to project, they will feel a lot more comfortable about a Q to Q without doing a full run. Some people choose to do a tech run on a show that doesn't have a lot of Q's. This is a dress rehearsal with the emphasis on tech and will only stop if they have to. Not too comforting for the techs, but if it's an easy show then it can be done.

3:30 to 4:00 touch up's and clean up's. This is an ideal situation assuming everything goes perfectly. But the ideal is use every second you have to try and get the best possible show.

Truck Pack: The truck pack is one of the most important things you can do to facilitate a big load in. The set fitup and LX tend to take between 1.5 and 2 hours so you want to have the right pieces at your fingertips immediately. Big rule of thumb is first on last off. First thing loaded into the truck should be the items you need last. Like set dressing (Furniture, pictures, props). When you first open the doors to the truck you should have the set in order and by group. For example, if you have a riser stage and a flat back wall. An ideal pack would be to your left all the risers stacked together and if they require a specific order put them in that order (SL on bottom then across in order) then they should be marked in chalk or in black underneath their order, ie., SL Riser 1, SL Riser 2 or just riser 1, 2, 3, 4, 5 etc. Same with Flats - label them clearly so you don't mix them up or have to have a conversation on where such and such a piece goes. The result is that it may only delay fitup by a few moments, but if you add a hundred moments together, you lose 30 minutes or more. The truck loaders should take the set immediately onstage and roughly place it in the order it will go up. Place it slightly upstage and out of the way of the Head carp making his placement decisions and also, if the LX's are doing onstage electrics, don't get in their way. The onstage LX will happen first, so it gets out of the way before the set goes in and the lighting techs cannot do any ladder work or fly work. The set goes up from the ground up, so the floor work should be at the back of the truck, then the next level up, etc, etc. Practicality will have to win out in some situations, as well, such as size of items it may only fit down the side of the truck wedged in by a number of other items or delicate pieces have to lie on top. The important thing is to think about your pack and follow a few basic guidelines. Your production should be self contained. Don't assume that the local theatre has certain items that can be borrowed as set dressing or enough tools to go around. Make sure to bring enough screw guns for your crew, as well as tape measures, screws of the appropriate length, touch-up paint is a very important one, masking tape, masking flats, staple guns, staples, scrap black cloth. Tools should be one of the first things off the truck.

Label everything.

Flats can be labeled on the upstage side exactly where they go DSL Flat 1 fireplace or USR Garden shed etc etc. Another thing to remember is that screwing anything together takes time. Hinge pins are some of the best tricks. You take a hinge and screw it onto the flats one at the top middle and bottom and you either stick in a nail, which pins it together but is sometimes hard to get out, or you take a coat hanger and cut it into a number of pins and make a hook or closed circle on the end, so when it comes time to pull it, you can just pull up on the ring. In this way, it takes only two people to put together a number of flats - one on a ladder doing the pinning and one on the ground holding the flats together. This is very, very quick and doesn't require tools. For set dressing, the front of the flat can be labeled, as well. Put a piece of masking tape on the front where pictures and painting go and describe what they are. For example, "picture of whistler's mother with white border" or whatever makes sense to you. (Put a big number one on the wall and a big number one on the back of the picture and match one to one.) If you have desks that are full of set dressing, tape to the top of the desk - "bust of Shakespeare", or "pen set" and make an outline. Use your judgment. If you don't have a lot of set dressing, this may not be an issue.

LX:

This can be another big task. The bigger the set, the longer it takes to focus on the areas. Before arriving, it is good to have a plan of what you want to have accomplished. The steps of LX are Hang specials (or move them if the existing ones are close enough) focus, color, patch, Program Q's/Levels. So basically, what you need to know ahead of time are: Where do you want specials? Where to focus them? What color do you want in the specials? How many q's do you have? What are the lighting levels? Do you have any practicals? (a practical is an onstage electrical device that appears to work such as a lamp or sconces) How will you wire the practical? If a lamp is in the middle of the stage, are you going to run a cable thru the center of the set upstage. ? One of my favorite things in the world when it comes to practical is when you wire an electrical plug into the set and actually plug in a lamp or a phone or whatever. The plug has to be wired legally and properly. Take a standard electrical box

make sure it is in a closed box cover that has a standard electrical tail hanging out the back of it so the front looks like a normal plug you mount to the set and the back is a closed electrical box that has a male extension cord wired to it. All you have to do to make it live is plug in a dimmer. Sometimes LX gets the short end of the stick (it's usually a small crew). You can't focus until the set is up and once the set is up, then the carps complain that you are taking too long because they are finished and you are not. ☺. So it's important to know how the set looks when it is complete, so that you can hang and do a rough focus before the set is up. Take measurements for those peculiar lighting shots when the set is up at your home theatre. For example, say it's a very tight top light special. Measure from the top of the set to the lighting fixture, ie., the lamp is three feet from the upstage wall and 7 feet onstage from the S1 wall. The more things you can do before the set up leaves your own stage, the more time for programming later. (You don't have to know anything about the board to program, just a basic understanding of a lighting system. Feel free to program the board yourself and have the house tech guide you through it or the house tech can do it for you). Most modern lighting boards have offline editors, which means you can download from the internet a program that you can run on your home PC that will let you program in your Q's and save them to a disk. You can then bring that disk to the theatre and have all your Q's and possibly your channels programmed in. This will save 15 or 20 minutes in the programming session, if you have a lot of Q's.

Sound:

Sound is one of the underutilized departments in live theatre. It's a very important form of the art, but often not used to its potential. One of the big things with sound is that there is no end to the type and style of equipment used. Very often they do the same thing, but pieces of equipment can look dramatically different. This is just as evident when you go out and buy a home cd player. You will see tons of different brand names and all sorts of shapes and colors but they all just play cd's in the long run. The three major playback devices in theatre today are #1 Minidisk (most widely used in theatre from professional to community), #2 CD (Not as efficient or reliable but definitely widely used) #3 Tape deck, easy to use, everyone has one, but poor quality and does not have the advantage of track indexing. When touring sound, it breaks down to Source Decks/Media Playback and Amplification of Acoustic sounds. The Source decks would be the cd player or minidisk player that the show requires. The Media Playback would be your show tapes (Even if they are CD's or minidisk's we still tend to call them show tapes) the amplification would refer to putting a Mic on an onstage musician, or having a mic backstage for an actor to make an offstage sound effect or line. If it's a complicated sound show, the operator might prefer to use the Source deck that they used in the home venue, as he/she might be familiar with the layout better or some programming function that will be utilized. The important thing is to check the tech package to see that the Mainstage venue has the type and number of decks that you require, ie., 2 Minidisk Players and 1 CD Player. Always bring backups of your Show tapes, and don't travel them together in the same case give one set to the stage manager and another travel in a case. Sound tapes are easily lost, forgotten or broken. Amplification - you will be using the house system and just patching in. Feel free to bring your own mics if you prefer or use the house mics and just make sure the house has the type of mic you would like to use. Again, much like the other fields, know what you want to accomplish and have a plan, including the order you would like to do things. Start with patching in the decks, Speaker assignments and placement of speakers, then work on levels.

Stage Management:

Wow! What a big job. The stage manager is traditionally in charge of the entire production, as well as making sure the fitup goes to schedule. Each department head will be concerned with their individual department and it's up to the stage manager to keep the big picture in mind. This all takes a good mind for scheduling and a good sense of coordination. It's important to solve problems on the fly and put the people together who can solve the problem. Friendly discussion is what slows down a good tech. Keep the decisions in the hand of the department heads. Keep in touch with each department head and the house techs on a regular basis, every half hour or when available, just to get a sense of where things are at. Co-ordinate your watch to house time so that you are on a level playing field. Feel free to ask questions of the Mainstage TD ahead of time, if you are unclear about any procedure or weather or not a piece of equipment is available or layout if the tech package is not clear.

Here we go:

Every Person involved in a production has their own unique style of doing things. There are lots of tips and tricks and multiple ways of doing the same thing. The producer should get your production team together and work out a strategy on how your individual production wants to proceed and, most of all, decide beforehand what you want to get out of the experience. Feel free to E-mail the Mainstage TD at techdir@theatrebc.org should you have questions or would like some specific advice on fitting up your show at Mainstage.

Have fun and see you soon

Robin Boxwell
Technical Director
Theatre BC's MAINSTAGE