



FLASHBANG

Stage

Technicians

Guide 2018

Donald A. Wilson Secondary School

This guide is meant to serve as a living document, meaning it should be updated to reflect the current needs of the school and team. This guide outlines the primary responsibilities of Wilson Stage Technicians within the FLASHBANG team. While this is a formal guide, it is only a guide, and fluidity alongside teamwork is essential for technical operations. Originally created May 2018 by Aaron Wood.

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Section 1: Terminology and Abbreviations

As a stage technician, special terminology and abbreviations are frequently used. Reference the chart below to find some of the more commonly used terms. Any term with a section reference is a section within this guide where a more in depth description can be learned.

Word	Definition	Section Reference
Apron	Area on stage in front of the curtain line	5a
ASM	Assistant Stage Manager	3c
Backstage	Area behind the stage that cannot be seen from the audience	5a
Booth	Technical booth overlooking the stage and auditorium, houses sound and lighting board	--
Crew	A group of individuals in the production to carry out stage, lighting and sound aspects.	--
CS	Center Stage	5a
Cyc	The <i>cyclorama</i> - the large white curtain at the back of the stage	5c
DSC	Downstage Center	5a
DSL	Downstage Left	5a
DSR	Downstage Right	5a
FLASHBANG	Donald A. Wilson technical team	2
Prop	A <i>property</i> or item used by a production	--
Set (1)	The background and/or overall appearance of the stage. Items on stage that help establish the setting of the production. Ex: chairs, tables, etc.	--

Set (2)	To place all properties/sets on the stage. To establish the Set (1).	--
SL	Stage Left	5a
SM	Stage Manager	3b
Spike	Coloured tape used to mark property and set locations on the stage.	--
SR	Stage Right	5a
Strike	To remove all properties and sets from the stage	--
Tab	A tall curtain used to block the view of a wing	5c
Traveler	A movable curtain found at the center and rear of the wilson stage	5c
USC	Upstage Center	5a
USL	Upstage Left	5a
USR	Upstage Right	5a
Wilson	Donald A. Wilson Secondary School	--
Wing	Area to the side of the stage not seen by the audience	5a

Section 2: FLASHBANG

FLASHBANG is the Donald A. Wilson technical team that includes all sound, lighting, and stage technicians. This guide is specifically for Stage Technicians, however it is up to each technicians to work with their fellow FLASHBANG team members to ensure a successful production. FLASHBANG is ran by a teacher in-charge with the assistance from the student sound lead, lighting lead, and stage manager. *Figure 2(i)* represents the breakdown of flashbang.

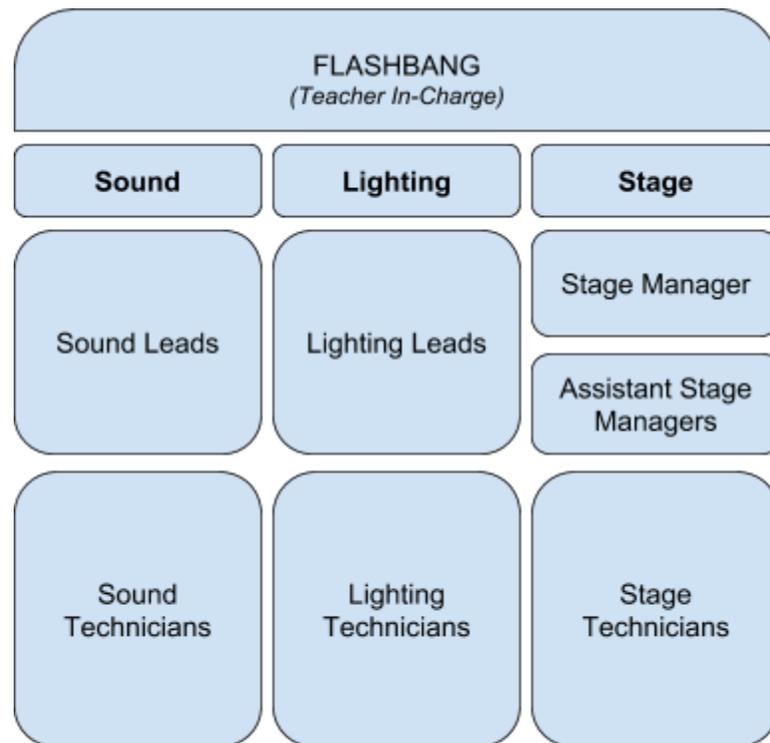


Figure 2(i) - Breakdown of FLASHBANG

"We work hard. We laugh. We cry. We rush around. We work late nights. We network with many people. We try our best to please everyone. We own at least 2 billion cables. We love what we do. We never give up. We are dedicated. We are technicians." - Author Unknown

Section 3: Roles and Responsibilities

a) Wilson Stage Technician

A Wilson Stage Technician is a member of FLASHBANG who specializes (or trains to be) in the stage aspect of crews. These technicians are familiar with the Wilson stage and all aspects surround the stage, with the exception of lighting and sound. Lighting and Sound are handled by those specialized technicians (reference *Section 3e*) however Stage technicians may double as a sound or lighting technician (or both). Often responsible for the movement of props and sets during school and special events, may be called upon to be crew members for large productions.

b) Wilson Stage Manager

The role of the Wilson Stage Manager, like the FLASHBANG Sound Lead or FLASHBANG Lighting Lead, is to oversee the stage operations within the FLASHBANG team. They are responsible for guiding new and current Stage Technicians, and are considered well versed with and around the stage. They should be kept up-to-date with all activities happening on the stage, including but not limited to: showcases/concerts, plays, musicals, assemblies, and general use of the stage. Liaison with the directors/producers of productions to ensure clarity between the FLASHBANG team and production team.

The Wilson Stage Manager responsible for the upkeep of this guide, and to ensure a sustainable team is maintained. The Wilson Stage Manager is determined in conjunction with the FLASHBANG teacher in-charge, sound lead, lighting lead, and assistant stage managers. Please note the difference between the Wilson Stage manager and a Production Stage Manager found in *Section 3d*.

c) Wilson Assistant Stage Managers

The Wilson Assistant Stage Managers work with the Wilson Stage Manager in assisting to lead the operations conducted by Stage Technicians. Their responsibilities remain the same as the Wilson Stage Manager, and are to fulfill their role while the Wilson Stage Manager is absent. Takes on the responsibility of liaising with actors during drama productions.

d) Production Stage Manager

The Production Stage manager is the Stage Manager for the show that FLASHBANG is servicing, however this individual may be separate from the Wilson Stage Manager. It is up to the Wilson Stage Manager (or designate) to coordinate with the production Stage Manager to ensure smooth operations. For example, the Wilson Drama Troupe is running a play and have their own Stage Manager, and that person coordinates with the Wilson Stage Manager to gain lighting, sound, or stage technicians.

e) FLASHBANG Technician

FLASHBANG technicians include sound, lighting, stage, and media members. Technicians specialize in their sections, however they may double their field or work. Reference *Section 2* for more information.

“When something goes wrong, and it will, the audience does not know. A mistake is merely an opinion, an opinion that belongs solely to you, not the audience. You need to keep moving as showtime is the audience’s time, and they deserve your best.” - Aaron Wood

Section 4: Stage Management

a) Responsibilities of a Stage Manager

Being a stage manager requires you to lead and maintain a team throughout a designated production. Depending on the production, you may be responsible for the planning of rehearsals and cast. On showcases and talent shows, the Stage Manager is responsible for the order and flow of the show. It is important to make things as easy as possible as soon as possible. Stage Managers have a multitude of duties, including organizing rehearsals for productions, and making sure there is clear communication between crew members and actors. At the end of the day you want to do as little as needed but still produce a spectacular show.

It is important to note that during a performance of any kind, the Stage manager is in charge. Some stage managers may not run a production from the stage, but instead the booth and call cues down to an assistant stage manager.

“There is no definitive list of the duties of a stage manager that is applicable to all theaters and staging environments. Regardless of specific duties, however, the stage manager is the individual who accepts responsibility for the smooth running of rehearsals and performances, on stage and backstage.” - Laurence Sterne

b) Qualities of a Stage Manager

As a Stage Manager there are a few essential qualities.

Leadership - being able to effectively lead and delegate a team of stagehands or stage technicians, and ensure that the show seems flawless to the audience, and that the crew enjoy working on the show. If the crew does not enjoy the process, then the show can never be successful.

Organization - being organized and prepared is one of the most important aspects of stage managing. The Stage Manager needs to plan and prepare for everything, and be ready to solve problems that do not yet exist.

Control - Once a production or show begins, the Stage manager is in charge. Using all of the preparation they must lead the show to a successful conclusion. The Stage Manager must decide what's best for the show in the moment, and make the call. You need to be able to say no, even to teachers. If a task is impossible in the moment, dedicating time to the issue would cause more trouble, and it is

impractical to meet every need. At the end of the day you have a show to run, and are not there to make friends.

“An interesting difference between new and experienced stage managers is that the new stage manager thinks of running the show as the most difficult and most demanding part of the job, whereas the experienced stage manager thinks of it as the most relaxing part. Perhaps the reason is that experienced stage managers have built up work habits that make them so thoroughly prepared for the production phase that they [can] sit back during performances to watch that preparation pay off.” - Laurence Sterne

c) Cycle of Stage Managers

It is the goal of the FLASHBANG team to bring in new technicians every grade nine year to allow for more experienced Stage Managers in the future. Once a committed Stage Technician has been identified, usually in the grade ten year, they have the opportunity to become an Assistant Stage Manager (Reference *Section 3c*). Once the Wilson Stage Manager either leaves their position, or graduates from Donald A. Wilson, one of the Assistant Stage Managers will be made the Wilson Stage Manager (Reference *Section 3b*). *Figure 4(i)* shows the ideal transitions from Stage Technician to Stage Manager.

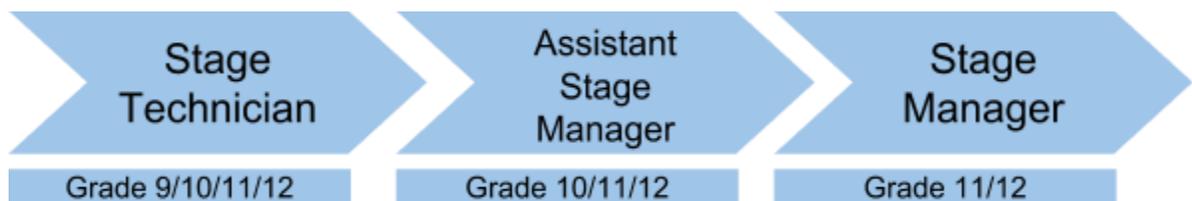


Figure 4(i) - Ideal transition from Stage Technician to Stage Manager

When possible, there should always be one Wilson Stage Manager and one-three Wilson Assistant Stage Managers.

d) History of Wilson Stage Managers

As a tribute to the dedication of Wilson Stage Managers and Assistant Stage Managers, their names will be inscribed to this document. The newest additions shall be added to the top of the list.

Wilson Stage Managers

Name	Term
Aaron Wood	May 2018 -

Wilson Assistant Stage Managers

Name	Term
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Section 5: Wilson's Stage

a) Stage Layout

Wilson's stage follows the general outline of any other theatrical stage. The stage positions correlate where on the stage someone may be referencing.

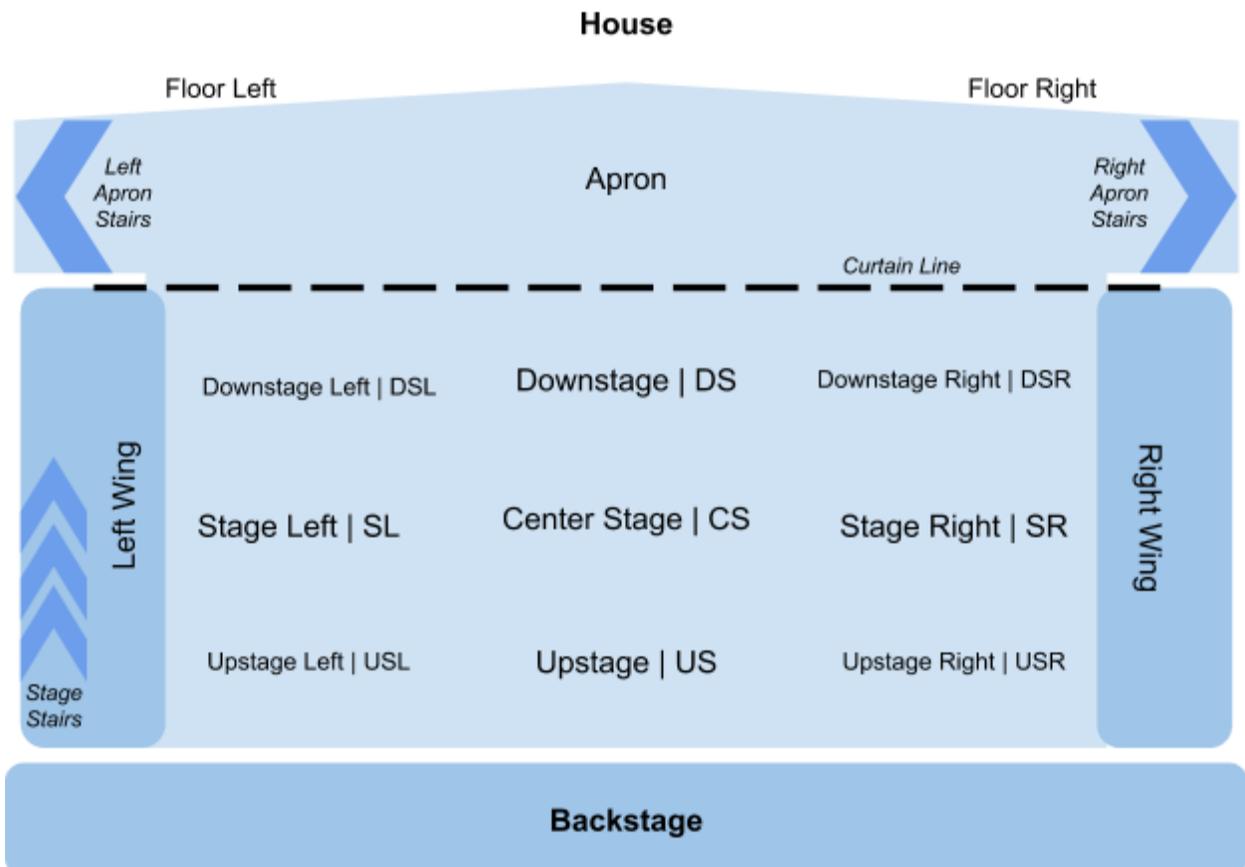


Figure 5(i) - Wilson Stage Layout

When talking about a stage, imagine it is on a tilt so the back of the stage is higher than the front. This is why the back is called "Upstage" and the closest part to the audience as "Downstage." The middle is called "Center Stage." Stage Right and Left is based on the actors position, not the audience's. The area where the audience sits is the "House." Reference *Figure 5(i)* for Wilson's stage layout.

The wings and backstage can be used for storage. Reference *Section 5e* for more information on wings and storage.

Reference *Figure 5(ii)* for Wilson's stage measurements. This can be used for the planning and set design.

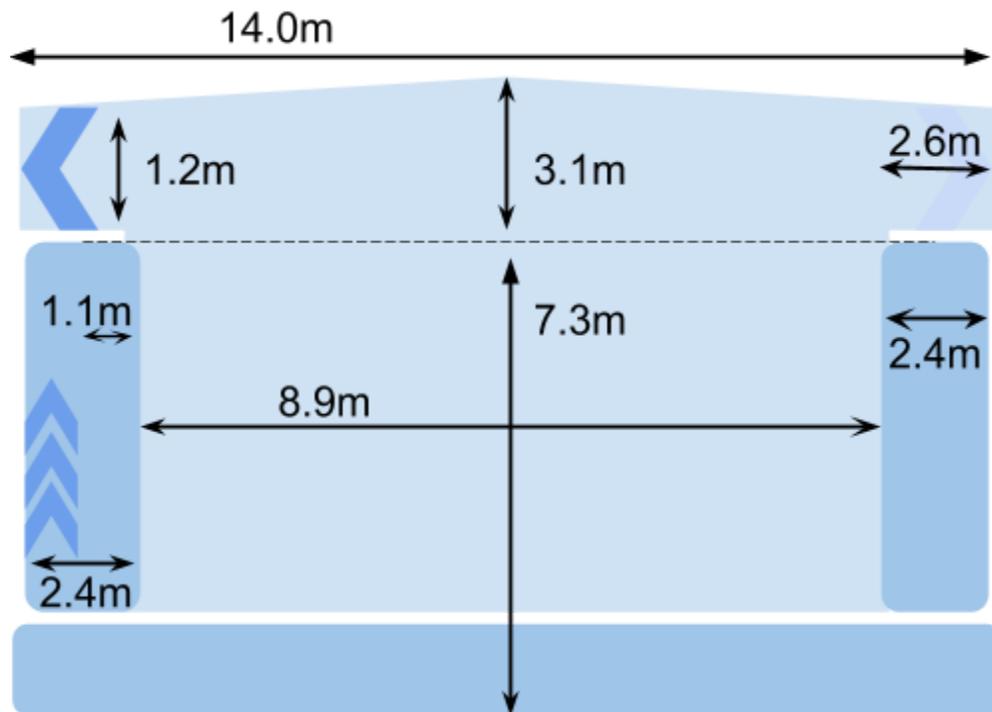


Figure 5(ii) - Wilson Stage Measurements

For planning purposes, a blank stage layout can be found at:
<https://sites.google.com/site/husseinesmaillsmanual>

b) Lift

As of May 2018, operations to the stage lift is unknown to the Wilson Stage Manager. This section is to be updated when lift training is completed.

Movable lifts may be used to fix lights and other high up items, but may only be used by lift legally certified members under the direction and supervision of the FLASHBANG teacher in-charge. This is law and no exceptions are to be made.

c) Curtains

The Wilson stage has: one main curtain, two travelers, a cyc, and six tabs.

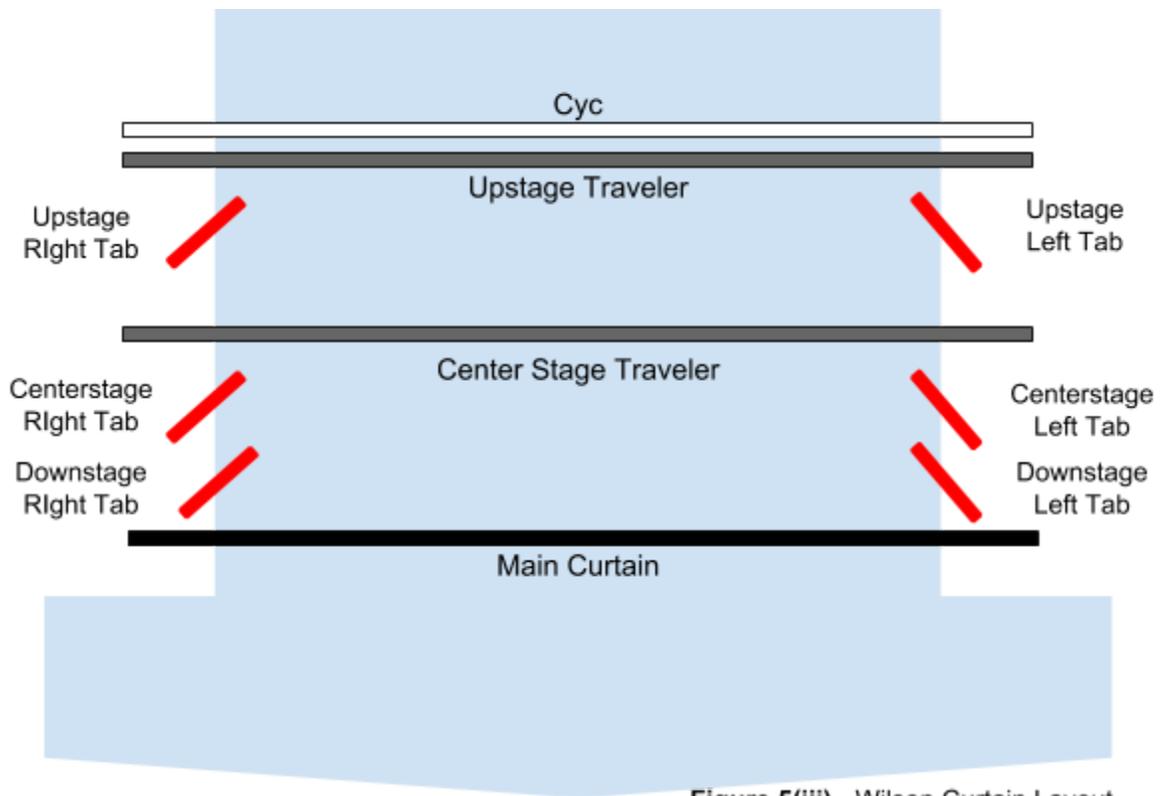


Figure 5(iii) - Wilson Curtain Layout

The main curtain is operated using the button switches in the stage right wing, reference *Figure 5(iv)*. This is the only curtain that is automated. The main curtain line is where the apron starts, but not where downstage ends; downstage is a direction more than a location.

The two traveler curtains are located down the length at center stage, and down the length upstage directly in front of the cyc. These curtains are manually operated from the stage right wing. When the traveler curtains are opened, they serve as leg curtains, and obstruct a portion of the upstage wings. When the center traveler is closed, it creates a usable backstage. Note that as of May 2018, the center traveler curtain does not fully close.

The cyc is the white curtain that can be used for projections and special effect and/or mood lighting.

The tabs are the long tall curtains found at the side of the stage to block the wing. They can be pulled and turned by pulling the string found at the rear of each

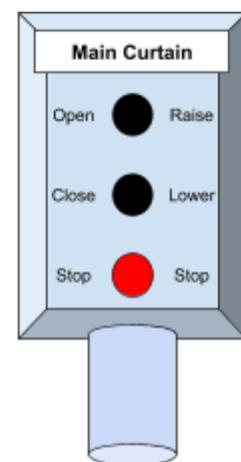


Figure 5(iv) - Main Curtain Switch

curtain.

d) Projector and Screen

The cafetorium projector can display visuals onto the screen that can be lowered from the stage. Visuals can also be projected onto the cyc, however as of May 2018, the hanging choral mics cause an obstruction and a full image cannot be produced.

The screen can be lowered or raised by the key operated switch, either from the booth or stage left wing. The projector must be turned on by the control switch from the stage left wing. The appropriate input device must be selected on the control panel, reference *Figure 5(v)*. To display visuals onto the projector, a media device must be connected by a Digital Visual Interface (DVI) cable, either from the stage left wing or the booth.

A more in depth use of the projector, as well as diagnosing problems, is handled by other FLASHBANG technicians. As of May 2018, additional information is not accurately known enough by the Wilson Stage Manager to include in this guide. This section is to be updated when able.

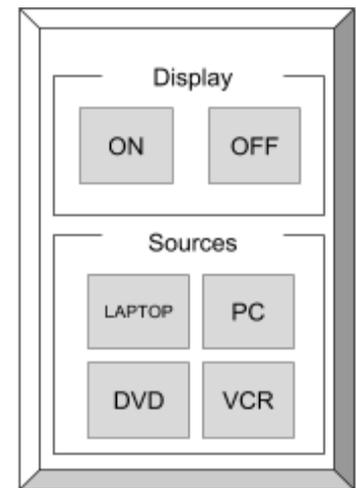


Figure 5(v) - Projector Input

e) Storage and Wings

The wings and backstage are the primary locations for storage during the regular school year. In the Right Wing there are four tall, lockable, storage cupboards. These cupboards are to serve as primary storage. To the right of the cupboards is a counter and sink, which have additional drawers for small items.

During a production, the wings and backstage are to serve as primary storage. Each prop should have its own location and stagehand as to not get lost or damaged.

The drama changing rooms are also used for large and additional storage, at the discretion of the Drama teachers and Production Stage Manager (Reference *Section 3d*).

f) Maintaining the Stage

The stage is to be upkept at the highest possible quality. It is up to stage technicians to ensure the stage is as safe as possible, with any hazards clearly marks and labeled, alongside a request to get them repairs as soon as possible. If the stage (or section) is deemed unsafe to use by a technician, the FLASHBANG teacher in-charge, Wilson Stage Manager, and those using the stage for the production must be notified, and the unsafe area is to be cordoned off from further use until repaired or dealt with.

To the best of stage technicians abilities the stage is to be kept clean and organized, to ensure optimal use for major productions and shows. Any damage to the stage (yet is still deemed safe to use) that cannot be immediately fixed is to be reported to the Wilson Stage Manager and the FLASHBANG teacher in-charge.

g) House

The house is the area where the audience watches any performance: the auditorium. During any show, it is just as important to maintain the house as it is to maintain the stage.

In the event that tables are being moved, there is a latch in the middle of the table that needs to be disconnected, and then the table can be folded up and moved. Aisles should remain clear for an easy of movement during a production. Reference the production stage manager on how they want the house to be setup. Reference *Section 6c* on the lighting controls for the house.

Section 6: Basic Lighting Information

a) Lighting Technicians

Advanced lighting is handled by FLASHBANG Lighting Technicians. This advanced information cannot be found in this document, however it can be found in the Lighting and Sound Manual created by Hussein Esmail here: <https://sites.google.com/site/husseinesmaillsmanual>.

b) Stage Lights

Aside from the lighting control from the booth, that stage has three different lighting switches in the left wing, reference *Figure 6(i)*. The white switch (far left) turns on the main stage lights, the red switch in the middle turns on the auxiliary stage lights, the red switch on the far right turns that backstage stairs light on.

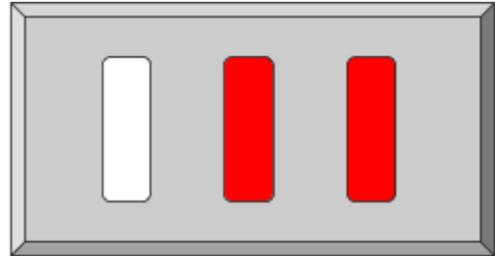


Figure 6(i) - Stage Light Switches

c) House Lights

There are three primary switches for the house lights. The first switch, which controls the main lights and the hallways lights for the cafetorium is directly inside next to the main cafeteria doors. There is another switch next to the stage/drama entrance to the cafeteria which only controls the hallway lights. The lights stated here require a key to operate, simply by inserting the key (the key is held by the custodians) and flipping the internal switch.

The third switch is in the Stage Left side of the booth on the wall, which are switches that control all but the hallway lights. The pot lights must be turned on/off by the FLASHBANG lighting technician.

The main windows have blinds, which can be operated with a key switch, found either in the booth or the stage left wing. The key is held by the FLASHBANG teaching in charge. Turn to the left will lower the blinds, while turning to the right will raise the blinds. Once the blinds have been lower/raised, return the key to the

center, neutral position. For windows or doors that do not have blinds, paper or curtains can be used to obstruct the light.

Section 7: Basic Sound Information

a) Sound Technicians

Advanced sound information is handled by FLASHBANG Sound Technicians. This advanced information cannot be found in this document, however it can be found in the Lighting and Sound Manual created by Hussein Esmail here: <https://sites.google.com/site/husseinesmaillsmanual>.

b) Speakers

The auditorium speakers are turned on through the control box in the left wing. The soundboard in booth MUST be turned on before the speaker. There are three switches to turn the speaker on. Each switch must be turned on in this order: bottom right switch, mid left switch, top right button. Reference *Figure 7(i)* for the proper order for turning the speaker on. For a stage technicians first time turning the speakers on, they should reference a sound technician first.



Figure 7(i) - Speaker Controls

Turning the speakers off MUST be done BEFORE the soundboard in the booth is turned off. The switches must be turned off in the opposite order then turning on: top right button, mid left switch, bottom right switch. Reference *Figure 7(i)* for turning the speaker off, however it must be down in the reverse order (3 → 2 → 1). For a stage technicians first time turning the speakers off, they should reference a sound technician first.

c) Microphones

While a Stage Technician, is it likely you will need to operate microphones and their accessories. Follow the direction of a FLASHBANG Sound Technician, however the process is simple. Wired microphones need to be connected to one of the ports found at the front of the stage, ensure the booth operators know which port you are using. When moving wired microphones, be aware of where and how the wire is moving. Wireless microphones are simply required to not be turned on when not in use, and are not required to be plugged into any ports.

Section 8: This Document

a) Original Credits

This guide was originally created by Aaron Wood in May of 2018, completed in July of 2018. A special thanks goes to the core 2018 FLASHBANG team for their assistance in technical operations over the school year: Mr. St-Denis, Hussein Esmail, Dylan Hill, Miguel Gonzales, and Abigail Inocencio.

Thanks to Production Stage Managers Julia Loung and Asala Mousa for their stage management insight throughout the year. Additionally thank you to the Wilson Arts Department, Ms. Fletcher, Ms. Stothart, Ms. Salmers, and Mr. St-Denis for the opportunities provided throughout the year, and editing the final draft of this stage guide.

b) Editing and Distributing

While not legally bound, this document is considered property of Aaron Wood and should not be duplicated or distributed without his explicit permission.

Editing to this document is permitted to reflect the needs of the FLASHBANG team. Editing should only be done by the FLASHBANG teacher in-charge, or the Wilson Stage Manager. Please ensure the table of contents, section references, and figure references are updated every time this guide is modified. All changes should reflect the format of the rest of this document, to ensure a consistency and formality. All changes should be added to the changelog found in *Section 8c*.

c) Changelog

Changes should be listed from the newest at the top. Dates listed in the format of *mm/dd/yyyy*. Reference *Section 8b* on who can make changes to this document.

<i>Date</i>	<i>Description of Edit(s)</i>	<i>Editor Name(s)</i>
07/10/2018	<ul style="list-style-type: none"> Final edits to document are completed 	Aaron Wood