Acton-Boxborough Regional High School Auditorium

TECHNICAL OVERVIEW

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Introduction:

On behalf of the students, alumni, parents, and staff of Proscenium Circus, the Acton-Boxborough Drama Program, welcome to ABRHS Auditorium! At AB, we support productions with a strong technical and design program, and it is our pleasure to share our equipment, knowledge, and assistance with each of you. Festival should be a fun experience for everyone involved. Although there is a competitive environment at times, please remember that the key to a successful festival is simply participating!

The technical aspects of festival are divided into three main categories: Lighting, Sound, and Stage Management. Each area will have a host student mentor to assist your tech students with our equipment. These students are prepared to help in any way possible—*Please* don't hesitate to reach out to any of us if you are unclear about any of the technical aspects. Prior to your arrival, you can email or call me at the contact info on the cover page of this section. If schedules allow, I'm happy to host small groups of students/directors who would like to see the facility in person prior to your tech day. Please contact me to setup such a meeting if desired. Additionally, all the information contained in this packet plus links to more detailed information (equipment manuals, scale drawings, etc) will be available online.

General Information:

The ABRHS stage is fairly wide for its depth. Although the proscenium opening is 50' wide, the stage is only 20' from the plaster line to the cyclorama. An additional 8' of apron extends downstage of the plaster line. The proscenium height is 14', and while there are 14 counterweight linesets, we do not have full fly space. Maximum trim height is approximately 22'.

There are 3 sets of full stage travelers that are combined with 2 sets of legs. Borders accompany each of these for a total of 5 "ins." The downstage traveler and border are red in color, and all other softgoods are black. The midstage traveler can be drawn to reduce stage size, and the Upstage traveler can be drawn to mask the white cyclorama.

Sets will be loaded on and off the stage through a pair of double doors located off the SL wing. This door opening is the smallest point you'll need to move your set through at 4'-11" wide by 6'-11" high. Please remember that sets need to be ready to go onstage immediately after being set in the wings—There is not ample time or space to allow for assembly while in the wings before it enters the stage.

Overhead rigging is possible on any of the unused linesets. (2, 3, 6, 11, 12-See Groundplan) Any type of pre-rigging that can be completed on your tech day may be left installed unless it is a problem for another school.

Prior to your set loadin time time, I will ask each stage manager (and/or adult staff members, if appropriate) to make me aware of potential hazards during the setup time (lifting of heavy objects, rigging, etc) so that I may keep an eye on them. If anything appears to be unsafe or a hazard to students, the time will be stopped until the issue can be corrected, with up to thirty minutes to do so.

Lighting:

A standard reparatory plot will be in place prior to tech. It consists of a 15 area stage wash with independent front, side, and 4 color LED top light control for each area. On the apron only, sidelight is limited to 2 areas across. Our cyc will be lit with a Red, Green, and Blue wash to allow for color mixing. Some additional units and circuits are available to use as specials, but please contact me in advance of your tech if you expect to use anything in addition to the rep plot so we can prepare this for you. In many cases, we can hang and circuit your special before you arrive to expedite your tech.

Lighting control is via an ETC Ion console. A manual for this board plus link to download the offline software is available online. We will have 20 submasters loaded for generic looks, and channels can always be set individually. If you intend to pre-cue your show and load it into our console, please enter our full patch into your offline version to help the loading process. We strongly encourage the use of the boards programmable memory to store cues, and a student mentor will be on hand throughout tech to assist with this process. At the completion of your tech, we will store your show file in the board's internal memory, and suggest you bring a USB flash drive so you can keep a copy as well. Prior to your performance, we will be able to load this file and restore your show within a few moments.

Two Altman Comet Followspots are available for use and are located in our catwalk. The boomerang will be loaded with the front-light color, frost, plus four additional colors. If you would like to use these with a specific color, please bring a large cut (~12"x12") to tape to the front of the unit.

In addition to the dimmable circuits controlled by the lighting console, eleven (11) standard 20amp circuits are located around the stage and are available for use. Four (4) of these circuits are evenly spaced along the back wall, two (2) are on each side of the proscenium, while the remaining three (3) are on the front of the stage Left, Center, and Right.

The lighting console will be located in the booth at the back of the house, but students can communicate with followspot operators and stage hands via an intercom system (see sound section below for additional details) Additionally, a lighting tech table will be setup in the middle of the house during tech time slots but this table will likely be removed for the show day. The lighting tech table provides a better vantage point for a lighting designer and will have a remote monitor for the console, plus an intercom headset connection to communicate with a board operator if needed.

A lighting plot, channel hookup, and instrument schedule follow in this packet, and the electronic versions of these will be available on the online. Please don't hesitate to contact me if you have any questions regarding this information.

Sound:

The house sound system consists of a 3-channel (L, C, R) layout with playback and reinforcement capability. A Soundcraft Expression Si 3 digital audio console mixes and routes signals as desired. For playback, we will provide two (2) Professional Dennon CD Players, two (2) 3.5mm "aux" cables (for connection to laptops, ipods, or other portable devices), plus a laptop running a software-based playback system called SCS. Sound effects, music, etc, may be brought in on CD, ipod/media player, or can be entered into SCS as audio files from a USB drive. If you are unfamiliar with SCS, a student mentor will be available to assist you, but I suggest having a backup on CD, especially if playback cues are simple. We are happy to support other playback devices as well, please check with me prior to your tech if you intend to use something other than what we will provide.

In addition to playback, wireless microphones can be made available upon request—Please reach out in advance of your tech to discuss this element.

The sound console will be located in the booth at the rear of the house. Due to the nature of the booth windows and location, I strongly suggest using a 2nd set of ears somewhere in the house to help determine levels, especially if you will be using music as underscoring.

A 4-Channel ClearCom Intercom system will be available for use throughout tech and show days. The system will consist of selectable 2-channel headset stations located in the booth (lighting and sound boards), in the catwalk (at each followspot position), plus at two locations onstage (SR and SL Proscenium) In addition to the hardwired stations, 4 wireless headsets will be available and will interface with the third station channel. A Master station capable of hearing all channels simultaneously will be located just outside the House Left booth entrance and can be used for a stage manager to call cues, communicate with stage hands, etc.

Stage Management:

At festival, Stage Managers play a crucial role in helping the day run on schedule. Festival host stage managers will work closely with each school's production stage manager to ensure that needs are being met and the day runs on smoothly. In general each school's stage manager is the point person for all technical aspects of the production: Lighting, Sound, Sets, Props, etc. We will look to this student to tell us when you are ready to begin your setup, removal, and to start your show.

While the stage manager can be located at any location during the show, I suggest that he/she locate themselves at the back of the house where they can communicate with others via headset, and literally see the "big picture." The stage manager's station will be setup with an intercom base station (as outlined above) plus video monitors that provide two live video feeds of the stage. One of these feeds is in black and white, and infrared emitters provide the ability for the stage manager to "see in the dark" and determine when actors are set, etc. A color Front camera provides a similar image at better resolution. The festival host stage manager will be on hand to help your stage manager use this equipment and provide whatever assistance they can.