

## TYPICAL HOURS TO TECH A SHOW, PER DESIGNER (lights, sound, sets, costumes)

- 6 PRODUCTION MEETINGS (about 3 in the months leading up to the show with the director, stage manager and design team – these usually run about 2 hours at least)
- 4 WATCH ONE OR TWO RUN-THROUGHS OF THE PLAY (about 4 hours each, I've just accounted for one here)
- 4 DESIGN TIME & DESIGN REVISIONS (this can take 4 – 8 hours, or more, total depending on the complexity of the play)
- (78 *Not included*  
*Set or costume building - 6 weeks, 4 days a week after school for 2.5 hr.s min., plus 6 Saturday work parties of 3 hr.s min.)*
- 6 TECH PREP (hang and focus lights for lighting designer, set decoration for set designer, mic installation and sound recording for sound designer (this can take 4 to 8 hours each depending on the complexity of the play)
- 8 SET LOAD-IN (again, varies on complexity of set, this is typically an all day affair)
- 6 DRY TECH and SET CHANGES REHEARSAL (this is where the light crew and set crew set their cues without any actors present – 6 hours is probably the low end. Hang and focus, set load-in, dry tech and set change rehearsal usually all takes place over this weekend.)
- 8.5 FIRST TECH REHEARSAL (this involves a mic check – can take up to an hour or more – then the cast runs through the show and the tech crew set the light cues, sets/rigging, sound cues, mic levels, etc. Often they only get through the first act. As a general rule, for a straight play one should allow twice the length of the play for the first tech and for a musical, three times the length of the play for the first tech. Minimal costumes are worn and make-up is not worn. Usually this runs from 2:30 – 10p, with a break for dinner. This is usually a Monday.)
- 8.5 SECOND TECH REHEARSAL (a continuation (2<sup>nd</sup> act, then possibly 1<sup>st</sup> and/or 2<sup>nd</sup> act again if there is time) of the First Tech Rehearsal. The cast runs through the show again and the tech crew sets cues that were missed the first time round, fixes problems encountered, practices the timing of cues with all departments. Usually this runs from 2:30 – 10p, with a break for dinner.)
- 8.5 FIRST DRESS REHEARSAL (the actors wear full costume and make-up for the first time. It can take at least 2 hours to get ready. In the meantime the tech crew trouble shoots and practices cues. There can still be stopping and starting, trouble shooting and reviewing throughout this rehearsal. Again, 2:30 – 10p.)
- 8.5 FINAL DRESS REHEARSAL (the actors and crew run through the show in “show conditions” – ideally without stopping at all, as if there was an audience. It takes 2 to 3 hours to prepare, then usually the first few scenes are run, then dinner, then the remainder of act 1 and all of act 2, then review, trouble shooting, clean up. Again, 2:30 – 10p. They don't call it “Hell Week” for nothing!)
- 5.5 OPENING NIGHT (Friday. The call for the crew and actors is typically 5:00 for a 7:30 curtain. A show is typically 2.5 – 3 hours long. Everyone is typically out of the theatre by 10:30/11pm. By this night the jobs of the adults are finished and the students are running the show. Designers and director attend the opening night just to make sure everything is running smoothly. PAC crew members supervise student crew members throughout the run of the show – lighting, sound and rigging/set. The director/teacher is always on hand and is responsible for the safety of the students and security of the PAC. Prior to this he/she has been focused on the tech.)
- 4 STRIKE (after the show is over the set is struck, drops are taken down from the rigging, and the light plot restored to the rep plot. This is usually an all day affair, or can span a couple of days – so that the set, rigging and light crews don't get in each other's way.)
- 77.5 TOTAL TECH HOURS (per designer: lights, sound, sets, costume, not including sets and costume construction hours)
- (Set or costume construction, add 78 hours = 155.5 hours.)