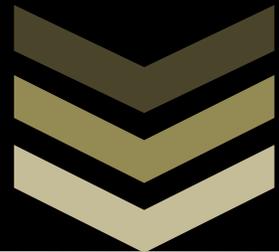




The Techie Bible



First Edition November 2011

Compiled from around the web, here
it is for everyone's enjoyment.

Techie Bible

Contents:

Preface to: The Techie Bible	1
Chapter 1: The Books of Genesis	2
Chapter 2: Exodus	4
Chapter 3: The Techie Declaration	4
Chapter 4: Proverbs	5
Chapter 5: Word to the Techies	7
Chapter 6: The Book of Bill	8
Chapter 7: The Gospel According to Luke	9
Chapter 8: The Birth of a Techie	10

Appendices

Appendix 1: The Ten Tech Commandments	12
Appendix 2: Ye Olde 10 Commandments of Electrical Safety	13
Appendix 3: The Plan	14
Appendix 4: The Tao Te Tech	15
Appendix 5: True Essence of a Techie	18
Appendix 6: Hierarchy of the Superiors	19
Appendix 7: The Genius of the Stage Manager	21
Appendix 8: Signs of Thine Insanity	22
Appendix 9: Codes of Punishments for offenses	23
Appendix 10: Call Codes	25
Glossary of Terms of Thy Glorious Occupation	31

Preface to: The Techie Bible

Welcome to The Techie Bible. This book, in any form of binding should be handled by, read by, and available only to those of us with the mental capacity to preform outside the light, in other words, the Techies. I have compiled what I have found with the help of the internet, for those parts of the Bible that predate the internet, if you can get them to me I will be happy to revise the Bible and publish a revision. It is very important that you, as a Techie read and understand this book as it gives insight to your job. I have only been a Techie for the last 5 years, but I have great experience, over 18 shows, 50+ events and 2 award nominations. This collection of ideas has contributed to my success in this field. Good luck in all your teching.

-Dan
Lakeland Theatre "God"
2007-2011

Chapter 1: The Book of Genesis

(Revised Standard Version)

In the beginning there was the Stage, and the Stage was without form and void, without lights or sets, and lo, the actors came forth, and darkness was upon the face of them. And the Technical Director saith: "Let there be Lights!" and the TECHIES labored forth with leko, fresnel, cable, and gel, and lo, and there were lights: key, fill, and back, according to the word handed down from the Flies to the tribe of McCandless, two by two, each cleaving to his area, his circuit, and his dimmer. And the Technical Director further saith: "Let there be ellipsoidals on the FOH pipe, fresnels on the faces of the actors, and scoops behind all, giving all a great washing. And let not there be hot spots, fall-off, or shutters upon the faces of the actors, for thus saith McCandless and his ilk: "If you can't see 'me, you can't hear 'me." And the Techies heard the Technical Director, and understood, and pondered these things in their hearts. And they labored, and brought forth a mighty hanging plot and patch chart, and focused according to the Word of the Technical Director. And the Technical Director saw the lights, and saw that the throw was not too great or too small, that the warm gel falleth upon the key and the cool gel falleth upon the fill, that the lights spilleth not upon the curtains, nor upon the audience, and no more was there darkness on the faces of the actors. And he saw that it was good--not great, but OK.

And the Morning and the Evening were the First Day.

And the Technical Director looked upon the actors and saw that although they walked in light, they did walk upon a hard and barren stage, and had no place to be, and the Technical Director was moved to pity. And the Technical Director said, "Let there be Scenery, that these actors might know where they are!" And the Techies labored forth with mysterious tools and implements whose meaning was hidden from all but the Chosen, to wit: drywall screws and other fasteners which tappeth themselves according to the Word of Archimedes; loose-pin hinges; saws of table, saws of circular, saws of hand, saws of jig, and saws of sabre; knives of mat; wood that bendeth from the far land of Luan, wood that falleth in sheets of ply, and wood that bendeth not, in fours and twos and in fours and ones. And to the anointed was revealed the Mystery of the Casket Locks, at which many wondered. And lo, the Techies finished their mighty labors, and there was a set, with platforms, wagons, stairs, and furniture of various types and sized according to the need. And after the Time of the Carpenters was the Time of the Painters, with hue and value, tint and shade, warm and cool, upon the surface of the Scenery. And the actors did walk upon the set, and within the set, and wondered at the Texturing--of Spatter, Scumble, and Sponge, all included--of the Painters, and they passed behind the set beyond the sightlines, and did have a place to be.

And the Technical Director saw the Scenery, that it would do, and the Morning and the Evening were the Second Day.

And the Technical Director saw the actors, that although they walked with the Light and did have a place to be, they did look meshuggeh for they waved their hands, clutched at open air, and yet struck each other with nothing. And in his heart and mind, the Technical Director was moved to pity. And the Technical Director said, "Let there be Props!" And the Techies labored forth yet again and feverishly did they buy, build, borrow, and pull from stock, and there were Props. And the Technical Director saw that they would not break when dropped, and that consumables would not disappear from the stage before the run of the play was out, and that, yea, the liquor was not liquor, but iced tea; the coffee was not coffee but flat Pepsi, and that the ashtrays were all filled with wet sand according to the word handed down from the Ancients from the time of Belasco, Daly, and Boucicault. And he saw that they Would Work, and the Morning and the Evening were the Third Day.

And the Director looked upon the actors and saw that they did go forth in ignorance of their nakedness. And the Director begat the concept, and this (s)he bestowed upon the Costume Designer, and from the concept the Costume Designer begat the costume plates, and these she did bestow upon the pattern maker with many words of wisdom, chief among them was this: "The Costume Shall Be the Visual Identification of Character," and many other wise sayings. And the Cutters and Stitchers toiled and labored and sewed and stitched, with much pricking of thumbs and gnashing of teeth, but yet, they brought forth the costumes, each sized to the Actor, according to the play, and keeping in with the role. And no more did the Actors go forth in their nakedness, or, even worse, in grunge, and the Costume Designer saw the costumes, that they were good, and the Director saw them upon the evening of the dress rehearsal, and said that they were not devoid of charm, and the Morning and well into the Evening were the Fourth Day.

And the Technical Director watched the play and saw that the audience did wait upon the beginning in silence, and was moved to tears. And the Technical Director said, "Let there be Pre-Show Music, and EFX, and reinforcement at the proper level and equalization!" And the Sound Crew labored with cassette and CD, with mixing board, and the ancient Reel-To-Reel of their fathers' and their fathers' fathers' generation, with splicing tape and crash box and effects generator, both of the newest and oldest technology, and the Technical Director saw that the cues were in their proper quality and all at the proper levels. And the Technical Director heard the sounds, and knew that the Audience would not wait in silence, and the sounding brass and tinkling telephone would come all in their proper time, and that they were good, and the Morning and the Evening were the Fifth Day.

And lo, upon the Sixth Day, the Show Opened, and there was much rejoicing. And thus it was revealed to all of that place that all these works were completed in but five days, proving beyond proof that if God had used sufficient Techies in the first place, He would have finished sooner.

Chapter 2: Exodus

And lo, as the year begins, so is the Gaffa Tape delivered unto the Techies, who do revere and worship the Gaffa. And, soon, does the Gaffa Tape leave the store, to be used by the Techies in pursuit of excellence in their Techie activities, and also in various activities with fair Techie maidens. And, the head Techies do soon become worried at the amount of Gaffa used, for while much use of Gaffa does surely lead to a higher plane of Techie existence, the year must be split in two: 6 months of plenty, following the delivery of Gaffa unto the Techies, and 6 months of famine, when the Gaffa must surely run out.

Chapter 3: The Techie Declaration

We hold this truth to be self-evident: that all Techies are created superior.

Chapter 4: Proverbs

Behold, my son: here is wisdom. Pay heed to these words, and in the days of thy rehearsing, in the hours of thy performing, thou shalt not be caught short. For truly, it is said, pay heed to the errors of others and you shall not make them yourself, and again, as we have been told from on old, to thine own self be true.

I. Give not unto the actor his props before his time, for as surely as the sun does rise in the East and sets in the West, (s)he will lose or break them.

II. When told the placement of props by the Director, write not these things in ink upon thy script, for as surely as the winds blow, so shall the mind of the director change. Do likewise unto the cues for sound and the cues for light.

III. Speak not in large words to actors, for they are slow of thought and are easily confused.

IV. Speak not in the language of the Techie to actors, for they are unenlightened and will not perceive thy meaning.

V. Tap not the head of a nail to drive it, but strike it firmly with all thy might and with all thy soul, pivoting upon the angle of thy elbow, not thy wrist.

VI. Join not the head of the drywall screw and the #2 Phillips bit of the power screwdriver at an angle, for surely thou shalt strip the head of the screw and screw up the bit.

VII. Remember always that the Technical Director is never wrong. If it seemeth that he is, then wait patiently upon the getting of wisdom: you obviously misunderstood him the first time.

VIII. Leave not the area of the stage during the play to sojourn in the land of the dressing rooms and talk with the actors, for as surely as you do, you will be in danger of missing your cue and there shall be much gnashing of teeth and rending of garments: yours, by the stage manager.

IX. Beware of actors when flying in walls, for they are fascinated by anything they do not understand and will stand and watch and be crushed as the petunias underfoot in spring.

X. Beware of actors during scene changes, for they are not like unto you and are blind in the dark.

XI. Take not thy cues before nor after their time, but at the proper moment, each in its own time, like unto the musician at his instrument. And cover thy screw-ups with style and grace.

XII. Take pity of the actors, for in their roles they are as children and must be led with gentle kindness. Thus, endeavor always to speak softly and not in anger, even when they be schmucks.

XIII. Pay careful heed to the instructions of the Director as to how he wants things done-then do it the way that works. In the nights and days of thy labor, he will see thy wisdom and to himself give credit and rejoice.

XIV. And above all, get carried away not with the glow-tape, or thy stage will be like unto an airport or carnival fun-house.

XV. Remember the first performance and keep it holy, for only afterwards shall you party.

XVI. Remember the Strike after the last performance and keep it holy also, for only afterwards so too shall you party.

Chapter 5: Word to the Techies

Remember always that thou art a Techie, born to walk the dark places of the stage, and know the secret ways of thy equipment. To your hands it is given to mold the dreams and thoughts of they that watch and to make the Stage a separate place and time. Seek not, as do the actors, to go forth in light upon the stage, for though they strut and talk and put on airs, their craft does truly depend on you, to shape the dreams that they would show.

Remember also that although they depend on you, you exist only to aid them. Remember that thou art a team, for thou shalt party together.

My friends, be not deceived by deluded actors masquerading as Techie. Remember always the signs by which thou shalt recognize a true Techie: they move softly during scene changes, not stumbling or falling; they are silent backstage, ever watchful, ever vigilant; they can speak with secret knowledge of tools; they respect another's craft and aid where they can. They do not just stand and watch but wait to serve.

Go Thous and Do Likewise.

Amen.

Chapter 6: The Book of Bill

And when God had created light, and sets, and props, and costumes, and the like, God rested, and this Sabbath day he named the cast party. And the cast party was good. But on the morning following this said Sabbath, the Lord did rise with pain of head and nausea of stomach, and God did go forth into the lighting booth to take unto himself some Pain-Aid and Pepto from the first-aid kit. And because the Lord had not yet drunk of his heavenly goblet of black coffee, he thought, "I shall make a creature in my likeness, and in the likeness of the Techies, who are already in my likeness, and all shall bring me glory." And God took a handful of Pain-Aid and Pepto and created a being in his likeness, and the likeness of the Techies, wearing many tools and garments of only black. And God saw that his creation was good, and firm of joint, and could see in the dark.

And the Techies did party, and build the new creature a beautiful set in which to dwell, with perfect sight lines, a lowering grid, a turntable, three scrims, showers in the back, and gel changers in the lights. And God said, "My child, I name thee Bill. Go forth and play, Bill." Bill did go forth and play, and henceforward a being running forth like a child on a set would be called a Play. And God said only, "Run, play, and be fruitful; live in great peace on this beautiful set which my Techies have created. Only heed one warning: thou shalt not play pride fully in the vision of anyone, with the exception of the Techies, who are always watching and well should be."

Bill did play for many nights alone with no one but the Techies for company, and was content. But each time God did fade the sunset special from the western side of the theater, Bill's heart cried more and more in torment. And Bill wept to God, "Lord God who hath created me, who hath clothed me and fed me and taught me the holy ways of wrenches and circuits and hath not troubled me to climb any really tall ladders, Lord God, I am lonely and need another like myself." And the Lord was moved to pity. So he took a pipe wrench and smote Bill upside the head, then clipped a lock of his flaxen hair with a utility knife. He mixed this with some sawdust and two measures of joint compound. And God did stir. He stirred until the grid did quake and the heavens flickered. Thus was created another being in the likeness of Bill, but suave of build and of hair as blonde as the morn. God said to Bill, "My son, I offer you the great honor of bestowing this fine creature a name." "I name him Steve," Bill replied with stars in his eyes.

Thusly became Bill and Steve playmates, and there was much frolic and rejoicing on the set. And God saw that they were good, and was not moved to concern. But Bill and Steve grew fond of their games of charades, and were less and less satisfied with the clear, alert gaze of the Techies. "I want not to be gazed upon merely for my light cues," cried out Bill in great distress. "Ah, and I am such a handsome devil," sighed Steve, admiring his reflection in the lid of a paint can. "What a pity that such beauty should go unappreciated!" And God did shake his great head and chuckle, unconvinced that any of his children should go astray.

One night, when the R78's glowed softly in the fresnels, Steve was stirred to waking by a strange noise. He noticed a shadowy figure standing before him. "Speak, and proclaim thyself!" Steve insisted, leaping to his feet and grabbing a piece of stage artillery from the nearby prop table. "Fear me not," proclaimed the specter. "I am none but a weary traveler, and I have journeyed from afar merely to perceive thy beauty and talent." "You're kidding," quoth Steve, dropping his sword. "Ah, indeed," the figure did continue, "far and wide hath the news spread of thy ability to behave in the likeness of characters other than thyself." Steve replied, "And I thought it was simple schizophrenia!" with some relief. And the figure did pull forth a business card, and when Steve did inquire as to what meant the strange word "agent," the figure replied that he was none but a human being who appreciated a good performance and liked to see other people appreciate it, too. For a small fee, of course.

Steve did act for the agent, and tap dance, and sing, paying no heed to the word of God. The agent brought in some of his family, then friends, and Steve awoke Bill to play a jazzed-up duet of "Don't Cry For Me Argentina" fit to make Patti weep. And the Techies did follow Bill and Steve with large round lights, and adjust the sound as necessary, for they understood the word of God and were bound by their God-betrothed duty. The audience did pound their palms together in applause like unto thunder, standing and whistling and shouting for an encore. God was thus awakened from his slumber.

Bill and Steve were aware of the coming wrath of God, and they ran and hid. God sent forth all the Techies to find them. When the Techies did return, they had retrieved not only Bill and Steve but armloads of 8x10 headshots from the lobby and empty bottles of mineral water from the green room. Bill and Steve did cower before God. And God said: Henceforward shalt thou be called "actor," And all thy descendants "actor" as well. Thou shalt wear colorful clothes, and be stripped of the holy knowledge of the Techie. May you marry many times without success. May the tabloids exploit you. May you die lonely deaths in hotel rooms in Vegas, For thou hast fallen from grace. Bill and Steve wept and cried out for redemption, but it was to no avail, for they had sinned in the eyes of God. And their garments became colorful, and sewn with sequins, and uncomfortable, and their faces coated in pancake makeup. And they did forget all that they were taught about being a good Techie, and needed to be spoken to in small words, and could not see even glo-tape in the dark. And the Techies prevailed.

Chapter 7: The Gospel according to Luke

Our amps are switched off
The Cans are not patched into the PA
The Masters are down.
The loudspeakers are disconnected
THEY CAN'T HEAR YOU!

Chapter 8: The Birth of a Techie

And lo a par can in yonder western sky, did shine with `152' light. The naive Fresher was attracted to its golden glow but alas there was no room at the proj. box. "Try the rostra store where ye may well be able to find a place among the old damp sets of yesteryear." So the fair Techie child arrived at the portal to the lowly store and stepped through to find its Techie parents who had returned for fresher's week. The fresher was quickly converted to Techieism and began uttering the sacred words of `gaffa', `AJ' and `lecky' were among the pronouncements.

And low on the second day three members of the ruling party of Techie land did arrive bearing gifts of wonderment. The first bought the backstage pager for communication is the second most holy virtue. The second wearing a cape of black velvet bought the sacred roll of gaffa for no Techie can be truly fulfilled without the wonderment of the gaffa. The third adorned in strange headwear bought a strange cable which he described as "shedloads of these to shedloads of these." The Techie was truly amazed and grateful. The three then left but not before promising full and comprehensive training to all new fresher Techies. At this the Techie parents could bare the silence no longer and burst into tears.

On the third day three more wise men/persons arrived. Instead of gifts they bought pearls of wisdom. The first, the director, spoke of the promised land, "One day you shall enter the promised land, the new theatre will be completed." The second spoke of the treatment of lowly things, "don't drag the chairs across the floor." The third and finally visitor just stood there in silence for the masters were down and the amps were turned off. So no-one could hear St Luke offer to buy a round of drinks.

Appendices

Appendix 1: The Ten Tech Commandments

- 1 - Love thy gaffa as thou would love thyself.
- 2 - Honor thy SM and thy Director.
- 3 - Thou shalt not get caught in light.
- 4 - Thou shalt not talk louder than a whisper.
- 5 - Thou shalt not covet another tech's headset / torch / blacks.
- 6 - Thou shalt not drop things from fly tower / catwalk.
- 7 - Thou shalt not crave sustenance other than coffee and cigarette.
- 8 - Thou shalt not kill another Techie. Actors not inclusive.
- 9 - Thou shalt assist the actor when walking through the wings of darkness.
- 10 - Thou shalt be as God like as possible - fast, quiet, efficient.

Appendix 2: Ye Olde 10 Commandments of Electrical Safety

1. Beware the lightning that lurketh in the undischarged capacitor, lest it cause thee to bounce upon thy buttocks in a most un-technician like manner.
2. Cause thou the switch that supplieth large quantities of juice to be opened and thus tagged, that thy days in this Earthly vale of tears be long.
3. Prove to thyself that all circuits that radiateth and upon which thou toil are grounded and thusly tagged lest they lift thee unto radio heaven
4. Tarry thou not amongst those fools that engageth in intentional shocks, for they are surely non-believers and are not longeth for this world.
5. Take care that thou useth the proper method when thou taketh the measure of a high voltage circuit, lest thou incinerate both thyself and thy meter.
6. Take care thou tampered not with interlocks and safety devices, for this incurreth the wrath of thy supervisor and bringeth the fury of the safety inspector upon thy head and about thy shoulders.
7. Toil not thou on energized equipment, for if thou so does, thy fellow workers will surely buy beers for thy widow and console her in way not acceptable to thee.
8. Service thou equipment not alone, for electrical cooking is a slothful process and thou mine sizzle in thine own juices for hours upon a hot circuit before thy maker sees fit to end thy misery and drag thee into his fold.
9. Trifle thou not with radioactive tubes and substances lest thou commenced to glow in the dark liketh a lightning bug and thy wife hath no further use for thee except for thy wages.
10. Caused thou to be tagged all modifications made by thee upon equipment lest thy successor teareth out his hair and goeth slowly mad in his attempt to decide what manner of creature madeth a nest in the wiring of such equipment.

Appendix 3: The Plan

In the beginning there was the Plan, and then came the Assumptions, and the Assumptions were without form and the Plan was without substance, and darkness was upon the face of the Techies. And they spoke amongst themselves saying, 'It is a crock of crap and it stinketh.' And the Techies went to the Stage Manager and said, 'It is a pile of dung, and none may abide by the odor thereof.' And the Stage Manager went unto the Production Manager saying, 'It is a container of excrement, and it is very strong, such that none may abide by it.' And the Production Manager spoke amongst the Directors saying, 'It is a vessel of fertilizer, and none may abide by its strength.' And the Directors went unto the Producers saying one to the other, 'It contains that which aids plant growth, and it is very strong.' And the Producers then went to the Backers saying unto them, 'It promotes growth and is very powerful.' And the Backers sent forth the publicity saying unto the Public, 'This new plan will actively promote the growth and vigor of the production, with powerful effects to be felt all the way to the audience!!!' And the Public looked upon the Plan and saw that it was good. And the Plan became Policy. And the Techies looked upon the Policy and saw that it was nothing but the same old shit with a new name.

And thus, shit happens

Appendix 4: The Tao Te Tech

Part One

The Tao that can be told. Is not the eternal Tao. Surrounded in light, it is cloaked in darkness. It is the unseen, resounding, yet inaudible. It is the unheard, it flows from stage left to stage right, and envelopes all between. This is essential to the show. Yet the actor understands it not...

Part Two

Under heaven, all can see beauty as beauty because there is ugliness. Good owes its existence to evil, and the Tech owes his existence to the actor. As male needs female, as student needs teacher, as the foolish need guidance, so does the actor need the Tech. Therefore the Tech goes forth, cloaked in darkness, bathed in silence radiating the Tao; creating yet not possessing, working, yet not taking credit. In this way, the Ten Thousand Things are preserved...

Part Three

The Tao is an empty vessel; it is used, but never filled. Oh, unfathomable source of Ten Thousand Things; change the lamp, adjust the level, call the cue, clean the shirt. Oh, hidden deep but ever present, it comes from the darkness and flows into the light, it is the keeper of our art....

Part Four

When the Tao is present in the Universe: the horses haul the manure which happens as one of the, Ten thousand things becomes misaligned, the man who has not the Tao panics, and is therefore up to his neck in unhealed manure. The Tech, however, abides in the Tao, and the Tao in him. Therefore, when one of the ten thousand things is misaligned, he realigns it, and the manure is hauled away. Or if it cannot be realigned, so what? We'll still get paid...

Part Five

Actors are stupid (period)...

Part Six

The wise actor hears of the Tao and strives to follow it. The mediocre actor hears of the Tao and gives it its due respect. The foolish actor hears of the Tao and laughs. Then I cut off his sound and lights and leave him set-less prop-less and naked. This is the way of the Tao...

Part Seven

The audience is gullible they see the actor as a god. The Tech is wise he sees the actor as a child. The actor must be made up, and have his hair done. He needs to be dressed and led to his props. The Tech needs not such things. Silence is the language of the Tech, his movements are the wind. While in his care, the props do not break, nor are the lights dropped from on high. There is not panic within the Tech. There is instead the peace of the Tao which allows him patience to deal with actors. Yea, even child actors. Without beating them even more retarded then they already are (at least until the end of the run)...

Part Eight

The greatest virtue is to follow Tao and Tao alone. For it is well known that a Tech can act, but he will never be an actor. Just as the actor may attempt to tech, but he will never be a tech. The actor's art is internal, he cannot help but become self-centered, he is the victim of his trade, which leaves him oblivious. The Tech's art is external he cannot help but be concerned with others; he is the benefactor of his trade which conditions him to be aware. To act is to know oneself, to Tech is to know all in one's environment...

Part Nine

A good walker makes no noise, a good speaker arrangement gives no feedback, a good actor breaks not the props nor does he break the furniture. The Tech takes care of them all, and abandons no one. He takes care of all things and abandons nothing. This is called "abiding in the Tao". What is a Tech? The keeper of an actor. What is an actor? A Tech's charge. If the Tech is not respected, and the actor not cared for, confusion will arise. This is the crux of illusion...

Part Ten

Whenever you advise a designer in the way of the Tao, counsel him not to break the laws of nature. Do this also in the guidance of a director. Animals, trees, children; such things should never cross the stage. When the designer or director conspires against nature, he upsets the Ten Thousand Things. Yet the Tao attempts to accommodate him. The Tao is great. But even greatness cannot overcome fate. For it is written "there are no stupid concepts, just stupid directors and designers producing the most intelligent concepts they can come up with at the time"...

Part Eleven

The Tao is forever undefined, ubiquitous, yet intangible, it eludes the masses. When Designers abide in it, The Ten Thousand Things rejoice. If directors and actors could harness it, The Ten Thousand Things would naturally obey, the dramatic and the technical would intertwine, and all would abide in the Tao. Once the whole is divided, the parts need names. There are already enough names; one must know when to stop. Knowing when to stop averts trouble. Knowledge and wisdom are the companions of the Tao...

Part Twelve

No acting please...

Part Thirteen

Knowing ignorance is strength, ignoring knowledge is sickness. If one is sick of sickness, then one is not sick. The Tech is not sick because he is sick of sickness but because he is sick of actors. The great Tao flows everywhere, both to stage left, and to stage right. The Ten Thousand Things depend on it, it fulfills its purpose silently and makes no claim. It nourishes the Ten Thousand Things and yet it is not their lord. It anoints the Tech and enhances his ability. Therefore the Tech knows himself and others, he has self-respect, yet is not arrogant, he lets go of that and chooses this. The Tao of the Tech is impartial and stays with him at all times...

Appendix 5: True Essence of a Techie

My friends, be not deceived by the deluded actors masquerading as Techies. Remember always the signs by which thou shall recognize a true Techie:

1. They move softly during scene changes, without stumbling or falling.
2. They are silent backstage and aware of what is happening.
3. They can speak with a great knowledge of tools.
4. They respect another's job and aid where they can.
5. They will not whine at an obstacle, but fix it in silence.
6. They do not just sit and watch.

Appendix 6: Hierarchy of the Superiors

Producer:

Leaps tall buildings in a single bound
Is more powerful than a locomotive
Is faster than a speeding bullet
Walks on water
Gives policy to God

Director:

Leaps short buildings in a single bound
Is more powerful than a switch engine
Is just as fast as a speeding bullet
Walks on water if the sea is calm
Talks with God

Playwright:

Leaps short buildings with a running start
Is almost as powerful as a switch engine
Is faster than a speeding BB
Swims well
Is occasionally addressed by God

Actor:

Makes high marks on the wall when trying to leap buildings
Is run over by locomotives
Can sometimes handle a gun without inflicting self-injury
Dog paddles
Talks to animals

Band:

Runs into buildings
Recognizes locomotives two out of three times
Is not issued ammunition
Can stay afloat with a life jacket
Talks to walls

Chorus:

Falls over doorsteps when trying to enter buildings
Says "look at the choo-choo!"
Wets self with a water pistol
Plays in mud puddles
Mumbles to self

Stage Manager:

Lifts buildings and walks under them
Kicks locomotives off the track
Catches speeding bullets in teeth and eats them
Freezes water with a single glance
Is GOD

Technical Director:

Walks through solid buildings
Levitates locomotives off the tracks
Catches artillery shells in teeth and eats them for breakfast .
Freezes water by just being near it.
Tells God what to do.

Appendix 7: The Genius of the Stage Manager

A stage Manager, a Sound Technician and a Lighting Designer find a bottle in a corner of the theatre. One of them rubs it and a genie pops out. "Since you all found me," he says "you each get one wish." The Sound Technician steps up and says, "I'd like a million dollars and three beautiful women." POOF! - The Sound Tech is gone. The Lighting Designer steps up and says, "Well, if he can have that, I'd like TEN million dollars, and my own personal island with fifteen beautiful women!" POOF! The Lighting Designer is gone. The Stage Manager steps up and says "I'd like them both back in ten minutes."

Appendix 8: Signs of Thine Insanity

- Your weekend consists of Monday, and only Monday.
- "Q" is not just a letter.
- National holidays that fall on Monday seem pointless to you.
- You know more than one the story for the origin of the name "greenroom."
- You can only read from a light that is blue.
- You consider the red part of the stoplight the "standby."
- You can't remember what day light looks like.
- You feel naked without your keys attached to your belt loop, or your belt without your Maglite, Leatherman, and Gerber.
- You know tie-line has several uses---shoelaces, belts, ponytail holders...
- 95% of your wardrobe is black.
- You watch the Super Bowl, waiting for intermission, not halftime.
- You tell more stories of what went wrong on shows you've done than what went smoothly.
- You start wondering what it feels like to be a prop.
- You know anything can be fixed with gaff tape, Mortite, sculpt-ercoat,a sharpie, tie-line, and a safety pin.
- Your diet consists of fast food or microwaved food.
- Varying your diet means ordering the #2 instead of the #3 or eating with your left hand instead of your right.
- You understand the jokes in Forbidden Broadway.
- People recognize you by the sound of your keys jingling down the hallway.
- Going to a restaurant means ordering and sitting down insets rather than eating in the car on the way to show call.
- "Practical," "Drop," and "flat" are nouns.
- You give up a summer job to work on a musical for no pay.
- Most of your meals come from vending machines.
- You can never sit through a whole play without feeling that you have to hit a button.

Appendix 9: Code of Punishments for OFFENSES

- Missed pickup \$ 20.00
- Missed tape cue \$ 20.00
- Late tape cue \$ 50.00
- Early tape cue \$ 75.00
- Wrong tape cue \$ 150.00
- Going on an uncalled cue \$ 10.00
- Not going on an uncalled cue \$ 500.00
- Failure to bail out clueless stage manager \$ 0.01
- Unauthorized bailing out of clueless stage manager OSTRACISM
- Failure to duck out offensive orchestral players \$ 35.00
- Failure to duck out offensive vocalizations \$ 55.00
- Feedback DEATH BY 19 kHz SIGNAL
- Falling asleep at console \$ 20.00
- Causing feedback by falling asleep at console \$ 150.00 and appropriate punishment to address feedback
- Audible snoring at console \$ 75.00
- Making audible rude comments on the performance \$ 5.00
- Failure to maintain correct mixing levels \$ 150.00
- Failure to correct glaring errors caused by designer \$ 50.00
- Correcting glaring errors caused by designer LOSS OF JOB

WIRELESS OFFENSES

- Failure to mute faulty wireless \$ 100.00
- Failure to mute wireless when actors not on stage \$ 50.00
- Failure to mute wireless while actors in bathroom \$ 2.00
- Recording wireless while actor is in bathroom \$ 0.00
- Recording wireless while actor is gossiping \$ 0.00
- Listening to wireless gossip on headphones WHO'LL KNOW?
- Self-serving use of wireless gossip \$ 5,000.00

BACKSTAGE OFFENSES

- Unauthorized use of wireless condoms \$ 300.00
- Recycling wireless condoms \$ 300.00
- Overzealous transmitter changes on opposite sex cast members \$ 69.00
- Overzealous transmitter changes on same sex cast members \$ 66.00
- Recycling batteries \$ 20.00
- Failure to recycle wireless batteries \$ 150.00
- Failure to share vast wealth from recycling wireless batteries with:
 - House Department Head DEATH
 - Stage Manager \$ 5.00

LIGHTING OFFENSES

- Missed cue \$ 60.00
- Early light cue \$ 75.00
- Late light cue \$100.00
- Accidental blackout during show\$700.00
- Failure to correct glaring errors caused by designer \$ 50.00
- Correcting glaring errors caused by designer LOSS OF JOB
- No safety cable \$ 50.00
- Wrong gobo or gel \$ 40.00
- Falling asleep at the console\$20.00
- Falling asleep at the console and missing a cue \$ 50.00/cue
- Falling asleep at the console AND hitting the blackout button \$900.00
- Questioning the stage manager about when a cue should be called:\$200.00
- Not putting a return to the scroller power supply \$1000.00
- Making and using a DMX Y-cable\$60.00
- If a fine is for rig and not show, letting mistakes exist until show night quadruples the fine.
- Requesting Lee color in a Rosco house OSTRACISM.

GENERAL OFFENSES

- Excessive whining \$ 10,000.00
- Excessive cheerfulness \$ 15,000.00
- Hiding/sleeping during load-in ELECTROCUTION
- Hiding/sleeping during load-out HANGING

ADDITIONAL OFFENSES

Please be aware that the following clean-up fees are in place and will be STRICTLY ENFORCED:

- Killing or maiming an actor: \$10
- Killing or maiming a dancer: \$30
- Killing or maiming a stagehand: \$50(to cover disinfection of the stage area)
- Killing or maiming pit musicians: NO CHARGE
- An additional \$10 is charged if the House has to dispose of the body (an extra surcharge of \$1 per degree is added if the temperature is over 100°, Minimum \$10 charge)In cases where the injured party is at fault, the fine will be assessed to their estate. Fines are assessed per incident. Group rates are available in the actors department, and half-rates are available for wholesale.

Appendix 10: Call Codes

LIGHTS

- 101 This board is a genuine, honest-to-God, bona-fide, real life copy of a piece of she*t.
- 102 Ash, COME ON! A trained octopus couldn't take a cue like that.
- 103 I think the dimmer pack is on fire.
- 104 I wasn't even near the light board.
- 105 Somebody backstage must have done it.
- 106 This Fuckin light would look great in an outhouse.
- 107 Is this fiasco over yet?
- 108 Hey, turkey, you're supposed to stand in the light, that's what it's there for.
- 109 You want me to take how many presets in ten seconds?
- 110 If you want that kind of garbage, buy a light organ.
- 111 That's the ugliest set of color washes I have ever seen.
- 112 The turds upstairs won't buy us one.
- 113 Even if they did buy one, it wouldn't help.
- 114 Is it acts three yet?
- 115 It was dimmer creep.
- 116 Send the cute one up to the light booth.
- 117 That's one fully (Fuckin ugly) color.

SOUND

- 120 You couldn't hear a stick of dynamite at ten paces.
- 121 Back off the mike, a\$\$hole.
- 122 This amp would make a lovely boat anchor.
- 123 Don't thump on the mics.
- 124 Don't blow into them either.
- 125 Is this turkey over yet?
- 126 Must be a loose wire...somewhere.
- 127 Ah, I think the console is on fire.
- 128 No, dipstick, you're supposed to use the other end of the mic.
- 129 If you want that kind of bullshit, buy a synthesizer.
- 130 I'm deeply sorry that I do not have enough cord to go to Cuba.
- 131 Of course the stack is leaning, you set the fuck*nag thing right on my foot.
- 132 Send the cute one up to the sound booth.

FOLLOWSPOT

- 140 How come I always get the ones that move like a rabbit in heat?
- 141 You want that kind of coverage, Scrooge, hire another followspot.
- 142 No sucker, six colors are all you get.
- 143 I prefer the crotch shot, me.
- 144 These machines aren't worth diddly squat.
- 145 Can we do without the next cue? I gotta go pee.
- 146 More BEER!
- 147 I can't help it- some bear in trousers and a funny hat just stomped my light out.

BACKSTAGE

- 150 You said to drop it, you didn't specify where and how fast.
151 B O R I N G
152 Is this piece of horse feces over yet?
153 Hey you, don t run into my baton so hard.
154 Gone for pizza, take the scene shift without me.
155 Hey a\$\$hole, you want to stand under that sandbag over there?
156 Good golly, Miss Molly, will you look at the Gazonas on the one that just walked in!
157 Ever herd of castors? Little round things, makes moving really easy.
158 If God had wanted that tank to fly, He would have put wings on it.
159 Touch that again, and I'll hang you by your balls from the highest point on the grid.
160 If you don t mind, I'd like to do it wrong my own way.
161 I've got the cute one backstage.

STAGE MANAGER

- 170 Is there any possibility that we can all take this cue together?
171 Lights: This is your wakeup call.
172 You want a live cow on stage in what scene?
173 Well, I've never heard of that scene before.
174 Cues 16 through 82. . .GO!
175 Any chance of us starting anywhere on time?
176 Fuck cues 103 and 131.
177 Oh, suck mine.
178 Sideways.
179 Call me like you want 'me or take it like you get it.
180 You couldn't find two St. Bernards if they were screwing in the same closet as you.
181 WHAT did you say was on fire?
182 What is someone as talented as me doing working on a piece of junk like this?
183 Pardon me, but you have obviously mistaken me for someone who gives a she*t.
184 Half over, guys.
185 This same old she*t has got to stop.
186 Is it art, yet?
187 Sit on the rail and spin, Fucker.
188 Can't talk now, some she*headstone my code list.

LIGHTING DESIGNER /OPERATORS

200 The Fucking desk has crashed again!
201 Oh shit I thought this song was*x* not *y*
202 Oh no not this song again. Anyone got a pillow?
203 What do you mean, "The racks are on fire." !?!
204 No you fucking can't switch that rack off for 5 minutes!
205 NO! Don't move in front of that light! Arrrrgggh!
206 Which pillock kicked-over the floor cans during changeover?
207 You're all crap. I'm seeing Production straight after the show.
208 I love you all, I'll get you a beer during takedown.
209 I'm not being Fucking paid enough to cope with this shit.
210 Fuck that didn't happen when I pressed that yesterday.
211 Pyros? Pyros? NO! NOT NOWYOU IDIOTS!!
212 How the heck do you program this desk?
213 It isn't working! It isn't working! OH she*t oh she*t oh she*t!
214 Hmmm? What? Whoops! Missed that again...
216 What the heck is that Cyber/VLdoing!?!
218 I want more lights.
219 The Fucking strollers have gone into disco mode again!
220 The patch is fucked again.
221 Hey look at the gorgeous blond standing here! Oh, wait, you can't. Ha.
222 Good show guys, I'm going tithe bar.

LIGHTING CREW

223 The LD's fucked-up again.
224 Who rigged this? It's supposed to be straight!
225 She*t! Did you see that bulb blow!
226 Oh look Cybers/V-L *x* is screwed again.
227 Hey! Mind that cable...Oh, too late...
228 Why did the chicken cross the road? Because it was less bored thane!
229 Oh, I Fucking *HATE* this song
230 I'm off to catering.
231 Where *IS* catering today?
232 What's catering?
233 Is that supposed to be smoking like that?
234 Where's my Fucking Maglite?
235 Who wants to crawl across the back of stage today?
236 Well *I* didn't touch theft*king patch!
237 Look at that one! Where's that spare pass?!?
238 Fucking take-down and the LD's pounced-off again.

FOLLOWSPOTS

239 Oh shit, you numbered them in *THAT* direction!
240 I thought *HE* was the lead guitar!
241 I can't hold it any steadier!
242 Shit the shutter's jammed again!
243 I thought *I* was spot 4!
244 How Fucking long is this show?
245 Look mate, you come up here and try and do it better!
246 Get that fucking light out of my eyes!
247 Shit it's really hot up here!
248 Look at the really cute one in the white top near the front.
249 I need to piss! I forgot a bottle! Help!

RIGGERS

250 No! Not in the chain-bag!
251 Well, it was straight this morning.
252 What do you mean, you can't find a Fucking 2m span set?
253 This shackle is fucked.
254 We need another rigger.
255 I'm doing it as fast as I Fucking can!! Get off my back!!
256 Look, I'm first up and last to bed, so fuck you.
257 It won't take that.
258 Send the cute one out to the bus.
259 Shits! The rig is hanging from the cable-pick again!

SOUND

260 where's the Fucking feedback coming from?
261 No no no! Sing *INTO* the mic, arsehole!
262 Don't stick that in the wedge!
263 Aggggrrhh! Another trashed mic.
264 These speakers need retriming. Now. I don't care its midshow.
265 We need to test every speaker tomorrow.
266 I wish I had better mics/speakers/desk.
267 *I* can play better than that.
268 Well I don't think it's too loud.
269 No I haven't got a Fucking spare output.
265 How the does one of these units work?
266 Shit! Missed the DAT running out again.
267 I'm too good for this.
268 I hate this venue.
269 Where's the way out of catering?
270 Does that 7am call include*us*?
271 No I can't move that.
272 Oooohhhhh...look at *that*one...
273 Well, *we* got our gear out in half an hour!

STAGE MANAGER

274 Where's the Fucking band gone?!?
275 2 minutes guys. Honest. This time I promise.
276 We need more light back here!
277 Lights! Lights! Go! Go!
278 Sound! Sound! Switch it on!
279 No No, not yet they want to...oh she*t, too late...
280 I'll be in catering.
281 I'll be in production.
282 Special announcement guys, don't pack-up yet.
283 Anyone want these flowers?
284 Hmmm, look at...
285 Okay guys let's do a quick one tonight.

PRODUCTION MANAGER

286 Come on, get it up quicker.
287 The trucks have to go in an hour!
288 No you can't go to catering
289 I'm going to the office.
290 Can anyone fix my Fucking fax/computer/photocopier?
291 Anyone want to give the Runner some money for their she*t?
292 But I got you a screwdriver*LAST* week.
293 Money's no object, fix it!
294 Production can't stretch to that!
295 The band hated it - we need to talk straight after the show.
296 The band loved it - see me for a special bonus after the show.
297 What PD's?
298 *no translation, already chatting them-up*
299 4 hours sleep is enough, isn't it?

FOOD

- 300 I want a Pepsi.
- 301 I want a Root Beer.
- 302 I want a Mountain Dew.
- 303 I want an Orange Soda.
- 304 I want a Snapple.
- 305 I want a Coke.
- 306 I want a Cherry Coke.
- 307 I want a Dr. Pepper.
- 308 I want a Sprite.
- 309 I want a coffee.
- 310 Pass me a French fry.
- 311 Pass me a slice of pizza.
- 312 Pass me a chip.
- 313 No, get your own!
- 314 Somebody get me a frickin' coffee!
- 315 Remember guys, vegetarian.
- 316 No, you do not have time to get take out down the street.
- 317 No, I do not have spare change.
- 318 Well, I could give you a dollar if you hung yourself from the grid...
- 319 Dinner's on the director tonight!
- 320 I take my coffee black, the way nature intended thank you very much!
- 321 Not instant again!
- 322 How can you put that in/on there?!
- 323 Can I bum a cigarette off of anyone?
- 324 Anyone want to lend me money??
- 325 Alright, who left the fries in the booth overnight?
- 326 Hey, you didn't tell me you had food!
- 327 Anyone want these leftovers?
- 328 Guys, you cannot eat in the theatre/auditorium/booth/back stage area/catwalk/etc. tonight.
- 329 You - get me something from the vending machine.
- 330 If you think I'm going to kiss you after you've eaten that, forget it!
- 331 OK, time to fire up the PAR Becuse, I forgot that we blew up the microwave.
- 332 Wouldn't those old 2K fresnels make great pie stoves? I mean, the pie plates fit perfectly in them! Yeah...which dimmer did you say was available?
- 333 Why can't anyone stop eating beans and cheese before the shows!!
- 334 Why can't they make powdered caffeine additive

Glossary of Terms of Thy Glorious Occupation

Eternity - The time that passes between a dropped cue and the next line.

Actor-Proofing - making your props, sets, costumes, and everything that could possibly touched by actors absolutely bomb-proof.

Acetylene Wrench - cutting torch.

High-Impedance Air Gap - space between the cord and the plug where it's supposed to reach to but doesn't.

Fuck it Nut - also referred to as the Fudge Nut, it is the Pan Nut on traditional C-clamps.

Prop - 1. A hand-carried object small enough to be lost by an actor shortly before it's needed on stage. 2Anything that gets in the way of a scene change.

Director - The individual who suffers from the delusion that he or she is responsible for every moment of brilliance cited by the critic in the local review.

Blocking - The art of moving actors on the stage in such a manner as to not collide with the walls, furniture, orchestra pit or each other. Similar to playing chess, except the pawns want to argue. Blocking also serves to block the carps' brilliant genius and the scenic designer's creativity, which is (of course) where the term blocking came from.

Quality Theater - Any show with which you were directly involved.

Turkey - Every show with which you were not directly involved.

Final Dress Rehearsal - Rehearsal that becomes a whole new ball game as actors attempt to maneuver among the 49 objects that the set designer added at 7:30 that evening.

Tech Week - Also known as Hell Week The last week of rehearsal when everything that was supposed to be done weeks before finally comes together at the last-minute; reaches its grand climax on final dress rehearsal night when costumes rip, a dimmer pack catches fire and the director has a nervous breakdown.

Percussive Maintenance - hitting something to "fix" it.

Knock meter - used for percussive maintenance.

Telescoping Long-Range Calibration Device - stage brace wielded by an electrician, used for the popular "carpentry focus" method described below.

Carpentry Focus - hitting an instrument with a board to focus it.

Headset - sign of true power; technology used to gripe about actors; technology to ensure that the stage manager always has a direct yell line to their crew members.

Adjustable Ball-Peen Hammer -crescent wrench.

Bubba-Mag - largest flashlight

BFH - the biggest sledgehammer available. Also referred to as micrometer adjustment tool or friendly persuader.

Duct Tape - life-saver.

Custom Distressing – shipping damage, free of charge.

Set - An obstacle course which, throughout the rehearsal period, defies the laws of physics by growing smaller week by week while continuing to occupy the same amount of space.

Monologue - That shining moment when all eyes are focused on a single actor who is desperately aware that if he forgets a line, no one can save him.

Bit Part - An opportunity for the actor with the smallest role to count everybody else's lines and mention repeatedly that he or she has the smallest part in the show.

Dark Spot - The stage area which the lighting designer has inexplicably forgotten to light, and which has magnetic attraction for the first-time actor. A dark spot is never evident before opening night.

Impossible- Sorry, not in this vocabulary.

Triple Halifax - any unidentifiable knot.

Welfare Road Case - cardboard box.

Pureed Smurf - blue contact cement.

Audition Slippers - kneepads.

Play - A bunch of cool looking sets that people admire, despite having a group of unimportant nobody's talking nonsense in front of them.

Hands - Appendages at the end of the arms used for manipulating one's environment, except on a stage, where they grow six times their normal size and either dangle

uselessly, fidget nervously, or try to hide in your pockets.

Stage Manager - Individual responsible for overseeing the crew, supervising the set changes, babysitting the actors, and putting the director in a hammerlock to keep him from killing the actor who just decided to turn his walk-on part into a major role by doing magic tricks while he serves the tea.

Lighting Designer - Individual who, from the only vantage point offering full view of the stage, gives the stage manager a heart attack by announcing play-by-play of everything that's going wrong. One who whines, throws fits, and says "This is the last show I'm doing here! I swear to God!" One who knows the true value of Flash and Trash?

Makeup Kit - among experienced community theater actors, a battered tackle box loaded with at least 10 shades of greasepaint in various stages of desiccation, tubes of lipstick and blush, assorted pencils, bobby pins, braids of crepe hair, liquid latex, old programs, jewelry, break-a-leg greeting cards from past shows, brushes and a handful of half-melted cough drops.

Stage Crew - Group of individuals who spend their evenings coping with 50-minute stretches of total boredom interspersed with 30-second bursts of mindless panic.

Makita - in terms of drills, screw guns, saws, sanders, and most other power tools, the best in the shop.

Comedy Gray - color that is achieved by mixing all other colors in the paint shop.

Strike - Techie's Revenge; The time immediately following the last performance that all cast and crewmembers are required to watch the two people who own Makita screwdrivers dismantle the set while the Technical Director runs to his car to get his micrometer adjustment tool (BFH).

Actors - People who stand between the audience and the set designer's art, blocking the view. That's also the origin of the word "blocking," by the way.

Stage Right, Stage Left - Two simple directions actors pretend not to understand in order to drive directors crazy. ("No, no, your OTHER right!")

Indoor Sunburn – Welder's arm, or skin toasting from the UV from welder.

Shakespeare – actually, Shakespeare is NOT in reference to the playwright, but to the spin-off of the Source Four that Altman makes...also a light.

Gaffe – Simply put, A Godsend to All Techies.

FOH – The place where you send the sound engineer for productions during which you don't want to hear his whining.