

A few points to keep in mind as you prepare for the Tech Rehearsal for your Fringe show:

You have been rehearsing long enough to know your show and its needs, and it's your responsibility to communicate this to the Venue technician, who is new to your show. The Venue team will be very busy, dealing with various equipment while working through your tech rehearsal, so remember to be patient. They are still in charge of the space.

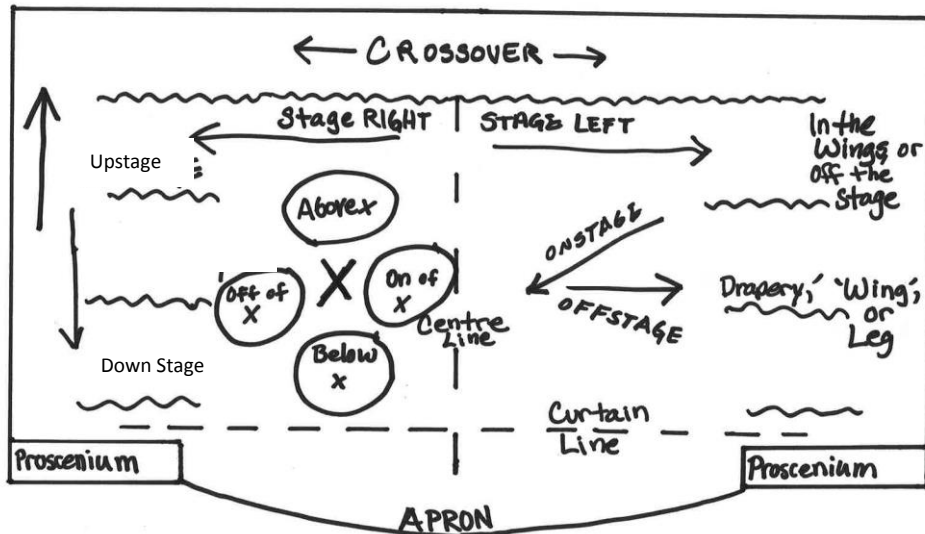
Your Tech Rehearsal is not a rehearsal period: the show should be ready. It is the time to add the other elements to the show.

Refer to the Performer Tool Kit for Venue Specs including Floor Plan and Equipment supplied.

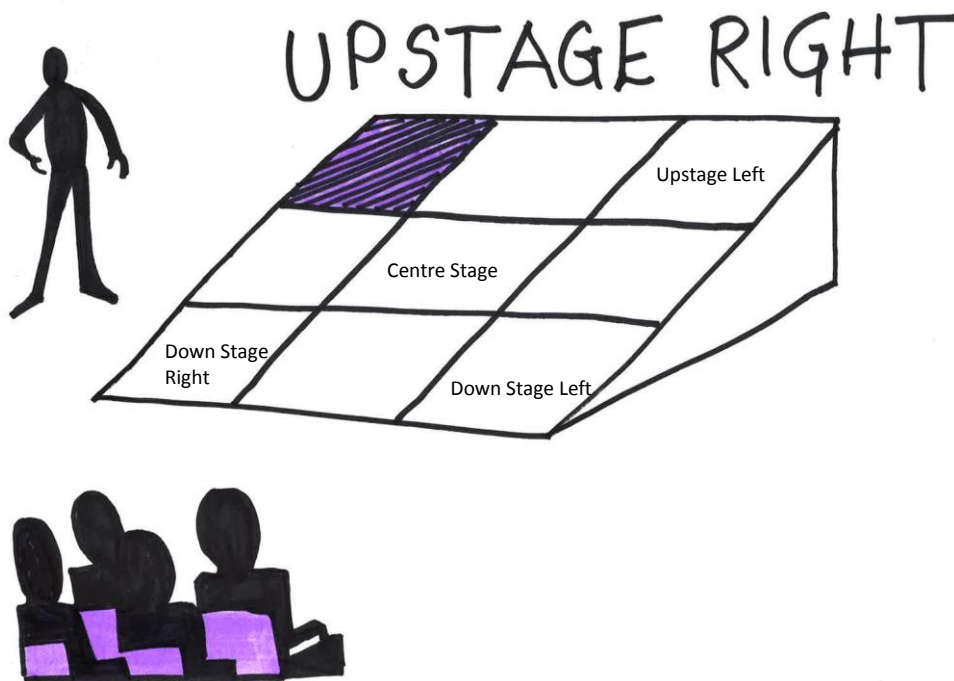
<http://www.winnipegfringe.com/Fringe-Performer-Info.aspx#Venue%20Specs>

- You, as a Stage Manager, are in charge of the Tech period.
 - You need to drive the most important aspects of your show. If everything stalls on one aspect of the show then something on the other end will suffer. The Technician will turn to you for answers. Be ready to answer them.
- Have a schedule for your tech period.
 - If your tech time is 2 hours break it down:
 - 30 minutes - Load-in, set-up, stage orientation and focus specials if necessary
 - 30 minutes - Set Lighting and Sound cues
 - 45 minutes - Run through
 - 15 minutes - Strike and store set and props
- Know your show and staging needs.
 - Determine from the **Venue Specs/Floor Plans** in advance exact stage dimensions, wings and crossovers; where offstage you can set up props tables, quick change areas
- Know your set, props and costume placement onstage.
 - Have a set drawing with measurements before your tech time to help you place "spike" marks. Venue tech will provide you with your own uniquely colored "spike" tape.
- Know if you need to hang, run, or set-up any one-time special effects.
 - Determine before coming into the venue what is possible: if in doubt, ask the Festival Production Consultant (production@winnipegfringe.com) if what you have for your show is allowed, acceptable and how to best set things up. (But first check our FAQs in the Performer Tool Kit)
- Know your venue's lighting and sound set-up.
 - Lighting: In **Venue Specs**, check the "Refocusable Lights" and "Lighting Description" to determine what is possible in your particular venue. Some, but not all, venues have IQ lights.
 - Sound: Check "Sound Playback": What are you using as playback method? Do you have a back-up CD or thumb drive?
- Have a "prompt" script ready where you have noted where the cues happen. (See examples of Prompt Scripts in Performer ToolKit)
 - Write the cues in pencil as you fine tune them - they may change in where you call them. Also have "Stand-By's" ready for the run. They should be about 20 seconds prior to the cues.
- Know your sound and lighting cues, general lighting areas, and a general idea of desired levels for each cue.
 - A simple show has about 6 cues. If you have more than 20 then you need to be very decisive when setting levels as you may run out of time.

- Know your transitions.
 - Does the transition start with sound and then lights fade and actors transition in Blackout? How do you get out of the transition and into the next scene? If you understand what is expected then it is easier to explain it to your technician.



- Above: Very basic theatre terminology



- Above: illustration of why "Upstage Right": "Right" from the actor's point of view, looking towards the audience, and "upstage" because all stages used to be sloped, or "raked" up at the back. These are your general lighting as well as acting areas. Wings because—they're on the sides?