



RISE UP ARTS ALLIANCE

PO Box 2365 * LANCASTER, OHIO 43130 * 740-215-0391

INFO@RISEUPARTSALLIANCE.ORG

WWW.RISEUPARTSALLIANCE.ORG

Positions of Responsibility

Job Descriptions and Checklists

Policy and Procedures

Table of Contents

| | |
|--------------------------------------|----|
| Forward | 4 |
| Financial Procedure and Policy | 4 |
| Adherence to Job Description Policy | 5 |
| Attendance Policy | 5 |
| Dress Code | 6 |
| Job Descriptions: | |
| Producer | 7 |
| Director | 11 |
| Assistant Director | 14 |
| Scenic Designer/Set Designer | 16 |
| Lighting Designer | 22 |
| Costume Designer | 22 |
| Hair and Makeup Designer | 26 |
| Props Designer | 30 |
| Sound Designer | 35 |
| Production Manager | 39 |
| Stage Manager | 42 |
| Crew Chief | 53 |
| Master Carpenter | 54 |
| Master Electrician | 56 |
| Costume Supervisor | 58 |
| Hair and Makeup Coordinator | 63 |
| Scenic Artist | 66 |
| Assistant Stage Manager/Deck Captain | 70 |

| | |
|--|----|
| Run Crew | 72 |
| Costume Crew | 73 |
| Wardrobe Crew | 73 |
| Hair and Makeup Crew | 74 |
| Props Crew | 75 |
| Light Board Operator | 76 |
| Sound Board Operator | 76 |
| House Manager | 82 |
| Tech Rehearsal Definitions/Who Is Called | 90 |
| Postmortem | 91 |
| Emergencies During Performance | 91 |
| Tornados | 93 |
| Work call/Shop Safety/Cleanliness | 93 |

FORWARD

This book is not meant to answer every question under the lights, nor every item that could happen for a production. It is meant to give some guidelines and a few hard and fast rules about who does what for a production. Depending on the size of the production some or most of these positions may or may not be used. I know this is probably not what you want to hear but theatre is a very fluid creation, what might be needed for one show may not work for others. I will say that all of the items need to be done, hopefully the seeds we plant today will allow for the kids of tomorrow to one day be doing everything and the Staff will only be needed to open the doors.

This is a great resource that should change as we do.

Financial Procedure; Procurement of Props and Costumes Policy

While each production develops a budget, all purchases that will be incurred by Rise Up Arts **must be pre-approved by the Producer/Executive Director** or the Producer/Executive Director will be the one purchasing to ensure items are accounted for and tagged appropriately to stay within budget. Since we are a non-profit that relies solely on the generosity of supporters and ticket sales, we must be good stewards of their monetary donation. Purchases that need to be reimbursed must have the Reimbursement form and attached receipts to be submitted. This is required for props, set pieces, set construction, costumes, makeup and additional items not herein specified.

This procedure also applies to costumes, as once a costume has been designed, created, and/or purchased the items **will be used** in the production. Changes will only be made if the costume hinders the ability of the actor to perform their duties.

Monetary gifts for performing certain positions within a production team are permitted for those individuals that are from outside the Board of Trustees, or may be given to someone on the Board with a passing board vote. The current scale is based on length of show: ½ hour \$175, 1 hour \$200, 1 ½ hours \$300 , 2

hours \$350. This is usually reserved for choreographers and music directors, but may be given to other positions as voted on by the Board of Directors.

Other options are for classes and workshops, and the monetary gift is \$20 per hour of instruction.

Adherence to the Job Description Policy

In order to have a production run smoothly, on budget, and on schedule, adherence to the job descriptions and duties assigned are paramount. If any member of the team repeatedly disregards these guidelines and assignments given by the Producer/Production Manager/Executive Director may be dismissed from the project.

If the Producer/Production Manager/Executive Director receives a complaint from a parent/guardian/caretaker of a child in our program in reference to actions of a production team member, the complaint will be taken seriously and the individual will no longer be permitted to perform that role in future functions.

Attendance for Participants Policy

Rise Up Arts has always been focused on developmentally appropriate programs for student productions. In addition, our intention is not to cause any undue stress to families participating in our program by allowing the following order of importance: Family First, Schools and Educational Events Second and Rise Up Arts Third. In the event a family has a scheduled event, or school/educational event that conflicts with rehearsals - we will allow the absence. It is up to the student and family to make up any missed work, and if necessary we can schedule makeup sessions. This format will allow students to experience our activities and expand their educational experiences without sacrificing family and formal education time. We will also allow one tech week absence IF the student has learned all the appropriate material. Tech Week absences will be done on a case by case basis, and will require the input of the creative team, but the Producer/Production Manager/Executive Director have final say. In no way will the threat of student removal be used as punishment for missing pre approved absences at any point in the production.

Dress Code

Work Calls--Always wear work clothes and heavy shoes or boots to all Work Calls. Avoid loose clothing and jewelry that might become tangled in machinery or tools. You never know when you may be painting or working with materials that may permanently soil your clothing, so you should dress accordingly.

Front of House Personnel/Ushers--All Front of House personnel should wear appropriate professional attire. Men should wear black dress slacks, black dress shoes, and a black long sleeve dress shirt. Women may wear black dress slacks or skirts and a black dress shirt, with black dress shoes. Front of House personnel are the first contact a patron has with the Theatre and should therefore strive to project a professional, businesslike image.

Run Crew--All Run Crew members (including Stage Managers and Board Ops) should dress in black pants, black shirt, and dark rubber soled, closed-toe shoes. **Skirts, dresses, high heels, sandals, and flip flops are not appropriate.** Crew members who will be seen by the audience during scene changes, etc. should not wear any clothing that could prove distracting. For some productions, Run Crew members may be required to wear long sleeved black shirts. If you are unable to provide appropriate clothing, please contact a staff member.

JOB DESCRIPTIONS AND CHECKLIST

Producer

A producer oversees all aspects of mounting a theatre production. The producer is responsible for the overall financial and managerial functions of a production or venue, raises or provides financial backing, and hires personnel for creative positions (writer, director, designers, composer, choreographer—and in some cases, performers).

The independent producer usually initiates the production—finding the script and starting the process. The producer finds the director and pursues the primary goals, to balance and coordinate business and financial aspects in the service of the creative realization of the playwright's vision. This may include casting, but often only includes casting approval. The producer may secure funds for the production, by bringing investors into the production in a limited partnership agreement. In other duties, the producer may work with theatrical agents, negotiate with unions, find other staff, secure the theatre and rehearsal hall, obtain liability and workers' compensation insurance, and post bonds with unions.

The producer handles the business and legal end of employing staff, as in any business entity. Hiring creative staff and teams generally involves the director and playwright's approval. The producer hires the production team, including the production manager, house manager, stage manager, etc., at their discretion. In many cases, contracts require that the producer use front of house staff (such as the house manager, box office, ushers, etc.) and backstage personnel (stage hands, electrician, carpenter, etc.) supplied by the theatre.

The producer creates, builds on and oversees the budget, sets ticket prices, chooses performance dates and times, and develops a marketing and advertising strategy for the production. Hiring a publicist and marketing team is one of the most important responsibilities of the producer. These teams are generally in place before the show is cast.

The producer collaborates with the director and all staff to plan a production timeline and deadlines for various aspects of the production to ensure a successful show opening and run. The producer and director oversee this timeline, with periodic reassessment and modifications as needed.

The producer hires accountants, and perhaps already has legal representation. This is important, because of the liability issues mentioned above. All bills, including payroll, must be paid on time, and taxes must be paid. The producer oversees the budget. The theatre owner provides box office services and turns over net ticket sales revenue.

The producer works closely with the production team and cast to make all final decisions. The producer, ultimately, is one of the most important roles in a theatrical production.

Production Manager

In some instances Productions will have a Production Manager. Many of these duties are typically handled by the Technical Director, and the Production Manager should consult with and report to the Technical Director. The Production Manager is responsible for the smooth and efficient coordination and running of the Projects. The Production Manager is responsible for coordinating the rehearsal schedules, technical needs, and budgets of all productions. The Production Manager acts as the liaison among the production team and between the production team (including directors). The Production Manager also acts as the "Business Manager" for the, tracking budgets and expenditures.

Pre-Production:

Reads and studies all scripts. Discusses duties and responsibilities with the Technical Director.

Assists directors with all pre-production work as needed, including auditions.

Discusses budgets with all pertinent members of the production team and establishes a system for tracking expenses.

Rehearsal Period:

Attends and oversees weekly Theatre Production meetings during rehearsal period. In addition to Theatre Production, Production Manager coordinates and runs weekly production meetings with members of the production team as necessary.

The Production Manager meets with the Stage Managers of the individual productions at least every other week. This may be a group meeting with all the Stage Managers or individually.

Individual Stage Managers typically generate and post Production Meeting Reports, but the Production Manager may be called upon for this duty. Reports should be posted on Callboards. Individual Stage Managers will also generate and post Daily Rehearsal Reports and Running Notes for their individual productions.

In conjunction with the Technical Director, Master Carpenter, Scenic Artist, Master Electrician, Sound Designer, Costume Supervisor, Props Designer, and Student Managers, the Production Manager coordinates load-in.

Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

Attends First Run through and Crew View.

Dress Rehearsal/Performance Period:

Working in conjunction with the Stage Managers of each production, the Production Manager coordinates and supervises Technical and Dress Rehearsals, and performances. This supervision includes, but is not restricted to, supervising production crews, coordinating changeovers between plays during rehearsal/performance period, and may include stage managing performances.

Receives notes from individual Stage Managers/Directors of any problems, unfinished details, painting touch ups, and/or changes and communicates these to the proper crew chief.

Production Manager posts and checks the Cast/Crew Sign-in sheet and attempts to contact any absent or tardy crew. Production Manager may delegate responsibility for cast members to the individual Stage Managers if desired. The Production Manager may establish a policy regarding penalties for tardiness. The Production Manager Ensures that all equipment and personnel are ready for performance.

The Production Manager could act as Stage Manager. The Production Manager coordinates the Stage Manager duties for the entire evening of scenes, including calling cues, coordinating crews, etc. The Production Manager should establish a check off list of duties including those that must be accomplished prior to opening the house and those that must be accomplished prior to curtain.

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

Makes notes of any details yet to be completed.

After Final Performance:

In conjunction with the Faculty, Technical Director, individual Stage Managers, Master Carpenter, Master Electrician, Sound Designer, Costume Supervisor, Props Designer, and Student Managers, the Production Manager coordinates strike.

Production Manager Ensures that everything in the theatre is returned to the pre-production state including the booth, backstage areas, and Dressing and Makeup Rooms

Gives report during the Postmortem.

Attends and gives report at weekly Production Meetings.

Reports to Technical Director and Director. Assignment will be made for each production.

Director

A theatre director has responsibility for the overall practical and creative interpretation of a dramatic script or musical score, taking into account the budgetary and physical constraints of production. They are involved at all stages of the process, from the design and pre-production stages and rehearsal right through to the final performance.

Directors work closely with their creative and production teams, the performers and the producer to create a performance which connects with the audience. They therefore need to be able to coordinate effectively across a wide range of disciplines and with artistic vision.

Pre-Production:

Reads and studies the play: Locates and procures Designers and Stage Manager. Set Production calendar and schedule.

Runs first production conference and presents his/her interpretation of the play. Discusses vision with all designers. In Attendance: Director, SM, Costumer and Set Designer.

At First Production meeting delivers deadlines and Production calendar.

Holds auditions and casts show.

Follows Production calendar.

Rehearsal Period:

Runs rehearsal, blocking and speed of the performance

Responsible for the "performance" of the talent.

Responsible for the feel/tone of the performance.

Ensures all Cast and Crew knows and understand roles they play.

Attends all rehearsals.

Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

Dress Rehearsal Period:

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

Makes notes of any details yet to be completed.

After Final Performance:

During Strike, the Director will collaborate with all designers in returning material to storage and ensuring all items are returned in good condition.

All Directors will make copies of all their designs, portfolio photographs, paperwork, rough sketches, etc. and submit to the House Manager for inclusion in the production book.

Gives report during the Postmortem.

Director Check-off List

- o **Read play**
- o "Hires" Staff
- o Creates Production Calendar
- o Clear schedule for Production
- o Holds Production Meeting
- o Auditions
- o Weekly Production Report to TD
- o Coordinate with Designers
- o Monitors Production Calendar for deadlines
- o Approves all designs
- o Runs Auditions
- o Responsible for the work of Cast and Crew
- o Consult "Who is Called to Tech Rehearsals?" in Handbook
- o Thank you's for Program to House Manager
- o Make copies of all of directors' notes, portfolio photographs, paperwork, rough sketches, etc. and submit to the House Manager for inclusion in the production book
- o Postmortem Report

Assistant Director

The duties of the Assistant Director are quite flexible and will vary from production to production. Sometimes a Director will expect the Assistant Director to perform duties normally assigned to the Stage Manager and vice versa. Communication and negotiation are important in clarifying the assignment of these duties. The Assistant Director will typically act as another set of eyes and ears and as a sounding board for the Director. When asked, the Assistant Director will offer constructive suggestions to the Director regarding all elements of the production from design to performances. It is important to keep in mind that the Director should be the only person communicating these suggestions with the production team including performers. The Assistant Director should restrict comments to the Director in order to avoid confusing or contradictory messages. It is important to realize that the Assistant Director position is one of trust and confidentiality--the Director may share thoughts that should not be common knowledge. The Assistant Director position is an opportunity for students to learn firsthand an individual director's process and the production process as a whole. The following are some of the duties and responsibilities a Director may require of an Assistant Director.

Pre-Production:

Reads and studies the play; discusses interpretation and production concept with the Director.

Attends all production conferences.

Rehearsal Period:

Assists the Director as needed. Sits in on all rehearsals, taking notes and actively watching and listening. Communicates regularly with the Director regarding the progress of the production.

Is in complete charge of rehearsals in absence of the Director. Director may also ask Assistant Director to run special rehearsals such as line-throughs, speed-throughs, etc.

Although typically the Stage Manager's duty, the AD may be asked to walk through scenes for an absent actor.

Some Directors may ask the Assistant Director to take blocking, line, and/or dialect notes. The Assistant Director should always be prepared for such duties.

Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

Dress Rehearsal/Performance Period:

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

Makes notes of any details yet to be completed.

The Assistant Director may be asked to take rehearsal notes during final run-through, Technical and Dress Rehearsals. These notes should be shared with the Director who may communicate them to the cast and/or crew.

The Assistant Director may be asked to type up any rehearsal notes taken by the Director for distribution to the cast and/or crew.

After Final Performance:

Gives report during the Postmortem.

Scenic Designer/Set Designer

The Scenic Designer is responsible for the design and implementation of all scenic elements of a production in a timely manner and within budgetary limits.

Consults the Set Designer Checklist.

Pre-Production:

Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play. Discusses possible scenic treatments with the Director and Technical Director.

Does research on architecture, furniture and decor of the period as well as the locale of the setting and style of the play.

Generates thumbnail sketches for presentation to the Director by the deadline established on the Production Calendar. Discusses any suggested modifications with the Director and Technical Director.

Works with the Technical Director and Scene Shop to determine scenic resources.

Generates ground plans, color samples and/or models in collaboration with Director and Technical Director. Revises sketches and scale ground plan for final approval by the "Designed by" date on the Production Calendar.

All designers meet with Director(s), Technical Director with preliminary designs in hand on the "Preliminary Design Due" date on the Production Calendar.

Rehearsal Period:

Explains designs, sketches, or models to cast and crew at first rehearsal. Discusses in detail with what each item of furniture and set dressing should be. Works closely with Props Designer in selecting and approving drapery materials and other set dressing.

Makes complete working drawings and painters' elevations for Construction and Painting Crews.

Works with Stage Manager in taping out the ground plan on the floor of the stage or rehearsal hall.

Coordinates colors of set and furniture with Props Designer.

Meets with Lighting Designer to discuss color choices and practicals, and to coordinate lighting and scenic elements.

Assists the Stage Manager in placing and spiking furniture, rugs, etc.

Is available for consultation during Load-in and any Scene Shift rehearsals.

Attends First Run-through and Crew View.

Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

Submits weekly Production Reports to the Technical Director.

Dress Rehearsal Period:

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

In cooperation with Props Designer establishes the placing of trim, pictures, ornaments, and any other set dressing on the set.

Makes notes of any details yet to be completed.

After Final Performance:

During Strike, the Scenic Designer will collaborate with the Scene Shop, Production Technical Director and the Master Carpenter in returning material to storage and ensuring all items are returned in good condition.

For promotional productions, the Scenic Designer will assist the Scene Shop, Master Carpenter and Technical Director in storing material.

All Designers will make copies of all of their designs, portfolio photographs, paperwork, rough sketches, etc. and submit to the House Manager for inclusion in the production book.

Scenic Designer/Set Designer Check-off List

o **Read play**

- o Acquire access to Scene Shop
- o Clear schedule for Tech/Production Week
- o Director/TD conference
- o Weekly Production Report to TD
- o Scene Shop conference regarding shop expectations, etiquette, and equipment use
- o Coordinate with Lighting and Costume Designers, and Master Carpenter
- o Consult the Production Calendar for deadlines
- o Generate thumbnail sketches and research
- o Revise thumbnail sketches for Director's approval by "Preliminary Designs Due" date
- o Generate ground plans
- o Revise ground plans for Director's approval by "Designed by" date
- o Generate color samples for Director, Scenic Artist, Lighting Designer, and Props Designer
- o Props Designer conference to discuss furniture and set dressing
- o Lighting Designer conference to discuss practical's, color choices, and lighting/scenic coordination
- o Generate Working Drawings for Construction Crew
- o Generate Painter's Elevations for Paint Crew
- o Attend First Run through
- o Load-In
- o Work with Stage Manager to tape out floor
- o Work with Stage Manager to place and spike furniture, rugs, etc.
- o Consult "Who is Called to Tech Rehearsals?" in Handbook
- o Dress the set
- o Attend Dress Rehearsals
- o Take photos for your portfolio
- o Thank you's for Program to House Manager
- o Make copies of all of designs, portfolio photographs, paperwork, rough sketches, etc. and submit to the House Manager for inclusion in the production book

- o Postmortem Report

Lighting Designer

The Lighting Designer is responsible for the design and implementation of lighting design including all design, cueing, and paperwork. In collaboration with the Master Electrician, the Lighting Designer is ultimately responsible for the hanging, focusing, and upkeep of the lighting design. In certain productions, this position may be combined with that of Master Electrician.

Consults the Lighting Designer Checklist.

Pre-Production:

Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play. Discusses possible lighting treatments with the Director and the Technical Director.

Works with the Technical Director and Lighting to determine instrument and electrical resources.

All designers meet with Director(s) and Technical Director with preliminary designs in hand on the "Preliminary Design Due" date on the Production Calendar.

Rehearsal Period:

Works with ground plan and elevations provided by Scenic Designer to create lighting design and generates the Light Plot.

Works closely with Set and Costume Designers, and Master Electrician to coordinate color choices and other scenic and costume elements.

Works closely with Master Electrician in hanging, cabling, and focusing during the week marked "Light Hang" on Production Calendar.

Lighting Designer creates all paperwork including the Hook-up Schedule necessary for implementing the design.

Collaborates with the Director and in setting cues, providing the Stage Manager with preliminary Light Cue List as per the "Preliminary Q Sheets Due" deadline on the Production Calendar. Typically, the Lighting Designer and Director work together with the Stage Manager and the Light Board Operator in setting cues after the Scenic Artist has completed preliminary painting.

The Lighting Designer collaborates with the Stage Manager, Light Board Operator, Director, Technical Director in holding a paper tech as needed prior to tech weekend.

Is available for consultation during Load-in. Attends First Run through and Crew View.

Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

Submits weekly Production Reports to the Technical Director.

Dress Rehearsal/Performance Period:

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

Makes notes for Master Electrician and Lighting Crew. Ensures cues are hand written, kept in separate safe places.

Ensures that the gels of highly saturated color are changed between production weekends.

After Final Performance:

During Strike, the Lighting Designer will collaborate with the Lighting Student Manager and Master Electrician in returning equipment to storage and ensuring all items are returned in good condition.

For participating UIL productions, the Lighting Designer will assist the Lighting Student Manager, Master Electrician, and Technical Director in storing material for possible travel to the festival.

All Designers will make copies of all of their designs, portfolio photographs, paperwork, rough sketches, etc. and submit to the House Manager for inclusion in the production book. Lighting Designer will Ensure that the Director has a copy of the disk drive and paperwork files.

Gives report during the Postmortem.

Lighting Designer Check-off List

o **Read play**

- o Acquire access to Light Room
- o Clear schedule for Tech/Production Week
- o Director/TD conference
- o Weekly Production Report to TD
- o Lighting conference regarding expectations, etiquette, and equipment use
- o Coordinate with Set Designer, Master Electrician, and Costume Designer (if applicable)
- o Consult the Production Calendar for deadlines
- o Generate sketches, research, and gel samples
- o Revise sketches for Director's approval by "Preliminary Designs Due" date
- o Revise ideas for Director's approval by "Designed by" date
- o Generate Light Plot
- o Generate Hook-up Schedule
- o Load-In
- o Focus with Master Electrician
- o Generate Preliminary Cue Sheets
- o Attend First Run through
- o Paper Tech
- o Consult "Who is Called to Tech Rehearsals?" in Handbook
- o Ensure that show is saved to several discs (one to Stage Manager, one for self, one for PM/TD)
- o Attend Dress Rehearsals
- o Take photos for your portfolio
- o Thank you's for Program to House Manager
- o Assist Lighting Manager in returning equipment to appropriate location

- o For UIL participating entries, create backup show discs and paperwork files
- o Make copies of all of designs, portfolio photographs, paperwork, rough sketches, etc. and submit along with copy of show disc to the House Manager for inclusion in the production book.
- o Postmortem Report

Costume Designer

The Costume Designer is responsible for the design and implementation of all elements of costume design including designing, building and/or acquisition of all costumes in a timely manner and within budgetary limits. In collaboration with the Costume Supervisor, the Costume Designer is also ultimately responsible for the upkeep, repair and running of all costumes.

Consults the Costume Designer Checklist.

If no Costume Supervisor is assigned, consult Costume Supervisor Checklist.

Consults with the Director/Technical Director.

Pre-Production:

Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play. Discusses possible costume treatments with the Director, Costume, and Technical Director.

Does research on costumes of the period as well as the style of the play.

The Costume Designer collaborates with the Director and the Set and Lighting Designers in choice of color, texture, fabric, line, and so on. Costume Designer discusses hair design with Hair/Makeup Designer.

The Costume Designer consults with the Costume Shop Student Manager to determine available costume stock.

Keeps track of the source of costumes: pulled from Costume Shop; borrowed from cast, crew or friends in the community; built in shop; borrowed from merchant; etc.

If not bought, built or pulled from stock, Costume Designer makes sure the source is thanked in the program.

The Costume Designer consults with the Technical Director to determine the number of Wardrobe Crew members necessary for running performances.

All designers meet with Director(s) and Technical Director with preliminary designs in hand on the "Preliminary Design Due" date on the Production Calendar.

Rehearsal Period:

The Costume Designer attends production conferences with Director and ensures that the costume design is complete by the "Costume Design Due" deadline on the Production Calendar.

The Costume Designer, assisted by the Costume Supervisor, if necessary, attends the first readthrough to take all measurements using the Costume Measurement Sheet (female) and Costume Measurement Sheet_(male), or, if necessary, the Costume Measurement Sheet (custom).

The Costume Designer is responsible for obtaining or building all costumes for the production. Using the Costume/Props Check-off Sheet, the Costume Designer lists every costume needed for the production, marks: whether the item will be built, borrowed, rented or bought; the estimated cost; the source ("stock," "actor's name," "Civic Theatre," etc.); the date of obtaining or completing the costume; and any alterations to borrowed or rented costumes.

The Costume Designer discusses the budget with the Director, Costume, and Technical Director and determines if any costumes will have to be bought or rented.

Attends First Run through and Crew View.

Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

Submits weekly Production Reports to the Technical Director.

Dress Rehearsal/Performance Period:

The Costume Designer consults with the Costume person regarding costume fittings.

The Costume Designer is responsible for scheduling costume fittings no later than the "Costume Fittings" deadline on the Production Calendar.

These fittings will be scheduled through the Stage Manager to occur at the convenience of the Designer and cast. They may take place during a rehearsal only if they do not unduly interfere with that rehearsal. The Costume Designer posts Costume Fitting Notices as necessary in order to schedule fittings.

Costume and/or Assistant Supervisor assists with costume fittings.

The Costume Designer is responsible for having all costumes ready by the "Costumes Due" deadline on the Production Calendar.

The Costume Designer is responsible for providing the Costume Supervisor with a "Wash List" of the costumes. This list should include instruction for the laundering of all costumes and any special considerations regarding laundering such as hand-dyed garments, new garments which may discolor other garments in a load of wash, etc.

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

Makes notes of any details yet to be completed or necessary alterations for the Costume Supervisor and Costume Construction Crew.

After Final Performance:

During Strike, the Costume Designer will collaborate with the Costume Shop Manager, Costume Supervisor, and Wardrobe Crew in returning costumes to storage and ensuring all items are returned in good condition.

Using the Costume/Props Check-off Sheet, the Costume Designer marks the date that rented or borrowed costumes are returned.

Costume Designer will assist the Costume Shop, Costume Supervisor, Wardrobe Crew and Technical Director in storing costumes.

All Designers will make copies of all their designs, portfolio photographs, paperwork, rough sketches, etc. and submit to the House Manager for inclusion in the production book

Gives report during the Postmortem.

Costume Designer Check-off List

o Read play

- o If no Costume Supervisor is assigned, consult "Costume Supervisor Check-off List"
- o Acquire access to Costume Shop
- o Clear schedule for Tech/Production Week
- o Director/TD conference
- o Consult with Producer regarding budget
- o Weekly Production Report to TD
- o Coordinate with Lighting and Set Designers, and Costume Supervisor (if applicable)
- o Consult the Production Calendar for deadlines
- o Gather temporary costumes for PR shots if necessary
- o Schedule costume measurements
- o Generate costume sketches, research and swatches
- o Revise sketches for Director's approval by "Preliminary Designs Due" date
- o Generate costume renderings
- o Revise renderings for Director's approval by "Designed by" date
- o Schedule initial costume fittings
- o Schedule final fittings
- o Attend First Run through
- o Consult "Who is Called to Tech Rehearsals?" in Handbook
- o Attend Dress Rehearsals
- o Take photos for your portfolio
- o Thank you's for Program to House Manager

- o Assist Costume Supervisor and Costume Shop Manager in returning costumes to appropriate location
- o For participating entries, create a list of costumes and where they are located
- o For participating entries, entire design should be covered with plastic garbage bags and stored
- o Make copies of all of designs, portfolio photographs, paperwork, rough sketches, etc. and submit to the Director for inclusion in the production book
- o Prepare for Postmortem

Hair/Makeup Designer

The Hair/Makeup Designer is responsible for makeup design, assisting performers with makeup application as necessary, setting up makeup area, ensuring adequate makeup supplies are available for the run of the production, keeping makeup area clean and sanitary, and supervising any Hair/Makeup Crew members.

The Hair/Makeup designer is responsible for hair design, assisting performers with implementing this design, and ensuring adequate hair supplies are available for the run of the production.

Consults with the Costume Designer.

In the event that the Costume Designer also designs Hair and/or Makeup, a Hair/Makeup Coordinator may be assigned.

Pre-Production:

Reads and studies the play and does research on hair of the period as well as the style of the play.

Works with the Director, Technical Director and Costume to determine hair/makeup resources.

Discusses possible makeup and hair treatments with the Director and discusses hair design with Costume Designer.

Consults the Hair/Makeup Designer Check-off List.

Creates makeup design utilizing the Hair/Makeup Worksheet or, if necessary, the Hair/Makeup Worksheet (custom).

All designers meet with Director(s) and Technical Director with preliminary designs in hand on the "Preliminary Design Due" date on the Production Calendar.

Rehearsal Period

In consultation with Stage Manager, coordinates makeup calls, especially for large cast shows.

See Crew Chief section below for general requirements.

The Hair/Makeup Designer discusses the budget with the Director, Costume, and Technical Director and determines what, if anything will have to be bought or rented.

Attends First Run through and Crew View.

Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

Submits weekly Production Reports to the Technical Director.

Dress Rehearsal/Performance Period

The Hair/Makeup Designer is responsible for scheduling any necessary Hair/Makeup training sessions with the cast.

The Hair/Makeup Designer is responsible for having all Hair/Makeup ready by the First Dress/Tech rehearsal.

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

The Hair/Makeup Designer is not usually a member of the Run Crew. The Hair/Makeup Designer should train the actors and/or Hair/Makeup Crew

members in the implementation of the Hair/Makeup design in advance so that the actors may apply their own makeup and style their own hair.

If extensive or specialty hair/makeup is part of the design, Hair/Makeup Crew members may be called upon during the run to assist the actors in implementing the design: e.g., prosthetics, wigs, complicated hairstyles, quick changes, etc.

There may be extraordinary instances in which the Hair/Makeup Designer is called upon to attend all Technical and Dress Rehearsals, and performances.

Takes note of any details yet to be completed.

After Final Performance

During Strike, Hair/Makeup Designer is responsible for cleaning and storing makeup supplies and cleaning makeup area.

Attends and gives report at weekly Production Meetings.

All Designers will make copies of all their designs, portfolio photographs, paperwork, rough sketches, etc. and submit to the House Manager for inclusion in the production book

Gives report during the Postmortem.

Reports to Costume and Technical Director. Assignments will be made for each production.

Hair/Makeup Designer Check-off List

o **Read play**

- o Acquire access to Dressing Rooms & Costume Shop
- o Clear schedule for Tech/Production Week
- o Director/TD conference
- o Weekly Production Report to TD
- o Costume conference regarding shop expectations and etiquette
- o Coordinate with Lighting and Costumes
- o Consult the Production Calendar for deadlines
- o Prepare for PR shots if necessary
- o Schedule meetings with actors for sketches and/or photos as necessary
- o Generate hair/makeup sketches and research
- o Present preliminary design ideas to Director for feedback by "Preliminary Designs Due" date
- o Revise sketches for Director's approval by "Designed by" date
- o Generate final "Hair/Makeup Worksheet" for each character
- o Organize and meet with crew, if appropriate
- o Attend First Run through
- o Load-In
- o Coordinate with Costume Crew Supervisor to prepare dressing rooms at least two days prior to first dress rehearsal
- o Check hair/makeup stock for supplies: powder, baby wipes, etc. Replace as necessary.
- o Ensure any wigs are maintained throughout run of show (dress rehearsal through closing night)
- o Consult "Who is Called to Tech Rehearsals?" in Handbook
- o Attend Dress Rehearsals
- o Take photos for your portfolio
- o Thank you's for Program to House Manager
- o Coordinate with Costume Crew Supervisor to ensure dressing rooms are cleaned after the run
- o Make copies of all of designs, portfolio photographs, paperwork, rough sketches, etc. and submit to the House Manager for inclusion in the production book

- o Postmortem Report

Props Designer

Responsible for the building, procurement, upkeep, and repair of all props for a particular production in a timely manner within budgetary limits. Consults the Props Designer Checklist.

Pre-Production:

Reads and studies the play; attends first production conference at which Director presents his/her interpretation of the play. Discusses possible props with the Director and Technical Director.

Works with the Technical Director and Prop Shop to determine instrument and electrical resources.

Does research on the period/style of properties (and furniture if the Scenic Designer is not responsible for furniture).

If necessary, obtains a ground plan showing location of all furniture, and notes whatever comments the director and/or designer makes concerning the size, color, style, or function of each piece of furniture or prop.

Rehearsal Period:

Makes a detailed property list. The Director provides a complete prop list by the "Final Props List Due" deadline outlined on the Production Calendar. Keeps track of the source of props: pulled from Prop Room; borrowed from cast, crew, or friends in the community; built in shop; borrowed from merchant; etc.

If not bought, built, or pulled from stock, Props Designer makes sure the source is thanked in the program.

Holds work calls as necessary for Props Crew.

The Props Designer is responsible for obtaining all props (and, in some instances, furniture) for the production. Using the Costume/Props Check-off Sheet, the Props Designer lists every prop needed for the production, marks: whether the

item will be built, borrowed, rented, or bought; the estimated cost; the source (e.g., "stock," "actor's name," "Civic Theatre," etc.); the date of obtaining or completing the prop; and any alterations to borrowed or rented props.

The Props Designer discusses the budget with the Director and Technical Director and determines if any props will have to be bought or rented.

Discusses in detail with Scenic Designer what each item of set dressing (and furniture, if necessary) should be. Works closely with Scenic Designer in selecting and approving drapery materials and other set dressing.

If consumables are used in a performance, the Props Designer is responsible for making arrangements for purchase. Props Designer consults with the Director of the production regarding when consumables should first be used in rehearsals. Props Crew notifies the Director/TD when restocking is necessary.

Props Designer ensures the safety and sanitation of all props and consumables until such time as the Stage Manager or Props Crew take over this responsibility.

Attends rehearsals as necessary to note placement and use of props.

Ensures that all props are ready by the "Final Props Due" deadline on the Production Calendar.

Attends First Run through and Crew View.

Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

Submits weekly Production Reports to the Technical Director.

Dress Rehearsal Period:

Collaborates with Scenic Designer in placing trim, pictures, ornaments, and any other set dressing on the set.

Consults with Stage Manager regarding backstage prop table(s).

The Props Designer makes sure that all food props or consumables are purchased or prepared daily or as appropriate.

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

There may instances in which the Props Designer is called upon to attend all Technical and Dress Rehearsals, and performances.

Takes note of any details yet to be completed.

After Final Performance:

During Strike for each production, the Props Designer, in collaboration with the Prop Shop Student Manager, is responsible for returning props to Storage in good repair and suitable for future use. Makes sure all borrowed or rented props are returned in good condition. During Strike, the Props Designer will collaborate with the Prop Shop Student Manager in returning props to storage and insuring all items are returned in good condition.

For participating UIL productions, the Props Designer will assist the Prop Shop and Technical Director in storing props for possible travel to festival.

All Designers will make copies of all their designs, portfolio photographs, paperwork, rough sketches, etc. and submit to the House Manager for inclusion in the production book

Using the Costume/Props Check-off Sheet, the Props Designer marks the date that rented or borrowed props are returned.

Gives report during the Postmortem.

Attends and gives report at weekly Production Meetings. Reports to Technical Director, Scenic Designer and Stage Manager. Assignments will be made for each production.

Props Designer Check-off List

o **Read play**

- o Acquire access to Prop Shop
- o Clear schedule for Tech/Production Week
- o Director/TD conference
- o Weekly Production Report to TD
- o Prop Shop conference regarding shop expectations, etiquette, and machine use
- o Coordinate with Set Designer
- o Consult the Production Calendar for deadlines
- o Gather temporary props for PR shots if necessary
- o Generate Preliminary Props list
- o Generate prop sketches and research as necessary
- o Revise sketches for Director's approval by "Preliminary Designs Due" date
- o Organize and meet with crew
- o Attend First Run through
- o Load-In
- o Consult with Stage Manager regarding backstage prop table(s)
- o Assist Stage Manager in generating Prop Cue Sheets, Run Lists, diagrams, etc.
- o See to the repair of any damage that occurs to props
- o Ensure any consumables are replenished as needed during the run of the show.
- o Consult "Who is Called to Tech Rehearsals?" in Handbook
- o Attend Dress Rehearsals
- o Take photos for your portfolio
- o Thank you's for Program to House Manager
- o After the run, clean and/or repair any prop that has been used throughout the show
- o Returns props to appropriate location
- o For UIL participating entries, create a list of props and where they are located
- o For UIL participating entries, entire design should be gathered in one place and stored as appropriate

- o Make copies of all of designs, portfolio photographs, paperwork, rough sketches, etc. and submit to the House Manager for inclusion in the production book
- o Postmortem Report

Sound Designer

Responsible for the sound design and the implementation, loading-in, maintenance, and striking of the sound equipment necessary for a particular production. This position may be combined with that of the Master Electrician or with that of the Sound Board Operator. On occasion, a sound technician may be assigned to assist with set-up of equipment, mics, etc.

Consults the Sound Designer Checklist.

Rehearsal Period:

Reads and studies the play. Discusses sound design with the Director.

Gathers all sound effects and/or music required for the production for approval by the Director.

Consults with the Technical Director and Sound Manager regarding the availability of sound output devices and determines the most efficient method for sound production and/or reinforcement.

All designers meet with Director(s), Technical Director with preliminary designs in hand on the "Preliminary Design Due" date on the Production Calendar.

Creates a sound tape, cd, mini-disc, computer files or plot by the "Sound Plot Due" deadline on the Production Calendar. Collaborates with the Director and Stage Manager in setting cues and sound levels, providing the Stage Manager with preliminary Sound Cue List as per the "Preliminary Q Sheets Due" deadline on the Production Calendar.

Determines if voice and/or musician reinforcement is necessary and consults with the Technical Director regarding type and placement of microphones and speakers.

Using the Sound Check-off List, the Sound Designer lists the source of every sound cue needed for the production and marks whether the item is: borrowed, rented or bought; the estimated cost; the source (e.g. "stock," "actor's name," "Civic Theatre," etc.); and the date of obtaining sound source.

Learns computer sound program.

Attends First Run through and Crew View.

Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

Submits weekly Production Reports to the Staff Production Manager/Technical Director.

Load-in/Light Hang Period:

The Sound Designer Ensures the safe and efficient cabling and dressing of all speakers, headsets, boards, monitors, and other equipment, and trains the Sound Board Operator if necessary.

The Sound Designer helps maintain the Sound Room in a safe, neat, and organized manner throughout the rehearsal period.

In collaboration with the Sound Student Manager, the Sound Designer Ensures that all headsets are setup, tested, and in good working order prior to the first Technical Rehearsal.

Dress Rehearsal/Performance Period:

Ensures that all sound effects, sound tapes/CDs/Minidiscs/computer files, and music are ready by the "Sound Recording Due" deadline on the Production Calendar.

Provides Sound Board Operator with Sound Cue Sheets.

Ensures that all mics have fresh batteries.

Once all sound cues, special effects, and so on have been established, the Sound Designer records a master sound tape/minidisc/CD/computer back-up which is to be kept in a safe place. This master can be used in the event of an emergency such as a show tape breaking, a CD being scratched, computer crash, etc.

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

Makes notes of any details yet to be completed.

After Final Performance:

During Strike, the Sound Designer will collaborate with the Sound Manager and Sound Board Operator in returning sound equipment to storage and ensuring all items are returned in good condition. Using the Sound Check-off List, the Sound Designer marks the date that rented or borrowed sound sources are returned.

The Sound Designer is responsible for striking all sound equipment, cables, speakers, headsets, microphones, and so on.

Sound Designer will assist the Sound Manager and Sound Board Operator and Technical Director in storing sound equipment .

All Designers will make copies of all their designs, portfolio photographs, paperwork, rough sketches, etc. and submit to the House Manager for inclusion in the production book.

Sound Designer will ensure that Director has a copy of the master mini-disc, CD, or computer files.

Sound Designer is also responsible for cleaning and neatening the Sound Room during the Post-Strike period.

Gives report during the Postmortem.

Reports to Technical Director. Assignment may be combined with Master Sound Technician and will be made for each production.

Sound Designer Check-off List

o **Read play**

- o Clear schedule for Tech/Production Week
- o Director/TD conference
- o Weekly Production Report to TD
- o Student Manager conference regarding expectations, etiquette, and equipment use
- o Consult the Production Calendar for deadlines
- o Generate Sound Cue List with cues and possible music
- o Gather examples of music and sound cues for Director's approval by "Sound Plot Due" date
- o Learn computer sound program
- o Record sound mini-disc, cd, or computer files as appropriate
- o Load-In
- o Set cues and sound levels
- o Generate Sound Cue Sheets
- o Determine if and where microphones will be used
- o Cable and dress all speakers including backstage and hallway monitors
- o Set up headsets prior to first Tech rehearsal
- o Ensure all mics have fresh batteries
- o Record master mini-disc or cd
- o Ensure that master mini-disc or cd is saved to at least two discs (one for self and one for TD)
- o Attend First Run-through
- o Paper Tech
- o Consult "Who is Called to Tech Rehearsals?" in Handbook
- o Attend Dress Rehearsals
- o Strike headsets prior to preview
- o Thank you's for Program to House Manager
- o Assist Student Manager in returning equipment to appropriate location
- o For UIL participating entries, create backup show discs and paperwork files
- o Make copies of all of paperwork and submit along with copy of show disc to the House Manager for inclusion in the production book.

- o Postmortem Report

Production Manager

In some instances, the Student Directed Productions will have a student Production Manager. Many of these duties are typically handled by the Technical Director, and the Student Production Manager should consult with and report to the Technical Director. The Student Production Manager is responsible for the smooth and efficient coordination and running of the Student Directed Projects. The Production Manager is responsible for coordinating the rehearsal schedules, technical needs, and budgets of all productions. The Production Manager acts as the liaison among the production team and between the production team (including directors) and the Faculty. All communication related to the Student Directed Productions should funnel through the Production Manager. The Production Manager also acts as the "Business Manager" for the Student Directed Productions, tracking budgets and expenditures.

Pre-Production:

Reads and studies all scripts. Discusses duties and responsibilities with the Technical Director.

Assists directors with all pre-production work as needed, including auditions.

Discusses budgets with all pertinent members of the production team and establishes a system for tracking expenses.

Rehearsal Period:

Attends and oversees weekly Theatre Production meetings during rehearsal period. In addition to Theatre Production, Production Manager coordinates and runs weekly production meetings with members of the production team as necessary.

The Production Manager meets with the Stage Managers of the individual productions at least every other week. This may be a group meeting with all the Stage Managers or individually.

Individual Stage Managers typically generate and post Production Meeting Reports, but the Production Manager may be called upon for this duty. Reports should be posted on Callboards. Individual Stage Managers will also generate and post Daily Rehearsal Reports and Running Notes for their individual productions.

In conjunction with the Technical Director, Master Carpenter, Scenic Artist, Master Electrician, Sound Designer, Costume Supervisor, Props Designer, and Student Managers, the Production Manager coordinates load-in.

Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

Attends First Run through and Crew View.

Dress Rehearsal/Performance Period:

Working in conjunction with the Stage Managers of each production, the Production Manager coordinates and supervises Technical and Dress Rehearsals, and performances. This supervision includes, but is not restricted to, supervising production crews, coordinating changeovers between plays during rehearsal/performance period, and may include stage managing performances.

Receives notes from individual Stage Managers/Directors of any problems, unfinished details, painting touch ups, and/or changes and communicates these to the proper crew chief.

Production Manager posts and checks the Cast/Crew Sign-in sheet and attempts to contact any absent or tardy crew. Production Manager may delegate responsibility for cast members to the individual Stage Managers if desired. The Production Manager may establish a policy regarding penalties for tardiness. The Production Manager Ensures that all equipment and personnel are ready for performance.

The Production Manager could act as Stage Manager. The Production Manager coordinates the Stage Manager duties for the entire evening of scenes, including calling cues, coordinating crews, etc. The Production Manager should

establish a check off list of duties including those that must be accomplished prior to opening the house and those that must be accomplished prior to curtain.

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

Makes notes of any details yet to be completed.

After Final Performance:

In conjunction with the Faculty, Technical Director, individual Stage Managers, Master Carpenter, Master Electrician, Sound Designer, Costume Supervisor, Props Designer, and Student Managers, the Production Manager coordinates strike.

Production Manager Ensures that everything in the theatre is returned to the pre-production state including the booth, backstage areas, and Dressing and Makeup Rooms

Gives report during the Postmortem.

Attends and gives report at weekly Production Meetings.

Reports to Technical Director and Director. Assignment will be made for each production.

Stage Manager

Responsible for the smooth and efficient running of rehearsals and performances. The Stage Manager is responsible for keeping the master prompt script, setting up rehearsal space prior to each rehearsal and striking rehearsal furniture and props as necessary, running and calling show, posting Cast/Crew Sign-in sheets, collecting and securing valuables during performance, taking and posting Production Meeting Reports, Daily Rehearsal Reports, and Running Notes, and coordinating the production run crews. Reports and Notes should be posted on Callboards.

Consults the Stage Manager Manual available both as hard copy and PDF as needed. These are meant as examples--each production will have specific requirements.

The Stage Manager may want to refer to Production Books, generated for past productions.

Rehearsal duties, to be negotiated with Director, include recording blocking, prompting, taking Line Notes, contacting absent or tardy actors/crew members, calling cast/crew members in from breaks, etc.

The Stage Manager also maintains a Stage Manager's Box. You may use the Department's SM box or your own. See the Technical Director for details. The SM box should be stocked with supplies listed in the SM Manual:

During Classroom and Dinner Theatre productions, policies and procedures will be altered to fit the circumstances and physical performance space. Refer to Production Manager Job description for duties to be handled by the Production Manager during Student Directed Productions.

The Stage Manager should be aware of the location of telephones and fire extinguishers for use during an emergency, and be well-versed in fire evacuation and tornado procedures.

Pre-Production:

SM Manual provides in-depth information on the process.

Reads and studies the play; discusses duties and responsibilities with the Director.

Attends all production conferences.

Assists the Scenic Designer in taping out the ground plan on floor of stage and/or rehearsal hall as needed.

If Director requests, the Stage Manager generates a rehearsal schedule and makes copies for all cast, crew, and the Callboard.

Rehearsal Period:

SM Manual provides in-depth information on the process.

Places and spikes furniture, rugs, etc. as established by the Director.

Obtains and maintains any rehearsal props called for by the Director by the "Rehearsal Props Due" deadline on the Department Calendar. Rehearsal props are substitutes of comparable size and weight used by actors until the final props are available.

The Stage Manager runs weekly Production Meetings, and takes Production Meeting Report notes. The Stage Manager will then generate Production Meeting Reports. These notes are posted on the Callboards. These reports will be a primary method of communication for the entire Department. They will include updates from each of the faculty and staff, Student Managers, positions of responsibility, et al.

At first readthrough, the Stage Manager obtains the cast's names, addresses, and telephone numbers, and then generates a contact sheet which is distributed to cast and production team.

Stage Manager makes sure that every actor receives a rehearsal schedule and keeps cast advised of any changes. The online Daily Call Sheet or hard copy Daily Call Sheet may be useful.

Takes Daily Rehearsal Reports at each rehearsal and posts them daily to the Callboards. These reports will include all changes, additions, or deletions that arise during daily rehearsals. These changes could include the addition of a

prop, a question to a designer, a change in rehearsal schedule, etc. This will be a written record of such requests and changes to facilitate the timely completion of tasks and to ensure that all members of cast and crew receive notification of schedule changes and so on.

Arrives at least ten minutes early for every rehearsal to set stage furniture and any rehearsal props. Stage Manager Ensures that ALL stage furniture and rehearsal props are struck and stored after each rehearsal.

Makes sure rehearsal area is swept prior to any dance or fight choreography rehearsal.

Walks through scenes for any absent actor or assigns a delegate to do so. Attempts to contact any missing or unexcused actors.

The Stage Manager Ensures that all actors are in place prior to the beginning of each scene.

Records in Stage Manager's book all blocking, intentional pauses, stage business, and all light, sound, music, special effects, and curtain cues, etc.

Prompts the actors precisely and corrects mistakes to the extent that the Director wishes. It is important for the Stage Manager to keep up with the script during rehearsals and is ready to prompt an actor immediately upon receiving a "Line" request. Takes Line Notes of dropped lines, jumped lines, etc. and distributes to the cast.

Taking down blocking OR prompting actors/taking line notes may be delegated to the Assistant Stage Manager at the Stage Manager's discretion.

After all rehearsals and performances, the Stage Manager Ensures that all doors are properly secured, and lights are turned off. Lights to be checked and turned off by every Stage Manager include all lights in the classrooms, Makeup Room, Costume Closet, Prop Closet, Light Booth, Mainstage, and Scene Shop (with the exception of the night circuit/ghost light). If students will be utilizing one of the spaces for rehearsal or other projects after the Stage Manager leaves, the Stage Manager secures all areas not directly involved in such use and the students involved will be responsible for their area. The Stage Manager notes who is using

the space and directs complaints regarding misuse or negligence to those individuals. Continued abuse will be referred to the Director/Technical Director.

Stage Manager collaborates with the Lighting Designer, Light Board Operator (if needed), Sound Designer, Sound Board Op (if needed), Costume Designer (if needed), ASM/Deck Captain, Director, Production Manager (SDP's), and Technical Director in holding a Paper Tech prior to tech weekend. This has often been on the Friday afternoon before Tech Weekend, but must be prior to Cue-to-Cue Rehearsal.

During Paper Tech, the Stage Manager is responsible for penciling in all light, sound, fly, actor, and scene shift cues. The Stage Manager is responsible for obtaining cue sheets from the Lighting Designer and Sound Designer in enough time to prepare the prompt book.

The Stage Manager or the Assistant Stage Manager should ensure that the Run Crew and any members of Wardrobe Crew facilitating scene shifts are given Run Sheets and Scene Shift Plot no later than Paper Tech. See Scene Shift Plot Example as a model.

The Stage Manager prepares for Cue-to-Cue Rehearsal in order to facilitate the efficient and smooth running of the rehearsal.

The Stage Manager is the primary person responsible for communication among production staff, cast and crew.

Dress Rehearsal/Performance Period:

Once performances begin, the prompt book containing blocking notes, lighting cues and sound cues should be locked in the booth or another safe place so that it is accessible in the event that the Stage Manager cannot run a performance. The Stage Manager should create a second book to be kept with him/her that contains any information that may be needed during the day, such as contact lists, schedules etc.

The Stage Manager must be familiar with all Emergency Policies such as tornado warnings, fire, smoke, etc. The Stage Manager will contact the Faculty/Staff for any emergency situations (equipment failure, smell of smoke, severe weather.

The Stage Manager should print a copy of the safety procedures as outlined in this handbook and place a copy in the Stage Manager Prompt Book.

The Stage Manager should generate a Run List for crew members that list specific duties before, during and after each performance similar to the Run List example found below.

Stage Manager should hold scene Shift Rehearsals with Run Crew.

The Stage Manager should familiarize the ASM/Deck Captain with the production book during the dress rehearsal period in the unlikely event that the Stage Manager is unable to call the show due to illness or other emergency and the ASM/Deck Captain is required to fill in.

Takes note of any problems, unfinished details, painting touch ups, and/or changes and communicates these to the proper crew chief, Production Manager (SDP's), or Technical Director.

Stage Manager (or delegate such as ASM/Deck Captain or Run Crew) Ensures the safety and sanitation of all props and consumables.

Stage Manager, Assistant Stage Manager or crew designated as Prop Master is responsible for setting up and labeling any and all prop tables necessary for a production. No extremely valuable or delicate props or weapons should be stored in the Theater. These items can be stored in the Technical Director's office.

The Stage Manager should generate a Prop Cue Sheet and diagrams for Run Crew members. These should indicate where every prop is preset on stage (a photo is often helpful) and/or where every prop is moved on or off stage during the run of the show.

Stage Manager is responsible for presetting all props both on and backstage prior to each Technical and Dress Rehearsal, and every Performance. These duties may be delegated to the Assistant Stage Manager or a member of the Run Crew (Prop Master), but the Stage Manager should confirm that all props are properly preset and that hand props are dealt with. Performers are responsible for checking their own individual props prior to each performance

and the Stage Manager is ultimately responsible that all props and furniture are correctly preset.

Performers should pick up props from the props table(s) or designated area backstage and return them there, and are responsible for presetting any personal props in pockets, etc. If an actor wants to assume responsibility for keeping such personal props between rehearsals and performances, this should be negotiated with the Stage Manager or ASM/Deck Captain.

Performers are responsible for bringing to the attention of the Stage Manager or ASM/Deck Captain any items needing repair.

The Stage Manager posts and checks the Cast/Crew Sign-in sheet and attempts to contact any absent or tardy cast or crew member(s). Any member of the cast/crew deemed tardy will be required to stay after the rehearsal or performance with the Stage Manager until the SM leaves. Tardiness in such cases is defined as not being signed in by the announced deadline.

Stage Manager turns off Sound Room, Light Room, and Scene Shop lights and ensures that all equipment and personnel are ready for performance. The Stage Manager should establish a check off list of duties including those that must be accomplished prior to opening the house and those that must be accomplished prior to curtain.

Stage Manager Ensures that all work lights are turned off. When the stage is to be swept, the Stage Manager assigns this task to a Run Crew member and ensures its completion prior to the house opening.

The Stage Manager has the ultimate responsibility that the stage is set correctly and that all elements and members of the production team are ready for the performance. This typically requires a walkthrough of the entire stage and backstage area prior to the house opening. The Stage Manager uses the checklist provided in the SM Manual.

The Stage Manager gives calls to cast and crew: according to the checklist provided in the SM Manual.

(Negotiated with Director) During Dry Tech, Cue to Cue and Tech/Run Rehearsals, the Stage Manager may stop rehearsal if necessary. The Stage Manager merely says "stop." The cast and run crews should hold quietly in place while the Stage Manager and the production team address the reason for stopping. The Stage Manager is responsible for choosing an appropriate restarting point in the script and restarting the rehearsal. The Stage Manager will inform the cast and crew where the rehearsal will restart (a line or cue) on the Stage Manager's command. The Stage Manager restarts the rehearsal by simply saying "Go please."

At intermission, the Stage Manager ensures that any necessary work lights are turned on backstage, that no visitors are allowed backstage, and that any changes are accomplished.

During intermission, the Stage Manager informs the House Manager to signal the patrons back into the theatre for the next act five minutes prior to the end of the intermission as determined by the Director. The SM follows the calling procedure from the top of the show including the following calls: ten minutes; five minutes; places (at two minutes) as per SM Handbook. The Stage Manager cannot give the "places" call until given the go-ahead by the House Manager at three minutes.

The Stage Manager is responsible for keeping any times requested by the Director which could include total running time, running time of each act, and running time of scene changes on the Performance Report.

If there is a photo call scheduled for the production, the Stage Manager should receive a photo call list in advance. The Stage Manager should prepare for the photo call by determining which lighting cues will be needed for each shot and communicating these cues to the Light Board operator. The Stage Manager should also coordinate with the Assistant Stage Manager/Deck Captain, Run Crew and Wardrobe Crew to ensure the efficient and smooth running of the photo call.

The Stage Manager is responsible for posting Running Notes on the Callboard following every Dress Rehearsal and performance.

After Final Performance:

Stage Manager will make copies of all of paperwork, run lists, etc. and submit to the House Manager for inclusion in the production book.

Gives report during the Postmortem. Attends and gives report at weekly Production Meetings.

Reports to Technical Director. Assignment will be made for each production.

STAGE MANAGER'S PERFORMANCE REPORT

Production:_____

Date:_____

Stage Manager:_____

ACT 1 start:_____ end:_____

ACT 2 start:_____ end:_____

ACT 3 start:_____ end:_____

Actors or Crew Late:

Notes to House Manager:

Problems or Repairs: (repairs needed, repairs made):

Accidents or Injuries: (to cast, crew, audience; explain in detail - time occurred, witnesses):

Additional Notes:

Signed :_____

STAGE MANAGER'S RUNNING CREW EVALUATION

Production:_____

Date:_____

Stage Manager:_____

CREW MEMBER NAME:

PERFORMANCE:

___VERY GOOD ___SATISFACTORY ___ UNSATISFACTORY

NOTES: (Improvement ideas; conversations with; etc.:.)

SM Signature:_____

STAGE MANAGER'S RUNNING CREW EVALUATION

Production:_____

Date:_____

Stage Manager:_____

CREW MEMBER NAME:

PERFORMANCE:

___VERY GOOD ___SATISFACTORY ___ UNSATISFACTORY

NOTES: (Improvement ideas; conversations with; etc.:.)

SM SIGNATURE:_____

PRODUCTION MEETING NOTES

Production: _____

Date: _____

Stage Manager: _____

Scenery:

Costumes:

Makeup:

Lighting:

Sound:

Other:

Crew Chief (Master Carpenter, Master Electrician, Hair/Makeup Designer, Costume Supervisor, Scenic Artist)

A crew chief is, in essence, a student assigned to supervise a particular area--electrics, construction, costumes, hair/makeup, or painting. The crew chief is trained to operate safely all power tools, equipment, stage machinery, instruments, and products in a particular area. The crew chief acts as a resource or "charge" person supervising work calls in that particular area. All crew chiefs must undergo a training session.

As soon as possible, crew chiefs should get in touch with their crew members, obtain contact information and class/work schedules.

Having received crew members' schedules, crew chiefs must establish and post reasonable schedules for work calls as soon as possible. This schedule should be as accommodating as possible to members' conflicts without compromising the efficient completion of all tasks.

Although every effort should be made to maintain the posted work call schedule, if changes arise due to unforeseen circumstances, the crew chief must make every effort to notify all crew members affected by that change in a reasonable time frame. Lack of preparation or forethought on the part of a crew chief should not be construed as an excuse to make unreasonable demands on crew members. Any conflicts in this area should be referred to the Technical Director.

Crew chiefs must attend all posted work calls unless prior arrangements have been made with the Technical Director.

Every week submit a report to the Technical Director on the attendance and conduct of your crew. Things to consider and address in the report include: Did they communicate with you? If they could not be at a call did he/she contact you? Are they attentive when at a work call? Do they seem to be learning this area particularly well and have a talent in the area? Are they going above and beyond your expectations? This is not just to complain about what is not going well--we want to hear when your crew is doing a great job too!

Reports to Technical Director and the Designer in their particular area.

Master Carpenter

Responsible for the implementation, loading-in, maintenance, and striking of the scenic design. In addition to the Technical Director, the Master Carpenter works closely with the Scene Shop during all phases of the theatre build, tech, and Strike.

See Crew Chief section above for general requirements.

Pre-Production:

Reads and studies the play. Discusses scenic design and build schedule with the Technical Director.

Rehearsal Period:

The Master Carpenter is responsible for executing the scenic design according to the established plans and budget. This will typically require the recruitment and scheduling of a building crew. It is the Master Carpenter's responsibility to communicate work calls to all members of the Construction Crew.

The Staff Production Manager/Technical Director maps out a tentative schedule and plan of action with target start and completion dates for the various units of construction. The Construction Analysis Form and Tech Schedule Check-off List may be helpful in this process.

Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

Load-in/Light Hang Period:

The Master Carpenter Ensures the safe and efficient loading-in of the scenic design.

Dress Rehearsal/Performance Period:

The MC ensures that all set pieces remain in proper working order throughout the performance period. Stage Manager notifies the Master Carpenter of any set problems or repairs in time for the Master Carpenter to make adjustments or repairs prior to the next rehearsal or performance.

The Master Carpenter is required to attend the Crew View rehearsal. Conflicts should be submitted to the Technical Director in advance.

The Master Carpenter attends Technical and Dress Rehearsals as agreed upon with the Director/Technical Director.

After Final Performance:

In conjunction with the Technical Director, and Master Electrician, the Master Carpenter coordinates strike. The Master Carpenter is responsible for striking all scenic elements. During Strike, the Master Carpenter will collaborate with the Scene Shop and Technical Director in returning material to storage and insuring all items are returned in good condition.

Master Carpenter will assist the Scene Shop and Technical Director in storing material.

Gives report during the Postmortem.

Attends and gives report at weekly Production Meetings.

Reports to Technical Director. Assignment will be made for each production.

Master Electrician

Responsible for the implementation, loading-in, maintenance, and striking of the lighting design.

See Crew Chief section above for general requirements.

Pre-Production:

Reads and studies the play. Discusses lighting design with the Lighting Designer.

Load-in/Light Hang Period:

The Master Electrician Ensures the safe and efficient cabling, hanging, focusing and dressing of all lighting instruments according to the paperwork including the Hookup Schedule received from the Lighting Designer by the "Light Plot Due" deadline on the Department Calendar. If necessary, the Master Electrician trains the Light Board Operator. Master Electrician Ensures that trim heights are set with the Technical Director and/or Scenic Designer prior to any focus begins.

The Master Electrician helps maintain the Light Room in a safe, neat, and organized manner throughout the rehearsal period.

Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

Dress Rehearsal/Performance Period:

The Master Electrician Ensures that all lighting instruments remain focused and in proper working order throughout the performance period.

The Master Electrician, or delegate (usually the Light Board Operator) performs a dimmer check no later than one hour prior to each Technical and Dress Rehearsal and each performance.

The Stage Manager notifies the Master Electrician of any lighting problems in time for the Master Electrician to make adjustments or repairs prior to the next rehearsal or performance.

Master Electrician is required to attend the Crew View rehearsal. Conflicts should be submitted to the Staff Production Manager/Technical Director in advance.

The Master Electrician attends Technical and Dress Rehearsals as agreed upon with the Technical Director.

After Final Performance:

The Master Electrician consults with the Technical Director and the Lighting Designer in coordinating the Strike. The Master Electrician strikes all instruments, cables, gels, gel frames, and so on. During Strike, the Master Electrician will collaborate with the Lighting and Lighting Designer in returning equipment to storage and insuring all items are returned in good condition.

Master Electrician will assist the Lighting, Lighting Designer, and Technical Director in storing equipment .

Master Electrician is also responsible for cleaning and neatening the Light Room during the Post-Strike period.

Gives report during the Postmortem.

Attends and gives report at weekly Production Meetings.

Reports to Technical Director and Lighting Designer. Assignment may be combined with Lighting Designer and will be made for each production.

Costume Supervisor

The Costume Supervisor is equivalent to the Hair/Makeup Coordinator, Master Electrician and Master Carpenter. The Costume Supervisor is responsible for supervising the Costume Construction Crew, Wardrobe Crew and in assisting the Costume Designer with the implementation, upkeep, repair, running, and striking of all costumes for a particular production.

If quick changes are required, please see Quick Change chart as a template for choreographing costume changes quickly and efficiently.

Consults Costume Supervisor Checklist

Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

See Crew Chief section above for general requirements.

Rehearsal/Performance Period:

Costume Supervisor assists the Costume Designer in taking measurements using the Costume Measurement Sheet (female), Costume Measurement Sheet (male) or, if necessary, the Costume Measurement Sheet (custom).

The Costume Supervisor assists the Costume Designer in costume fittings.

The Costume Supervisor is required to attend the Crew View rehearsal. Conflicts should be submitted to the Technical Director in advance.

The Costume Supervisor should ensure that the Wardrobe Crew is given Costume Plot Forms and Costume Run Sheets no later than Paper Tech.

Dress Rehearsal/Performance Period:

Once a costume piece has been rejected, the Costume Supervisor is responsible for removing it from the show rack and having it returned to its source.

Crew members will take turns with repairing costumes, and neatening of the Costume Shop.

Costume Supervisor is responsible for setting up dressing rooms, distributing costumes to dressing rooms, and ensuring that all costume pieces are labeled with characters' names.

In the case of rented costumes, the Costume Supervisor collaborates with the Technical Director in unpacking, checking off, labeling, and distributing costumes to dressing rooms.

Costume Supervisor consults with Technical Director in establishing dressing areas backstage as necessary. The Costume Supervisor should be sensitive to cast and crew members' modesty.

Performers are responsible for putting all items that need laundering on the designated rack in the dressing area following each performance and are responsible for bringing to the attention of the Costume Supervisor any items needing repair. To facilitate repairs, the Costume Supervisor will post a Costume Grief Sheet in a prominent place near the dressing rooms. Performers are to list any needed repairs or concerns regarding their costumes immediately. The Costume Supervisor is responsible for checking the Grief Sheet nightly and accomplishing whatever repairs are necessary.

Costume Supervisor is responsible for insuring that all laundering, ironing, and repairs are done in time for the next performance.

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

There may instances in which the Costume Supervisor is called upon to attend all Technical and Dress Rehearsals, and performances.

Submits weekly Production Reports to the Technical Director.

After Final Performance:

During Strike for each production, the Costume Supervisor, in collaboration with the Wardrobe Crew and the Costume Manager, is responsible for returning costumes to storage cleaned, in good repair, and suitable for future use.

During Strike, the Costume Supervisor will collaborate with the Costume Manager and Costume Designer in returning costumes to storage and ensuring all items are returned in good condition.

Costume Supervisor will assist the Costume Manager, Costume Designer, and Technical Director in storing costumes.

In the case of rented costumes, the Costume Supervisor, in collaboration with the Technical Director, is responsible for cleaning, repairing, checking off, and packing up all costumes for return shipment.

The Costume Supervisor is responsible for cleaning all dressing areas used during a production. All rolling racks are to be returned to the Costume Shop during Strike.

Gives report during the Postmortem.

Attends and gives report at weekly Production Meetings.

Reports to Technical Director and Costume Designer. Assignments will be made for each production.

Costume Supervisor Check-off List

o **Read play**

- o Clear schedule for Tech/Production Week
- o Assist with costume measurements
- o Assist with initial costume fittings
- o Organize and meet with crew
- o Load-In
- o Prepare dressing rooms at least one day prior to first dress rehearsal
- o Prepare costume racks for both dressing rooms
- o Label costumes for each actor/character
- o Provide ditty bags for each character to hold jewelry, shoes, etc.
- o Assist with final fittings
- o Post Costume Grief Sheet
- o Consult "Who is Called to Tech Rehearsals?" in Handbook
- o Attend Dress Rehearsals
- o Ensure costumes are laundered throughout run of show (dress rehearsal through closing night)
- o Check Costume Grief Sheet daily, and see to the repair of any damage that occurs to costumes
- o After the run, launder or dry-clean any clothing article that has been used throughout the show
- o Spray disinfectant in shoes used in show
- o Ensure dressing rooms are cleaned after the run
- o Assist Costume Designer and Costume Manager in returning costumes to appropriate location
- o Prepare for Postmortem
- o

COSTUME REPAIR SHEET

**Please attach this to the garment itself, or it's hanger, and notify the costume person and/or the stage manager as well.

Date: _____

Cast Member: _____

Character: _____

Describe the problem:

Cast member signature: _____

Repair made:

Date: _____

Hair/Makeup Coordinator

In the event that the Costume Designer also designs Hair and/or Makeup, a Hair/Makeup Coordinator may be assigned. The Hair/Makeup Coordinator is equivalent to the Costume Supervisor, Master Electrician and Master Carpenter. The Hair/Makeup Coordinator is responsible for supervising any Hair/Makeup Crew members and in assisting the Costume/Hair/Makeup Designer with the implementation, upkeep, running, and striking of all hair/makeup for a particular production.

The Hair/Makeup Coordinator is responsible for assisting performers with makeup application as necessary, setting up makeup area, ensuring adequate makeup supplies are available for the run of the production, and keeping makeup area clean and sanitary.

The Hair/Makeup Coordinator is responsible for assisting performers with implementing the hair design, ensuring adequate hair supplies are available for the run of the production.

Consults with the Costume/Hair/Makeup Designer and the Costume Manager.

Pre-Production:

Works with the Director/Technical Director and Costume Manager to determine hair/makeup resources.

Consults with the Costume/Hair/Makeup Designer to determine expectations.

Consults the Hair/Makeup Coordinator Check-off List.

Rehearsal Period

In consultation with the Costume/Hair/Makeup Designer and Stage Manager, assists with all makeup calls, especially for large cast shows.

See Crew Chief section above for general requirements.

The Hair/Makeup Coordinator discusses the budget with the Costume Manager and Director/Technical Director and determines what, if anything will have to be bought or rented such as wigs, facial hair, etc.

Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

Submits weekly Production Reports to the Technical Director.

Dress Rehearsal/Performance Period

The Hair/Makeup Coordinator is responsible for scheduling any necessary Hair/Makeup training sessions with the cast.

The Hair/Makeup Coordinator is responsible for having all Hair/Makeup ready by the First Dress/Tech rehearsal.

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

The Hair/Makeup Coordinator may be a member of the Run Crew. The Hair/Makeup Coordinator should train the actors and/or Hair/Makeup Crew members in the implementation of the Hair/Makeup design in advance so that the actors may apply their own makeup and style their own hair.

If extensive or specialty hair/makeup is part of the design, Hair/Makeup Crew members may be called upon during the run to assist the actors in implementing the design: e.g. prosthetics, wigs, complicated hairstyles, quick changes, etc.

There may be extraordinary instances in which the Hair/Makeup Coordinator is called upon to attend all Technical and Dress Rehearsals, and performances.

Assists the Costume/Hair/Makeup Designer in taking note of any details yet to be completed.

After Final Performance

During Strike, Hair/Makeup Coordinator is responsible for cleaning and storing makeup supplies and cleaning makeup area.

Attends and gives report at weekly Production Meetings.

Gives report during the Postmortem.

Reports to Costume/Hair/Makeup Designer, Costume Manager and Director/Technical Director. Assignments will be made for each production.

Hair/Makeup Coordinator Check-off List

o Read play

- o Acquire access to Dressing Rooms & Costume Shop
- o Clear schedule for Tech/Production Week
- o Hair/Makeup Designer conference
- o Director/TD conference
- o Turn in Weekly Production Report to TD
- o Costume Manager conference regarding shop expectations and etiquette
- o Consult the Department Calendar for deadlines
- o Assist in preparing for PR shots if necessary
- o Schedule meetings with actors for sketches and/or photos as necessary
- o Generate final "Hair/Makeup Worksheet" for each character if requested by Hair/Makeup Designer
- o Organize and meet with crew, if appropriate
- o List Makeup Order to TD

Load-In

- o Coordinate with Costume Crew Supervisor to prepare dressing rooms at least one days prior to first dress

Rehearsal

- o Check hair/makeup stock for supplies: powder, baby wipes, etc.
- o Ensure any wigs are maintained throughout run of show (dress rehearsal through closing night)
- o Consult "Who is Called to Tech Rehearsals?" in Handbook
- o Attend Dress Rehearsals
- o Take photos for your portfolio of any hair and/or makeup you personally implemented
- o Coordinate with Costume Crew Supervisor to Ensure dressing rooms are cleaned after the run

- o Postmortem Report

Scenic Artist

Is responsible for all painting, wall and (painted) floor treatments.

See Crew Chief section above for general requirements.

Pre-Production:

Reads and studies the play. Discusses possible scenic treatments with the Scenic Designer.

Rehearsal Period:

Determines paint and material needs which are communicated to the Technical Director for ordering.

Coordinates with the Technical Director, Stage Manager, Lighting Designer, and Master Electrician in establishing a painting schedule. The set will usually need at least a complete base coat to allow the Lighting Designer to set levels which must be accomplished prior to the first Technical Rehearsal. The Scenic Artist must keep in mind drying time when scheduling work calls--the set must be available for rehearsals as needed. Conflicts should be brought to the attention of the Director with enough lead time prior to the scheduled rehearsal to make alternate arrangements.

The Scenic Artist is responsible for keeping all brushes, pans, sprayers, any other materials, and the paint area clean.

Ensures that appropriate people and/or organizations are thanked in the program for their contributions to the production.

Dress Rehearsal/Performance Period:

The Stage Manager and Scenic Designer take note of any details as yet unfinished, changes, or touch ups and communicate them to the Scenic Artist. The Scenic Artist is responsible for any touch up painting.

After Final Performance:

The Scenic Artist makes sure stage floor is painted black if deemed necessary by the Technical Director.

Cleans paint area in Scene Shop and Paint Closet if necessary

Gives report during the Postmortem.

Attends and gives report at weekly Production Meetings.

Reports to Technical Director and Scenic Designer. Assignments will be made for each production.

Crews

Crews will be assigned in various areas, depending upon the requirements of the particular production. These crews can include set construction, electricians (lighting), sound, painting, costumes, hair/makeup, audio/visual, publicity, or other specialty areas.

Crew members will be supervised by a crew chief in that area (Master Carpenter, Master Electrician, Scenic Artist, Costume Supervisor, Hair/Makeup Designer, etc.)

As soon as possible, crew members must provide the crew chief with contact information and a class/work schedule.

Crew members are required to attend all work calls for their crew as established by their crew chief. They must submit any conflicts to their crew chief as soon as requested.

The crew chief will make every effort to maintain the posted work call schedule. However, if unforeseen circumstances require changes, crew members should be as flexible as possible in rearranging their schedules to accommodate those changes. Any conflicts in this area should be referred to the Technical Director.

Crew members must arrive to all work calls on time and dressed appropriately (see Dress Code). Unless prior arrangements are made, crew members should stay for the entire posted work call. Furthermore, crew members are expected to contribute full effort throughout the work call. If an assignment has been completed, the crew member should seek out the crew chief to receive the next project. There may be times during a work call when only a few crew members are actually working while others await a new assignment. Those unoccupied crew members should maintain focus and discipline until they are needed again.

There may be instances where a crew in one area is called upon to help another crew in a different area. Again, crew members should be flexible and accommodating in these circumstances.

Crews will usually include members with a variety of skills and experience, and may include non-Theatre and/or Theatre students. More advanced students should make every effort to assist those less-experienced crew members and make them feel welcome and needed. Production crews are a learning experience for everyone, and should be considered opportunities to be inclusive.

Keep in mind that other members of your crew may have made prior arrangements to miss a work call, may have had an emergency, etc. Members of other crews may not be visible, but may, indeed, be working on projects of which you are unaware. Refrain from unnecessary gossip and meddling. If you have a concern regarding another member of your crew, discuss the issue with your crew chief. If that is not possible, contact the Technical Director.

If you are on a Crew which is not meeting regularly due to scheduling or other factors, you are encouraged to seek out crew calls for other crews and help out. For instance, Costume Construction Crew may not begin regular crew calls early in the production process, so members are encouraged to attend crew calls for Lighting, Set Construction, etc.

Numerous Crew members are required to attend the Crew View rehearsal (See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements). Conflicts should be submitted to Technical Director in advance.

Assistant Stage Manager/Deck Captain

The ASM/Deck Captain has a twofold responsibility (except during Student-Directed Productions when the Deck Captain position is separate--see below). During the rehearsal period, the ASM/Deck Captain operates as the Stage Manager's assistant helping set up and strike rehearsal furniture and props, taking down Line Notes, tracking props, prompting actors, etc. as per the SM's instructions.

During Technical and Dress Rehearsals, and performances, the ASM/Deck Captain is responsible for the smooth and efficient running of the backstage area. The ASM/Deck Captain is stationed backstage and supervises and/or participates in all scenery changes and any props and/or costume changes as needed.

The ASM/Deck Captain will hand out a copy of the Run Crew Responsibilities/Expectations sheet to each member of the Run Crew (Run Crew, Wardrobe Crew, Props Crew, and Board Ops) prior to Tech weekend. This sheet is a synopsis of the responsibilities and expectations of Run Crew members.

The Stage Manager or the Assistant Stage Manager should ensure that the Run Crew and any members of Wardrobe Crew facilitating scene shifts are given Run Sheets and Scene Shift Plot no later than Paper Tech. See Scene Shift Plot Example as a model.

Ultimately, the Stage Manager is responsible for presetting all props both on and backstage prior to each Technical and Dress Rehearsal, and every Performance. These duties may be delegated to the Assistant Stage Manager or a member of the Run Crew (Prop Master), but the Stage Manager should confirm that all props are properly preset and that hand props are dealt with. Performers are responsible for checking their own individual props prior to each performance and the Stage Manager is ultimately responsible that all props and furniture are correctly preset.

Performers should pick up props from the props table(s) or designated area backstage and return them there, and are responsible for presetting any personal props in pockets, etc. If an actor wants to assume responsibility for

keeping such personal props between rehearsals and performances, this should be negotiated with the Stage Manager or ASM/Deck Captain.

During performance, the ASM/Deck Captain is responsible for striking props during intermission or scene changes and storing all props immediately following each performance. These duties may be delegated to Run Crew members.

The ASM/Deck Captain may be responsible for handing out props directly to actors going onstage and collecting them from actors leaving the stage. These duties may be delegated to Run Crew members.

During scene changes, either the ASM/Deck Captain or a crew member designated by the ASM/Deck Captain is the last crew member to leave the stage and does a final check to ensure all props and scenery have been properly set.

Performers are responsible for bringing to the attention of the Stage Manager or ASM/Deck Captain any items needing repair.

The ASM/Deck Captain is responsible for insuring that all electronics (cell phones, laptops, iPods, Blackberries, etc. etc. etc.) are turned completely off backstage.

The ASM/Deck Captain is responsible for insuring that there are no non-Cast or Crew members loitering backstage during technical rehearsals, dress rehearsals, and performances.

The ASM/Deck Captain is responsible for the clean and orderly upkeep of the entire backstage area.

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

If there is a photo call scheduled for the production, the ASM/Deck Captain should receive a photo call list in advance. The ASM/Stage Manager should prepare for the photo call by determining any props or costume changes that will be needed for each shot and coordinating the Run Crew and Wardrobe Crew to ensure the efficient and smooth running of the photo call.

Gives report during the Postmortem.

Reports Technical Director and Stage Manager. Assignments will be made for each production.

Deck Captain (Student-Directed Productions)

In some instances, the Student Directed Productions will have a Deck Captain position separate from the Stage Managers and/or Assistant Stage Managers for each student director. In this case, the Deck Captain's responsibilities will only encompass the duties that occur backstage, during Technical and Dress Rehearsals, and performances of the production.

Run Crew

Responsible for implementing any scene changes during performance including but not limited to set pieces, set dressing, furniture, etc. and for any flying and some costume changes.

The ASM/Deck Captain will hand out a copy of the Run Crew Responsibilities/Expectations sheet to each member of the Run Crew (Run Crew, Wardrobe Crew, Props Crew, and Board Ops) prior to Tech weekend. This sheet is a synopsis of the responsibilities and expectations of Run Crew members.

Run Crew members are required to attend the Crew View rehearsal. Conflicts should be submitted to the Technical Director in advance.

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

Run Crew members are required to wear black clothing (see Dress Code). During scene shifts, crew members should move with swiftness, but not rush and should never run. Scene changes are typically choreographed by the ASM/Deck Captain or the Stage Manager and should be accomplished with polish, professionalism and purpose. No crew members should ever be visible to audience members in hallways, restrooms, and particularly in the theatre proper except in the case of true emergency or if required by a unique production duty. Some exceptions must be made during Dinner Theatre productions.

Reports to Technical Director and ASM/Deck Captain who will delegate individual duties. Assignments will be made for each production.

Costume Construction Crew

The Costume Construction Crew behaves as any other crew (electrics, paint, set construction, etc.) in attending costume work calls held by the Costume Designer and/or the Costume Supervisor. These work calls may include sewing, altering, pulling, or shopping for costumes.

Depending on the production, the Costume Construction Crew and Wardrobe Crew may be combined and crew members would perform all duties of both crews.

Reports to Technical Director and Costume Supervisor. Assignments will be made for each production.

Wardrobe Crew

Responsible for the upkeep, repair, cleaning, and running of all costumes during the run of a particular production.

The ASM/Deck Captain will hand out a copy of the Run Crew Responsibilities/Expectations sheet to each member of the Run Crew (Run Crew, Wardrobe Crew, Props Crew, and Board Ops) prior to Tech weekend. This sheet is a synopsis of the responsibilities and expectations of Run Crew members.

Wardrobe Crew members are required to attend the Crew View rehearsal. Conflicts should be submitted to the Technical Director in advance.

During Dress/Tech Rehearsals and performances, Wardrobe Crew members are on the Run Crew and may also be assigned to assist with quick changes or other backstage duties.

Wardrobe Crew members will take turns with repairing costumes, and neatening of the Costume Shop.

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

As members of the Run Crew, Wardrobe Crew members adhere to the same guidelines listed above.

During Strike, Wardrobe Crew is responsible for assisting the Costume Supervisor in returning costumes and ensuring all items are returned in good condition.

Depending on the production, the Costume Construction Crew and Wardrobe Crew may be combined and crew members would perform all duties of both crews.

Reports to Technical Director, Stage Manager, and Costume Supervisor. Assignments will be made for each production.

Hair/Makeup Crew

Responsible for assisting cast members with Hair/Makeup application during the run of a particular production. Actors should apply their own makeup and hair style unless there are special makeup effects or particularly complicated hair styles. Hair/Makeup Crew members are present to assist and facilitate.

The ASM/Deck Captain will hand out a copy of the Run Crew Responsibilities/Expectations sheet to each member of the Run Crew (Run Crew, Wardrobe Crew, Props Crew, and Board Ops) prior to Tech weekend. This sheet is a synopsis of the responsibilities and expectations of Run Crew members.

Crew members are required to attend the Crew View rehearsal. Conflicts should be submitted to the Technical Director in advance.

During Dress/Tech Rehearsals and performances, Hair/Makeup Crew members are on the Run Crew and may be assigned to assist with quick hair/makeup changes or other backstage duties.

Hair/Makeup Crew members are responsible for helping to keep makeup area clean and sanitary.

Notifies Hair/Makeup Designer of the need to restock any supplies used during the run of the show.

Hair/Makeup Crew members are required to attend the Crew View rehearsal. Conflicts should be submitted to the Technical Director in advance.

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

As members of the Run Crew, Hair/Makeup Crew members adhere to the same guidelines listed above.

During Strike, Hair/Makeup Crew is responsible for assisting Hair/Makeup Designer in cleaning and storing makeup supplies and cleaning makeup area.

Reports to Technical Director, Stage Manager, and Hair/Makeup Designer. Assignments will be made for each production.

Props Crew

Responsible for the upkeep, repair, cleaning, and running of all props during the run of a particular production.

The ASM/Deck Captain will hand out a copy of the Run Crew Responsibilities/Expectations sheet to each member of the Run Crew (Run Crew, Wardrobe Crew, Props Crew, and Board Ops) prior to Tech weekend. This sheet is a synopsis of the responsibilities and expectations of Run Crew members.

During the rehearsal period, the Props Crew behaves as any other crew (electrics, paint, set construction, etc.) in attending work calls held by the Props Designer. These work calls may include building or shopping for props.

During Dress/Tech Rehearsals and performances, Props Crew members are on the Run Crew and may also be assigned other backstage duties.

Props Crew Ensures the safety and sanitation of all props and consumables during the run of a production.

Notifies the Director/TD when restocking of any consumables is necessary.

Props Crew members are required to attend the Crew View rehearsal. Conflicts should be submitted to the Technical Director in advance.

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

As members of the Run Crew, Props Crew members adhere to the same guidelines listed above.

During Strike, Props Crew is responsible for assisting Props Designer in returning props and insuring all items are returned in good condition.

Reports to Technical Director, Stage Manager, and Props Designer. Assignments will be made for each production.

Light Board Operator

Is responsible for helping set lighting cues and assisting the Lighting Designer during Hang and Focus and for implementing the Light Design during the run of the show. The Light Board Operator is responsible for maintaining any paperwork including Light Cue List for the show.

The ASM/Deck Captain will hand out a copy of the Run Crew Responsibilities/Expectations sheet to each member of the Run Crew (Run Crew, Wardrobe Crew, Props Crew, and Board Ops) prior to Tech weekend. This sheet is a synopsis of the responsibilities and expectations of Run Crew members.

The Light Board Operator is required to attend the Crew View rehearsal. Conflicts should be submitted to the Technical Director in advance.

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

As a member of the Run Crew, the Light Board Operator adheres to the same guidelines listed above.

The Light Board Operator assists the Master Electrician in performing dimmer checks prior to each Technical and Dress Rehearsal, and each performance.

Reports to Technical Director and Stage Manager. Assignments will be made for each production.

Sound Board Operator

Is responsible for implementing the Sound Design and maintaining all sound equipment for the show. The Sound Board Operator is responsible for maintaining any paperwork including Sound Cue Sheets for the show. The Sound Board Operator performs a sound check prior to each Technical and Dress Rehearsal, and each performance. The Sound Board Operator is responsible for safely storing all tapes, master tape, minidisks, and/or CDs after each rehearsal and performance.

The ASM/Deck Captain will hand out a copy of the Run Crew Responsibilities/Expectations sheet to each member of the Run Crew (Run Crew, Wardrobe Crew, Props Crew, and Board Ops) prior to Tech weekend. This sheet is a synopsis of the responsibilities and expectations of Run Crew members.

During Strike, the Sound Board Operator returns all tapes, minidisks and/or CDs where they belong.

The Sound Board Operator is required to attend the Crew View rehearsal. Conflicts should be submitted to the Technical Director in advance.

See "Who is Called to Tech Rehearsals" for rehearsal attendance requirements.

As a member of the Run Crew, the Sound Board Operator adheres to the same guidelines listed above.

Reports to Technical Director and Stage Manager. Assignments will be made for each production.

Run Crew Responsibilities/Expectations Sheet

When you are on the Run Crew for a production (Scene Shift Crew, Costume Run Crew, Hair/Make-up Crew, Props Crew, and Board Ops), you are an important and integral part of the production team. It is imperative that you conscientiously fulfill your responsibilities and expectations. This sheet is intended to help you understand your duties, responsibilities, and expectations. It is not intended to be comprehensive—your crew head may have other specific duties for you.

All Crews

- o All Run Crew members are expected to attend the Crew View rehearsal. Conflicts should be submitted to the Technical Director in advance.
- o See "Who is Called to Tech Rehearsals" in the Handbook for other rehearsal attendance requirements. Conflicts should be submitted to the Technical Director in advance.
- o All Crew are required to attend Load-in. In order to benefit from the complete theatre experience, cast of a production are encouraged to participate in at least one shift of Load-in. Conflicts should be submitted to the Technical Director in advance and arrangements made to make up the missed hours.
- o All crew are required to attend Strike. In order to benefit from the complete theatre experience, cast of a production are encouraged to participate in at least one shift of Strike. Conflicts should be submitted to the Technical Director in advance and arrangements made to make up the missed hours.
- o Run Crew members are required to wear black clothing (see "Dress Code" in the Handbook).
- o Please be quiet back stage.
- o When you are given a call of any sort, please say, "Thank you," so the Caller knows that you heard the call.
- o When you are given a stand-by cue, please say, "Standing," so the Stage Manager knows that you heard the call.
- o When in a stand-by, there will be no talking over headsets.

- o Only light/sound board operators and Faculty are allowed in the booth area
- o No crew members should ever be visible to audience members in hallways, restrooms, and particularly in the theatre proper except in the case of true emergency or if required by a unique production duty.
- o NO ONE is ever to enter the Auditorium from the proscenium arch or stage wings before or after a performance--everyone must travel through the hallways to the lobby areas.
- o All electronics (cell phones, laptops, iPods, Blackberries, etc. etc. etc.) must be turned completely off backstage. These devices disrupt the sound and headset equipment and are an unnecessary distraction to cast and crew. The Assistant Stage Manager/Deck Captain will enforce this policy.

Scene Shift Crew

- o Is responsible for implementing any scene changes during performance including but not limited to set pieces, set dressing, furniture, etc. and for any flying and some costume changes.
- o During scene shifts, crew members should move with alacrity, but not rush. Scene changes are typically choreographed by the ASM/Deck Captain or the Stage Manager and should be accomplished with polish, professionalism and purpose.

Wardrobe Crew

- o Is responsible for the upkeep, repair, cleaning, and running of all costumes during the run of a particular production.
- o Wardrobe Crew members are on the Run Crew and may also be assigned to assist with quick changes or other backstage duties.
- o Wardrobe Crew members are responsible for repairing costumes, and neatening of the dressing rooms. These duties will be assigned by the Costume Supervisor.
- o During Strike, Wardrobe Crew is responsible for assisting the Costume Supervisor in returning costumes and insuring all items are returned in good condition.

Hair/Make-up Crew

- o Is responsible for assisting cast members with Hair/Make-up application during the run of a particular production.
- o Actors should apply their own make-up and hair style unless there are special make-up effects or particularly complicated hair styles. Hair/Make-up Crew members are present to assist and facilitate.
- o During Dress/Tech Rehearsals and performances, Hair/Make-up Crew members are on the Run Crew and may be assigned to assist with quick hair/make-up changes or other backstage duties.
- o Hair/Make-up Crew members are responsible for helping to keep make-up area clean and sanitary.
- o Notifies Hair/Make-up Designer of the need to restock any supplies used during the run of the show.
- o During Strike, Hair/Make-up Crew is responsible for assisting Hair/Make-up Designer in cleaning and storing make-up supplies and cleaning make-up area.

Props Crew

- o Is responsible for the upkeep, repair, cleaning, and running of all props during the run of a particular production.
- o During the rehearsal period, the Props Crew behaves as any other crew (electrics, paint, set construction, etc.) in attending costume work calls held by the Props Designer. These work calls may include building or shopping for props.
- o During Dress/Tech Rehearsals and performances, Props Crew members are on the Run Crew and may also be assigned other backstage duties.
- o Props Crew Ensures the safety and sanitation of all props and consumables during the run of a production.
- o Notifies the Props Designer when restocking of any consumables is necessary.
- o During Strike, Props Crew is responsible for assisting Props Designer in returning props and insuring all items are returned in good condition.

Light Board Operator

- o Is responsible for helping set lighting cues and assisting the Lighting Designer during Hang and Focus and for implementing the Light Design during the run of the show. The Light Board Operator is responsible for maintaining any paperwork including Light Cue List for the show.
- o The Light Board Operator assists the Master Electrician in performing dimmer checks prior to each Technical and Dress Rehearsal, and each performance.

Sound Board Operator

- o Is responsible for implementing the Sound Design and maintaining all sound equipment for the show.
- o The Sound Board Operator is responsible for maintaining any paperwork including Sound Cue Sheets for the show.
- o The Sound Board Operator performs a sound check prior to each Technical and Dress Rehearsal, and each performance.
- o The Sound Board Operator is responsible for safely storing all tapes, master tape, minidisks, and/or CDs after each rehearsal and performance.
- o During Strike, the Sound Board Operator returns all tapes, minidisks and/or CDs where they belong.

House Manager

The House Manager is responsible for Supervising Ushers and Concessions, assembling programs, passing messages, flowers, etc. to cast and crew, seating patrons as needed and cleaning the house before and after performances. The House Manager also schedules, trains and/or assists any house personnel.

Consults the House Manager Checklist and House Manager Manual. This is meant as an example--each production will have specific requirements.

The House Manager communicates the status of unclaimed reservations and any line at the Ticket Table.

The House Manager conveys the front of house authorization to the Stage Manager once the front of house is deemed ready for the production to begin.

The House Manager ensures that the front of house does not cause a delay in a curtain, that all patrons sit in their assigned seats if appropriate, and that all doors are closed prior to house lights dimming.

The House Manager will remain outside the theatre to hold latecomers to an appropriate moment in the performance as determined by the Director or Stage Manager.

At intermission, the House Manager will open all doors as soon as but no sooner than the house lights rise.

At the end of the performance, the House Manager will open the doors as soon as but not sooner than the house lights rise and will wait until all patrons have exited the theatre to begin tidying up.

The acceptance of this position eliminates the possibility of onstage participation in that particular production.

All Performances:

Before the Ticketing Table opens:

Sets up three to five tables and at least six chairs for Tickets, Concessions and Break-a-legs.

The House Manager checks with the Director or Technical Director to see which seats should not be sold.

The House Manager checks on the complimentary ticket policy for cast and crew as established for the production.

Prior to Performances:

The House Manager calls each person on the Usher sign-up sheet to confirm the time and place ushers should arrive, and to inform ushers of the dress code. This should be done very soon after the person has signed up, and should happen at least several days in advance of the work date.

An additional phone or e-mail reminder the day before their shift may be required.

The House Manager obtains all supplies for the front of house (i.e. usher and house manager shirts, cleaning supplies and rags, laminated signs) from the appropriate staff members.

The House Manager Ensures that ushers arrive no later than 60 minutes prior to show for orientation and to assist in assembling programs, cleaning the theatre, etc.

The House Manager gives thorough briefing on seating plan, gives instructions on how to seat the audience in an efficient and courteous manner, and makes station assignments.

Ushers should be given the following instructions:

Please sign in

Greet patrons courteously

Tear tickets along perforations/line and keep the larger portion, giving the smaller back to the patron

Patrons should be told that seating is general except for any especially reserved seats.

Patrons should be asked to turn off all pagers, cell phones and watch alarms.

House Manager maintains the Ushers Sign-in sheets for each performance, making sure every usher signs in and that they are dressed appropriately.

The Ushers Sign-in sheets should then be given to the Director or Technical Director.

The House Manager is responsible for transporting programs from Theatre office to the appropriate location for that production

The House Manager assists with transporting concessions from the Theatre office to the appropriate location for that production

The House Manager provides programs to the ushers.

The House Manager should place laminated "reserved" signs on any seats either reserved for special patrons or seats which have been determined should not be sold. These may be obstructed view seats or seats to be used by actors during the performance, etc.

If several seats or entire rows are to be blocked off, the House Manager should obtain ribbon to mark the blocked off sections. Spike tape, masking tape, tie line, etc. should not be used

The House Manager checks with the Stage Manager to make sure the stage is ready for the house to open.

The House Manager notifies the Stage Manager when the house is open.

Stage Manager contacts House Manager three minutes prior to the scheduled curtain time.

At this time, the House Manger assesses the house and determines if the show may begin on time. The House Manager ascertains the approximate number of unclaimed reservations, especially large groups, and counts the number of patrons in line at the Ticketing Table/Will Call. It is imperative that curtain times are adhered to and that shows begin on time. However, if there are extenuating

circumstances such as extremely inclement weather and the House Manager determines that there are too many patrons in line at the Ticketing Table or that there is a late large group, the House Manager may hold the curtain until such circumstances are rectified. The House Manager notifies the Stage Manager when the house is ready and the Stage Manager gives the cast and crew a two minute "places" call.

Before curtain, the House Manager makes sure exit doors are closed.

After curtain is up, the House Manager maintains quiet in lobby.

The House Manager should check with the Director to determine the latecomer policy for the individual show.

There may be specific moments at the beginning of the play or following intermission(s) during which it would be inappropriate to seat patrons.

In any case, the House Manager is responsible for ensuring that no one enters the theatre during a blackout.

At each intermission, the House Manager opens doors.

Patrons should be reminded of the length of intermission.

Three minutes before the end of intermission, the Stage Manager contacts the House Manager to notify patrons that the intermission is ending.

The House Manager repeats this procedure two minutes and one minute before the end of intermission.

When audience is seated, procedure from beginning of performance is repeated:

Stage Manager contacts House Manager three minutes prior to scheduled act curtain

House Manager determines if there are any special circumstances that would delay the curtain and notifies the Stage Manager.

If there are none, the House Manager gives the Stage Manager a "lobby go" who gives the cast and crew the two minute "places" call.

The House Manager makes sure exit doors are closed.

The House Manager handles any special situations as they arise--doctors who wish to be on call, wheel chair patrons, people in wrong seats, etc. In general, the House Manager looks after comfort and safety in the theatre.

The House Manager remains on duty in lobby or back of the theatre throughout every performance to maintain quiet in the lobby/hallway and deal with any emergencies or special circumstances that arise.

The House Manager must be familiar with all Emergency Policies such as tornado warnings, fire, smoke, etc.

The House Manager will contact the Faculty/Staff for any emergency situations (equipment failure, smell of smoke, severe weather) and any issues involving unresolvable patron ticket problems, patron belligerence, unruliness, etc.

In the case of life-threatening emergency, the House Manager notifies staff and assists with implementing proper procedures.

Prior to the performance, the House Manager will ensure that no cast or crew members enter the house or lobby areas with patrons present. The House Manager will ensure that no cast members greet family or friends in costume and/or makeup until after the show.

After the performance, ushers will help pick up discarded programs and tidy the theatre after the theatre is clear. The House Manager is responsible for collecting pen lights from ushers and removing any programs or trash from the house.

During the run of each show, the House Manager counts the number of remaining programs (including recycled) and helps determine if more programs need to be printed for subsequent performances.

These numbers should be communicated to the Director or Technical Director

During or following strike for each production, the House Manager ensures that all usher and house manager shirts, cleaning supplies and rags, laminated signs, etc. are returned to the appropriate people.

For each performance, the House Manager completes a House Count and reports total house count to the Stage Manager, Director or Technical Director each night.

Classroom Performances:

The House Manager's responsibilities for Classroom productions with the following additions and revisions:

Any directional signs should be placed on the INSIDE of glass doors to avoid destruction by inclement weather.

Such signs MUST be removed during each performance. Usually, the best time is after intermission.

The House Manager is responsible for ensuring that the floor in the audience areas (including seating platforms) is swept prior to each performance. This should be coordinated with the Stage Manager who is responsible for ensuring that the stage area is swept.

If any scenery is stored in the hallway, the House Manager ensures that it is stored neatly and poses no danger.

Depending on the expected size of the house, one or two ushers will be assigned to tear tickets. The House Manager should assign an usher or two to ensure that patrons do not walk across the set.

The House Manager will indicate when ushers may take their seats prior to the beginning of a performance.

After the house has been closed at the beginning of a performance, the House Manager closes doors to the office hallway, turns off hall lights, and closes all doors to the classroom.

During intermission of Classroom productions, ushers or the House Manager may be needed to Ensure that patrons do not disturb the set or interfere with scenery changes.

The House Manager announces throughout the lobby areas, "The second (or third, etc.) act is about to begin."

After Final Performance:

The House Manager returns all supplies to the proper place.

The House Manager removes all signage.

Reports to Director and Technical Director.

Assemble archival book and deliver to the Technical Director.

Attends Postmortem

House Manger Check List

Pre-Production

- o **Read play**

- o Clear schedule for Tech/Production Week
- o Director/TD conference
- o Weekly Production Report to TD
- o Consult the Production Calendar for deadlines
- o Hang Posters as required

Pre-Show

- o Set up tables/chairs for Tickets, Concessions and Break-a-Legs.
- o Help bring out concessions.
- o Obtain programs from Director
- o Place signs on sidewalk in front of Auditorium
- o Place any other necessary directional signs
- o Brief ushers on their duties and hand out Usher shirts
- o Close house at beginning of show

Intermission

- o Open house at intermission
- o Close house at intermission end

Post-Show

- o Open house doors at end of show
- o Close house doors after all patrons have exited theater and give Stage Manager "House Clear" call
- o Put away programs
- o Take down all signs
- o Retrieve Usher shirts from the ushers
- o Give House Count Report to Director or TD
- o Give update on number of programs to Director or TD
- o Put up tables/chairs for Tickets, Concessions and Break-a-Legs.
- o Help put up concessions.

Technical Rehearsal Definitions/Who is Called

There are several different kinds of rehearsals that are (or may be) scheduled during the final phase of a production's rehearsal process. Please refer to the following chart to determine which rehearsals you are required to attend.

First Run through: the first rehearsal in which the cast runs through the entire show, usually mid-way through the rehearsal process. Designers and crew members are encouraged to attend

Run through/Crew View--Just prior to Tech Weekend, some directors will hold one or more run through rehearsals in which the cast performs long sections. This is an opportunity for those working, to see the show in its entirety prior to the beginning of technical rehearsals.

Paper Tech--a meeting in which the Stage Manager and director meet with various designers to go over cues without actors or crew members. It is an opportunity to talk through the cues and for the Stage Manager to pencil cues into her/his prompt book. Paper tech should be scheduled several days before the first Technical Rehearsal.

Dry Tech--a technical rehearsal without actors. It is an opportunity to set and rehearse cues and other technical elements without the actors. Not every production will include a dry tech.

Cue to Cue (Q2Q) --a technical rehearsal with actors, but not costumes or makeup. The entire production company works through the play one cue at a time, skipping portions of the dialogue in which there are no technical cues or events.

Shift Rehearsal/Scene Shift Rehearsal--a rehearsal for the stage management team and the Run Crew to rehearse scene changes.

Tech/Run--a rehearsal putting together all of the technical elements except costumes and hair/makeup. The cast performs all the dialogue and blocking, not just that surrounding cues.

Dress/Tech (Dress Rehearsal) --the final rehearsals prior to Preview(s) in which all technical elements including costumes and hair/makeup are included. Usually, these rehearsals are run without interruption as if an audience were present.

Preview(s)--the final rehearsal(s) just prior to opening night which includes an audience for the first time. This may be an invited audience of family and friends, or a public performance free of charge or at a reduced rate.

Postmortem

Postmortem occurs during the Theatre Production meeting immediately following the final performance of a production. It is an opportunity to review what went right and what went wrong during the preparation and implementation of that production. All cast, and crew members are encouraged to participate. All, with the exception of the Director and faculty/staff, are given two minutes to share their perspectives on the production. This is not the place for "thank you's," unproductive complaints, or personal attacks. It is intended to help make future productions more efficient.

Safety/Emergency Protocol

Emergencies During Performance

It is the House Manager's responsibility to notify audience members, cast, and crew of any emergency and to take charge of an evacuation. During potentially dangerous weather, the House Manager and the Faculty/Staff on Duty will monitor the Department's emergency weather radio for severe weather announcements. Anyone in the cast or crew who notices a dangerous situation such as smoke or fire should notify the ASM/Deck Captain, who immediately notifies the Stage Manager, or the House Manager. The Stage Manager notifies the House Manager of the situation. The House Manager (or Stage Manager if the House Manager is unavailable) will initiate the emergency procedures described above .

If evacuation is necessary, the House Manager will contact the Stage Manager to halt the performance. The Stage Manager will contact the ASM/Deck Captain to notify cast and crew members who are backstage. The Stage

Manager will have the house lights brought to full and the House Manager will step out onstage from the wings to announce the emergency and the evacuation procedure. If the House Manager is not available, the Stage Manager will make the announcement over the in-house public address system. Those on stage should stop their performance when they see the house lights come up and the House Manager appear on stage or hear the Stage Manager's announcement. The performers should calmly leave the stage from the nearest exit.

Panic should be avoided at all costs. The cast and crew should assist the House Manager or Stage Manager in evacuating the audience by holding doors, helping elderly or physically challenged patrons, and maintaining a sense of calm professionalism.

If a fire breaks out onstage during a performance, the ASM/Deck Captain (or another designated crew member stationed stage right) should make sure performers and scenery are clear and lower the fire curtain immediately.

If a patron suffers an apparent heart attack, has a seizure, or undergoes any similar medical emergency, the House Manager should quickly go to that patron and assess the situation. If the patron desires and is able to leave the auditorium, the House Manager should assist him or her out and then initiate the emergency procedures described above by calling Campus Police and following their instruction. If the patron is unable or unwilling to leave the theatre, the House Manager should contact the Stage Manager to stop the performance and initiate the emergency procedures. The Stage Manager follows the steps outlined above of notifying cast and crew, bringing house lights up, and so on. Cast members on stage should calmly leave the stage via the nearest exit. The House Manager should make a very brief announcement when the house lights come up that there will be a slight delay in the performance.

If the emergency is rectified within a reasonable amount of time, the performance may continue. The House Manager should contact the Stage Manager and restart the performance as if it were the beginning of the show or after intermission. The Stage Manager chooses an appropriate moment prior to the point where the performance was halted and notifies the cast and crew.

The Stage Manager makes sure all cast and crew members are set for restarting the performance and notifies the House Manager. After getting the go-ahead from the Stage Manager, the House Manager should step onto the stage from the wings and announce that the performance will begin in three minutes. The Stage Manager gives the cast and crew a three-minute call followed by a two-minute places call and the performance begins again. The Stage Manager should follow the typical house to half, house out, lights up pattern used at the beginning of the show.

Again, panic should be avoided. In the unfortunate instance that a performance must be stopped, the cast and crew should remain calm and focused in order to be ready to recommence on short notice.

Tornado Alert

Before or during performances, upon hearing the severe weather siren or being notified of a tornado alert, the House Manager notifies patrons and directs them to shelter in designated until the all-clear is given. If a performance must be interrupted, the procedure outline above should be followed. The House Manager contacts Local Police to inform them of the situation and to receive further instructions

Work Call/Shop Safety/Cleanliness

Cleanup will begin 15 minutes prior to the end of each and every Work Call: all tools, power cords, hardware, and other materials will be put away in their proper locations (Shop, Light Room, etc.); uncompleted projects will be neatened and moved to unobtrusive and safe locations in the shop; and the shop floor will be cleared and swept. All students are expected to straighten up their own work space, but also to help with the general cleanup. When working in one of the theatrical spaces, the same rules apply--all tools and materials must be put away and the floor cleared and swept. The tool storage area should be inventoried and all tools and equipment accounted for by the Shop Manager or crew chief prior to the end of all work calls. The Shop Manager or crew chief is responsible for the cleanliness and safe condition of the shop and work spaces.

PRODUCTION PROPOSAL

[Title of Play/Musical]

Rise Up Arts Alliance provides a minimal budget for all productions, covering royalties and licensing associated costs. Rise Up Youth Theatre/Community Theatre is required to provide the remainder of funding needed to produce the play/musical. Fundraising is needed to make the production a success, and can be secured through 3rd party fundraising programs (candy bars, FunPasta, branded merchandise etc.) sale of program advertisements, donations, sponsorships and memberships.

BUDGET FORM

Examples

Costumes
-Rentals
-Material
-Purchased

Set Construction
-Fabric/Backdrop
-Lumber
-Materials
-Paint

Set Pieces

Lighting
-Rentals

Props
-Rental
-Purchase

Music
-Accompanist
-Rehearsal Tracks
-Production Tracks
-Rentals

Choreographer
-Stipend

| | |
|------------------|--|
| Licensing | |
| Costumes | |
| Set Construction | |
| Set Pieces | |
| Lighting | |
| Sound | |
| Props | |
| Music | |
| Choreography | |
| Other | |
| TOTAL | |

PRODUCTION CREW

Name of Production:

License Holder:

Producer:

Director:

Assistant Director:

Production Manager:

Musical Director:

Stage Manager:

Set Designer/Builder:

Costume Designer:

Property Designer/Manager:

Light Board:

Sound Board:

Running Crew:

Publicist/Marketing:

House Manager:

Hair and makeup Designer: