

# FEATS 2009

## Technical Data Package



**Festival of European Anglophone Theatre Societies**

**29<sup>th</sup> May-1<sup>st</sup> June 2009, Brussels**

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## OTHER DOCUMENTATION

**TECHNICAL DRAWINGS** (in separate PDF files)

**ANNEX 4 (i) FEATS 2009 Stage Basic Dimensions**

**ANNEX 4 (ii) FEATS 2009 Stage Centre Line Vertical Section**

**ANNEX 4 (iii) FEATS 2009 Stage Bars & Blacks**

**ANNEX 4 (iv) FEATS 2009 Stage Plan**

**QUESTIONNAIRES** (in separate Word file)

**1 Play & Performance Slot Questionnaire**

**2 Stage & Set Questionnaire**

**3 Sound Questionnaire**

**4 Lighting Questionnaire**

All of the above documentation will be available for download on the FEATS 2009 website

<http://feats2009.theatreinbrussels.com>

## 1. Introduction

Welcome to FEATS 2009 and to the FEATS 2009 Technical Data Package! [And just like ‘The Hitch Hikers Guide to the Galaxy’ it too should probably have the words ‘Don’t Panic!’ inscribed in large friendly letters on the cover....]

The English Comedy Club of Brussels is proud to be hosting FEATS once again. Not only is 2009 special for this reason, but it also marks the 100<sup>th</sup> anniversary of the group – certainly making us the oldest English-language theatre group in Brussels; possibly in mainland Europe. The group will be hosting several events throughout the year, as well as its programme of productions, but FEATS will be the undoubted highlight. We are therefore looking forward to welcoming old friends back to Brussels and to making some new friends too.

Whether you are new to FEATS or an old hand, this data package aims to tell you all you need to know to organise your performance. Don’t worry if you have never stage managed at FEATS before, the FEATS stage management team are there to help you put on your show.

Your point of contact for any questions or queries is the **Festival Stage Manager, Andy Ing**. His contact details are listed below - and if he cannot answer your question, he hopefully knows someone who can...

**Postal address:**

133 Chaussée de Charleroi  
Boite 32  
1060 Brussels  
Belgium

**Mobile:**

+32 (0)478 318354

**Email:**

[sm@feats2009.theatreinbrussels.com](mailto:sm@feats2009.theatreinbrussels.com)

Please read this data package carefully and contact us if you have any questions. If you have any more detailed lighting or sound queries, you can contact the specific contact addresses detailed in those sections – but you can also send your queries to Andy who will pass them on.

Please take note of the deadlines listed on page 6 and complete all your questionnaires – Play & Slot, Stage & Set, Lighting and Sound, which have been sent in a separate file - electronically and return them by email to [sm@feats2009.theatreinbrussels.com](mailto:sm@feats2009.theatreinbrussels.com)

All this documentation will be available on the FEATS 2009 website, <http://feats2009.theatreinbrussels.com> as well as further information when available such as on accommodation, tickets, etc.

We wish you every success in putting your production together and look forward to meeting you in Brussels in May.

**GOOD LUCK! - The Festival Stage Management team**

## 2. General Information

### 2.1 Dates & Venue

FEATS 2009 will be held at the Centre Culturel et de Congrès de Woluwé-Saint-Pierre, Brussels, from Friday 29<sup>th</sup> May to Monday 1<sup>st</sup> June 2009. The hosts will be the English Comedy Club.

The address of the theatre is:  
Centre Culturel et de Congrès de Woluwé-Saint-Pierre  
Avenue Charles Thielemans, 93  
1150 Bruxelles  
Belgium

Information and a virtual tour are available on the Centre Culturel website at:  
<http://www.woluwe1150.be/congres/>

Look at the 'Auditorium' page to see the performing space. **This for guidance only: you must contact the FEATS organisers for any enquiries.**

The theatre has a proscenium arch layout and seats 650 persons. Plans showing the general layout of the complex and giving specific details of the entrance to the auditorium and scene dock are available on the above website. The main entrance is through the front of the building via the foyer and box office.

Scenery is brought in via the side access road and into the stage area via a lift as the stage lies below ground level. Parking for participants' scenery vans may be possible all day **on the day of your play** by the theatre's loading door. **The scenery lift dimensions are: Height: 5m, Width: 2,50m & Depth: 2,80m.**

### 2.2 Theatre visit

A theatre visit is arranged for Sunday 22<sup>nd</sup> March at 10:00 – 11:30. Please let Andy Ing know if you would like to attend - [sm@feats2009.theatreinbrussels.com](mailto:sm@feats2009.theatreinbrussels.com)

If you are unable to attend on this date, you may contact Andy to see if another date could be arranged – but due to the programme scheduled at the theatre, there is no guarantee that this will be possible or that you would have access to the stage area and/or theatre technicians.

Detailed directions to the theatre are enclosed in Annex 2.

### 2.3 Participating Groups

The groups invited to take part in FEATS 2009 are:

- AATG, The Hague
- ACTS, Stuttgart
- ATC, Brussels
- CATS, Rheindahlen

- FEST, Frankfurt
- Hamburg Players
- Homerostheater
- NWTC, Luxembourg
- Semi-Circle, Basel
- Stockholm Players
- Tagora, Strasbourg
- TIE, Brussels

## 2.4 Performing Rights

The participating groups – you! - are responsible for obtaining the rights to perform your chosen play in this venue. If you have made any alterations to the script, you must make sure you have obtained the rights to perform the cut or amended version. If you are performing an unpublished original script, you still need the author's written permission for its performance. Confirmation of the rights must be sent to Andy Ing by **3<sup>rd</sup> April 2009**.

If the work to be performed is still in copyright, you must send Andy **two original copies of the script** (i.e. not photocopies), also by **3<sup>rd</sup> April 2009**. In the case of an unpublished original script, the author must indicate that he/she has agreed to it being photocopied. In regard to this, please read rules 9, 10 and 12 of the competition rules.

## 2.5 Arranging the Programme

Our aim is to present a festival programme that is balanced in terms of both audience appeal and technical requirements. To do this, we need to know as much as possible about your play.

We hope to announce the running order on **20<sup>th</sup> April 2009**. It will appear on the FEATS website at <http://feats2009.theatreinbrussels.com>

To make this possible, please return the questionnaires **very promptly**, particularly the **FEATS 2009 Play & Performance Slot Questionnaire**, in the accompanying Word file (FEATS 2009 Questionnaires), which should be returned by **3<sup>rd</sup> April 2009**.

Once the running order has been decided it will not be changed. Whilst the organising team will try to accommodate preferences, groups must realise that the organising team's decision on slots is final.

## 2.6 Access & Security

Access to the backstage areas of the theatre will be restricted throughout the festival to people with badges for the day in question. Your cast and crew will be given their badges during the stage management, lighting & sound meeting on the day of your performance (see timetable in Annex 1).

By **22<sup>nd</sup> May** at the latest we will need the names of all the members of your team who will require badges: the director, the cast, the five person stage crew, lighting and sound persons, plus any other crew members assisting during the 2-hour rehearsal period, make-up, costumes, etc. A form will be sent to you for this purpose. Please note that:

- Only people wearing badges will be allowed backstage, including into the dressing rooms, and into the auditorium during your rehearsal period.
- Badges are only valid for the day of your group’s performance.
- Badges will only be issued to people who have a bona fide reason for being backstage during the day of your performance.

Unfortunately, even with the badges, **we still cannot guarantee complete security**. It is therefore advisable not to leave anything valuable unattended in the dressing rooms at any time.

### 2.7 Theatre Personnel

A member of the permanent theatre crew will be in the building at all times. On all matters concerning the running of the theatre and operation of theatre equipment, their decision is final.

The FEATS 2009 Organising Committee will provide a Festival Stage Manager, lighting technician, sound technician and stage crew. They will assist you where necessary, operate theatre equipment on instructions from the groups and will also act as timekeepers. The Festival Stage Manager retains the final control of the running of all rehearsals and performances.

### 2.8 Insurance

**All participants - cast and crew alike – take part in the festival at their own risk.** The FEATS 2009 organisers can accept no responsibility for accident, injury or loss on the theatre premises or elsewhere. You are therefore strongly advised to take out insurance to cover loss, damage, injury and third-party liability for the duration of your stay in Brussels.

### 2.9 Deadlines

Date	To do
13 <sup>th</sup> March 2009	Interested in visiting the theatre? – Please let Andy Ing know by this date
22 <sup>nd</sup> March 2009	Theatre visit
3 <sup>rd</sup> April 2009	Return ALL questionnaires - Play & Performance Slot, Stage & Set, Lighting and Sound - to <a href="mailto:sm@feats2009.theatreinbrussels.com">sm@feats2009.theatreinbrussels.com</a>
3 <sup>rd</sup> April 2009	Submit 2 copies of script plus performing rights – to Andy Ing at the postal address above
20 <sup>th</sup> April 2009	Running order announced
22 <sup>nd</sup> May 2009	Submit names and roles of badge holders; name and contact details of van driver – a form will be sent to you for these details
29 <sup>th</sup> May 2009	Start of FEATS 2009

### 3 Rules of Competition

The rules that appear below apply to your play and performance for FEATS 2009 in Brussels.

#### General

1. The English Comedy Club FEATS 2009 Organising Committee ('Organising Committee') has appointed a Festival Stage Manager whose decisions on backstage matters, including timing, are final and binding on all Participants. Authorised personnel from the theatre are entitled to intervene at any time, for whatever reason, in the interests of the physical safety of all persons within the building.
2. Each participating group ('Participant') will present:
  - A complete play, or
  - An extract from a play, provided that this extract is intelligible to any member of the audience who may not have seen or read the full play (note that written and/or spoken synopses are not permitted), or
  - Some other form of theatrical performance approved by the Organising Committee.
3. The language of the production must be English.
4. No group is permitted to submit more than one competing entry to the same FEATS.
5. No member of a participating group may be paid for taking part in FEATS.
6. Under no circumstances is any Participant permitted to attempt to influence the Adjudicator in any way or to communicate with him in any dispute.
7. The filming, video or tape-recording of any performance, even for personal use, is expressly forbidden during the public performance.
8. Failure to comply with any of these rules of competition could lead to disqualification from part or all of the competition.

#### Participation & Play Selection

9. It is the sole responsibility of the Participant to obtain permission for use of all copyright material, of whatever nature, and to pay any royalties which may be due. Similarly, if any copyright material is altered in any way it is the sole responsibility of the Participant to supply evidence that the owner of the copyright has granted permission for the alteration(s). Performance licence(s) and any such evidence of permission to perform and/or use and/or photocopy copyright material must be received by Andy Ing of the Festival Stage Management team by **3<sup>rd</sup> April 2009**. Failure to do so may result in disqualification from the Festival and forfeiture of the full Performance Bond.
10. Each Participant must deliver to Andy Ing of the Festival Stage Management team, by **3<sup>rd</sup> April 2009**, two (2) copies of the entry script as it is to be performed, for use by the Adjudicator and the Organising Committee.

11. If two or more Participants submit the same play or a play which was performed at FEATS 2008, or if the Organising Committee considers a submitted play to be unsuitable, for whatever reason, the Participant(s) will be advised by the Organising Committee in writing and invited to reconsider their choice of material. If a Participant insists on its original choice, the Organising Committee reserves the right to take whatever decision it considers to be in the best interest of the Festival. This may include replacing the Participant(s) concerned by reserve(s) and returning the Bond(s).
12. An original script is defined as one being used in an original production, which original production has had its first public performance within the previous two years or at the current FEATS; and it must have the director, set and interpretation that it had when first performed in public although individual cast members can have changed since that first performance.
13. Acceptance of the invitation to participate in FEATS and payment of the Performance Bond will be considered full agreement by any Participant, without exception, to perform in whichever slot on whichever evening is allocated by the Festival Stage Management team.
14. Each Participant is to be responsible for insuring its personnel, scenery, costumes, properties and transport.

#### **Timings & Penalties**

15. Each entry must be at least twenty-five (25) minutes in length and may not exceed fifty (50) minutes. This time includes scene changes during performance but excludes the time spent in setting and striking as specified in rule 17. Failure to adhere to these time restrictions will result in the following penalties.

A performance of less than twenty-five (25) minutes or exceeding fifty (50) minutes:

- Up to 1 minute                      1 penalty point
- Up to 2 minutes                    2 penalty points
- Up to 3 minutes                    5 penalty points
- Up to 4 minutes                    10 penalty points
- Up to 5 minutes                    15 penalty points
- More than 5 minutes    Disqualification from First, Second and Third best play awards

16. Timing of the performance starts with the first cue given by the Participant stage manager and ends with the last cue, e.g. 'close curtains'.

17. The time allowed for setting the opening scene is ten (10) minutes and for striking the set at the end of the performance is five (5) minutes. The time allowed to start the performance from the cue given by the Festival Stage Management is one (1) minute. Failure to adhere to these time restrictions will result in the following penalties:

- Up to 1 minute                      1 penalty point
- Up to 2 minutes                    3 penalty points
- Up to 3 minutes                    6 penalty points
- Up to 4 minutes                    10 penalty points

- Up to 5 minutes 15 penalty points
- More than 5 minutes Disqualification from Stage Management award

### **Rehearsal & Crew**

18. Each Participant will be allowed a two (2) hour rehearsal period at a time to be determined by the Festival Stage Management team. The rehearsal period may be used by the Participant in any way it deems fit.
19. No member of any other group will be present during the rehearsal period.
20. In addition to the cast of the play, a maximum of five (5) persons can be designated by the Participant as its stage crew ('Crew'). Only the Crew will be permitted backstage to set and strike the scenery. This relates to the period immediately before, during and after the performance and not the two-hour rehearsal period.
21. Backstage is defined as the acting area, the wings and rear stage area behind the proscenium arch.
22. Additional personnel who shall not be deemed as part of the Crew of five comprise:
  - Sound and lighting staff, who are permitted to enter the backstage area if their sound and lighting duties so require;
  - Properties, prompt or wardrobe personnel, provided they do not contribute in any way, either verbally or physically, to the setting and striking of the set, unless nominated as one of the Crew;
  - Support personnel who remain in the dressing room during setting and striking.

### **Presentation**

23. For FEATS 2009, the Organising Committee will provide a theatre together with the basic equipment of a well-run professional theatre. The Organising Committee is not obliged to undertake provision of properties and/or equipment over and above those identified in this Data Package.
24. The use of all property and equipment, including but not limited to scenery, furnishings, lighting and sound equipment brought by the Participant, is subject to the approval of the Festival Stage Management team at all times and must comply with all necessary fire and safety regulations (see Stage and Facilities section).
25. Participants are entitled to bring such scenery and properties as they consider essential to their production. Box sets will be permitted but there is no guarantee that they can be flown. On the day designated to a Participant for performance, its scenery will be stored in the area assigned by the Festival Stage Management and as specified in this Data Package. Any flown pieces may be mounted and flown during the two-hour rehearsal period allocated to the respective Participant, subject to availability of bars and to the decision of the Festival Stage Management, but all such pieces may have to be removed from the bars and placed in the assigned storage area during the five minute striking period, subject to the discretion of the Festival Stage Management. Note that height restrictions apply to flown items (see section 5.9, page 16 below).

26. Participants must tell the Festival Stage Management team by **3rd April** if they propose to use any additional lighting and/or sound equipment, and if the entry requires special effects such as naked light(s), gun-shot(s) and substances which could cause damage. If the Festival Stage Management considers it necessary to place limits on the proposed effects, the Participant will be advised in due time.
27. Lighting and sound representatives from the Festival Stage Management and theatre staff will be responsible for the control of the switch board, lighting and sound equipment, under the direction of the persons delegated by the Participant. Each Participant is responsible for ensuring that its lights are correctly set, that the curtain is opened and closed at the required times, that its scenery is correctly set and struck within the time allocated and that clear and concise cues are given to theatre staff and/or to the relevant Festival staff.
28. Each participant is responsible for informing the Festival Stage Management if they intend to use any specialist equipment that needs to be set up by individuals not in the participant's Crew. If the Festival Stage Management considers it necessary to place limits on the proposed effects, the Participant will be advised in due time.

#### **Interpretation of the rules**

29. Decisions of the Organising Committee, including the Festival Stage Management Team, concerning interpretation of these rules and on all matters relating to the running of the Festival will be final and binding on all Participants.
30. The English Comedy Club is the sole body legally and financially responsible for FEATS 2009. In any dispute arising between a Participant and the Organising Committee the decision of the Organising Committee will be final. The FEATS Steering Committee may use its goodwill to resolve differences, but shall not have the right to over-rule the Organising Committee.
31. As regards permission to use copyright film, television or video material during the performance, please see rule 7 above. As regards the technical implications of such use, the prior permission of the Festival Stage Management is required.

## 4 On the Day of Performance

### 4.1 Stage Manager, Lighting & Sound meeting & pre-rehearsal chat

Please note that every morning before rehearsals begin, there will be a coordinating meeting for the Participant's stage crew with the relevant members of the Festival Stage Management team.

There will also be a short get-together in the Green Room immediately before your two-hour slot (known as the 'pre-rehearsal chat') to explain who's who and what will be happening during your rehearsal time. See the provisional timetable in Annex 1.

### 4.2 Scenery Get In

On performance days, parking spaces for one vehicle of each group will be reserved in the outside car park and may also be possible by the theatre loading door. Please do not attempt to use the underground car park for vans/trucks as headroom and turning room is restricted. Groups wishing to keep their vehicles in Brussels before/after their playing day must make other parking arrangements as space in the theatre car park cannot be guaranteed.

Specific times will be allocated to each group to bring their vehicle(s) to the access road and to load scenery, furniture and props into the theatre via the lift. Only members of the permanent theatre staff or FEATS stage management crew are allowed to operate the lift.

**Please make every effort to abide by the allocated lift time as rescheduling can affect rehearsal times of your or other groups.**

### 4.3 Rehearsal period

Each group is allocated a two-hour rehearsal period on the day of their performance slot (see the provisional timetable in Annex 1, the final version is not likely to be greatly different). Please note that your two hours will start whether or not you are ready to begin.

All rehearsal activities, including setting and striking the set, setting and focusing any lighting specials, setting lighting cues and sound levels, and fixing and testing any scenery to be flown must take place during this time. You may take the opportunity to run a cue-to-cue, selected sections of your play or a complete dress rehearsal, depending on what you can fit in the time available. Times trials for setting and striking under festival conditions can be carried out on request.

Only members of your group, the Festival Stage Management team and the theatre's own staff will be allowed on stage and in the auditorium during your two hours. You can have as many crew members as you need during the rehearsal period, provided they have been issued with badges. The rules on the five person Crew apply only during the set and strike for the performance.

At the beginning of the rehearsal period your set should be in your storage area. At the end of your two hours, you should leave the stage empty and clean, having returned your set to your storage area.

At the discretion of Festival Stage Management, you can leave any flown scenery secured in place on the bar(s) allocated to you, ready to be lowered to the pre-determined settings during the ten-minute setup period before your performance, to be removed **at the end of the evening as directed by Festival Stage Management.**

We will provide each group with tape of a different colour to mark the positions of your set on the stage. To avoid confusion, please use the tape given to you and no other. Please try to use the tape so as to present a neat appearance to the audience.

#### **4.4 Dressing Rooms**

Ample dressing room accommodation is available and each group will be assigned dressing rooms for the duration of the day of performance. Please remember that you are responsible for bringing all your own make-up etc. Please ensure that the dressing rooms are left clean and tidy at the end of each day. Audio show-relay is available in the dressing rooms.

Whilst every attempt is made to control access to the backstage area, no guarantee of security can be made and no responsibility for loss or damage can be accepted by the FEATS organisers or the theatre administration. It is therefore recommended that no valuables are left unattended anywhere in the theatre and that group or personal items are insured.

**No smoking is allowed in the dressing rooms or anywhere backstage.**

#### **4.5 Evening performances**

Each group is allowed 10 minutes before its performance to set the stage, with the curtain closed, and to make any adjustments necessary to their lighting and sound equipment. During these 10 minutes, no more than five (5) people – the 'Crew of five' (which includes the stage manager) – are allowed on stage to handle set and props etc. Lighting and sound personnel are allowed on stage, but only to deal with relevant equipment (e.g. to plug in a practical lamp) and the Festival Stage Management team must be told that that is what they are there for. The actors are not allowed to assist in any way unless they are designated as members of the Crew. The same applies to the prompt, make-up and costume people. Actors may, of course, move or remove props as required during the action of the play.

Once the Participant's stage manager has told the Festival Stage Management that the Crew are assembled and ready to start, the Crew are given armbands for easy recognition and a Festival timekeeper gives the 'go' signal. Only then can scenery be moved from the offstage storage area. Timing of the 10 minutes starts at the go signal and continues until the Participant's stage manager tells the Festival Stage Management that setting is complete. After this point, adjustments can only be made for safety reasons, so a checklist is highly recommended.

The cast can then be called from the dressing rooms. They are given approximately 5 minutes to assemble. At this point the curtain is still closed unless you have asked for it to be opened in your stage and facilities questionnaire. The Festival Stage Management obtain front of house clearance and then formally hand over responsibility to the Participant's

stage manager, who has **one minute** to give the first cue (e.g. intro music, curtain open). Timing of the performance starts at this first cue and ends at the giving of the last cue (e.g. close curtain). Play-out music may continue after the last cue and is not included in the timing.

**No curtain calls are taken.**

Please note that the curtain and any fly bars are operated by the theatre technicians or the Festival Stage Management on the instructions of the Participant's stage manager.

Once the performance has finished, the curtain remains closed and the cast return to their dressing rooms. The Crew assembles on stage. When the group stage manager says the crew are ready to go, the Festival Stage Management indicates that the strike may start and timing begins on the timekeeper's 'go' signal. All scenery and props must be struck to the offstage storage area. **This includes anything set downstage of the curtain.** Again, lighting and sound personnel may come to the stage to disconnect equipment etc. Tape used to mark positions of furniture etc, must be left in place (the Festival Stage Management will remove it at the end of each evening).

Timing of the strike ends when the Participant's stage manager tells the Festival Stage Management that the strike is complete.

From the start of setting to the end of striking, the only Participant group's personnel allowed on stage or in the lighting/sound box are the cast, the Crew, lighting and sound personnel, and the agreed support personnel such as prompt, wardrobe or properties personnel.

**4.6 Photography**

No photographs or video recordings are permitted at any time during the evening from 19.00 onwards. Participants may take photos or make recordings during their two-hour rehearsal slot provided this does not affect safety or interfere with the work of the theatre staff or the Festival Stage Management team.

## 5 The Stage & Theatre Facilities

### 5.1 General

Please carefully read the information below and complete and return the **FEATS 2009 Stage & Set Questionnaire**. A plan of the acting area of the stage can be found in Annex 4(i). Other information is available on request for groups with technically demanding productions.

In addition to the Festival Stage Management team a number of theatre staff will be available during the rehearsal and performance periods. The auditorium and backstage areas will be open, with technical staff, from 08.30 to midnight on each day of the festival. The theatre's own technical staff speak French or Dutch, and several members of the Festival Stage Management team are French or Dutch-speaking if you experience any communication problems.

The decision of the Theatre Stage Manager is final in all matters concerning the use of equipment. The Festival Stage Management's decision is final on issues where the organisation and running of rehearsals and performances are concerned.

Throughout this manual, and in the theatre during the festival, the British definitions of stage right (SR), stage left (SL), upstage (US) and downstage (DS) will be used. In other words, if you are standing in the middle of the stage facing the audience, SL is to your left, SR is to your right, US is behind you and DS is in front of you.

Signs in English will be placed backstage to help you find your way around.

### 5.2 Fire Precautions & Safety Regulations

The Centre Culturel et de Congrès de Woluwé-Saint-Pierre is a public building and is subject to all Belgian safety legislation. This means that any safety requirements imposed by the theatre staff must be followed.

Smoking is prohibited throughout the building.

If smoking forms are integral part of the production, the Festival Organisers must be informed beforehand so that precautions can be taken. Ashtrays used on stage must contain a 2mm layer of water or wet sand such that any cigarette left in them will automatically be extinguished.

All scenery must be fire proof, i.e. scenery should extinguish by itself when a naked flame is applied and subsequently removed. We would like to stress that the theatre staff may apply this test to your set. Wood generally does not require fireproofing. Fabrics must be inherently fire-proof - 100% cotton or calico will suffice.

Other aspects of safe working will also be monitored. These include all the obvious things such as soundly constructed scenery (especially when flown), effective stage management, safe setting and striking, avoiding tripping hazards, being prepared for anything that might be expected to go wrong (e.g. breaking glassware), etc.

Please contact us as soon as possible if you intend to use any special effects as restrictions apply. Belgian legislation covering firearms is strict and such effects are best avoided. Please contact us at an early stage if you have to use real or replica firearms, irrespective of whether or not they are fired.

Electrical equipment must conform to European safety requirements and must be earthed or double insulated. Plugs must have an earth pin, not the side-scrape earths found on German plugs.

### 5.3 General Setup

See the 'vue panoramique' of the auditorium at: [www.woluwe1150.be/congres/index.htm](http://www.woluwe1150.be/congres/index.htm)

The stage is a proscenium, 10m width, 7m height. There is approximately 2m of stage apron, slightly curved, in front of the main curtain. Schematic plans of the stage are shown in annexes 4(i), 4(ii) and 4(iii).

There are two traverse curtains, opening to each side; one upstage on bar E1, one mid-stage on bar E2.

The stage is 12m wide and the upstage black curtain will be 8,30m behind the main curtain. The cyclorama wall is 1,40m upstage from the upstage black curtain.

The effective (i.e. lit) acting area will therefore be about 10m wide by 8m deep. There is a backstage corridor to cross from one side of the stage to the other.

The legs and borders will be arranged as shown in the fly bar schedule.

The venue has a stock of wooden rostra size 2,05m x 1,25m which can be set at heights of 20cm, 40cm, 60cm, & 80cm. Please let the Festival Stage Manager know if you wish to use rostra.

Tables for properties will be provided stage left and stage right.

### 5.4 Loading In/Out

Specific times will be allocated to each group to bring their vehicle(s) to the access road and to load scenery, furniture and props into the theatre via the lift. Only members of the permanent theatre staff or FEATS stage management crew are allowed to operate the lift.

Remember that the scenery lift dimensions are **height: 5.0m, width: 2,50m and depth: 2,80m**. You will not be able to bring any larger items of scenery into the theatre.

All three groups will load out at the end of each evening, after the adjudication is finished. Please make sure your van or other vehicle is in place promptly, so that this operation can be completed as quickly as possible as it will have been a long day.

As with all other activities, you have to provide enough people to load and unload the scenery and to set it up.

### 5.5 Off-stage storage area

Each group will be allocated an area of approximately 2.5m x 2.5m. There is a wall at the back of the area, where scenery can be leant.

### 5.6 Stage surface

The stage floor is covered in dark wood. See the 'vue panoramique' of the auditorium at <http://www.woluwe1150.be/congres/index.htm>

### 5.7 Operation of theatre equipment

For safety reasons, the flying system will be operated by the theatre staff.

During your two-hour rehearsal period, the lighting board will be programmed by theatre personnel under the direction of the participating group's lighting person. During your performance, the lighting board will be operated by your lighting person or - and only if absolutely necessary - by Festival Stage Management or theatre personnel.

During your two-hour rehearsal period, the sound equipment will be set up by the participating group and Festival Stage Management or theatre personnel. During the performance, it will be operated by your sound person or - and only if absolutely necessary - by Festival Stage Management or theatre personnel.

### 5.8 Stage manager's console

This is located stage right and has intercom facilities. Intercoms are available:

- 1 at stage right
- 1 at stage left
- 2 in the control booth
- 1 on the auditorium balcony

The house curtain is also operated from stage right, or from the light/sound booth. The curtain is motorised. With regards to timekeeping, time will be stopped after the last cue, e.g. 'close curtain' and not when the curtain closes.

### 5.9 Fly bars for scenery

**There is a limited height grid in the theatre.** This allows items of maximum 3m height to be flown out of sight, but bear in mind that when flown in, **the bars and cables will be visible.** The alternative is to hang your scenery, leaving it visible for the entire duration of your play, but this puts your pre-performance set-up under considerable time pressure. Free-standing scenery might be a better solution for you. Please contact us if you wish to discuss this.

Counter-weighted fly bars for scenery are available, subject to discussion with the Festival Stage Management. See the Fly Bar Schedule (Annex 3) at the end of this manual.

Maximum load for each is 120kg. They are operated from stage left by the theatre or festival staff. The bars are of the standard size: 48.3 mm OD scaffolding pipe (1½" ID gas pipe or lighting barrel).

Any scenery to be flown has to be set in the 2-hour rehearsal period and may have to be removed during the 5-minute striking period together with the other scenery. This is something we will discuss well before the Festival with those groups flying scenery.

If you intend to use the fly bars, please look at the bar schedule and indicate the bars you wish to use in your questionnaire. We will try to meet these requirements. However if two groups require the same position the Festival Stage Management will decide the allocation of bars. Please indicate your preference for moving the scenery upstage or downstage in the event of a conflict.

Remember that if you are planning to use a bar for flying that is close to one used for lighting, conflicts can occur and you need to leave enough clearance to avoid a clash.

## 6 Sound Technical Information

### 6.1 Sound - General

Please read the information below carefully and complete and return the **FEATS 2009 Sound Questionnaire** by 3<sup>rd</sup> April 2009. For any detailed questions, please contact the FEATS sound team on the following email address: [sound@feats2009.theatreinbrussels.com](mailto:sound@feats2009.theatreinbrussels.com)

The sound and lighting booth is located at the back of the stalls, under the first balcony. The sound and lighting booth is physically and acoustically open to the auditorium.

On the morning of the day of your performance there will be a sound meeting, see timetable (Annex 1) for details.

### 6.2 Playing recorded effects

The theatre has a large number of loudspeakers in the auditorium and there are channel monitors.

The theatre has:

- Soundcraft Delta DLX 32/6/2 mixing desk, of which 4 inputs are stereo, the rest mono.
- Full auditorium loudspeaker array, including onstage monitors.
- EQ, effects, compressors and limiters.
- Instant start, 2-deck CD player.
- Mini-disk player.
- Cassette player.
- DAT player.
- Various microphones, including 4 wireless

Please let us know your requirements. Equipment will not be available unless requested by you.

### 6.3 Live effects and voice-overs

We can also provide microphones, on stage or off, for voice-overs, etc. Again, please indicate your requirements on the questionnaire.

### 6.4 Set up and operation

During your two-hour rehearsal period, the sound equipment will be set up by the participating group and Festival Stage Management or theatre personnel. During the performance, it will be operated by your sound person or - and only if absolutely necessary - by Festival Stage Management or theatre personnel.

## 7 Lighting Technical Information

### 7.1 Lighting - General

Please read the information below carefully and complete and return the **FEATS 2009 Lighting Questionnaire** by 3<sup>rd</sup> April. For any detailed questions, please contact the FEATS lighting team on the following email address: [lights@feats2009.theatreinbrussels.com](mailto:lights@feats2009.theatreinbrussels.com)

### 7.2 Acting areas

For lighting purposes, the stage will be divided into the 6 main areas, A through F, shown below:

2.6m	2.6m	2.6m		
(SR)		(SL)		
Upstage black curtain				
A	B	C	4m	US
Midstage black curtain				
D	E	F	4m	DS
			2m	Apron

### 7.3 Basic fixed setup (description)

A basic warm / cold coverage of areas A-F will be preset and available for you to use when your 2-hour rehearsal period begins.

All areas will each be front-lit by 4 lamps – 2 warm and 2 cold – and back-lit by 2 lamps one warm, one cold.

Three 5kW backlight fresnels with colour scrollers are available upstage. They backlight the entire stage and are thus not useful if you choose to have the mid-stage black curtain closed. The colours in the changers are: 027, 022, 204, 139, 116, 068, 195, 181, 180, 201.

The cyclorama wall will be lit with 3 colours: dark blue, medium red and primary green, or any combination of these three colours.

If you need the apron downstage from the tabs to be lit separately, please let us know. Side-lighting in cold and warm colours is available if groups request it. Please let us know if you will require this. These lanterns would be on 2m high square-based stands and would reduce the space between the black legs on stage by about 50cm.

These lights will be available to all Participants in exactly the same configuration (i.e. they won't be re-focused or re-gelled during the festival).

#### **7.4 Additional equipment**

Other lights are available for use during the festival and will be allocated by the Festival lighting team based on the requirements of each day's participating groups. As always, compromises may need to be made to fairly provide for each Participant. Tell us what you need and we will let you know if it's possible.

Gobos size 'A' may be used. We have profile lanterns that can be used for Gobos.

There are stands available for placement on the stage floor. Please state on your questionnaire if you will require them

A follow-spot is available on the balcony, off centre.

Power sockets, both direct and dimmer controlled, are available on stage for operating practical lights. Please ensure that any electrical equipment is fitted with Belgian type 16a plugs compatible with **pin-earthed** sockets. The German type side-earthed plugs do **not** fit the theatre sockets.

Further lighting details are given in Annexes 3, 4(i), 4(ii) and 4(iii).

#### **7.5 Cyclorama and rear black curtain**

Each Participant will have the choice of using the cyclorama, rear black curtain or mid-stage black curtain. We need to know which you want in order to be able to plan the performances for that evening (see Stage & Set Questionnaire).

#### **7.6 Lighting bars**

There are 7 stage bars and two auditorium bars being used for general lighting and specials. Plus:

- There are upright bars (booms) stage-left and stage-right behind the proscenium.
- There are booms on each side of the balcony.

These will be allocated as requested by Participants.

#### **7.7 Smoke Machines**

We have two different smoke machines: one produces thick smoke and the other one a haze.

### **7.8 The lighting/sound booth**

The lighting/sound booth is situated at the back of the auditorium. The view of the stage is good. During the performance, it will be possible to accommodate one lighting person and one sound person from the participating group. The booth is physically and acoustically open to the auditorium.

### **7.9 The lighting board and its operation**

The lighting boards used in the theatre are ADB Cantor and Strand 520. More than likely, they will be capable of producing whatever effects you require. That said, however, if you anticipate using features other than cue-to-cue, tell us know as soon as possible so that we can let you know if can be done. You can find more information on these lighting boards at:

ADB Cantor: <http://www.adblighting.com/?page=productdetails&cat=5&subcat=24&id=60>

Strand 520: [www.strandlighting.com](http://www.strandlighting.com)

During the 2-hour rehearsal period the theatre lighting specialist will be responsible for programming the board. During your performance, the lighting board will be operated by your lighting person or - and only if absolutely necessary - by Festival Stage Management or theatre personnel.

### **7.10 Special lighting effects**

Full details of all special lighting effects must be provided when the lighting questionnaires are returned. The Festival Stage Management team reserves the rights to refuse the use of any such effect not deemed sufficiently professional and/or safe.

### **7.11 Additional information**

Please give any specific requirements on colours and/or lighting areas on a stage plan when returning your lighting questionnaire. All attempts will be made to incorporate such needs into the general lighting rig but a balance must be maintained between the needs of the various groups on each night. You will be informed if your full requirements cannot be met.

You are advised to prepare a list of lighting cues – for your own use during the rehearsal period and performance – prior to arriving at the festival. It is not necessary, however, to send this to us before you get here. Remember that you only have two hours to set up your lights so if you can, keep it simple.

On the morning of the day of your performance there will be a lighting meeting, see timetable (Annex 1) for details.

## 8 Other Information

### 8.1 The Adjudicator

The adjudicator is Mr Tony Rushforth. He will appraise each performance after the last strike. The following morning he will meet each group for no more than 30 minutes (from 11.00 – exact times and location for each group to be confirmed) for a private discussion. Please wear your badges. He will meet the groups performing on the Monday that same evening after the award ceremony if they so wish and if this can be arranged.

Will any group likely to want a written adjudication please let Andy Ing know **before the Festival**. Please note that the adjudicator retains copyright in written adjudications and they should therefore not be published without payment of an additional fee.

### 8.2 Awards

Nine prizes will be awarded at the end of the Festival. The Adjudicator will decide the allocation of these prizes with the exception of the Stage Management Award, which will be decided upon by the Festival Stage Management team.

#### Trophies presented on a rotational basis:

- |                                     |                                    |
|-------------------------------------|------------------------------------|
| • Best Production                   | The Kast Cup for Best Production   |
| • 2 <sup>nd</sup> Place             | The ECC Centennial Cup             |
| • 3 <sup>rd</sup> Place             | The Taché Diamonds Award           |
| • Best Original Script*             | The DAW-Verulam Award              |
| • Best Stage Presentation           | The Grand Duchy Cup                |
| • Stage Management                  | The Marcel Huhn-Bruno Boeye Trophy |
| • Adjudicator's Discretionary Award | The Don Luscombe Award             |

\* For the definition of an original script please see rule 12.

#### Individual prizes:

- The Blackie Award for Best Actress
- The Blackie Award for Best Actor

#### The Marcel Huhn/Bruno Boeye Award for Stage Management

This is the only prize awarded not by the adjudicator but by the Festival Stage Management team. Among the things we'll be looking for are organisation, planning and preparation; compliance with the rules of the festival and the directions of the Festival Stage Management team; promptness and completeness of the responses to the questionnaires; safety consciousness; general attitude and approach; production effectiveness; use of stage facilities; and teamwork. These criteria will not be judged in any particular order, except that we regard safety as of paramount importance.

### 8.3 The Fringe

The Fringe will take place in the Cabaret room, adjacent to the main auditorium. Colum Hatchell is our Fringe coordinator and can be contacted on [fringe@feats2009.theatreinbrussels.com](mailto:fringe@feats2009.theatreinbrussels.com). Further details will be circulated in due course.

#### **8.4 Featlets**

The Featlets Youth Festival is to be held in the De Kam Cultural Centre, Wezembeek-Oppem, Brussels, during the weekend of the main festival in May. Groups of young people from all over Europe are converging on Belgium to share the youth theatre experience, with their own festival, workshops and networking galore. If you are interested in further information, please contact Lynne Vaughan on [featlets@feats2009.theatreinbrussels.com](mailto:featlets@feats2009.theatreinbrussels.com)

#### **8.5 FEATS Programme details**

Conrad Toft is responsible for putting together the FEATS 2009 programme. Please send your entry for the programme to Conrad no later than **30 April 2009** at the following address: [news@feats2009.theatreinbrussels.com](mailto:news@feats2009.theatreinbrussels.com)

The entry should include the following:

- How you would like your group's name to appear in the programme;
- Cast and crew details;
- No more than 250 words about the play (if it is part of a longer play, please give enough information for the audience to follow what they are about to see);
- A note about your group;
- A contact who will proof-read the entry once it has been put together;
- Your group's logo in electronic form (graphic file: jpeg, tiff, gif, pdf at 300 dpi or better);
- An image connected with the play or your group or the place you come from, ideally something that can be used without a caption (in other words it's self-explanatory, or is obviously the cast, or a local landmark) – take your pick! (Please try and supply an image in proportions of 4:3, ie: rectangular, landscape format).

## Annex 1 – Provisional Timetable

Provisional timetable for each day of performance

<b>Group A</b>	Unloading 08.30-08.45	Introductory meeting* 08.30-c.08.45		
<b>Group B</b>	Unloading 08.50-09.05	Introductory meeting* 08.50-c.09.05		
<b>Group C</b>	Unloading 09.10-09.25	Introductory meeting* 09.10-c.09.25		
<b>Group A</b>	Pre-rehearsal chat** 09.50	Rehearsal 10.00-12.00		
LUNCH				
<b>Group B</b>	Pre-rehearsal chat** 12.50	Rehearsal 13.00-15.00		
<b>Group C</b>	Pre-rehearsal chat** 15.20	Rehearsal 15.30-17.30		
EVENING MEAL				
<b>Group A</b>	Setup 19.20-19.30	Performance 19.35 –c.20.25	Strike 20.30-20.35	Interval
<b>Group B</b>	Setup 20.40-20.50	Performance 20.55-c.21.45	Strike 21.50-21.55	Interval
<b>Group C</b>	Setup 22.00-22.10	Performance 22.15-c.23.05	Strike 23.10-23.15	Adjudication

\* Introductory meeting will allow the Participant groups stage managers to ask any questions and resolve any other issues. It will also allow the groups lighting and sound people and the Festival lighting and sound people, to discuss the lighting requirements for the performances.

\*\* Pre-rehearsal chat is an introductory talk for each group’s cast and crew explaining what will be happening during your two-hour rehearsal period.

## Annex 2 – Directions to Centre Culturel Woluwé-Saint-Pierre, Brussels

### **Rail:**

Please consult the Belgian rail website: [www.sncb.be](http://www.sncb.be)

High-speed trains (Thalys, ICE & Eurostar) stop at the Gare du Midi/Zuidstation in Brussels.

Most other trains run right through Brussels, stopping at the Gare du Nord/Noordstation, Gare Centrale/Centraalstation & Gare du Midi/Zuidstation.

### **Air:**

The main and closest airport is Brussels-Zaventem, 12km from the centre of Brussels:

[www.brusselsairport.be](http://www.brusselsairport.be)

Ryanair flies to Charleroi (“Brussels South”), about 45km from Brussels: [www.ryanair.com](http://www.ryanair.com)

### **City Public Transport:**

Brussels has an excellent public transport system, so getting to the theatre will be easy.

Métro/Tram/Bus: [www.stib.be](http://www.stib.be) - trams 39 & 44: stop Chien Vert/Groene Hond

### **By road:**

#### **From Antwerp Motorway E19**

Take E19 southbound and join Ring (RO) eastbound following directions to **Mons-Bergen and Charleroi**. Continue on Ring past airport and junction with Liege motorway to Junction 1 (go to next paragraph (i) Junction 1 Ring).

#### **From Liege Motorway E40**

Take E40 westbound to the intersection with the Ring (RO). This intersection is not numbered but comes soon after Junction 21. Take Ring southbound, following signs for **Mons-Bergen and Charleroi** (go to paragraph (i) Junction 1 Ring).

#### **(i) Junction 1 Ring**

Leave Ring at Junction 1 signed Brussels and Tervuren. Stay in right hand lane and turn right at next set of traffic lights on to **Avenue de Tervuren** (go to paragraph (ii) Avenue de Tervuren).

#### **From Luxembourg Motorway E411**

Take E411 direction Brussels, past Junction 2. Shortly after Junction 2, filter to right hand lane following Airport signs. Take filter lanes bending right and join Ring northbound. Stay in right hand lane and filter off ring following signs for **Tervuren** before Ring dives down into a tunnel. Take left hand lane of the slip road to a complex crossroads with double traffic lights. Go across the first set and take the left turning lanes. Turn left at the second lights on the Avenue de Tervuren (go to paragraph (ii) Avenue de Tervuren).

#### **(ii) Avenue de Tervuren**

Follow Avenue de Tervuren on a bending road through the woods, down a hill and across two sets of traffic lights. The first sign for the **Centre Culturel** appears at the second set of traffic lights. After the second set, take the right hand lane down to the lights controlling the tram crossing. The left hand lane has a filter lane. The filter lane widens into two lanes, take the left hand lane up to the next lights. Go straight ahead at these lights (tram museum on right) and avoid the filter lane bending right. Continue across the next set of lights at the big junction and then turn right at the next set of lights (Av. J de Trooz) and then turn left at the next lights onto Av. Ch. Thielemans. The theatre is 400m up this road on the right.

The Centre Culturel also has good maps and directions on its website.

### Annex 3 – Flybar Schedule

See stage plans in Annex 4 (ii) and Annex 4 (iii) for bar positions.

Bar number	Available	Use/notes
E7	Reserved	Black border
E6	Reserved	Lighting
E5	Reserved	Black legs
E4	Reserved	Lighting
1	On request	120kg max load
2	On request	120kg max load
3	Reserved	Black border
4	Reserved	Black legs
5	On request	120kg max load
E3	Reserved	Lighting
E2	Reserved	Mid-stage black curtain
6	Reserved	Black border
7	Reserved	Black legs
8	On request	120kg max load
9	Reserved	Lighting
10	On request	120kg max load
11	On request	120kg max load
12	Reserved	Black border
13	Reserved	Black legs
14	Reserved	Lighting
15	On request	120kg max load
16	On request	120kg max load
17	Reserved	Lighting
18	On request	120kg max load
19	Reserved	Black border
20	Reserved	Black legs
21	Reserved	Cyclorama lighting
E1	Reserved	Up-stage black curtain

## 1. FEATS 2009 PLAY & PERFORMANCE SLOT QUESTIONNAIRE

Name of Group	
Contact	
E-mail address	
Postal address	
Telephone, day	
Telephone, evening	
Telephone, mobile	

(Please indicate your preferred means of contact (email, phone number))

1.	Name of the play:		
2.	Author:		
3.a	Is the play subject to copyright?	Y / N	
3.b	If yes, will the play be performed in its entirety?	Y / N	
4.	Have any changes (other than cuts) been made to the play?	Y / N	
5.	Name of the publisher:		
6.a	Is the play an original script?	Y / N	
6.b	If yes, does it qualify for the Best Original Script award? (see Rule 11)	Y / N	
7.	Number of cast members	Male:	Female:
8.	Are any members of the cast aged 15 or under? <i>If yes, please make sure arrangements are made for chaperoning them.</i>	Y / N	
9.	Estimated running time of the play: <i>(We realise that it may be difficult to estimate the running time when rehearsals are still at an early stage. Please update us on any revised estimates as rehearsals progress)</i>		

**Slot preference** (bearing in mind Rule 13)

	Friday	Saturday	Sunday	Monday
First				
Second				
Third				

*(Whilst we will try to accommodate preferences, groups should understand that the FEATS organising committee's decision on performance slots is final)*

**Synopsis**

To help us plan the running order, please summarise your play in not more than 150 words. *(This will be different from the write-up for the Festival programme, details of which will be requested at a later date, and which should give the flavour of the play without giving away the story.)*

Please return this questionnaire to [sm@feats2009.theatreinbrussels.com](mailto:sm@feats2009.theatreinbrussels.com) by 3<sup>rd</sup> April 2009.

## 2. FEATS 2009 STAGE & SET QUESTIONNAIRE

Name of Group	
Title of the Play	
Stage Manager	
E-mail address	
Postal address	
Telephone, day	
Telephone, evening	
Telephone, mobile	

(Please indicate your preferred means of contact (email, phone number))

### General

Please complete and attach one copy of the stage plan showing the position of set and major items of scenery and furniture for each scene. A sketch is sufficient: there is no need for detailed drawings. You may use the plan of the acting area on page 19 of the data package or the stage plan in Annex 4 (iv) for this purpose.

### Facilities

1	Will there be any scene changes during the play?	Y / N
2a	Do you require house curtains (front curtains) to be open for the start of the play?	Y / N
2b	Do you require house curtains (front curtains) to be closed at the end of the play?	Y / N
3a	Do you require the mid-stage black curtain?	Y / N
3b	Do you require the rear black curtain?	Y / N
4	Do you require the cyclorama? If yes, please indicate here and confirm details on your lighting plan.	Y / N
5	Are you planning to fly anything? <i>If yes, please indicate on the flybar schedule (Annex 3) which bars you would prefer to use, and whether, if these bars are not available, you would prefer to move up or down stage.</i>	Y / N
6	If the answer to 5 was yes, do you need us to supply cables? <i>If yes, please state your requirements on a separate page attached to this document.</i>	Y / N
7.	Are you bringing any special equipment? <i>If yes, please state your requirements on a separate page attached to this</i>	Y / N

	<i>document.</i>	
8	Will special equipment need specialist personnel, not in your crew of five, to set up? <i>If yes, please state your requirements on a separate page attached to this document.</i>	Y / N
9.	Will you need any theatre rostra? <i>If yes, please state your requirements on a separate sheet.</i>	Y / N
10.	Set storage - do you need a wall to lean your scenery against?	Y / N

### Effects

11.	Is smoking or use of a naked flame part of your performance? <i>If yes, please provide details on a separate page attached to this document.</i>	Y / N
12.	Will you be using real or imitation firearms? <i>If yes, please provide details on a separate page attached to this document.</i>	Y / N
13.	Will you be using pyrotechnics, smoke machines, dry ice units, foggers etc.? <i>If yes, please specify full details (manufacturer, model and effect) and indicate positions on the plan.</i>	Y / N
14.	Will you be using any musical instruments? <i>If yes, please state if a power supply or any other facilities are required on stage.</i>	Y / N

Please provide any other information that will help us prepare for your production.

Please attach extra pages if necessary.

Please return this questionnaire to [sm@feats2009.theatreinbrussels.com](mailto:sm@feats2009.theatreinbrussels.com) by 3<sup>rd</sup> April 2009.

### 3. FEATS 2009 SOUND QUESTIONNAIRE

Name of Group	
Title of the Play	
Sound Contact	
E-mail address	
Postal address	
Telephone, day	
Telephone, evening	
Telephone, mobile	

(Please indicate your preferred means of contact (email, phone number))

1.	Are there any sound effects or music during the performance requiring the use of theatre equipment? <i>If Yes, please give details on a separate page attached to this document. Please include curtain music.</i>	Y/N
2.	Are you bringing any of your own equipment to be connected to the theatre equipment? <i>If Yes, please specify the equipment and type of input/output connectors:</i>	Y/N
3.	Do you have any requirements regarding backstage sound effects loudspeakers (i.e. position, number of speakers, etc.)? <i>If Yes, please detail your requirements on a separate page attached to this document. Please mark the positions on the plan of the acting area (data package, p.19) or the stage plan (Annex 4iv) and paste this plan at the end of this document.</i>	Y/N
4.	Do you want us to provide any other equipment (effects processor, replay equipment, microphones, etc.)? <i>If Yes, please detail your requirements on a separate page attached to this document. If you need microphones please mark them on the acting area plan (as Q3 above)</i>	Y/N
5.	Special requirements not covered above, or any other remarks:	

Please return this questionnaire to [sm@feats2009.theatreinbrussels.com](mailto:sm@feats2009.theatreinbrussels.com) by 3<sup>rd</sup> April 2009.

#### 4. FEATS 2009 LIGHTING QUESTIONNAIRE

Name of Group	
Name of Play	
Lighting Contact	
E-mail address	
Postal address	
Telephone, day	
Telephone, evening	
Telephone, mobile	

(Please indicate your preferred means of contact (email, phone number))

1. Please complete this form and attach one lighting plan (copy of the stage plan/acting area marked up with the position of the set and lighting areas – use plan in data package, p.19, or Annex 4iv) for each significant lighting change or scene.
2. Show the position of any practical lights (lights on stage forming part of the set) and/or all other special lighting equipment/effects which you plan to use.

*Note: Point 1 above describes what you want to achieve. Point 2 contains the technical details of how you want to achieve it i.e. what kind of lights you intend to use, and where you wish to focus and/or hang them. Please show specials (production-specific lighting instruments) on a separate layout plan, and include details of bars, etc.*

3. Please attach details of the various lighting states you intend to achieve during your production.

4.	Will you be using lights from the basic setup?	Y/N
5.	Do you require the cyclorama? <i>If Yes, what effects are to be produced and with which colours?</i>	Y/N
6.	Do you propose to bring/use any other special lighting equipment/effects? <i>If Yes, please specify full details (manufacturer, model and effect) and indicate positions on the lighting plan.</i>	Y/N
6b.	Do the above require the presence and attendance of the company hiring them to you during the festival? <i>If so, please give the hire companies details.</i>	Y/N
7.	Do you require any special gobos? <i>If Yes, please specify</i>	Y/N
8.	Do you intend to fly any lighting equipment?	Y/N

9.	Do you require side/cross lighting?	Y/N
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Please attach supplementary information on a separate page if necessary.

Note: The acceptability of special lighting effects is at the discretion of the Festival Stage Management team. The availability of special lighting effects depends on the requirements of all the plays on a specific night as well as the capacities of the theatre equipment. All efforts will be made to meet your requirements but some compromises may be necessary.

Please return this questionnaire to [sm@feats2009.theatreinbrussels.com](mailto:sm@feats2009.theatreinbrussels.com) by 3<sup>rd</sup> April 2009.