

IMPORTANT TECH CREW REMINDERS

PDF SCHEDULE

- Always check the online PDF schedule for any discrepancies, especially after a scheduling meeting. If you don't report any mistakes, the gigs you are incorrectly signed up for become **YOUR** responsibility. Hence making it **YOUR** fault if you miss the gig.

ENGINEERING

❖ Record levels

- Be sure to check your levels **BEFORE** the performance starts. Audience murmur levels should register around -30 to -18 dB on the Denon and the opening applause should be between -12 and -6 dB.
- We can always fix a performance that was recorded too softly, but it is **impossible** to remove distortion once it has been introduced to the Denon.
- The MAIN MIX faders on the Mackie mixer should be set around "U" (unity gain = 0dB). Further adjust your preliminary level using the gain knobs on the Mackie mixer.
- Record all spoken introductions if at all possible.
- If you are **recording talking** during a recital/lecture, please turn up the Main Mix faders on the Mackie mixer so that the talking can be heard.
- Of course, don't forget to bring the Main Mix faders back down when they are done talking and will begin performing.
- If the performers leave the stage: Start fading out applause when the performers start to walk off stage. When the recording is completely faded out, hit pause to pause the recording.
- If the performers do not leave the stage: Do not fade out, continue recording, and create a new file for the next piece, or spoken introduction.

❖ New files (formerly "track IDs")

- When creating new files for individual pieces/sets, please try to create the new file **BEFORE** the start of the following piece/set instead of at the end of the previous piece/set.
- You should always pay close attention to the performer(s) between pieces/sets so you know when to create a new file. This means waiting for the performer(s) to be done turning pages or cleaning/adjusting their instruments before creating a new file.
- Basically, you should try to aim for no more than 10 seconds of time (preferably 5 seconds or less) between the start of a new file and the start of a piece/set.

❖ Recording video

- Make sure camera position is correct and level prior to start of recital.
- Zoom in and frame performers appropriately when they take the stage.

- Make sure that the Denon has started recording before you zoom in. **Our primary concern is capturing audio** – video is secondary.
 - When framing the performers on the video, make sure you are zoomed in appropriately, that is: NOT zoomed too far in or too far out. Please use your artistic judgment.
 - If you are NOT recording video, it is still advised to practice with zoom/pan/tilt, so that you are prepared for future events.
 - Before leaving the Harper booth, reset the camera by selecting camera preset #2 and turn off the wall-mounted monitor.
- ❖ **Recital programs**
- Always supply **TWO recital programs** (one with IDs, one clean) when returning recital packets.
 - If at all possible, write down the titles/composers/performers of pieces performed that aren't printed in the program.
- ❖ **Harper booth door, lights, TV monitors**
- Make sure that the Harper booth door is **LOCKED AT ALL TIMES**, even when you're in the booth working, and *especially* so when you leave Harper after a gig. It's also not a bad idea to keep your Harper booth key on you so you don't get locked out.
 - The lights in the Harper booth must be completely turned off after use. Please be reminded that you will hear a click from the light switch when it is turned off all the way.
 - Make sure the TV monitor in the Harper booth is turned OFF before you lock up.
 - Please be reminded to **TURN OFF the Harper lobby TV after use**. Additionally, if at any time you find the Harper lobby TV turned on when it's supposed to be off, it would be helpful if you could make it your personal responsibility to turn it off.

STAGE MANAGING

- ❖ **Audience applause**
- Please wait for the audience applause to stop **BEFORE** walking on stage to reset the stage.
 - If the audience applause is a long one, you may suggest to the performer to take a second bow on stage to acknowledge the applause.
- ❖ **Proper handling of pianos**
- **Pianos must be COVERED when moved on stage and off stage**, both in Harper and in the Chapel.
 - **Always have TWO people when moving pianos on stage and off stage**. If needed, stage managers can always enlist the help of the engineer to move pianos, before or after a recital/concert.
 - Piano lids are heavy – use caution when raising and lowering the piano lid, be it with short stick or full stick.
 - **Never, EVER, move a piano (not even an inch!) with the piano lid open (not even with short stick!)** Always CLOSE the lid (all the way!) before moving a piano, and re-raise the lid as needed after you are done moving it.

❖ **Major ensemble concerts**

- Even though the various major ensembles have their own stage setup crew who set up, reset, and tear down the stage before, during, and after concerts, if you are requested by a performer and/or conductor to set chairs, music stands, music, baton, piano, microphones, etc. on or off stage **before, during, or after** a concert, it is part of your duties as a Tech Crew stage manager to **do it, in addition** to opening and closing doors, and operating stage and house lights.

❖ **Chapel lighting**

- Double check (and triple check) that the **Chapel spots are turned OFF before logging out of the lighting panel.**
- Logging out of the system does not automatically turn off the spots, nor does the system log out on its own. The spots will remain on and the system will remain logged in until someone logs out of it.
- After a gig, leave **ON**: House (Sconces optional) and Stage Top (which are regular lights above the Chapel stage). Must **TURN OFF**: Stage Full (spots), Organ (spots), and Conductor (spots).
- The best way to make sure what needs to be turned off (which is ALL the spots) is to open the Chapel side door and look up at the lights BEFORE logging out. This works much better than just looking at the TV monitor backstage.
- We do realize that ensemble directors sometimes request for the Chapel spots to be turned on during rehearsals, and you may certainly provide assistance if asked, but please always remember to **turn off the Chapel spots when rehearsals are over.** We want to help maintain the durability of the Chapel spots as well as not waste electricity.

❖ **TV monitors**

- Make sure that the TV monitors in the backstage area of Harper and the Chapel are **ALWAYS TURNED OFF AFTER USE,** even if they have already been turned on before you arrived for your gig.

HARPER PA

- It is the **shared responsibility of the stage manager and the engineer** to turn off the PA backstage and put away any PA set-up at the end of recitals. That means the black PA cart is put back in the green room, and any mics, mic stands, and mic cables are neatly put away in the Harper booth.
- Always **turn off the PA system (backstage of Harper) after each use.** The procedure is to first turn off the two switches backstage then turn off the mixer (on the black PA cart). It is imperative that the PA backstage is turned off because it can be a potential fire hazard if it is left turned on for long periods of time; overnight, for instance.

SHADOWS

- Shadows should do **AT LEAST 50% of the work**. Shadowing is more than just sitting there and observing someone else work. It is a **hands-on** work and learning experience for the new Crew members while the returning Crew members **supervise**. It is also the best time to have any questions answered and mistakes corrected.
- If a returning Crew member neglects to delegate work to his/her shadow, the shadow should take the initiative to **ask** to work.

EMERGENCIES

❖ **Subs**

- If you make private arrangements with other Crew members to sub for gigs (that is not done through the tech.crew list-serv), you **MUST** email recording@lawrence.edu ASAP to let us know.

❖ **Missing engineer / stage manager**

- **Do not wait more than 10 minutes** to call a missing engineer or stage manager.
- It always takes time for the missing person to be reached by phone, and then it also takes time for them to rush over to the venue of the event, taking into consideration the time needed for stage managers to get dressed appropriately.
- On occasions when the missing engineer or stage manager is unable to be reached, leave a message on the missing person's voicemail and try to find/call for a sub ASAP. You may call Alvina if assistance is needed in finding a sub.

❖ **Missing recital programs**

- **Do not wait more than 10 minutes** to call for help.
- For evening and weekend events, it takes time for Campus Security personnel to respond to requests (usually done through Alvina) to unlock the Con Office (where the missing programs are usually found).

❖ **PA not set up / equipment not functioning**

- **Call Alvina ASAP**. She may be able to troubleshoot over the phone.
- It takes time for Alvina or Larry to rush to campus to get the PA set up and soundchecked prior to the start of the event.