

How to Prepare for a Fringe Technical Rehearsal

Be 5 minutes early for everything: You have a limited amount of time and it is important to make the most of every second. Everyone in your company should be ready to go as soon as the doors are open to you. You should rehearse your setup and strike as well as your performance. Each person in the company should have a task—or tasks—to complete as part of their pre/post show duties. You cannot get into your venue earlier than the scheduled time. We do not provide anything more than is listed online in the technical information for your venue. If you need something else, you will need to bring it!

Your Technician is your best friend: They are there to help you fully realize your vision and they have the full support of the Fringe production and administrative staff. Their primary focus during each setup is lighting and sound, so please don't count on them to help move sets and props.

Your technical rehearsal time includes: Load-in, setup, lighting levels, sound levels, and cue-to-cue/tech rehearsal and strike. Therefore, the more details that can be thought out during the rehearsal period, the less time will be wasted once you arrive at the theatre. The technical rehearsal time is yours to structure how you choose. Therefore, it is critical to make clear, thoughtful and timely decisions. Should you not complete your technical rehearsal to the satisfaction of the Venue Technicians or the Production Consultant, one of two things may happen: extra technical time may—or may not—be available at an additional cost to you, or the Fringe may cancel your first performance(s) and use that time to complete your technical rehearsal.

Staffing: All company crew and technical staff are required to be at the technical rehearsal. It is strongly recommended that each company provide a stage manager who can be at each performance. Their duties will include everything normally required of a professional stage manager, plus other duties assigned by the venue technician that will help facilitate the smooth operation of the load-in, show, and load-out.

Important things to remember:

1) If there is no stage manager from the company to call the show, have the most recent draft of the script available for the Venue Technician in a form that leaves room for lots of notes. We suggest that the script be in a binder with the words on the left side page and the right side blank for notes. (Sample images of this can be found on the Performer Toolkit page.) Have all lighting cues marked in the script at the exact point where the cue is to occur. Also include fade up and fade down times.

2) The same procedure mentioned in #1 should apply for all sound cues. CDs are the standard for sound cue playback. When using CDs ensure that the script has the CD name and cut number clearly marked for each cue. Most venues are not equipped to play cassettes. Be sure to have several copies of your show CD—2 for the technician and at least 1 backup that should remain in the venue at all times, but stored with your sets and props. Please have

lighting and sound cues marked in the same script, except in Venues 1 and 6, where there are 2 technicians and therefore 2 scripts are required: one for lighting and the other for sound.

3) Have any suspended or hanging scenery planned out. This will include correct hardware, suspension materials (fishing line, wire rope, eye hooks, shackles, etc.) and crew to assist in the initial installation. Ensure you have advised the Fringe technical department well in advance. It is not possible to hang things in all venues, so please check online for venue information, or with the Fringe Production Department about specific information for your venue.

4) Bring a crew to assist in the load-in of set, properties and costumes. This allows the director, lighting designer and stage manager to meet immediately with the technician and begin the process of setting lighting and sound cues.

5) Once the set and properties are in position on stage, set the lighting and sound levels. As there is very limited time for experimentation, you should have a very clear idea of how the show should look and sound. If possible, bring a cue synopsis with a brief description of how each cue should look and what area should be lit.

6) While levels are being set make sure that the actors are spending their time figuring out potential staging problems. These problems should be minimal if you have been working with the stage dimensions while in rehearsal. Please try to have the actors work in a quiet and efficient manner so that the technical personnel can concentrate on their job.

7) Please remember that the focus of this rehearsal is technical, not acting or directing. Allow time to do a cue-to-cue or *technical* run-through of the entire show. This will help to solidify all the timing and levels that have been set. This will also help the actors and technicians feel more confident with their environment. This is your technician's opportunity to see the show and learn how it should run. Everything that you have learned in all the weeks of rehearsal that you have completed to this point must now be learned by your technician in these few hours. It is also the only opportunity that your actors have to learn the *technical* things that *they* have to do!

8) Remember the amount of time you have. Fifteen minutes prior to the end of your scheduled time you will stop what you are doing and strike: place your sets, props and costumes in storage.

9) Please feel free to address any technical or production related questions to the Production Consultant. We ask, however that you first consult the website, as you will find that many of your questions will be answered there: <http://www.winnipegfringe.com/Fringe-Performer-Info.aspx>

REMEMBER, HAVE LOADS OF FUN...it's summer and this is the Fringe!

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