



SAMPLE

2025 STUDIO COLLABORATIVE SEASON VISITING ARTIST TECH GUIDELINES

(Revised 10/11/2024 by Jesse Bosworth, Technical Director)

You can:

- *Load in and strike your set in the prescribed time given in your contract.
- *Use the Prop room/lockers, booth, and dressing rooms of the space.
- *Screw or otherwise affix set pieces onto the stage floor.
- *Load up to 50lbs counterweighted weight on any individual baton.
- *Use any and all available lighting instruments in the given space, including cabling, gel, and replacement lamps.
- *Use the current light board, ETC Nomad System
- *Use the installed sound system, QLab v4.7, with Arturia AudioFuse 16 Rig audio interface.
- *Use Curtains and Teasers set aside for given space.
- *Reposition self-amped, movable speakers.
- *Use your own furniture and props, provided there is room in the space to store it during your down time.
- *Put your play title on the Playhouse marquee during your load in and to take it down during your strike.

You cannot:

- *Load in or perform construction while a show/event is in progress anywhere in the building.
- *Screw into or otherwise affix anything to the cyclorama wall.
- *Screw into or otherwise affix anything to the Proscenium or the downstage apron walls.
- *Load more than 50lbs counterweighted weight on any individual baton.
- *Re-route or re-wire any existing, permanently installed lighting circuits or speaker cables.
- *Reposition any speakers that are secured to the grid.
- *Request more tech time in the space that was not first agreed to in your contract.
- *Use the Scene Shop or its tools without the express permission of the Technical Director.
- *Use tape on any theater walls, curtains, doorways, other equipment or furniture, the house seats, lobby doors and walls without express permission from the Technical Director.
- *Use Duct tape or any other kind of permanent tape on any surface.
- *Use Playhouse props and future including Studio Lobby furniture without renting it from the Prop Shop.
- *Rearrange or move the Studio Lobby furniture.
- *Rent things during your tech week/days. Any prop, costume, and furniture rentals must happen before your load in.
- *Modify in anyway props rented from the Playhouse without express permission from the Technical Director.
- *Move or take down permanent masking curtains in the wings or covering the dressing rooms without express permission from the Technical Director.
- *Build or paint anything in the Playhouse parking lot, Box Office foray, sidewalk areas, or the Studio house or lobby. Any building or painting of any set pieces or props can only take place on the stage.
- *Leave or "donate" props or set pieces at the Playhouse after your strike. This may result in a hold on receiving your final check.



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You are expected to:

- *Schedule and attend a production meeting and technical orientation of the space with the Technical Director to determine technical or other needs **at least two weeks** before your scheduled load-in.
- *Provide your own Stage Manager, Stage Crew, Prop Master, Costume Designer, Lighting Designer, Sound Designer, Scenic Designer, carpenters or any other crew members you may need.
- *Incoming shows are responsible for painting the stage floor and the proscenium and apron walls the way they want them for their show. Only acrylic latex paint may be used in a matte or flat finish.
- *Return the space, including the Lobby, the booth, the dressing rooms, the green and prop rooms to the exact condition they were in on the day of your load in.
- *Clean up all lighting equipment to the grid or lighting storage room, and strike any lighting instruments or equipment used on the stage floor at strike.
- *If the lighting designer re-patches the lighting board for their design, they must return it to the original patching of the Studio Rep. plot at strike.
- *Pay a \$50 - \$300 penalty fee if the space is not cleaned up properly or returned to original condition.
- *Load in, tech, and strike your set and conduct all technical aspects of your project under the supervision of Playhouse staff.



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Studio Collaborative General Stage and Scenic Design Specifications

(Revised 10/17/2022 by Jesse Bosworth, Technical Director)

1. STUDIO SPECIFICS:

A. The Studio has no backstage crossover, so any crossover will have to be incorporated into your design, if needed. This should be taken into consideration by both the Scenic Designer and the Director.

B. The audience rake is not very large, so any action that takes place on the floor below the proscenium will not be seen by the audience past the second row. This should be taken into consideration by both the Scenic Designer and the Director.

C. The rail system cannot handle much weight, so only light-weight items such as curtains and window frames can be hung from it.

D. Batons on the rail system can only be used either as electricals or for scenic items, not both.

E. The fly space is not as tall as the proscenium space, so items such as curtains hung from proscenium height will not fully clear when flown out.

F. The rail system is noisy when used, so this should be taken into consideration if items are planned to be flown in and out during the show.

G. The height of the proscenium is short at only 8'10". It is not recommended to design platforms higher than 2'6" as this may obscure any action for the audience.

H. Solid set pieces cannot be built in the audience aisle ways as this is a fire hazard.

I. Collaborative shows may not screw, nail, staple, or in any other way affix anything to the Proscenium or Apron walls. **You may also not paint, screw, nail, staple into, or affix anything to the Cyclorama wall. This includes any kind of tape.**

2. GUIDELINES:

A. You are responsible for providing all set materials, hardware, and paint for your set. The Playhouse provides the use of its tools on the Studio tech cart and ladders as well as painting tools in the Studio Paint Room.

B. It is the responsibility of the incoming show to paint the proscenium and apron walls as well as the stage floor per their design. Only acrylic latex paint in a matte or flat finish may be used. **The Cyclorama wall CANNOT be painted.**

C. You should plan to bring and use your own tools. You cannot use the Scene Shop tools without express permission of the Technical Director. No tools can be used if the Playhouse is



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in the processing of building its own sets. If you are allowed to borrow a tool, it is your responsibility to return it immediately once you are done with it. Any tools used either from the Studio or the Scene Shop are subject to a \$200 fee if lost or damaged.

D. All tools must be put away, and all painting tools must be cleaned and put away before you have an audience.

E. CURTAINS:

1. The Studio has two sets of semi-permanent masking curtains, one on SL covering the rail system, and one on SR covering the prop room alcove. These can only be moved with the express permission of the Technical Director, and must be put back at your strike in the exact same way you found them.
2. In addition, the Studio space has four leg curtains. In the standard Studio Collaborative setup, these are used on the 8th baton of the rail system to create a curtained crossover. These can be taken down and moved if necessary for your scenic design, but they must be put back the exact way that you found them at your load-in at your strike. There is also a border curtain that lives on the 8th baton to mask the booth window and the Cyc lights. This cannot be moved.
3. The curtain legs and border can only be used as hanging curtains and not as any other type of masking. Any curtains taken down by your show must be folded properly and stored in the booth curtain bins until you put them back up at your strike.

Tape of any kind can not be used on any of our curtains as this damages them.

F. TAPE:

Only Spike, Gaff, and Glow tape may be used on the stage floor. Tape cannot be used on the theater walls, doors, or other surfaces without the express permission of the Technical Director. **No duct tape or other permanent tapes may be used on any surface in the building.** When tape is permitted, only masking, scotch, or gaff tape maybe used. All tape and tape residue must be removed at strike. **Absolutely no tape of any kind my be used on any of the curtains or the Cyclorama.**

G. PROJECTORS:

1. The Playhouse has one projector that can be used for your production. Our projector is hung in the grid pointing at the Stage Right wall. It is connected to the sound computer with an HDMI cable.
2. You are not permitted to move or re-focus the projector. If you would like to change the position you may bring your own projector and mounting hardware. The Technical Director will not hang your projector for you. You may take the HDMI cable from the projector, but you must put it back during your strike.
3. **Please be familiar with how to run projections using OLab as the Playhouse Technical Director will not be able to do it for you.**
4. Our projector will always produce light even when projecting black. Because of this we have set up a dowser. Our Dowser is controlled by a pair of pull cords backstage right, to control it you will need someone backstage.



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3. Prop and Costume Rentals:

A. All prop rentals go through our Technical Director and Prop Supervisor. You can contact him at:

Jesse Bosworth: Jesse@lbplayhouse.org

B. All prop rentals require a deposit and a rental fee. The deposit should be in the form of a check made out to the Long Beach Playhouse. We will hold onto the check until the props are returned in a satisfactory condition and/or the rental fee has been paid.

C. You should set up an appointment to see the Technical Director to look at and pick out props for your show. As the Prop Supervisor is also busy working on our shows, you will be limited to only two appointments with them, so it is important to know what you want when you meet them and to be concise.

D. You cannot rent things during your tech week/days. Any prop, costume, and furniture rentals must happen before your load in.

E. All props should be stored in the Prop Room after any rehearsal or performance. Props should not be left out overnight or during the week. You will be responsible to pay the replacement cost for any missing or stolen props that are rented from us.

F. At your strike, you will return props to the prop table in the scene shop, or leave them in the prop room as per the request of the Technical Director. Props will then be checked back in when the Prop Supervisor has made an inspection of them. When all props have been accounted for to the Props Supervisor's satisfaction, your deposit check will either be returned to you or destroyed per your request.

G. COSTUMES: Costumes may also be rented from our Costume Shop. The same procedures apply as with props and are subject to the guidelines of the Costume Shop Manager. You can contact her at:

Christina Bayer: christina@lbplayhouse.org



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Studio Sound System Specifications

(Revised 10/17/2022 by Jesse Bosworth, Technical Director)

1. QLAB INFORMATION:

A. The Studio uses a computerized sound system to run all music and sound effects through its speakers. This is the preferred way of playing sound in the theater.

B. The Studio uses the sound cuing program QLab Basic, v.4.7. All music and sound effects are loaded onto the computer via flash drive and programmed to run through QLab. Sound files should be stored in the folder on the desktop named "Shows." Please be familiar with how to program sound cues using QLab (especially version 4.7). Ask the Technical Director if you have any questions pertaining to programming.

C. Music and sound effects can be in any format recognized by Quicktime, i.e. mp4, mp3, wav., aiff, etc.

D. The Studio has 6 permanent speakers, each able to be controlled separately through QLab.

They are located:

2 in the rear of the house

2 in front of the proscenium near the audience

2 upstage of the proscenium near the cyclorama

These speaker positions cannot be moved without permission from the Technical Director.

E. The Sound System is turned on and off at the power conditioner on the sound rack. This does not turn off the Sound Computer. The Sound Computer is turned on with a button on the back of the computer, and is turned off by shutting the computer down from the desktop. Please turn off the computer at the end of the night or when you are done using it.

F. **Do not** adjust the levels of the amplifiers or adjust any of the levels or settings of the Arturia AudioFuse 16Rig device or the device interface on the sound computer without the express permission of the Technical Director.

F. **Do not** adjust any of the sound computer settings or download any programs or applications onto the computer without the express permission of the Technical Director. You may use the internet on the computer for research or to find sound effects, but please do not use it for personal use: i.e. porn, Facebook, games, etc.

G. The sound monitor system for the dressing rooms is also turned on and off through the Power Conditioner. Presently the system is at its maximum volume level and cannot be raised louder. Volume for the Studio Booth Monitor can be controlled by a dial on the bottom of the monitor.



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F. Sound cables and self-amped speakers are located in the Sound Cabinet in the Scene Shop. Please ask permission of the Technical Director for use of them.

G. MICROPHONES: You can use hand-held, wired microphones through the mixing board.

1. The Playhouse provides the use of one as part of your Collaborative agreement. Any additional microphones from us are subject to a rental fee and availability.

2. There are presently 3 permanent hanging mics in the Studio that are used to enhance the volume of the actors' voices on stage. You can use them during the show, or you can ask the Technical Director to turn them off. You may not unplug them, reroute their cables, or take them down. You may also not move them from their current positions.

3. The Playhouse does not provide the use of wireless mics to Collaborative productions. Any plan to use your own wireless mics must be discussed with and approved by the Technical Director.

F. **Do not** disconnect the mixing board or change its settings without the express permission of the Technical Director.

2. SPECIFICS ON USING QLAB:

A. Turn on the power conditioner which controls the sound system. It is on the sound rack. Separately turn on the sound computer with the power button on the back of the computer.

B. Make sure you turn on the wireless keyboard and mouse.

C. Insert your flash drive into the USB hub titled "FLASH DRIVES." Create and label a folder for your show in the folder named "SHOWS" and move your audio files into it.

D. Start using QLab by opening the file marked for your show This workspace has the right settings for the Studio speakers.

E. Program your show. If you have questions regarding the use of QLab, there are lots of videos available on YouTube that will tell you how to program all the cues you will need for your show.

F. When you are done, make sure that you save your workspace. Make sure you do not save over any other file. Make sure that you save the workspace to the same folder as your audio files. We highly recommend that you bundle your workspace, this will insure all your audio files are saved onto the computer even after you remove your flashdrive.

G. When turning things off, make sure you turn off the wireless mouse and keyboard. Turn off the sound computer, then turn off the power conditioner which turns off the sound system.



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2025 Studio Rep. Plot and Lighting Specs.

(Revised 10/17/2022 by Jesse Bosworth, Technical Director)

- A. For the Collaborative Season, the Studio Lighting Grid is arranged into a Repertory Plot. Please do not move or take down lights in this plot. You may add lights, if needed, for your show, but you cannot change the Repertory Plot. **The Repertory Plot and Channel Hook up will be sent to you when it is completed (Most likely at the beginning of Dec. 2023)**
- B. The Studio has 48 dimmers (not all of which are presently working) and 4 LED par lights. Please see attached [Studio Dimmer Info Sheet](#) for specific dimmer information.
- C. Our lighting console is an ETC Nomad Computerized Lighting System.
- D. The Tech Director will go over making a new file for your show at your production meeting as well as some basic commands and how to program using the Nomad System.
- E. The Dimmer packs are located in the Studio Booth and are turned on and off with a red lever switch. When using the lighting system, the dimmer packs should be the first thing turned on and the last thing turned off.
- F. Most of the Studio lighting instrument inventory is in use and hanging from the Studio Grid. For the purposes of the Collaborative, the Studio grid has been hung as a rep plot for easier use for all of the collaborative shows. Specifics about this rep plot and the plot itself will be sent to you. Any extra Studio instruments are located in the Studio Lighting storage room. Lighting instruments, cables, or other equipment cannot be taken from the Mainstage and used in the Studio without permission from the Technical Director.
- G. The Studio Lighting Storage Room is located in the Studio Lobby, behind the concession counter in the back of the paint room. Extra lighting instruments as well as cabling, gel frames, barn doors, lighting trees, etc. are stored there. Gel is stored in a filing cabinet in the Lighting Cabinet in the Scene Shop. Replacement lamps are stored in a rolling pull-out counter located underneath and to the right of the miter saw in the Scene Shop. All used lamps should be reported to the Technical Director.
- F. Gobos, floor plates, inkies, and other speciality lighting items are located in the Lighting Cabinet in the Scene Shop. Please ask the Technical Director for permission to use these items.
- G. Ladders for lighting use are located in the Studio Lobby to the right of the concession counter, behind the black curtain and near the Studio Rehearsal Prop locker.
- F. When using the pin rail and its batons as electricals, make sure to properly balance the counter weight. **Do not over load any of the batons** as this is a major safety issue. Scenic elements such as curtains and other items cannot be hung on the same baton as lighting instruments without express permission from the Technical Director.



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Studio Dimmers Info Sheet

(Revised 11/11/2016 by Daniel Bergher and Sean Gray)

The Studio stage at the playhouse currently has 45 dimmers available, divided up into 5 dimmer boxes, with 2 individual dimmers coming from the dimmer packs in the tech booth.

Available dimmers are: 1—23, 25—44, 46, and 47

The dimmers in the Studio are rated at 20 amps. No more than three 500w or 575w fixtures may be placed on any one dimmer.

Dimmers 1 thru 6

Found on a dimmer box at the top of the ladder in the tech booth, USR. This particular box has two circuits for each dimmer, splitting the dimmers into 1A and 1B, 2A and 2B, and so on. Remember that these are still one dimmer, so 1A and 1B have 20 amps combined, not 40 amp and can only take up to 1000 watts per side.

Dimmer 7

Is an individual dimmer coming from the dimmer packs in the tech booth. The cable can be found on the light bridge, USR.

Dimmers 8 thru 15

Found on a dimmer box on the lighting bridge, just USR of the proscenium.

Dimmers 16 thru 23

Found on a dimmer box on AP 1, just DSR of the proscenium.

There currently is no dimmer 24.

Dimmers 25 thru 29

Found on a dimmer box on AP 5, centered over the audience.

Dimmers 30 thru 38

Found on a dimmer box on AP 2.

Dimmer 41 is having some issues and should not be used.

Dimmers 39 thru 46, not including 45

Found on a dimmer box on AP 6, centered over the audience. Currently there is no dimmer 45 on this box. Dimmer 46 has two circuits on this box, split into 46A and 46B. Again, both 46A and 46B have only 20 amps combined.

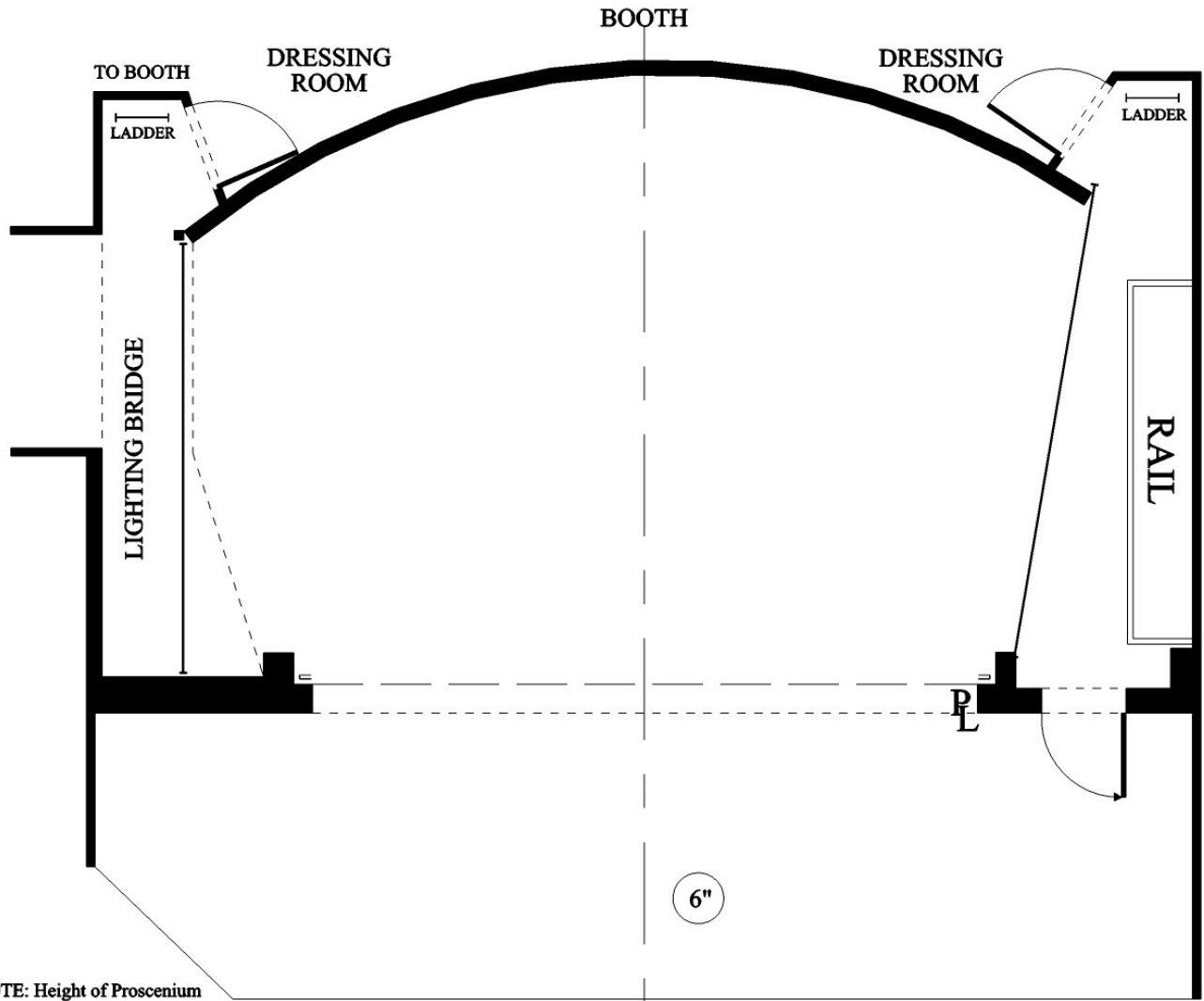
Dimmer 47

Is currently being used to fill in for one of the house lights. This cannot be changed.

Dimmer 48 is the house lights. This may not be changed.



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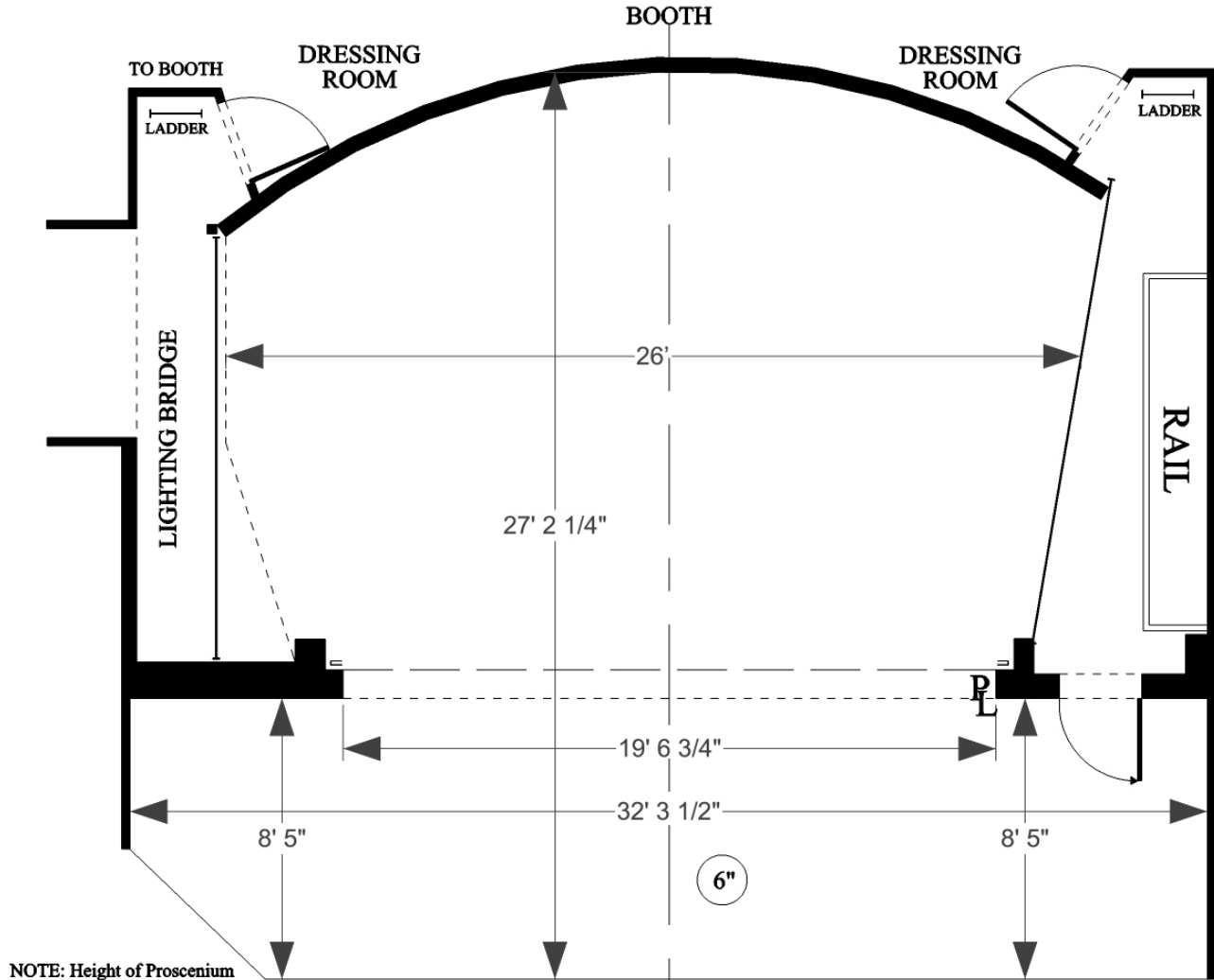
NOTE: Height of Proscenium Opening: 8' 10"



STUDIO THEATER

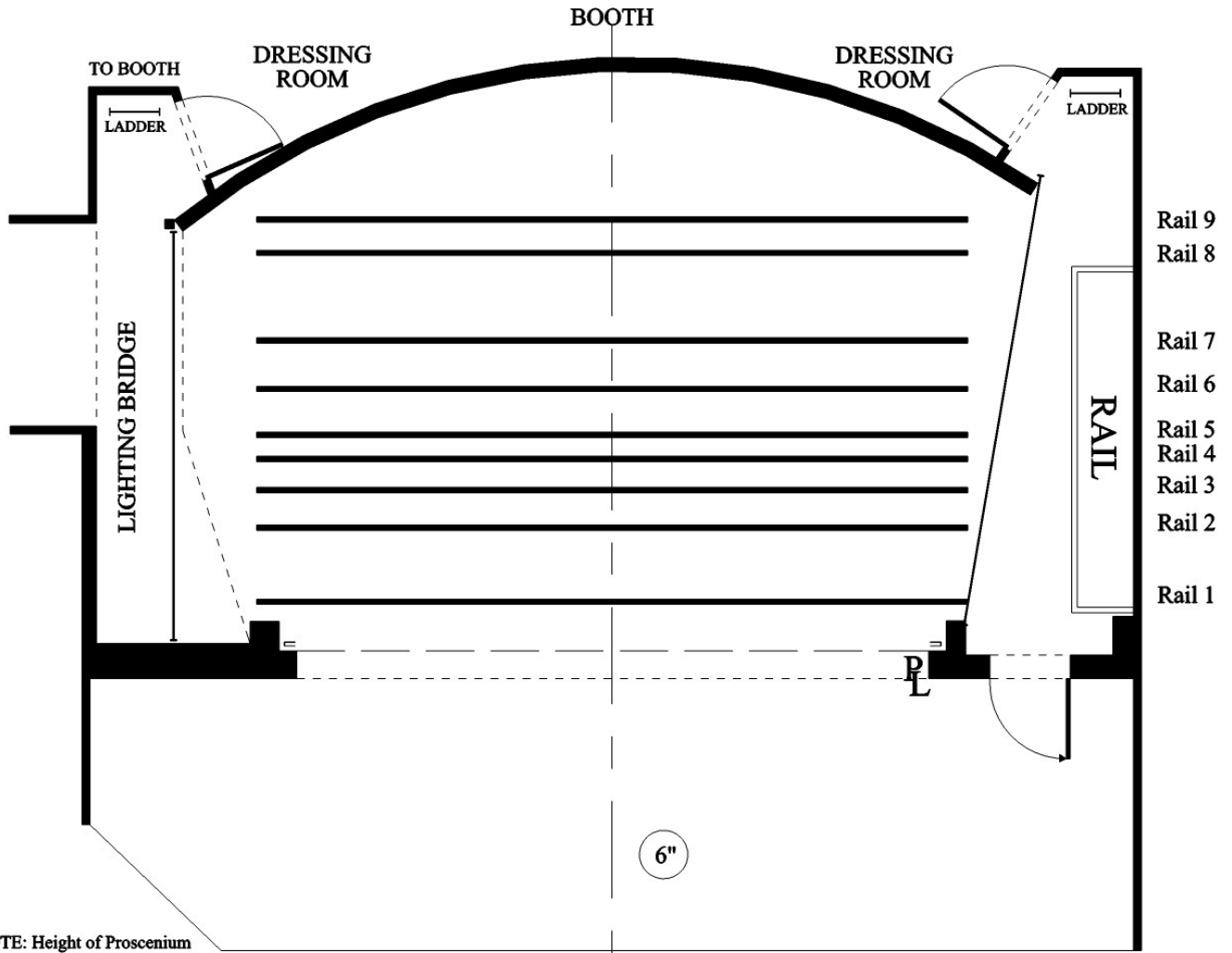
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STUDIO BLANK FLOOR PLAN



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STUDIO FLOOR PLAN WITH DIMENSIONS



NOTE: Height of Proscenium
Opening: 8' 10"

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STUDIO FLOOR PLAN WITH RAIL PLACEMENT