



T H E S C H E D U L E



Planning what you are going to do when you get “over there” and communicating that to your presenter is as essential to the operational success of your tour as are all the other elements discussed here. In fact, you will be surprised how much easier life on the road can be when all the interested parties are working from the same document.

Some people perceive the schedule as being an internal document destined only for use by members of the touring organization. In reality, it should be as much a “bible” for your presenter, the direction of the facility where you are appearing and its technical staff and your transporters as it is for your own people.

The preparation of your schedule starts with your earliest negotiations with your presentors. Just as you would with any business diary or calendar of events, you start entering in the engagements as they become known either in a tentative or confirmed form.

The more information that you can garner at an early stage, the better the position you will be in to negotiate working conditions that will help rather than hinder and to include provision for services related to those conditions in your contract.

Agreeing to when and where the performances are going to take place is one thing, arranging for the rehearsal and technical time you need is another, particularly if you

are appearing in a festival in which many activities are taking place at the same venue.

Before you start negotiating, speak at length to your artistic and technical directors and determine how much time both departments are going to require to ensure the best possible performance. If too little artistic or technical preparation time results in a ragged presentation your international reputation could be severely damaged. Getting the time you need is therefore essential.

It is recommended that, when you are first approached to appear at a given venue, you obtain a copy of the technical plans of the facility and a list of its available technical equipment. This will not only be a determining factor in deciding how much of your own technical equipment you should bring with you, it will also assist in arriving at the best repertoire choices for the engagement (based on the size of the stage, how much scenery can be hung, and so on).

Remember that you will also need to know things like the voltage and number of cycles of electricity if you are going to connect any of your equipment to a local power supply and, if the current is different from the Canadian standard, you may have to take a voltage adapter with you. Also try to discover if there are any local peculiarities that are going to affect your *modus operandi*. If you are going to appear in Teatro La Fenice in Venice, for example, you will have to allow sufficient time for your mate-