

During sound check, two crew members should go up to the choir library to set up catering. The three folding tables should get set up perpendicular to the windows. Chairs should be put out around these tables. Tablecloths from the Athenaeum should go over all four tables (the three just set up and the fourth along the stage left wall which will get used for serving). The milk crates full of dishes and silverware should come up from the hospitality closet, as should at least one cooler of drinks. Backstage, there should be a large trashcan without a lid. This should get a new liner and be brought upstairs for catering.

Just before or during sound check, either the sound supervisor or the stage manager should approach the band, especially the drummer and bass player, to discuss stage volumes. It should be explained that the Amp is a very live room and there have been serious problems in the past when stage volume is so loud that the house engineer cannot turn up vocal or other instrument mics enough to be heard over the band without causing feedback. This problem can be easily avoided if the band will play quietly and allow the sound staff to do the work to make them heard both onstage (through the monitors) and in the house.

The "Voice of God" mic should always be patched for emergency announcements. A DAT tape with the rules and regulations announcement should be played when appropriate after the house is open.

Once sound check is complete, the crew should secure any loose cables with gaffer's tape, both onstage and in the house. The Crew Supervisor should find the tour manager and find out about the photo policy and the approximate running times.

### **CATERING**

The Hospitality Supervisor will have contacted the caterer to set up an arrival and start time. Usually, the caterer will arrive during sound check. Any available Amp crew should help the caterer carry the catering from the vehicle up to the choir library.

The tour's production staff determine when the band and tour staff will eat. All the Amp crew will need to do is provide directions to catering. After the band and staff have eaten, the Hospitality Supervisor will open catering to the Amp crew. Depending on the time, some of the Amp crew will have to work while the rest of the crew eats, so the Crew Supervisor should establish a dinner rotation.

After catering is done, usually during the show, the crew should help the caterer load out, break down the tables, put away the chairs, and bring the trash can downstairs. The choir library must be left as it was found.

### **PERFORMANCE**

On Fridays, the house opens at 6:45pm. There will usually be lines at the gates long before this. If the show is being sponsored, as is sometimes the case, the House Manager will need to reserve seats for a group from the sponsoring company. Usually,

the first two or three rows in section 15 are roped off with the blue guarantor ropes. The sponsor's group will be escorted in by one or more ushers who will take down the ropes when the group arrives. The first two rows next to the sound console are also roped off; these are reserved for the President of the Institution and the President's family. If the show has sold well, the House Manager should tape "Reserved for Handicapped" signs to the two benches in the front on the sides that are not already marked for Handicapped.

Just before 6:45, The Production Assistant should check with the tour manager, the lighting and sound contractors if appropriate, and the house manager to make sure everyone is ready to open the house. There will often be performers who want to go out on stage to preset instruments, etc. after the house is open; this is fine. A crew member or security staff will need to be stationed at the front-of-house consoles, monitor console, and dimmer racks (as appropriate for the show) before the house opens and remain there until the board operator arrives before the show. After the show, and at intermission if it exists, the guards will need to return. Security may also be needed at the doors from backstage to the vomms if the needs of the show prevent the doors being locked. Security will definitely be needed on the back porch and at each gate. Once all of the staff, including security, is ready, the lights can be turned on, preshow music started if needed, and the house opened. There will be an initial rush of patrons trying to get into the front row, then things will die down in the house for about half an hour, at which time it will begin filling up.

If the show is sold out, or close to it, the choir loft will be used for audience seating. The choir loft should be closed when the house is first opened, and should be opened when the house is almost full. When the time comes to open the choir loft, one usher should be stationed at each entrance to the choir loft. The lighting operator should turn on the choir loft lights, and this will be the signal to the ushers to open the gates to the choir loft. Patrons are welcome to sit on the ledge in front of the organ pipes but they should be asked to not lean on the pipes.

The Amp crew should frequently check the trash cans at all gates on big Pop nights. They will usually need changing before the house opens and again before the show starts.

Before the show, the Production Assistant should check with the tour manager or the performers to see if they would like bottled water or towels on stage. Usually, one towel and one bottle of water will be requested for each performer. This should go out around 15 minutes before the show. Also around 15 minutes, the backstage lights should be turned down to running level. The clip lights at the stage right and left doors should be turned on, as should the light in percussion storage stage left and in the stage manager's station stage right. The fluorescent lights on both sides should get turned off. At the center door, the running lights should get turned on and the fluorescent light switch marked with black tape should be turned off.

If theatrical smoke or fog is to be used in the performance, the fire alarm system in the Amp should be temporarily disabled. This can be accomplished at the alarm panel

in the electrical closet. Open the interior door on the panel and press: menu, F1, login, 222, enter. Follow the on screen menu prompts to disable the alarm and the dial out. Whenever the alarm is disabled, a crew or security member must be stationed in the electrical closet to watch the alarm panel for a fire detection. The alarm system should be restored immediately following the concert.

Depending on the tour staff, the Production Assistant may serve as Stage Manager or the tour may have its own Stage Manager. If there is no touring SM, the PA should announce half-hour, 15 minutes, 5 minutes, and places. In either case, the PA will generally serve as the liaison between backstage and front-of-house and the booth to get the show started, calling the houselights out. After that, the tour should have its own lighting director who will take over.

If there is an intermission, the PA should call the houselights up after the first act and get the show started again after intermission. At the end of the show, the PA should get with the performer or the tour SM immediately to determine if there will be an encore, and relay that information to the light booth and to front-of-house.

Once the show has begun, one member of the crew should remain on headset in case there is a problem. It is usually most convenient to sit in the crew office because there is a "biscuit". The same crew person can answer the phone if it rings and should have a radio. If there is an emergency in the house, this is the person the house manager will radio to get someone to call for an ambulance.

The rest of the crew should break down catering and walk through the house, assisting the security staff, watching and listening for technical problems, and emptying any trashcans that are full.

### **LOAD-OUT**

After the show, the crew can take control of the house lights and turn up some stage lights for strike. As soon as the house is nearly empty, any house lights not needed for loadout should be turned off.

The first priority after the show is getting the performers packed up and out the door. The second priority is getting the contractors on the road. The last priority is the crew going home. The first thing that generally happens is pulling up all of the gaffers' tape. Usually, the performers will be backstage for a while after the show comes down, and much of the sound gear will be in the way of the band gear anyway, so the crew helps the sound contractor or tour sound manager get the mics and cables packed up. The crew can often help by bringing out the dead boxes. As soon as the person from the tour in charge of band gear gets onstage, the crew should move to helping him or her pack up and start moving boxes back to the band truck.

Once most of the road cases are out in the loading zone, some of the Amp crew can return to the stage and start taking down skirting and platforms while the rest of the crew remains to help the Union crew load the trucks.

When a truck or bus is almost ready to leave, someone from the crew should call security to request an escort, and when the vehicles are pulling out, crew members should serve as human pylons to keep the vehicles out of the drainage holes.

Once the stage is broken down, the crew can help the Hospitality Supervisor clean up the dressing room catering and coolers, clean up the coffee service, and start locking up.

### **MONDAY/WEDNESDAY POP SHOWS**

Most Monday and Wednesday Specials are smaller groups without large tech. requirements. It could be as small as pianist and the Steinway, or as large as a big gospel show. But since the stage is usually booked for a dance rehearsal or organ time until 4pm, load-in and sound check have to be short. A few times during the season, a Monday or Wednesday night will be a dance performance, when the dance department and the union crew will handle most of the show.

Most of the audience for these shows comes from on the grounds, with few single ticket sales. This means that the choir loft will usually stay closed for the performance. This, combined with the fact that few of these shows are large enough to require the entire stage, usually means that at least some masking is put up. The most typical arrangement is the large and medium pieces across the back of the stage, approximately in line with the turn in the edge of the stage, with the small masking pieces extended along the sides as for dance. If the performing group is exceptionally small (as in the case of a single pianist), the stage can be filled out by borrowing some potted palm trees from the Athenaeum.

In anticipation of the band's arrival, fresh coffee should be made and one or more coolers should be filled with sodas and ice and placed on a table backstage. If the band's rider has specified, fruit and cheese or other platters may also need to be set up.

Typically, one member of the band will arrive earlier than the rest to coordinate with the Amp crew and the sound staff. This is a chance to clarify ambiguities on the rider and to get final placements on platforms, mics, etc., so sound check can get started as soon as the rest of the band arrives. At this point or during sound check, the Production Assistant should ask the band leader about the photo policy, the estimated running times, if they want the VP for Programming to introduce the band, and if there is any merchandising. If they are in doubt, the usual policy is to be lenient on photographers, run for 90 minutes straight through, and to have an introduction.

Often the performers will stay at Webb's hotel in Mayville and get transported by Institution van to the back of the Amp. If they travel in their own vehicles, arrangements should be made for the band to park behind the Amp, either in the area where the Amp van parks or along the Athenaeum loop. The crew will need to help the band bring in their gear and get set up on stage.

Just before or during sound check, either the sound supervisor or the stage manager should approach the band, especially the drummer and bass player, to discuss stage volumes. It should be explained that the Amp is a very live room and there have been serious problems in the past when stage volume is so loud that the house engineer cannot turn up vocal or other instrument mics enough to be heard over the band without causing feedback. This problem can be easily avoided if the band will play quietly and allow the sound staff to do the work to make them heard both onstage (through the monitors) and in the house. Once sound check is complete, the crew should secure any loose cables with gaffer's tape.

After sound check, the band may return to Webb's for dinner and to change. If this is not the case, arrangements should have been made by the Program Office and Production Manager either for the band to eat at the Athenaeum or for food to be delivered, usually from Andriaccios. If catering is being delivered, the Choir Library will need to be set up for catering as on Fridays, and there is often enough left over for the crew to eat after the band.

Most of these small pop shows will not travel with any kind of stage manager, so it falls to the Production Assistant to run the show, or at least to try to run a show one has no knowledge of and no control over. The largest part of this job is getting the show started on time. The stage manager should check with the performers, the sound crew, the lighting crew, and the house manager to make sure the house is ready to open at 7:15. When everyone is ready, the SM should ask the lighting operator to turn on the house lights and hand the house off to the House Manager. Whenever the main perimeter lights are on (whenever the house is open), the perimeter lights on the back porch should also be on.

The Stage Manager should announce half-hour, fifteen minutes, five minutes, and places to the performers, crew, and announcer. At fifteen minutes, backstage lights should be brought to running level as on Fridays. At five minutes, the SM should check in with house management, lighting, and sound to make sure that they will all be ready to start on time.

At 8:15 on the dot, assuming all is ready, the SM will cue the house to half. Hold at half for about 30 seconds, then cue the house out and the stage up at the same time as sending the announcer. The performer should take their own cue from the announcer.

If there is an intermission, the SM will need to repeat the starting process minus the announcer. Intermissions, when they exist, are usually 15 minutes, but can be shorter or longer if the performer desires.

After the show, the SM should meet the performer up center behind the masking (or backstage if there is no masking) as soon as the performer is offstage to ask about an encore. If the performer will be doing an encore, the SM should immediately let the lighting and sound operator know. If there will not be an encore, the SM should call for the house lights to come up.

After the show, the crew can take control of the house lights and turn up some stage lights for strike. As soon as the house is nearly empty, any house lights not needed for loadout should be turned off.

After the show, as on Fridays, the first priority is getting the band packed up and out the door. Often, however, the band is backstage catching their breath when the crew is ready to work, so the first step is usually to help the sound crew pull mics and coil cables. A few minutes after the show is done, the crew can take control of the houselights backstage and turn on some stage lights. By the time the mics are out of the way, at least some of the band is back onstage to supervise the crew packing up instruments and carrying them to the back porch or directly into the band vehicles. Once the band gear is offstage, the masking can come down and any risers used can go back into onstage storage. As soon as the house is empty, the house lights should be turned off to conserve lamp life. If there was any merchandising, a crew member should go up to the screen house with the hand truck to bring the leftover items down to the band vehicle. When the stage is almost clear, one crew member can be sent backstage to start locking up and bringing in any gear that has been stored on the back porch for the show. As soon as the band is gone, the crew can finish locking up and go home.

### **PROJECTION SCREENS**

Occasionally, an incoming show will require some kind of projection such as video or slides. The easiest way to do this in the Amp is with rear projection. In the past, a rear projection screen and either an Enki video projector or xenon slide projector has been rented from Gris  in Erie.

The projector gets set up on a table in the rear of the choir loft, with power (and clear-com if needed) run from the hallway outside of the Manager's office. The video projector may need to be a little bit closer to the screen. In this case, the center rear bench can be removed and the table put in its place.

The screen gets hung with tie-line through two holes in the attic. These holes are in line with the upstage temporary rigging points, about four feet on each side of center. These holes are about one inch in diameter, and the stage left hole is covered by planking and is reached through another one inch hole in the planking. If time permits, it will be much easier to lower the line if the hole in the planking can be enlarged with a Sawzall or a hole saw.

## ***CHAUTAUQUA AMPHITHEATER OWNER'S MANUAL***

### **SUNDAYS**

#### **SUNDAY DEVOTIONAL**

At 8:00am, after starting the coffee, the morning crew should mop the deck. Mop buckets can be found in the sound closet at gate six and mops can be found hanging on the wall outside of gate six. No masking is needed for Sunday devotionals, but the large podium and 8x8 carpet go in the same position as for weekday devotionals. The white parament is used in place of the green one on the podium, along with the Bible and a glass of water as on weekdays. The front PARs should be on for Sunday mornings.

All three wooden chairs and one black chair should go center stage above the podium. The US and Christian flags go out as on weekdays, with the addition of a large Christian flag from the choir library closet that gets hung above the choir loft. A pipe is permanently rigged for this purpose with pulleys so it can be lowered by one person. In the attic, near the up center temporary rigging point, is a large manilla rope with several loops tied into it. These loops hook onto the cleat up center at three standard trims -- in, out, and mid. One person should go to the attic (with a radio) and lower in the pipe. The second person should be in the choir loft and will tie the flag on to the pipe, then radio up for the pipe to be flown out to its high position. After the service, the pipe should be flown in, the flag taken off, folded, and returned to the choir library, and the pipe flown out to its high trim.

The morning crew assists the ushers and volunteers in putting out the Sunday morning devotional programs. Put a short stack on the corners of the stage down left and down right. Fill up the boxes at gates two and three and put smaller amounts at gates one and four.

A table and two chairs need to be set up on the back porch for the head usher, stage right of the main stairs. The collection baskets come out of the star dressing room closet and go out onto the table before 10:00am.

At 10:15, the house lights should come on. The house inside and outside lights run at 80% and the stage lights at 90%, as for the morning devotionals, with the addition of the choir loft and organ pipe lights at 90%.

#### **SUNDAY AFTERNOON FREE PROGRAM**

Every Sunday at 2:30pm, the Amp is home to a program aimed towards families and other groups that take advantage of the free Sundays at the Institution. These groups will often be somewhat self-contained and will be used to performing in a variety of venues. Occasionally the students of the Dance program will perform in this time slot.

Most groups will want to start setting up well in advance of the 2:30 performance, and it falls to the Amp crew to keep them quiet and out of the way until the devotional service is over at noon. From noon until about 2pm, the Amp crew will need to hustle to get the stage cleared and reset for the afternoon performance. Often the incoming show

will be used to doing their own stage setup and will be very appreciative of the crew's assistance.

The house will simply stay open after the devotional, through the setup, rehearsal, and sound check for the afternoon event, and into the 2:30 performance. Photo policies are generally relaxed, and no tickets are collected at the gates.

Usually, all the Amp crew will have to do is get the show started, coordinating with sound and turning the lights on from backstage. There will occasionally be some onstage shifts during the performance, generally only a few mic moves. It is important for the Amp crew to be in the wings at the start of the show to make sure everything is going ok for the performers.

After the show is over, the Amp crew should assist the performers in packing up and loading out, then pull out the organ for the 5pm organ event.

### **ORGAN TOUR/CHILDREN'S ORGAN ENCOUNTER**

Organ events are held on Sundays at 5pm, alternating between Organ Tours, hosted by the Fischers, and Children's Organ Encounters, hosted by the Chautauqua Organist. For the Organ Tours, it is important for the organ chamber doors to be clear, both upstairs and downstairs. For both Organ Events, the organ console should be pulled out to downstage center. Leave enough room downstage of the console for people to stand around and watch the organist.

### **SACRED SONG SERVICE**

The Sacred Song Service is held every Sunday night, starting at 8:00pm. The stage needs to be set by 6:45pm for the rehearsal. The organ console goes against the stage right railing with the keys facing offstage. The downstage edge of the organ platform should line up with the end of the railing. All twelve risers need to go out in three rows of four risers each (8, 16, and 24 inches high). The downstage edge of the front row of risers should approximately line up with the upstage edge of the organ. The two two-step units should be brought from the back porch and placed on either side of the 16" risers. The three-step unit should come from the back porch to one side of the 24" risers and the stairs from in front of the organ chamber should get its railings removed and placed on the other side of the 24" risers.

The number of chairs will vary from week to week but it is usually around 90. This means that 16 chairs will need to get borrowed from Lenna Hall for the evening. As the number of chairs changes, so will their arrangement, but the most typical is 5 rows of 18 chairs each. One row on each of the heights of risers and two rows on the floor in front. The conductor's platform and one music stand should be set up downstage center for the choir director. The small lectern used for questions during the lectures should be set on a 4x8 carpet down left for speakers, and equipped with a microphone on a boom stand.



Often the service will require a piano as well as the organ. If this is the case, the Steinway should get placed down left with the keys facing offstage and the lid at 1/4 stick with the opening facing the choir. Sometimes the Religion Department will ask for the dance ramps to be put out in place of the stairs on the sides of the stage for a processional.

Once the stage is set, the only thing that needs to happen for the service is some funky lighting at 8:00. Once the stage is set, all of the house lights except for the stage should be turned off. Once the choir is finished rehearsing, the stage lights should also be turned off, leaving the house totally dark. A few minutes before 8:00, the organist will begin playing some improvisation that will gradually segue into "Day Is Dying In The West", the opening song for every Sacred Song Service. The words to this hymn are taped inside the door of the house light control panel. The idea is to fade up the lights in time to the music, just finishing with the perimeter lights as the music is ending. The lights fade up in this order: organ pipes, choir loft, stage, house inside, house outside, perimeter.

The Sacred Song Service is scheduled to run for one hour, but it often runs as long as 90 minutes. Nothing needs to happen backstage during the service, and it is usually a nice relaxing way to end the week.

## ***CHAUTAUQUA AMPHITHEATER OWNER'S MANUAL*** **ANNUAL EVENTS**

### **THE FOURTH OF JULY**

There are three boxes of bunting that are usually stored in the attic with several different kinds of bunting. There are enough half-round pieces to tie two pieces to the railing on each side of the stage and put four across the front of the stage with either thumb tacks or screws and washers. Lay the bunting on the edge of the stage, attach through the webbing to the front of the stage, and flip the bunting over so it hangs down covering the point of attachment. There are two long straight pieces that hang from the stationary masking, one on each side. Then there are several smaller rectangles and some larger half-rounds. Three pieces hang on the pipe in the choir loft that is normally used for the Christian flag. The remaining pieces can be hung on the movable masking if it is in place.

### **CANADA DAY**

The Canadian Flag from the choir library closet should be hung from the same pipe upstage that the Christian Flag hangs on Sundays.

### **ORCHESTRA WITH DANCE**

Several times during the season, the dance department and the CSO or MSFO will perform together. In this situation, the dancers will perform on stage and the orchestra will move into the house. Extra crew is called in from the Woods and from Lenna Hall to help with this setup.

The first stage of moving the orchestra is to remove 36 benches from the floor. Leave the outside columns intact, taking benches only from the center four columns of benches. Remove eight from the stage right section, ten each from the center section, and eight from the stage left section. The last two benches on each side get turned sideways to close in the new open space. Leave the aisles open for rehearsal, but pull the new front row of benches together before the performance to completely seal off the orchestra.

There will almost always be at least one piano needed on the house floor for the orchestra. It will take about 10 people to lower a grand piano from the stage (and to lift it back up again at the end of the night). First, roll the piano to the downstage right edge of the stage, keys downstage. Remove the soft cover. Remove the pedals from the piano using a large flat-head screw driver, a hammer, and a block of wood. Unscrew the three large screws and then knock the pedal assembly towards the keys, using the wood to protect the piano from the hammer. Once the pedals are off, gather the crew and lift the piano straight up while one person pushes the dolly out of the way. Set the piano down, and put four guys on the floor, ready to take the weight of the keys. Lift and slowly bring the piano downstage, with the crew dropping down to the floor as more of the piano leaves the stage. Once the piano is past the edge of the stage, set it down on the floor and rest for a moment. With 8 or 10 people, it should not be too difficult to finish the task -- lift the piano, turn it 180 degrees, and move it uphill (downstage) into place under the

direction of the Orchestra Stage Manager. This process will be reversed at the end of the night.

Chairs and stands will be set up as usual. Roll the racks down to the front of the stage and lower individual items by hand. Once the stands are in place, they will each need a cliplight and the orchestra snakes will need to be run to each stand. Clip lights and snakes are stored in the sound closet at gate six. The Orchestra Stage Manager should have a map indicating how the snakes are to be run. Basically, the snakes get plugged into each other as a daisy-chain, one chain for each side of the orchestra. They meet at the conductor's podium so the conductor can have one light on each chain, in case one fails. The two chains must get run by extension cord to two different outlets to prevent tripping a circuit breaker. Leave a few extra clip lights and spare bulbs with the Orchestra Personnel Manger.

Most aspects of the Orchestra will get set up as usual. The last stand of first violins and of celli will still use their platforms, although they will need to get shimmed up to level. The tympani will not use platforms. The celli not on the platform will need their little carpet pieces that hook onto the chair legs and give the performers a place to put their instrument feet. The bass players will need large sections of carpet -- use the 8x8 and 4x8 pieces from onstage storage. The folding chairs will not be needed for the basses -- they will use the benches as stands, instead.

#### **ORCHESTRA WITH OPERA**

One or two times during the season, the Chautauqua Opera Young Artists will perform with the Orchestra. Each opera performer (up to 12) will require a wireless lavalier microphone. The Amp owns four channels of wireless and borrows 8 channels of wireless from the theater at Fredonia State University.

The opera singers will also need video monitors in the front row of benches because they perform downstage of the conductor. The video camera should be borrowed from the dance department and set up above the up center door where the flowers ususally go. Borrow a long piece of coaxial cable (or multiple cables and female-female connectors) with BNC connectors from the sound department to run from the camera down to the stage, in front of onstage storage to stage left, down to the floor, around to the front of the stage, and up across the moat to the first bench. The Opera department will provide two video monitors and a modulator. The Production Manager should have BNC to RCA adaptors to connect to the video camera and to the modulator, as well as an F-connector splitter. Run the feed from the camera into the modulator, out to the splitter, and then to the two televisions through standard coaxial cable with F-connectors which also comes from the sound department.

#### **OLD FIRST NIGHT**

Old First Night is held once a year to commemorate the original starting date of the Institution. The Old First Night event is, among other things, a variety show in which Chautauquans have an opportunity to perform on the Amp stage. In 1998, the Women's Club sang and danced and the Boys and Girls Clubs showed off their three best air bands.

There are other aspects of Old First Night that happen every year, such as the generations roll call, the roll call of years and the battle the states.

The stage setup is pretty much the same, year after year. The same bunting goes up as for the Fourth of July. The big, old podium goes down stage right, and the new, question and answer podium goes down stage left, both on 4x8 carpets. The organ console goes against the rail stage right as for a Sacred Song Service. The dance ramps go out in place of the stairs on the sides of the stage. Two arm chairs go against the rail stage right behind the Q&A podium. One arm chair goes stage right between the big podium and the organ console. One monitor speaker faces the stage right chair and two monitors go on the front of the stage at the quarter-stage marks.

Both podiums will need lights for the MC's to read their scripts. There is a small gooseneck light in the crew office which gets used on the grand pianos which can also be used on the large podium. Lighting the small podium is a bit more complicated. Start with a collapsible boom mic stand, one with two telescoping sections for the boom. Find an old-style orchestra clip light, the large kind with two clips. Attach the clip light to the smallest-diameter section of the boom stand, and secure it with gaffer's tape. Then position the light on the stand over the front of the podium.

Often there will be at least one performing group that wants masking onstage and others that do not. The easiest way to do this is to just use the two large pieces of masking with two jacks on each. When the masking needs to move, just remove the weights, fold in the jacks, and move the masking with the jacks still attached. The masking can store in its usual location and get dealt with after the show.

Because many of the performers are not classically trained, they will need as much audio reinforcement help as they can get. The stereo mic should be lowered in as far as possible and the two choir mics should be moved downstage to help pick up the singing. In 1998, the mics were temporarily hung through the two downstage pick points usually used by touring shows.

The Program Office will provide a copy of the running order with performers' names and groups. This should get copied and posted everywhere backstage so there is no question as to which group is onstage when.

The most difficult aspect of Old First Night is dealing with the tech requests and backstage crowd control needs of people who have little to no performance experience. It will take two stage managers to run the show. One should be backstage at the center door as usual for crowd control and entrance cueing, probably with one or two crew members to serve as runners and herders. The second should be set up in the Vom with a music stand and cliplight, chair, and Clear-Com to call the lighting and sound and cue the entrances from somewhere with a good view of the stage.

### **THE AMPHITHEATER BALL**

Tommy Dorsey Orchestra, Conducted by Buddy Morrow

Use two levels of risers, 24' across. Their rider calls for 6' deep risers, so use the 4x8's borrowed from the Central Lake Schools with the 2'-8" risers in the Amp inventory to make 6'-8"x8' risers. The downstage edge of the first row of risers should be 12' up from the edge of the stage. Put out all six pieces of masking upstage of the risers.

They bring their own music stands and clip lights, but the Amp provides chairs -- 5 on the floor, three on the 8" risers along with the drummer and the bass player, 4 on the 16" risers along with the bass amplifier. The Steinway goes down right, with the nose of the piano centered on the drum kit. Remove the lid and the music desk from the piano. They will need 120V AC up center behind the risers for their clip lights, one run from sound power for the bass amp, and one run from sound power to a quad box just upstage of the piano keys. Don't forget to put stair units on either side of the 16" risers.

It is tradition to hang a rented mirror ball for the Ball -- make sure that it is hung low enough to be hit with a spot from the booth.

In order to make room for people to dance, nearly all of the benches are removed from the orchestra section. Leave just enough to line the outside of the floor with benches. In 1998, all of the benches were gone in an hour, with help in the form of 2 guys from Lenna Hall and about 12 guys from Buildings and Grounds. Try to take all of the benches out in order so they can go back from whence they came, but it gets a little chaotic at the end. To prevent more chaos the next day, put pink spike tape on each of the outside (11') benches, and number the last four benches in the back on the outsides since they are uniquely shaped to fit the curve of the Amp. Most of the benches go out on the hill through gate six, starting down beyond the bridge. About twenty benches end up on the grassy knoll behind the back porch, and two or three benches can go along the side of the path into gate five. After the benches are gone, a large amount of dust will suddenly appear and need to get swept up.

As with most Specials, the flowers should get struck to the back porch.

Buddy, the conductor, is diabetic, so make sure to have diet beverages on ice.

They will need a solo mic that was not on the '98 rider. Sometimes they bring their own mic, sometimes an Amp mic is used, so be prepared. They will need two monitors, one for the soloist and one for the singer, who will probably use a handheld wireless. It may work better to use two wedges for the singer to cover him as he paces.

## ***CHAUTAUQUA AMPHITHEATER OWNER'S MANUAL***

### **A FEW NOTES ON SOUND**

#### **SOUND SYSTEM OVERVIEW**

The sound system in the Amp, like any sound system, has three main components. The inputs, the mixers, and the outputs. Inputs at the Amp include a large inventory of traditional microphones, wireless microphones, and playback devices such as CD, cassette, and DAT players.

The mixer/processing section consists of a Crest mixing console and various processing gear, including graphic EQ's and a Sabine PowerQ (feedback eliminator, graphic EQ, and auto-room-tuner), feeding into a Peavy MediaMatrix computer. The MediaMatrix takes three feeds from the board (through the processing gear), stereo mains and a mono mix. The computer performs all kinds of processing, including crossovers, EQ's, compressor/limiters, and level control, and "breaks out" the signals to the various amplifiers.

The 1998 Amp sound system has 10 major output components. The stereo outs from the board feed left and right main clusters above the front of the stage. The mono feed from the board splits to: choir loft speakers, left and right side fill speakers, left and right delay pole horns, left and right rear delay clusters, Bose perimeter speakers, rear Bose bleacher speakers, backstage page system, and infrared listening system. All of this distribution is handled by the MediaMatrix.

#### **TURNING THE SOUND SYSTEM ON AND OFF**

The MediaMatrix is powered through an uninterruptable power supply which currently prohibits the use of the master sound power switch at the front-of-house position. Until the sound power system can be rewired with additional switches, the power up/down sequence is trivial. All equipment at front-of-house simply stays on all the time, and the amps all get turned on and off individually in the dimmer/amp room in the attic.

Ideally, one would be able to turn easily turn off the front-of-house processing without triggering the UPS into battery mode. In general, the amps should be the first equipment off and the last on, the MediaMatrix should be second, and the mixer and processing should be the first on and last off.

#### **WIRELESS TIPS AND TRICKS**

The Amp owns four channels of Shure UHF wireless microphones -- four wireless lavalieres and two handheld Beta 87s. If additional channels of wireless are required, an eight channel rack can be borrowed from Fredonia State University.

Two antennae for the wireless system get attached to mounting flanges on the front of the stage and cabled to the rack backstage via an installed patch system with

panels on the front of the stage at the antenna mount points and backstage underneath the microphone patch panel.

While it would seem that using wireless would be easier than wired mics, that has not proved to be the case at the Amp. Wireless lavalieres have been especially troublesome. Part of the problem comes from the fact that the lavs have omnidirectional mic capsules, making them prone to feedback. Another part of the problem is that the wireless beltpacks have internal gain controls that cannot be adjusted from backstage. If the gain is turned up too high, the mic will distort and sound horrible. In a situation where the performer is using only a wireless mic and the beltpack gain is too high, absolutely nothing can be done once the show is start to make it sound better. One way to avoid this problem is to make sure that the gain on the belt pack is turned down before the show. There are enough ways to turn up the mic to compensate for a low gain, but nothing can be done to compensate for distortion.

## ***CHAUTAUQUA AMPHITHEATER OWNER'S MANUAL***

### **ADDITIONAL INFORMATION**

#### **LOCKING UP THE BUILDING**

When the stage is almost clear after a performance, one crew member can be sent to start locking up. The sound staff should have turned off the lights in the attic and sound office and locked the sound office after turning off the dimmers. If the sound office is open, the attic and sound office should be checked. All lights and fans should be turned off in all dressing rooms. Be sure to check inside bathrooms, the air conditioner in B-7, the window fan in the choir room, and all mirror lights in the choir rooms. The doors from backstage to the choir loft should be locked, and the hallway lights turned off. The Manger's office can usually be left for last.

Downstairs, the air conditioner should be checked in the Star Dressing Room, and the window in the single dressing room should be locked. Again, all lights and fans should be off in the dressing rooms. The doors from backstage right and left to the stage and to the Voms should be closed and locked, as should the up center door. The night lights should get turned on (the switch is behind the door to the stage right vom) and all house and stage lights should go off. The lights in the Voms and public bathrooms need to be turned off outside.

Coffee and water should get cleaned up and brought inside, and any equipment that has been stored on the back porch should get moved back inside for the night. The golf cart should get locked up and plugged in and the truck should be backed in and locked up. Both truck and cart keys should be put on their hooks in the crew office.

All radios should be turned off and replaced on their chargers in the Manager's office. All computers, fans, photocopiers, and lights should get turned off in the office, and then the door can get locked and all remaining lights turned off upstairs.

When everyone is ready to leave, all downstairs lights can get turned off, including the back porch lights. The two doors onto the back porch need to be locked with the 101 key. The stage left door will latch on closing, but the stage right door needs a small push after closing to engage the lock.

#### **ELECTRICAL SYSTEMS**

There are several different electrical systems in the Amphitheater. The house lights, including the lights over the stage, are run through the large black Strand dimmer rack in the dimmer room. The disconnect for this rack is in the electrical closet off of the choir loft. The house lights are controlled by a pair of analog dimmer controls, one in the booth and one back stage right. Either control panel can take control by pressing the "Dim" button. The "On" button serves as a panic switch and brings all lights to full. The houselights are grouped into six systems: house inside, house outside, perimeter, stage, choir loft, and organ pipes.



There are seven racks of twenty four 1.2kW dimmers in the dimmer room. These dimmers send power via socopex multicables to the stage lighting trusses. They are controlled by DMX from the main lighting console and disconnect on breaker panels in the dimmer room.

Also on the house light dimmer rack are six stage pin sockets on the sides of the stage. These six dimmers are programmed to use the DMX-B input to the rack. This allows the houselight dimmers (programmed to DMX-A) to be controlled from the analog panels while the six stage pockets are controlled by the same DMX as the rest of the stage light dimmers.

There is an air conditioner in the dimmer room which keeps the temperature and humidity at safe operating levels for the dimmers and the sound amplifiers. This air conditioner is vented to the outside by a blower in the attic, which must be on whenever the air conditioner is on. The blower switch is outside the dimmer room on an I-beam on the way to the stairs.

There are also several open disconnects to meet the power needs of incoming shows. Shore power is available for busses under the bridge. There are three 60 amp single phase disconnects, and the Amp owns two female range plugs which should be installed seasonally. The breakers for this power are on a panel above the disconnects, along with a breaker which controls a floodlight on the driveway. Also on this panel are the breakers for some of the streetlights and for a 20 amp ground-fault-interrupt outlet mounted next to the disconnects.

A 225 amp three phase feed is located next to the sweeper closet in the stage right vom for touring dimmers. Two more 200 amp three phase feeds are located on either side of the stage. These two disconnects have two separate grounds. The first, located inside the disconnect box, is tied in to the rest of the building ground along with the rest of the stage lighting. The second ground, run through #2 welding cable marked with green tape to "bugs" outside of the disconnects, is connected to the integrated sound ground, along with two circuits of 20 amp single phase on stage right, the dimmers in the attic, and the sound console and processing gear at front-of-house. There is also an additional panel up in the electrical closet which can be used if further power is required.

One additional lighting note regards the night lights. The night lights are 100 W yellow light bulbs mounted on two of the poles supporting the ceiling. These lights should be turned on at night when the house lights are turned off, and left on until the sweepers come in the next morning.

## **GENERATOR**

In the basement of the Amp (accessed through the hatch on the back porch) is a natural-gas fired emergency generator. The generator starts up in a self-test every Saturday at 9:00am. In case of a power failure, the generator will automatically start itself after a brief interval. It will power the emergency house lights, installed over the stage and exit ramps. The generator also feeds a 60 amp three phase disconnect on the

side the stage stage right, two 20 amp single phase circuits beneath the disconnect, and a 20 amp single phase circuit in the follow spot booth.

If the power fails during an orchestra concert, the crew can quickly put out clip lights and orchestra snakes and run them to the side of the stage. The Amp owns an AC distribution panel that lives either in the stage right stairwell or in the sound closet at gate six, which can get tied in to the generator disconnect and provide power for clip lights.

### **ASSISTED LISTENING SYSTEM**

The Amphitheater is equipped with a Sennheiser infrared assisted listening system. Compatible systems are also installed in Lenna Hall, the Hall of Philosophy, Hall of Christ, and Smith-Wilkes Hall. For morning lectures and devotional, IR headsets are available at no charge at the Screen House. For evening shows, headsets are available at gates four and six, and the IR headsets from the Woods buildings (HOP, HOC, SW) are brought back and used in the Amp. Any patron wishing to borrow a headset will be asked to leave a gate pass or credit card as security, which will be returned in exchange for the headset. If any passes or cards are left at the end of a performance, they should be kept in the House Manager's desk and not mixed in with lost and found.

The stereo mic hung above center stage is always feeding the infrared and backstage page systems, and any additional stage mics in use can also be routed to the infrared transmitters.

Some patrons own personal headsets that they will use in the Amp. Anyone wishing to purchase their own headset can contact

Theater Communications Group  
in Buffalo, NY  
(716) 353-4633

or

Sound Associates, Inc.  
424 West 45th Street  
New York, NY 10036  
(212) 757-5679

### **LOST AND FOUND**

Lost and Found is sacred at Chautauqua. Before and after each performance or service, the Usher staff will sweep the house for any items left behind by patrons. Found items are put in a box under the desk in the crew office. Found valuables, such as purses, jewelry, gate passes, and credit cards, are put in the top left drawer of the Assistant Production Manager's desk in the Manager's office. At least once a day, Sally Connor will come down to the Amp and take the found items up to her office near the Market Gate.

If Patrons come to the Amp staff looking for lost and found items, first check the crew office and Assistant Production Manager's desk, then refer them to the Lost and Found Office.

### **C-SPAN**

C-SPAN tapes several of the morning lectures for later rebroadcast. Two benches will need to be removed to make room for the camera crew, the seventh and eighth benches from the rear on the stage right side of the center section. Also, the green vinyl Chautauqua Institution banner gets hung on the black masking upstage. Feed a piece of bottom pipe through the pocket in the top of the banner and tie it to the top pipe of the masking with tie line.

### **AMP CREW DRESS CODE**

When the house is open, the Amp Crew should wear long pants (not blue jeans) and an Amp polo shirt. If the weather is extremely hot, shorts are acceptable, but as the exception to the rule. White shirts should be worn for Orchestra nights and all morning programs. Blue shirts should be worn for dance programs and pop shows. On Sunday mornings, the sound operator should wear a shirt and tie.

When the house is not open, dress is for comfort and safety, within reason.

### **FLOWERS**

Someone has donated money to the Institution to provide fresh flowers for the Amp. Each Saturday afternoon, four arrangements of flowers are delivered to the back porch. One bouquet is labeled "C" or "Choir"; this goes in the Choir Loft above the up center door. These flowers go in plastic tray to catch drips and spills. Two bouquets go at the corners of the stage on yellow wooden "flower boxes", and the fourth bouquet goes down center. For the mornings, the center flowers go on the stage in front of the podium, and for orchestra concerts the flowers go on a yellow plywood square that rests on two half cinder blocks.

For pop shows and dance performances, the flowers should be struck to the back porch. The safest most convenient place to put them is on top of the stack of platforms stage right on the porch. The flower boxes can go in the vomms at the turn, and the center flower board and cinder blocks can go in the stage left vom on top of the pillar.

### **PROGRAMS**

Once a week, CSO programs will be delivered to the back porch of the Amp. These should get moved to the usher closet. Also once a week, programs will be delivered for the Sunday morning service and the Sunday evening Sacred Song Service. These should get put backstage right between the unisex bathroom and the large closet. MSFO programs are picked up on Mondays at the School of Music.

## ***CHAUTAUQUA AMPHITHEATER OWNER'S MANUAL***

### **PIANO TIPS AND TRICKS**

Keep the piano (and especially the uncovered strings) away from heat or light that will change it's pitch.

Do not shine bright lights on a tuned piano -- the heat they bring will change the tune. If a piano's lid has been removed, keep the soft cover on whenever possible to keep light and heat off the strings

Never store the hinge-pins from a removed lid on the piano -- they can buzz when the piano is played.

If a piano is dusty, use a slightly damp cloth to wipe it down -- nothing more.

When moving a piano, don't push by the lid or by the keys or the wood beneath the keys. The lid is only held on by a few hinge pins. The keys are designed to slide out and the mechanism can be jammed by pushing.

When removing the piano from the dolly, remove the pedal assembly first.

When the piano is in position to be played, turn the wheels parallel to the keys to prevent rolling.

When moving a piano any distance, remove the pedals, strap the lid closed, strap it to a board, remove the left-hand keys leg, tip it down onto the board while lifting at the remaining two legs, remove the last two legs, and transport it upside down or on the side of the board in a case.

When opening the lid, be sure to open the small portion of the lid that flips back to reveal the music desk first.

Never open the lid beyond "full stick" or the hinges could snap off.

Many soloists will ask for the music desk to be removed completely.

If a PZM or other microphone has been taped inside the piano or inside the lid, remove it promptly after the performance and use the sticky-side of another piece of gaffer's tape to remove the tape residue from the piano.

### **TIPS SPECIFIC TO THE CHAUTAUQUA AMPHITHEATER**

There is a dehumidifier in the piano box (onstage storage #3) that plugs in backstage.

The cord comes out of the sliding door in the rear of the piano box and into the wall next to the hospitality closet. This should be plugged in and on at all times.

There is a plastic music stand that should always be in the piano box that can be placed on the music desk of a grand piano if clip lights are required.

The Institution has two padded Artist Benches as well as two adjustable chairs.

Muriel, the CSO pianist, prefers the padded adjustable chair and likes to use a small gooseneck desk lamp instead of the plastic stand and a clip light when needed.

There is an extra set of bass piano strings in the bottom right file cabinet drawer in the manager's office. There is also a set of wheels for the Kawai grand piano in this drawer.

## ***CHAUTAUQUA AMPHITHEATER OWNER'S MANUAL***

### **DAILY CLEANING CHECKLIST**

#### **BACKSTAGE**

Empty trash cans  
crew office  
backstage main can

#### **Sweep**

crew office  
stage left hallway  
stage right hallway  
all the way out to the porch on  
both sides  
all stairs to the stage  
pick up any loose trash  
pick up towels and put in stage left  
stairwell

#### **BACKSTAGE BATHROOMS**

mirrors  
scrub toilet  
clean the base  
scrub the inside  
empty trashcans  
scrub sinks  
refil paper towels  
fill paper towels  
refill soap dispensers/replace old soap  
with new  
replace toilet paper, leave extra on toilet  
tank  
spray with Lysol  
prop doors open  
sweep out

#### **MANAGER'S OFFICE**

empty trash  
check floor, vacuum as needed

#### **CHOIR LIBRARY**

remove trash  
clean bugs out of windows  
clean outside ledges, too  
check floor, vacuum as needed

#### **SOUND OFFICE**

empty trash  
check floor, vacuum as needed

#### **ORCHESTRA LIBRARY**

empty trash  
check floor, vacuum as needed

**DRESSING ROOMS**

empty trash  
scrub toilet  
scrub sink  
replace soap with 2 new bars  
wipe counter tops with disinfectant  
    dry, do not leave streaks  
    use glass cleaner if streaks  
    appear  
sweep all hard floors  
    into bathrooms, around toilets  
vacuum  
    star dressing room  
    both single dressing rooms stage  
    right  
    B-7  
replace toilet paper, leave extra on toilet  
    tank  
clean mirrors, no streaks

check showers  
    replace soap  
    wipe down when needed  
    clean fixtures with spray

**STAIRWELLS**

sweep stairs and landing  
sweep bugs from window  
remove all spider webs  
    check walls and all corners

**BACK PORCH**

empty all trash cans  
sweep, including under benches  
clean off trash, leaves, etc. from benches  
pick up all garbage  
empty cigarette urns  
wipe down tables