



Attention All Attendees:

Thank you for registering your attendance for **EACH SESSION:**

<http://www.uiltexas.org/academics/capital-conference/online>



Electronic handouts are available there too.



12 Steps for a Successful Technical Rehearsal



Step 12 – Job Assignments

- Plan, Plan, Plan
- Rehearse, Rehearse, Rehearse
- Did I say Plan?
- Start with **job assignments**: Who can you trust? Who has a skillset you need? Train your students to take charge of this. Spread the wealth!
- Jobs: Lighting! (Trust your student to record, check cues)
- Sound: Student who will set up and run, assistant director – set levels with them. Some actors may need to run lines for this.
- Set: Have a plan. Pick two students to take this responsibility. All must help, except lighting, sound and assistant director.
- Stage Manager: Needs to be able to run a cue to cue.
- Actors: Need to be able to walk their path
- You: Need to be able to see it all happen and just oversee.



Step 11 – Time Management

First: 14 minutes:

- Light Cues should be recorded
- Set should be placed
- First sound cue should be completed

Second: 18 minutes:

- Run a cue to cue led by the stage manager
- Spike set with available company members

Third: 6 minutes:

- Problem solve any issues – rerecord a cue, work combat, etc.
- Available actors should be walking their show

Fourth: 5 minutes

- Strike your show

Fifth: 2 minutes

- Vocal check for space



Step 10 – Set placement

There are so many options here. You have to find what works from you. Some advice:

- Keep in mind every stage has a curtain line. It is easiest to start from this point. What will be in front of it, what will be behind it, etc.
- Check lights with strategic set pieces first – while cues are being recorded and set is being placed.
- You don't have to set everything. It has to all be there, but doesn't need to all be set! Really think about what you don't need to set.
- Spike can be done while running cue to cue with any small part. Have the person who sets the piece check their pieces prior to strike.



Step 9 - Projections

Visual elements are important! But you can live without.

- Have the student who will run them set this up quickly, maybe assign an actor to assist them specifically.
- Make sure you bring enough length of power cords, etc. Make this easy to use, there are products you can get or make that will keep all of this from being a giant mess.
- Spike this placement, as well.
- If cue to cue allows, include each slide with it's correct light as a point to check.



Step 8 - Lighting

Know the procedure for opening and closing at each site prior to rehearsal. Already have this rehearsed. If it involves site people, practice it using an understudy as this extra person. Some times you run curtains and house lights yourself, sometimes you don't. Even think through whether your show will be introduced or not. This changes from site to site.

- Cues should be able to be recorded or checked if pre-recorded in first 14 minutes, as well as any lighting that you control. Make sure this is possible.
- As cues are being recorded, your stage crew setting the set should strategically set in the order it will be seen in cues or prior so that you can check set in light during this process, as best is possible. Move set at this point instead of during cue to cue.
- Cue to cue is to check actors in light, set should already be good. If you have a prime bit of action that you are worried about being in light, check it during the cue to cue.
- Remember that judges are very forgiving about lighting that is not yours.



Step 7 - Sound

Ultimately, I feel judges are not as forgiving about sound. You really need these levels to be good.

- Sound cues can be set during the time set and light cues are being done. Just have this planned out. Actors who have the softest voices/lines during sound don't need to help with set, they need to help with sound. If you use your own sound, they can be part of helping set that up with who runs your sound.
- Have an assistant director in house checking levels after sound is set. You should be able to just set the first two levels for the house and then the sound person should be able to just adjust all previous cues similarly. The rest can be checked in cue to cue.



Step 6 – Curtains

Don't forget legs. Sight lines are important.

- This is your final touch on setting the stage.
- Remember to spike them and remember to assign someone to check this during set up.
- This is a simple area that can throw off your seven minute set up. If they have been flown out and they are coming in while you are moving, etc. Or you need to ask for them during the set up, you need to know that you will have to plan this in. Don't let this throw you off, be prepared.
- Actors need to be trained to never touch them.



Step 5 – Actors Walk the Space

You want them to feel comfortable and familiar.

They should do this as often as they have time during your technical rehearsal.

- During set placement window
- During cue to cue – their part not while other cues are being worked.
- After the cue to cue, any parts that have not been walked should be done now! You have 6 minutes for everyone to walk the space of anything they have not done. Rehearse this.



Step 4 – Cue to Cue

You have 18 minutes. Go!

- This should be rehearsed.
- First, start with your closing cue. The curtain is already open, takes less time to start there. Then, go right into the opening cue.
- Your stage manager should know every lighting cue and every sound cue. Be able to call a starting line that everyone will move to.
- As soon as possible, the stage manager should call stop and give next cue line. You can do this quickly. Don't forget to show combat during this time.
- Don't stop your rehearsal to show a gun or a sword. Before a rehearsal starts tell the contest manager/stage manager where they are (on the front/side of the stage) to inspect them as you progress.
- Fixing problems during this is an option or fixing them later is also. If it is a simple light fix it might be better for lighting to fix during the strike. If it is a set issue, fix it in the moment. If it is an actor issue, you can fix after rehearsal.



Step 3 - Strike

You should be able to do this in five minutes. However, things to do just prior to this are:

- Last minute fixes.
- Walking space
- Checking spike tape

Strike to area off stage where you are directed. If where they go is a small space that you will have to set from later, then more time to “stack” could be needed. Check if this is something you can accomplish outside of your rehearsal time or not. No longer a priority at state.



Step 2 – Vocal check

Hopefully, this was covered mostly in your cue to cue, but if you have an extra few minutes check some important lines.

- Each actor should already know what their important lines are. For example, if they have a point that is sometimes softer or just pivotal to the plot. These are lines to practice.
- I prefer to practice these from the placement they will be delivered rather than a line on the edge of the stage. The set is gone, but they can get close.
- Have all adults at judge location(s) if possible.
- Do a quick check and move on. Don't have actors repeat 10 times.



Step 1 - Act

You are an actor too. Act like it went great, even if it didn't!

- Thank your group.
- Thank the crew working back stage.
- Thank the contest manager.
- Act like all is the best it could be, even if it has you are totally panicked inside. Take time to think it through and figure out what you can fix later.
- Never let yourself yell, project when necessary!