

HRDC Loeb Handbook

Spring 2016



Technical Liaison: Emily Bergquist (tech@hrdctheater.com)
VP/Mainstage Coordinator: Jake Stepansky (vp@hrdctheater.com)
Ex Coordinator: Eliza Mantz (ex@hrdctheater.com)
HRDC Technical Supervisor: Kat Nakaji (kathryn_nakaji@harvard.edu)

Table of Contents

People to Know.....	2
Space Glossary.....	4
Commonly Needed Items/Where They Live.....	6
General Loeb Information.....	8
Scenic.....	8
Sound.....	8
Lights.....	8
Props/Costumes.....	8
Management.....	9
Pre-Show.....	9
Shop.....	10
Mainstage-Specific.....	14
Lobby.....	14
Front of House/Bar.....	14
Lights.....	14
Scenic.....	15
Soft Goods.....	16
Sound.....	16
Management.....	17
Other.....	17
Ex-Specific.....	19
Seating.....	19
Lobby.....	19
Management.....	19
Scenic.....	19
Sound.....	20
Costumes.....	20
Lights.....	20
Other.....	20

People To Know (referenced throughout):

General

HRDC Technical Supervisor: Kat Nakaji (kathryn_nakaji@harvard.edu)

First line of defense for most large-scale questions. Kat has lots and lots of experience. Lots. Tech directors and set designers will work very closely with Kat to ensure that everything is being built in the most efficient and safe manner - both of which are things to aim for. She will also be the person to ask to get the most accurate set cost estimates. All purchases (paint, supplies, costumes etc.) are ordered through Kat as well. She oversees a whole lot at once, so please be ready to share her. Also, Kat is the keeper of the P-Card, which should be used whenever possible.

Office Hours: Thursdays 3pm to 6pm

ART Costume/Props Stock Manager: Suzy Kadiiff

Suzy oversees all costume and prop storage downstairs. She doesn't use email, but her hours are:

Tuesday 1-6

Thursday 1-7:30

Friday 12-2

ART Associate Production Manager: Jeremie Lozier (jeremie_lozier@harvard.edu)

He often goes by "Jay", and is in charge of scheduling in Loeb spaces. If there is any issue with a room request you'll hear from him.

Loeb Theater and Facilities Manager: Tracy Keene (tracy_keene@harvard.edu)

Tracy is in charge of basic building needs. He is mostly concerned with things like building repairs, security, and fire codes.

ART Costume Supervisor: Jeannette Hawley (jeannette_hawley@harvard.edu)

HRDC doesn't have that much interaction with Jeanette, but you'll probably hear her name a lot. If you're planning to construct a complicated costume and would like to request some shop space then she's the one to talk to. Also if you want to use sewing machines in the Loeb, then you would arrange training with her.

Technical Supervisor, Farkas Hall: Andrew Gitchel (agitchel@fas.harvard.edu)

Commonly known as just "Gitchel", Andrew doesn't work in the Loeb, but he is a great resource for sometimes unorthodox questions. He has a lot of experience with production management, technical direction, and is particularly handy with sound and video. He rules over Farkas, and is a good person to help direct you to the right person as well. TDM Staff.

Assistant Technical Director of College Theater: Liz Dean (edean@fas.harvard.edu)

Liz is the Gitchel of the Agassiz. She also doesn't work in the Loeb, but is a good person for more unorthodox questions. She has lots of experience with lights and scenic design (this woman knows more about paint than anyone on campus).

She is often willing to share some of the Ag's many resources with the Loeb shows if you ask nicely.

Production Coordinator: Dana Knox (danaknox@fas.harvard.edu)

Dana doesn't do that much technically, but can be a good resource for logistical needs. His best skill is connecting you with other OFA, TDM, etc staff who can help you when you don't know who to ask for outside help.

Mainstage-Specific

ART Stage Supervisor: Henning Malm (henning_malm@harvard.edu)

Henning will be present at load-in and strike. He'll work a lot with set and lights to make sure the ART hangs everything in the right place. Safety is his middle name.

Asst. Stage Supervisor: Ricky Roman

Ricky helps out on Mainstage shows and is a great resource for stage knowledge. He is here to make sure the stage is safe and things are being done properly.

ART Lighting Supervisor: Matt Adelman (matthew_adelman@harvard.edu)

Matt will approve your plot, and should receive a copy of your plot 3 weeks before load-in. He will advise on potential conflicts or logistical improvements. He is responsible and controls lighting stock for the mainstage, minus gel and frames, ensuring that all the lights and cables are in the house for your load-in.

ART Sound Supervisor: Sam Lerner (samuel_lerner@harvard.edu)

Sam should receive a copy of your paperwork 3 weeks before load-in. Be sure to reach out to him asking exactly what he wants. He will advise on potential conflicts or logistical improvements. He is responsible and controls speaker and amp stock for the mainstage.

ART Sound Board Op: Brian Walters

Sam and Brian usually have fairly limited involvement with HRDC, but are great people to know when you're troubleshooting.

Space Glossary

The building hours are 9am-11:30pm

Rehearsal Room C (RRC): the larger of two upstairs rooms by the top of the west stairs; has a piano

Rehearsal Room D (RRD): the smaller of two upstairs rooms by the top of the west stairs

Dance Studio: large room under the Ex with mirrors on one wall (there are curtains if you want to cover it); has a piano

Donut: reception desk under the east staircase

Donuteer: the person at this desk! Be very nice to them.

Green Room: walk through the hallway past the donut. It has a mini kitchen and two restrooms!

Prop and Costume Storage: This is also where you'll find Suzy Kadiff. Go to the basement via the east stairs (past the donut and before the green room). Turn right and walk through lighting storage. There is a sign and bulletin board on the door.

Additional Costume Storage: Most costumes are stored in the basement, but there's additional storage in the hallway over the green room (go up the east stairs and turn left).

Shop: The ART Prop Shop is where we construct our sets. Walk through the backstage door, past the stairs and the door to the mainstage, and then turn right.

You can also get there by following the Ex's "backstage" hallway

Costume Shop: The costume shop is home to several industrial sewing machines and is also the place to go if you're looking for basic sewing tools. This is directly above the shop. Take the east stairs, turn left, and it's the last door on your right.

HRDC Dressing Room (Ex Shows): Take the east stair to the basement, turn left, go to the end of the hall, and turn left. The door will be on your right.

Alternatively, go down the west stairs and through the back hallway past the Dance Studio. The door will be all the way at the end of the hallway on the right.

HRDC Board Office: Go up the east stairs, make a left and continue to the end of the hall. The last door on your left with a swipe access pad.

If you go up the spiral stair in the shop the door will be directly in front of you.

Kat's Office: Go up the stairs over the donut, make a hairpin turn and walk to the end of the hall. Her door is in front of you! It has a bunch of stickers on it.

You can also get there by walking up the spiral stairs in the shop and turning right.

Trap Room: The door is across from the dance studio and has a sign! You need Kat, Henning, or a board member to let you in.

West Lobby: The West Lobby is the large lobby with glass windows and the concessions area. Turn right at the box office (away from the donut).

Lower Airlock: The space between the Ex and the Shop with the big double doors.

Upper Airlock: The small room with the entrance to the Ex balcony.

Note: The door just past the donut that leads to backstage is usually locked. Usually the donuteer will see you come in and unlock it automatically. If they don't, when you walk up to it and call "buzz please" then the donuteer will let you in. Be polite!

Commonly Needed Items/Where They Live

Music Stands:

- There are stands floating around between RRC, RRD and the Dance Studio
- For musicals: A.R.T. stands you can use on stage are in “The Cove”, which is located above the lighting office. You MUST keep a log of how many you take and count that they are put back. These are for orchestra pit use only.
- Kat has 4-5 HRDC Music stands that live in her office closet that can be signed out.

Pianos:

- Ex Lobby, West Lobby, Dance Studio, and RRC (sometimes it gets moved into RRD. Poke around.)

Extension Cords:

- They are stored behind the tool room door if you need them for your tech process
 - Mainstage has some that live backstage. Use those first!
 - Ex has some that live in the upper airlock. Use those first!
- The rehearsal rooms/studio in the Loeb almost always have one or two. Do not take from the tool room for rehearsal.

Copiers:

- One lives at the top of the east staircase. This is only a copier, not a printer. It's the faster of the two.
- One lives across from the artistic office (the west end of the upstairs hall). This can also print from a flashdrive, but the documents must be in pdf form (NOT word document).
- Contact the treasurer for your copy codes!

Kat's Office:

- Short answer: between the board office and the costume shop.
- Long answer: Go up the staircase above the donutier, hang a left. Walk down the hallway until you can't go any farther. That is Kat's door with the stickers!

Tape:

- Spike tape is in a box in Kat's office. Ask her for some! But seriously be conservative. It's not cheap (there is a spike tape wand for small pieces in the tool room).
- Also get glow tape from Kat. Please use it for any level changes on your set.

Space Scheduling (not really a “where”, but a “how”):

- Step one: fill out a production information sheet at the donut. You can't reserve any space without it.
- Step two: Room reservations are handled on a weekly basis. Fill out the rehearsal space request form (available at the Donut) by 9am on the Thursday

before the week you're requesting space and turn it in to the Donut. Jeremie Loizer will post the schedule (upstairs by the copier) Friday afternoon.

- Step three: After the week's schedule is posted, you may pencil in your space reservations in any free times. If you no longer require the space you requested release it on the schedule.

What Lives in the Board Office?

- 2 small computer/TV monitors
- Video Camera and tripod (be sure to charge before use!)
- Drum Kit: look at this before you depend on it. It's bit old and missing some pieces, but what exists is totally functional.
- Keys to prop storage/trap room (ask your board liaison)

What Lives in the Tool Room (Other than Tools)?

- Projector: EIKI LC-SX2U
- Fog machine: American DJ Dyno Fog II
 - Water Base American DJ Fog Juice
- Haze machine: Ultratec Special Effects CLF 2460 Radiance Hazer
 - Luminous 7 Haze Fluid (water based haze fluid)
- Haze machine Chauvet Hurricane Haze 2D
 - Chauvet HFG Fluid

General Loeb Information

Scenic:

- Stock platforms exist in the trap room. They can save you lots of time!
 - Sizes (count): 4x8 (15), 2x8 (2), 4x4 (3), 1x8 (2), 4x4 triangles (2)
- 12 stock flats live in the upper air lock. Check them out if you're interested.
- Stock stairs are in the large prop storage. They vary greatly in size and shape, so do some investigating as soon as possible to see if you can use them!
 - Bonus fact: A large set of stairs that reaches from the floor to the balcony of the Ex lived in the trap room
- We have a variety of doors in the trap room. There isn't really a standard size, so be sure to investigate when you're designing your set to save some time and expense.
- There is a bunch of scrap duvatine and masking legs for the Ex in the trap room.
- There are NO elevators in the building. Use caution and plan for more hands than you think you'll need to carry items up and down the stairs.
- Vectorworks is the most appropriate software for conveying designs to Kat (and others). There is a free educational version online.

Sound:

- Microphones are stored in the sound cabinet in the HRDC tool room.
 - See the checkout sheet for procedures.
- Kat has boxes of condoms and mic tape in her office for microphones

Lights:

- HRDC gels, frames, and most accessories are stored in the lighting cabinet which is in the hall between the Ex and the Ex Lobby
- Note: HRDC does not own irises, but Liz Dean will usually lend them from the Ag if you ask nicely and return them promptly.
- Please be courteous to Ex shows when accessing the cabinet. It is very audible from the Ex if you're shuffling around during a run.
- Vectorworks is the most appropriate software for conveying designs to Kat and others. There is a free educational version online.

Props/Costumes:

- There are three steps involved when it comes to the storage downstairs with Suzy:
 - Tagging/pulling items: going through and flagging items that you want to use. Costumes will be labelled and props will be put in a box with your show's name on it. This means that these items STAY in the stock room.
 - Checking out: this usually happens in the days leading up to load-in, but is also often done very early on for rehearsal props. Bring Suzy a \$100 deposit check made out to the American Repertory Theater (it won't ever

leave your bank account!) and fill out an inventory form for what you are taking (the items you tagged plus extras).

- Checking in: Pack your props into a box/hang your costumes and leave them out in the open in the stockroom with the label “TO BE CHECKED IN- [NAME OF SHOW]”. Do not leave these items in paths of travel at any time. The stock room is poorly lit, and tripping hazards are to be avoided.
- Note: You will need separate checks for props and costumes.
- Donation: NEVER donate items unannounced after a strike. If you have any items you purchased leftover from a show go in during Suzy’s hours and ask her if she would like any.
 - Liz Dean will often take some large props as well for the Ag. Can’t hurt to ask!
- If an item you would like has been purchased or tagged specifically for a show, you cannot take it- even if your show is earlier. Check in with Suzy to see who any item might be set aside for already.
- Any dangerous or dangerous-looking props (i.e. weapons of *any* kind) will need to be locked up every night post-rehearsal or performance by the stage manager. Check with Kat as to where this will happen.
- There are NO elevators in the building. Use caution and plan for more hands than you think you’ll need to carry items up and down the stairs.

Management:

- Glow tape all level changes.
- The first day the cast rehearses on set do a safety walk through. The set doesn’t need to be finished, just safe at this point, but the Tech Producer or SM should go through all the traffic patterns, level changes, etc. Then give your actors five minutes to walk around and become accustomed to the space. It’s a good idea to have the TD present as well in case anything comes up and to answer any questions.
 - If an actor points out a safety concern at *any* point, work with your TD to remedy it immediately.
- Be sure to check in with the show running simultaneous to you. Courtesy is important!
- Cleaning the house post-tech will take a lot longer than you think it will. Budget your time accordingly.
- Always use the P-Card whenever possible in making purchases. Get it from Kat.

Pre-Show:

- Channel check!
 - Tech crew for your show should turn on your lights system and ‘bump’ through each light, making sure it turns on. That way you have time to

replace lamps or trouble shoot if a light doesn't turn on. It's also a good idea to specifically check any unique cues (i.e. blackouts or tight specials).

- You should also turn on the sound system and make sure cues are playing properly and that all speakers are working.
- Mainstage: If you are using ClearCom, you should check to make sure all the units are working properly, sending and receiving.
- Mainstage: If you're using a god mic to give calls in the green room and dressing rooms, you should check that as well.
- Make sure the doors that lead from the Ex hallway to the shop are closed. This makes a world of difference for noise bleed.
- Crosses through the shop are a thing. Be sure to take a peek if anyone is building during your performance to make sure there is a clear path.
- If you are crossing through the shop, please make sure you are wearing shoes. The shop is considered active anytime the building is open and proper footwear is required.

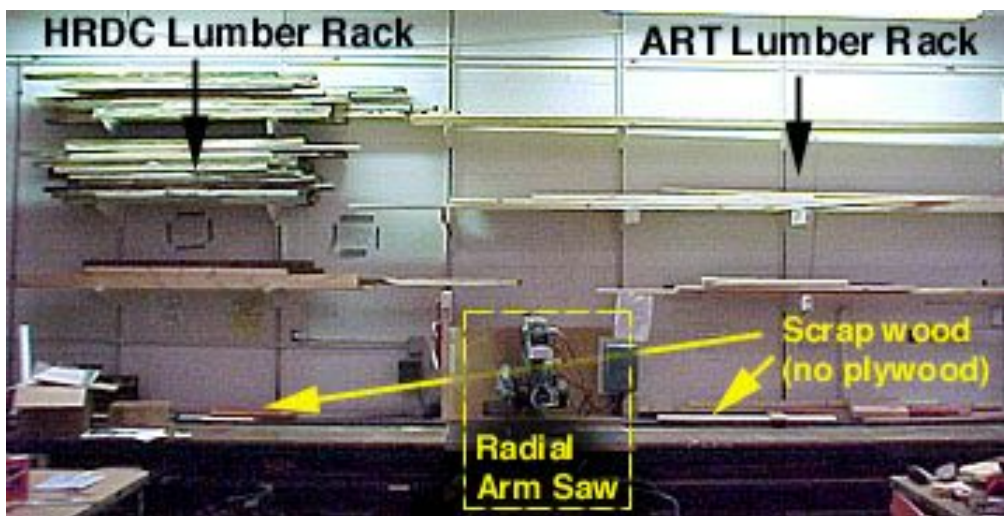
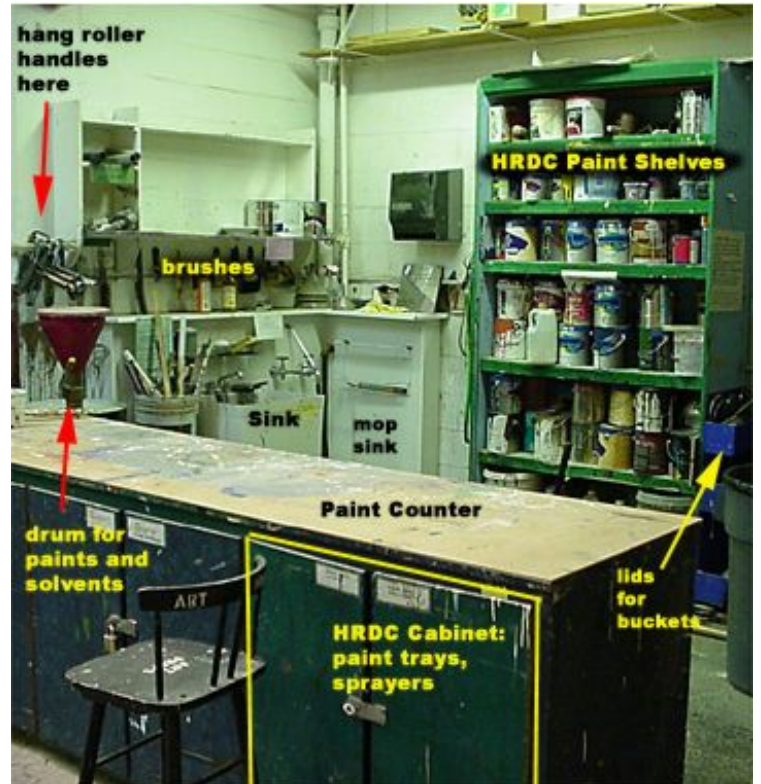
Shop.

- Rule of thumb- anything painted red is owned by the HRDC! Blue is the ART. If you aren't sure, ask!
- Set tool training up with Kat as soon as humanly possible. The first two weeks after cast signing there are large blocks of time set aside, but they get increasingly more difficult as the semester progresses.
 - You must tool train your full staff, and it's not required but *highly* recommended to tool train your cast.
 - Trainings do not carry over the summer. Get retrained every academic year.
 - Tool trainings take between 1 to 2 hours and the ideal group is 4-8 students.
 - Farkas and Ag trainings do not carry over to the Loeb.
 - If your crew is inexperienced, you can also arrange for build trainings with Kat as well.
- Kat needs to be present to swipe on most stationary tools: band saw, bench sander, panel saw, bench grinder, radial arm saw, table saw, and drill press.
- You must never work alone in the shop. Even if you're just doing some painting. If you really can't find a member of your staff then bring your roommate who can sit there and do homework in the room with you.
- The ART usually vacates the shop around 4:00. If things are really crazy they'll go until 4:30 - 6:00, but we have priority over the space at these times:
 - 4:30pm to 11:30pm M-F and 10am to 11:30pm Sat-Sun.

- When the ART is in tech they may work over the weekend. Please plan building times with Kat so she can schedule with the ART Prop shop.
- Please be respectful of ART projects that are sitting out. Be mindful of stray dust and paint from whatever you're doing.
- It is absolutely crucial that there be paths to the back door, the Ex door, and the main entrance at all times. Be mindful of this when laying pieces out on the floor.
- Wear closed-toe shoes (flats or Toms do not count as closed-toed shoes even though they technically cover your toes). Non-negotiable. Any person is allowed to ask that you leave the shop if you are not wearing proper footwear. No questions asked.
 - Also, be sure to have long hair tied back, no loose clothing, jewelry, etc. Be safe and be smart.
- Safety glasses are mandatory (must be worn *in addition* to any eyeglasses you may wear). Ear protection is strongly encouraged.
- When painting, be extra cautious of how you treat the materials. HRDC owns paintbrushes on the red rack above the sink and the trays/rollers in the far left red cabinet. We are *very* limited on supplies, so take the time to clean things thoroughly and properly. Do not leave paint cans open or leave brushes out without washing them. If you are responsible for ruining supplies the replacement comes out of your show's budget.
- When you schedule a lumber run, be sure to find two people to go with Kat to Home Depot and back. When you schedule a lumber delivery be sure to schedule several people to help unload the shipment.
- End of the night (plan to start cleaning 30 minutes before the end of your shift, no later than 11:00pm):
 - Sweep the floor, on *and* under tables, and any tools you used. (The table saw is commonly forgotten)
 - Push the tables back to whatever orientation they were in when you arrived.
 - All tools back in the red tool room. Please do a sweep if you used any on the stage. (Mainstage teams: blue ART drills should be neatly left where you found them backstage)
 - Note: tools may not be left on the stage or in the Ex overnight.
 - Empty paint cans should be left on the red HRDC paint shelves until the paint in them has dried, once dried they can be thrown out.
 - Scenery should be stacked out of the way in an organized fashion. Leaning against the paint frame is usually a good place to start.
 - Scraps of lumber should be sorted and stored properly.
 - Sawdust should be put in the trash cans.

- Full trash cans should be taken out to the dock and emptied into the dumpsters, if the dumpsters are full they can be left on the dock (the door locks, so be sure to have someone prop it/ hold it for you)
- A note on lumber storage:
 - Full pieces of 2x4 and 1x4 are stored on the HRDC shelves above the radial arm saw.
 - 2x4 and 1x4 shorter than 1 foot: bin under the radial arm saw
 - 2x4 longer than 1 foot: neatly stacked to the left of the radial arm saw
 - 1x4 (and most alternative sizes) longer than 1 ft: neatly stacked to the right of the radial arm saw
 - plywood, luan, masonite larger than 3 feet: the HRDC shelves (red) left of the rack
 - plywood, luan, masonite smaller than 3 feet: the scrap rack by the flammable cabinet
 - alternative scrap flat materials (i.e plexi): likely that same scrap rack. use your best judgement

Note: These are old photos, and these racks are now also painted HRDC red.



Mainstage-Specific

Lobby Things:

- Red chairs, benches, and bar tables are yours to move around as you wish. Get creative, making sure that there are clear paths to the front doors and the door to the Ex lobby.
- You should check your Lobby plan with Kat Nakaji; she and Tracy Keene will approve Lobby displays, and plans must be submitted 1 week before they are loaded-in.
- There are hooks that slide on a rail above the long window wall which are helpful.
- The big poster display does not lock, so go for it! Go to the A.R.T. Marketing office (ask for Joel Zayac) if there is a leftover A.R.T. poster in there, and they'll tell you where to send it.

Front of House (FOH)/Bar:

- Lobby Bar is automatically open and staff is hired for all performances.
- The FOH manager will be on headset with your SM to coordinate doors
 - Be sure to introduce the FOH manager and your SM and producers early!
 - It's a good idea to do a com test with them on the first night and then just leave it by the bar for the entire run
- There is usually one usher who helps with ticketing and late seating. They're pretty good about finding applause/loud moments to let people in, but if you have a specific instance you do or do not want people entering let FOH know, and they'll do their best to accommodate it.
 - Late seating is through the door at the back-left of the house
- Leave your programs on the bar by the doors for FOH. You need to do all the cutting/folding yourself.

Lights:

- Be sure to get Kat your plot and any other requested information by the deadline. Especially regarding hanging pipes! Check in with the designer preceding you to avoid some extra work all around.
- Where things live:
 - Load-in: Instruments and lighting cables are set out in the house by A.R.T. staff
 - Performances: Carry all unused instruments and cables to upstage of the cyc/full-stage black (stage right-ish)
 - Strike: Carry instruments and cables back into the house. Get in touch with either the HRDC designer or A.R.T. staff on the show that follows you to see if any belong elsewhere.
- The genie and the A-frame ladder (the scary-looking one with a vertical ladder coming out the top) are used for hanging overstage lights.

- Be safe and be smart. The ladder requires three people to stabilize it (2 is doable, but not recommended). One person must always be footing it and someone must always be holding the center ladder when it's in use. This team will also move it.
- The genie is pretty easy, but you'll need a team on the ground to move it and help. Don't leave someone to do it on their own. The Genie may NEVER move when someone is in the air.
 - Genie is battery-powered. Make sure it's charged.
- HL balcony doors are across from the financial offices. HR balcony doors are across from RRD.
 - Balcony note: if you have spotlight ops there, triple check your com with them every day. They are a bit finicky.
- Catwalks: Go up the staircase to the SM/sound/lighting office. When you're in the passageway, walk down the mini hall and through the room into the second room. On your right there is a ladder. Go up the ladder. You are now above the catwalks. To get to the beams, you find one of the big box things with a trapdoor and go through the trap door down the ladder. You are now on a beam - be careful and don't fall off.
 - Before you go up, you should empty your pockets, remove loose clothing, and leave your cell phone downstairs. Nothing but a wrench tied off to your body.
 - Catwalk lights are turned on from the large switch box on the wall in the lighting office (the wall opposite the entrance to the catwalks). There are four labeled switches – if you need to turn these on or off, check with someone that you're hitting the right switches.
- Soft goods are particularly relevant to your life. See below.

Scenic:

- The towers in the wings can move. Grab three or four people and make sure the wheels are facing the right direction. Then give it a good push!
- Any painting larger than touch ups cannot happen onstage. Plan accordingly.
- Mainstage sets are generally fairly ambitious. This is great! Be sure to keep communication with Kat frequent and clear. She can help do workshops and walkthroughs of any unique build requirements you might have. Also reach out to tech@hrdctheater.com.
- Seating wagons can move to create a thrust, partial thrust, or proscenium configuration. Arrange this with Henning well in advance as an outside contractor has to be scheduled to come in. You'll also need every single hand available from your cast/staff to help move them.
- If your set crosses the path of the fire curtain you'll need to create a fire barrier.

- The pit is available to us, but isn't as big as it seems. If you plan to use it, discuss with Henning and Kat immediately.
- See: General Loeb Tech above for most information.
- Soft goods are particularly relevant to your life. See below.

Soft Goods:

- This is one of the biggest sources of miscommunication between A.R.T. staff, scenic, and lights. Be very clear very early with what needs to be hung and where.
- They are stored Stage Left in the tall cabinets, but the cabinets are locked – you must ask Kat or Ricky to get access.
- A.R.T. staff hang them for you- It can be difficult to coordinate getting this done, so be sure to stay on top of it and try to plan it as early in your residency as you can (i.e do this at load-in unless it's physically impossible)
- Strike: A.R.T. staff take them down, but you'll need people to catch them, fold them, and roll them.
 - This is a great task for people who are getting tired late in strike!
- Masking: The blacks that run perpendicular to the front of the stage can come in at any time as long as they are hung (they usually just live there). It's easiest to keep them halfway up until you're pretty much done with the set because they get in the way on the ground.
 - Masking/legs in general are often forgotten. They are not things to do last minute, and do not happen automatically.
- Students are not allowed to operate the winch system.

Sound:

- See the Mainstage Sound Board One Sheet for basic setup information.
 - The Sound Board has 24 inputs, and you should account for each microphone, the god mic, and a computer when doing that math.
- Amps are up the stairs but before you reach the sound office. There are power switches labeled 1-4. Turn them all on and off each night.
- Speakers live In "The Cove", which is above the lighting office.
- The board lives in the Dance Studio HRDC closet.
- HRDC mic stock lives in the sound cabinet in the HRDC tool room. See the checking out procedures.
- The pit is available to us, but isn't as big as it seems. If you plan to use it, discuss with Henning and Kat immediately.
- Talk to Kat and Brian Walters about your XLR need immediately. We borrow XLR from the A.R.T. sound office when our stock isn't sufficient.

Management:

- Tape out traffic paths backstage. This is standard professional practice, helpful to the actors, and also makes it easier when the A.R.T. inevitably needs to store things backstage.
 - Their storage is totally fine as long as we are very clear where things would be in your way and where they wouldn't. If this presents an issue, reach out to Kat and Henning
- The calipers (curtained rectangular areas house left and right by the stage) are super handy for getting things out of the way/storage. Just be sure to keep them neat as they are never lit and people tend to try and walk into them.
- Run lights:
 - Clip lights live in the tower stage right. It needs to be unlocked for you, but they are fair game!
 - Rope lights live in the tool room in the shop. They might be out in the open, or might be put away in a box in the middle of the top shelf on the back wall.
 - Clip lights and rope lights are your friends! Put some dark blue gels over the clip lights to make them less aggressive. Don't forget to turn them off manually each night as they don't run through the board or a light switch.
- It's generally preferable to instruct your actors to make full stage crosses through the shop (with proper footwear!) if they need to go from one side of the stage to another. But if they are just looking for a way to get downstairs be sure to point out the staircase (multiple times) far upstage left.
- The ghost light lives backstage right. It should be plugged in and placed on the stage when you leave at the end of the each night, and returned and unplugged when you come back the next day.
- "Do not walk on stage" signs live backstage. Use them!
- The guard rails to block off the pit when the stage is in proscenium set up **MUST** be used.

Other:

- ClearCom headsets are sometimes already set up backstage, at the board, and in the spotlight balconies - but ask Kat for headsets, boxes, and XLR cables if they're not.
- Open up the big airlock (doors from the shop to the stage that open both directions) during load-in. It'll make your life so much easier. Check that nothing is leaning on either side first.
- Contact Kat if you want to set up a tech table or two. She has a tech table kit, it has a couple of little lights and power strips for Mainstage show.

- HRDC has our own hardhats. Try not to use the black ones that the stage department owns (stored upstage right) unless you run out.
- Trash removal post-strike is something you will need to pay for. Discuss with Kat by load-in.
 - Be as diligent as you can about making an organized trash pile in the west lobby.
- There are nice dressing rooms downstairs. Check in with Kat a week or so out of load-in with your ideal set-up and together adjust as necessary and pass along the codes.
 - Note: please only share dressing room codes with *your* actors, and instruct them not to share.
 - Recently we have been very lucky in being able to use several rooms at a time. It's so important to be courteous of the space so we can continue to enjoy this privilege.

Ex-Specific

Seating:

- The black chairs tuck on their carts behind the poster display in the Ex lobby. Sometimes a cart will end up in the airlock.
- The risers and their railings live in the airlock. You must use railings when you put them together (not required on the lowest platform). We don't need anyone falling down.
 - Risers are stacked according to height. Please make an effort to keep them that way.
- For traditional set ups, you can get 50-70 chairs in.
 - Be sure to confirm the exact number before you start selling tickets!
- You may NEVER seat anyone on the balcony other than your own management/board ops.
- Capacity for the EX is 100 people including actors/staff.

Lobby:

- Make very noticeable signs for the front doors of the Loeb to explain how to get the Ex. Your patrons cannot enter through the West lobby without mainstage tickets.
- Check that Ex lobby door to the outside is unlocked
- Talk to the simultaneous mainstage show to decide if you want to keep the doors connecting lobbies open or closed. Open can be nice because it allows bar/bathroom access but can get fairly confusing for audiences.
- You can do whatever you want to spice up the lobby as long as you have a ticket desk/podium and a safe path to the stairs!

Management:

- Run lights are usually left in the lower airlock. Sometimes they get tracked to the upper airlock.
- The lighting and sound boards can operate on either side of the balcony.

Scenic:

- Please keep in mind the doors you need to pass through to get from the shop to the Ex. They are not as large as you think they are.
- The airlock can be open or closed as part of your set. However, if you chose to leave it open please note that there will be much more noise bleed from the mainstage or the shop, so plan accordingly and discuss with your simultaneous show.
- Soft goods live in the trap room! We can't hang them from the ceiling but you can hang them from the balcony if you are looking for additional masking.
- There is an air hose connection for pneumatic tools by the back door of the airlock.

- The Ex must be completely black after your show if you chose to paint directly on the walls or floor.

Sound:

- The Ex board lives in the balcony
 - The Sound Board has 12 inputs, and you should account for each microphone and a computer when doing that math.
- HRDC mic stock lives in the sound cabinet in the HRDC tool room. See the checking out procedures.
- Speakers live in the grid.

Costumes:

- Depending on your orientation, it's usually helpful to pull up a rack from downstairs to leave in your backstage area.

Lights:

- Instruments/cables are stored up in the grid. The pipes are labelled with the size/number of instruments in each place. Please pay careful attention.
- The scaffolding: Kat, the Ex Coordinator, and the Tech Liaison will know how to put it up/take it down and must be present to supervise. You'll need to provide them with lots of hands to help.
- It is best to start load in with a large crew hanging lights while others prepare the set to be brought from the shop to the Ex, and then have most people work on the set (wearing hardhats!) until that is mostly built. A few people should focus lights after that, either on the scaffolding or on the 15' A-frame ladder that is located backstage on the Loeb Mainstage.
- With the scaffolding, the most efficient system is to have 1-2 people moving lights from the grid to the balcony, and will pass 6-7 lights at a time to the people on the scaffolding, which should be brought right against the edge of the balcony when new lights are needed. There should be 2 people on the scaffolding hanging. There should be 2-4 people on the floor moving the scaffolding from area to area. The light designer should come prepared with printed copies of the light plot and channel addresses, and can either be hanging on the scaffolding or directing the people hanging from the floor.

Other:

- You get your own dressing room! Reach out to your board liaison for the door code.
- There is a small stock of hair supplies and make-up supplies in the HRDC dressing room, so be sure to check it out before purchasing items.
 - Bring your own applicators, always. No sharing.

HRDC shows at the Loeb Drama Center

Information about HRDC shows in the Loeb Drama center can be found on the bulletin board outside of the HRDC Board Office. Producers and Directors will receive a welcome and info email from me detailing due dates for their production. Below is an approximate deadline for shows.

These are approximate deadlines for shows in the EX Theater:

4 weeks before Load-in:	Budget submitted Set Designs due
3 weeks before Load-in:	Technical/Build drawings due Light Designs/Plot due Props List due Projections Plot due (if applicable)
2 weeks before Load-in:	Costume Plot/Info due Sound Design/Plot due

These are approximate deadline for shows on the Mainstage:

6 weeks before Load-in:	Budget submitted Set Designs due
5 weeks before Load-in:	Technical/Build drawings due
4 weeks before Load-in:	Light Designs/Plot due Props List due Projections Plot due (if applicable)
3 weeks before Load-in:	Costume Plot/Info due Sound Design/Plot due

At the Loeb, all construction takes place in the prop shop. The ART props department works from 7am to 4pm/5pm Monday to Friday. The HRDC works 5pm-11pm, work days are scheduled and all peoples working in the shop must be shopped trained. Shop training must be completely each year. If you were trained during the 14'-15' school year, you must be re-trained for the 15'-16' school year. The HRDC has its own tool room separate from the ART Prop tool room. The HRDC tool room is referred to as the Red Tool Room, all tools and equipment are marked with red. For both stages, there is a supply of flats and platforms. If your show would like to use and stock scenery, you should confirm your numbers as early as possible as stock is limited.

Budgets and designs must be approved by the HRDC Technical Supervisor.

Questions? Comments? Concerns?:

Kat Nakaji, HRDC Technical Supervisor

Kathryn_Nakaji@harvard.edu

617-496-2000 ex. 8854

HRDC SOUND INVENTORY

Names	Make	Model	SN	Type of Inventory	Notes
Headset 1	Pyle	PMHM2	none	Micrphone	3.5mm jack
Headset 2	Pyle	PMHM2	none	Micrphone	3.5mm jack
Headset 3	Pyle	PMHM2	none	Micrphone	3.5mm jack
Headset 4	Pyle	PMHM2	none	Micrphone	3.5mm jack
Headset 5	Samson	DE10	D104G1037	Micrphone	stored with cable and 4 connectors
Headset 6	Samson	DE10	D104G1029	Micrphone	stored with cable and 4 connectors
Headset 7	Samson	DE10	D104G1025	Micrphone	stored with cable and 4 connectors
Headset 8	Samson	DE10	D104G1022	Micrphone	stored with cable and 4 connectors
Headset 9	Samson	DE10	D104G1028	Micrphone	stored with cable and 4 connectors
Headset 10	Samson	DE10	D104G1023	Micrphone	stored with cable and 4 connectors
Headset 11	Samson	DE10	D104G1030	Micrphone	stored with cable and 4 connectors
Headset 12	Samson	DE10	D104G1021	Micrphone	stored with cable and 4 connectors
Headset 13	Samson	DE10	D104G1036	Micrphone	stored with cable and 4 connectors
Headset 14	Samson	DE10	D104G1024	Micrphone	stored with cable and 4 connectors
Mic 1	Shure	Beta58a	none	Micrphone	stored with clip
Mic 2	Shure	Beta58a	none	Micrphone	stored with clip
Mic 3	Shure			Micrphone	
Mic 4	Shure	SM57	20J884243	Micrphone	stored with clip
Mic 5	Shure	SM57	20J884247	Micrphone	stored with clip
Mic 6	Audio-Technica	PRO 45	P52220, P#1424-16380	Micrphone	stored with hanger
Mic 7	Crown	PCC-160	SI2643-011020	Micrphone	stored with cable
Mic 8	Crown	PCC-160	SI2643-011021	Micrphone	stored with cable
DI Box	Radial Engineering	PROD2	564628	DI Box	
XLR Cable 50'	Planet Waves		PW-CMIC-50	Cable	x 6
WTR 1	Sennheiser	EW 100 G3	4501021875	Wireless mic system	no mic
WTR 2	Sennheiser	EW 100 G3	4053032282	Wireless mic system	no mic
WTR 3	Sennheiser	EW 100 G3	4023063750	Wireless mic system	no mic
WTR 4	Sennheiser	EW 100 G3	4053032323	Wireless mic system	no mic
WTR 5	Sennheiser	EW 100 G3	4501021880	Wireless mic system	no mic
WTR 6	Sennheiser	EW 100 G3	4023063751	Wireless mic system	no mic

WTR 7	Sennheiser	EW 100 G3	4023063752	Wireless mic system	no mic
WTR 8	Sennheiser	EW 100 G3	4053032281	Wireless mic system	no mic
WTR 9	Sennheiser	EW 100 G3	4422030243	Wireless mic system	no mic
WTR 10	Sennheiser	EW 100 G3	4053032276	Wireless mic system	no mic
WTR 11	Sennheiser	EW 100 G3	4053032322	Wireless mic system	no mic
WTR 12	Sennheiser	Freeport	06B7363039A/06B7357319A	Wireless mic system	no mic
WTR 13	Sennheiser	Freeport	07G7351144A/07G7350191A	Wireless mic system	no mic
WTR 14	Sennheiser	SK 100 G3	4501008912	Wireless mic system	no mic
WTR 15	Shure	PGX4	405081323	Wireless mic system	no mic
WTR 16	Shure	UC4-UB	222020773	Wireless mic system	no mic
WTR 17	Shure	UC4-UB	1127010072	Wireless mic system	no mic
WTR 18	Shure	UC4-UB	1127010070	Wireless mic system	no mic
WTR 19	Shure	UC4-UB	??7021593	Wireless mic system	no mic
WTR 20	Shure	UC4-UB	113030146	Wireless mic system	no mic
WTR 21	Shure	PGX1	405081323-04	Wireless mic system	no mic
WTR 22	Shure	UC1-UB	318020755	Wireless mic system	no mic
WTR 23	Shure	UC1-UB	1127010072	Wireless mic system	no mic
WTR 24	Shure	UC1-UB	1024010750	Wireless mic system	no mic
XLR Cable 10'	Planet Waves	n/a	PW-CMIC-10	Cable	x 4
XLR Cable 25'	Planet Waves	n/a	PW-CMIC-25	Cable	x 5

EX Theater Inventory

12/16/2014

Item	Amount	Area	Storage Location
Source 4 (36° barrel)	10	LX	Grid
Source 4 Jr. (36° barrel)	3	LX	Grid
Source 4 (50° barrel)	10	LX	Grid
Source 4 Jr. (50° barrel)	5	LX	Grid
Source 4 Jr. (Zoom barrel)	2	LX	Grid
Altman 6/9	25	LX	Grid
Altman 4.5/9	27	LX	Grid
Altman 6/12	6	LX	Grid
Cable, twist lock (20ft)	4	LX	Grid
Cable, twist lock (15 ft)	2	LX	Grid
Cable, twist lock (10 ft)	2	LX	Grid
Parnel	18	LX	Grid
Fresnel	9	LX	Grid
Seating riser (8" rise)	8	Seating	Lower Air Lock
Seating riser (16" rise)	8	Seating	Lower Air Lock
Seating riser (24" rise)	8	Seating	Lower Air Lock
Seating riser (32" rise)	8	Seating	Lower Air Lock
Handrail, full	5	Seating	Lower Air Lock
Handrail, half	6	Seating	Lower Air Lock
Gel Frame (6.25")	200	LX	Road Box
Gel Frame (7.5")	149	LX	Road Box
Gel Frame (Bridie)	5	LX	Road Box
Bridies	6	LX	Road Box
Cable, Edison (50 ft)	1	LX	Road Box
Cable, Edison (15 ft)	1	LX	Road Box
Gobo Holder, Size B	30	LX	Road Box
Gobo Holder, Size A	11	LX	Road Box
Gobo Holder, Source 4 Jr	12	LX	Road Box
Gobo Holder, Altman	40	LX	Road Box
Carnival lights, (24', 15 sockets)	2	LX	Road Box
HLP Lamps		LX	Road Box
EDH Lamp		LX	Road Box
R40 Strip Lights	4	LX	Upper Air Lock
Flat (4'x8)	8	Scenery	Upper Air Lock
Cable, twist lock (two-fer)	7	LX	
Cable, adapter (F-twist lock -> M-Edison)	1	LX	
Cable, adapter (M-twist lock -> F-Edison)	1	LX	