

## BNW - SLEEPING BEAUTY NOTES

### NOTES FOR LOAD OUT...

This is how it went for Load Out on May 14, 2017

#### FINAL CURTAIN

-- HOLD BACK Friends, family coming to the stage for a while so we can:

CLEAN UP CONFETTI from the stage floor — use the WCPA shop vac to help do this

WA CTR RUNNING CREW — go on half hour meal break

WA CTR SUPPLEMENTAL CREW — Called in at 4:00 pm

CONFETTI CLEANUP

FLY ALL GOODS ABOVE HEAD HEIGHT (except for the US Wall Drop - keep in for photos)

MOVE SL BOOMS DL TO MAKE A CLEAR PATHWAY TO ROLL UP DOOR

PULL BOOM CABLE AND PULL AND FILE BOOM GELS

STRIKE DECK ELECTRICS - Floor Units and Fireplace Unit

BALLET BARS GO OUTSIDE INTO THE ALLEY

PORTABLE UNITS GO OUTSIDE OR DS ONTO THE APRON (Columns, Throne, etc.)

PULL APART STEPS UNIT AND ESCAPE UNIT

FLY US WALL DROP ABOVE HEAD HEIGHT

BRING PVC PIPES FROM STORAGE AND PLACE DS ON APRON - For marley and drops

ROLL MARLEY — START US (Note: Dry Mop Marley before rolling)

MARLEY IS TRANSPORTED IN A PICKUP TRUCK, SO IT GOES RIGHT OUT THE DOOR

By this time, we should have WA CENTER CREW back from break, so we can send someone to the Loading Bridge and begin to remove loads from the battens.

Doing all of this moves us toward being able to begin to strike the US Stained Glass Window Units — which are hard legs. Once the 2 most US layers of marley are removed, we can bring the Genie on stage and go up and detach the largest, widest Stained Glass Panels from their cables. These big wide panels need to go into the truck first. They are so wide that they need to go in at an angle. NOTE: We were able to load the Step Unit and the Doorway Unit first, against the Driver's Side in the truck.

Also note: Once we had crew on the Loading Bridge, we did the removal of loads in stages — i.e.: We flew to "Piping Height", removed bottom pipe, flew out, removed some weights from the arbors down on the deck, and then flew in again and buried the goods until the hard legs were resting on the deck. Then we went up in the Genie to the top of the hard legs and disconnected the cables, leaving the cables still connected to the battens. We then walked the hard legs down and loaded them into the truck.

We continued this process, moving DS, as Marley was being removed.

MEANWHILE: We flew in the HARPIES CHANDELIER and disassembled it. The Harpies went into an open trailer provided by Ken's dad. It turned out that the trailer accommodated only one-half of the Harpie thing at a time, not both halves.

CONTINUE MOVING DS, REMOVING BOTTOM PIPE, RE-WEIGHTING, REMOVING HARD LEGS (STAINED GLASS PANELS).

NOTE: The second load up in the open trailer was able to accommodate the second half of the Harpies and the Carabosse Chariot and the Throne.

Harpies should go to the warehouse first because they store deep in at the back wall. Other set units would be in the way if they were loaded into storage before the Harpies.

Note for Load In: The legs that include the Stained Glass Panels have hash marks drawn on them at the top end. These lines indicate where the cables which carry the Stained Glass Panels should attach to the batten. These marks are accurate. - The process is to attach the cables (which are already made-up) and Gaff tape them on the batten so they do not slip sideways, while the batten is flown in for mounting of the soft goods. Later, after hard legs are suspended - hooking them up to the dangling cables, some slight adjustments will need to be made using the Genie — in order to square the panels up or better align them. The made-up cables have turnbuckles at the bottom end that help facilitate this.

Most of the adult volunteers went with the first load to the warehouse. They were gone for a long time. Those of us left at the Center proceeded to strike and roll up legs and borders onto PVC tubes. However, we did not yet have the super long tube we needed for rolling up the huge US drop. -- There was some lag time here. -- It might be good to plan a way to bring that super long tube in to the Center early on — if it could be loaded into the truck earlier that day and delivered on first arrival. -- All in all, there does not seem to be a way to transport this show in only one trip.

STRIKE NOTE: We unmounted the Confetti Trough last - because we knew it was going to be messy.

ADDITIONAL NOTES: The Confetti Trough is not very effective. The openings are not large enough. More significant effects were achieved by “dumping” the confetti over the edge of the working batten. Confetti Trough was mounted on Linesets 9 (fixed) and 10 (working).

The Carabosse Hood/Cape removal device was mounted to the SR Scenery Rail about midway between Linesets 9 and 10.

Door Masking was hung on Lineset 39

We ended up loading in a lot of unneeded bottom pipe this time. In future, it would be good to make note of exactly what lengths of pipe we need and then labeling pipes as to their actual length so we can pick and choose.

OTHER RANDOM NOTES I HAVE:

NEXT TIME: Bring Stained Glass Panels in the first load, Harpies on the second load.

FOR THE US STAINED GLASS PANELS (ones US of the big wall drop): We pre-rigged them with their cables. We leaned the panels upright against the upstage wall and pillars of the venue. Then we flew in the US Wall Drop and buried it enough to hook the cables to it's batten using only a stepladder.

END MY NOTES, SLEEPING BEAUTY, 2017