

# REHEARSAL AND PERFORMANCE PROCEDURES AT GUSMAN CENTER

The Gusman Center has a proscenium stage of moderate size with two orchestra pit lifts. *See attached plan.* We cannot supply either a dance floor or side light on the lifts. We therefore recommend that you dance entirely on the stage itself. This is the choice made by most professional companies when using this theatre, and is quite successful. If you are performing in tap shoes or some other footwear that would damage the Marley floor, plan to dance **ONLY** on the upstage pit lift, not on the stage proper, and alert us on the attached sheet of your plans. The feet of dancers on the downstage pit are not visible from the upper balcony, and we therefore plan not to keep it at stage level, or make it available for your use.

**The upstage curtain is too close to the back wall to allow a crossover upstage. Crossovers will be through the basement beneath the stage. If your piece absolutely requires rapid crossovers that cannot be accomplished through the basement, we will make an exception, but plan on a black background. The cyc billows in a distracting manner whenever anyone tries to cross behind it.**

Lighting: front light will be amber/pink/blue, back light white/red/blue, side light pink/amber/med. blue/NC pattern wash, cyc light red/green/blue. Available specials: center, down center, upstage and downstage corners.

No pyrotechnics or open flames [e.g., candles] are permitted. Any special effects [stobes, fog machines, etc.] need to be discussed before you arrive in Miami.

As you may know, we are producing forty-one dance pieces in our two days at the Gusman Center. Some important ground rules to make this possible:

Do not cross the stage as you enter the theatre, or at any time except in the rehearsal or performance of your piece.

Do check out the dressing rooms during the rehearsal period, whether you need to use them or not. We are crowded! Dressing rooms 1,2, and 3 are on the second floor SR [the same side as the stage door]. All other dressing rooms are on the third floor SL and can be reached from the stage door by going down the circular stair, across the basement beneath the stage, and ascending the SL stair. The basement will also serve as our Green Room. Please note that sounds carry to both the stage and the auditorium.

Chaperones are expected to stay with their groups at **ALL** times, whether the group is dressing, performing, or watching other groups perform. [You've seen your group dance before!]

Our wing space is limited. Only the group actually performing will be admitted backstage. The group next on the program should be in the hallway SL, and move into the wings during the bows of the preceding group. ALL DANCERS WILL ENTER SL. IF SOMEONE NEEDS TO ENTER SR, THEY ARE TO CROSS THE STAGE FROM SL IN THE BLACKOUT BEFORE THE PIECE BEGINS. ALL EXITS ARE TO BE MADE SR. [This is a plan to avoid collisions in the dark.]

To reach the auditorium from backstage during rehearsal: use the pass door from the hall DL, or go out the stage door [SR] to the sidewalk alongside the theatre, and enter the first door on your left.

To reach the auditorium from backstage during performance: From the SL dressing rooms, take the elevator to the ground floor, go out to the street, and enter the theatre lobby [first door on your left]. From SR, go out the stage door, walk around the building to your left to the glass lobby doors.

You can rehearse in costume or not, as you prefer. It is easier to judge the color of the light if at least some of the group is in costume. Your group must be ready backstage in the SL hallway on time to rehearse. As we have little time to sort out emergencies at the end of the afternoon, I will try to work AHEAD OF SCHEDULE all day, to buy some breathing room.

I will have several assistants with walkie-talkies to help coordinate the operation of the rehearsals and performances. Please take a few minutes to meet them when you arrive, and give them your full cooperation. The soundman is set up at the rear of the orchestra level, house center right. It would be best if you delivered your music to him AS SOON AS YOU ARRIVE AT THE THEATRE. Be sure he agrees that the CD is marked in a way he understands before you move on to your next task. For rehearsals, I will be at the lighting table in the center of the orchestra. Advisors, please join me there when your piece is onstage. During performances, I will call the show from DR.

**I look forward to working with each of you! Please contact me directly if you have questions related to production.**

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