

Southern Illinois University at Carbondale

Department of Theater

Performance & Production Guidelines

Explanation

This manual is designed to be a reference for all members of a Production Team to explain and clarify the necessary production work expectations, duties and responsibilities of the various crews and crew head positions at Southern Illinois University at Carbondale. This manual's intent is to promote positive and constructive communication, while providing easily accessible information on how productions are mounted at Southern Illinois University at Carbondale. This manual does not preclude discussions with the faculty, staff, and student personnel responsible for the various production areas.

Preface

Theatrical productions are an example of live collaborative craft. A collaborative craft means simply that no one group or member of the production team is any more or less important, or carries the entire burden of the production. Each member of the production team has specific responsibilities and duties. Those duties, when executed with proper respect and communication, can lead to the ultimate theatrical goal of creating the best possible example of the theatrical craft.

Southern Illinois University is an academic institution; therefore many aspects of production will be linked to course work for members of the Production Team. All members of the Production Team need to be aware that sharpening of the theatrical craft is the fundamental goal of academic production work. Mistakes, blunders, experimentation, and even failure, in terms of communication, budgets, schedules, experiments, and etc., are all part of the educational system. Inventor and former Southern Illinois University Professor, Buckminster Fuller once stated, "We learn more from our mistakes, than our successes." Patience and respect for other individuals' need to explore and learn for themselves is required of all members of the production team. To perhaps further complicate communication, responsibility, and harmony with in the production team students and faculty are from all over the region, country, and world. This manual is written to help standardize the production process, and make clear academic and procedural guidelines. The Department of Theater at Southern Illinois University at Carbondale is an inclusive organization striving to provide an exclusive and personal experience to each and all members in the production team.

"It is in this basic process of teaching, and leading by example that we can begin to get to the root of our social problems." ---Delyte W. Morris

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ACTOR

THE ACTOR AGREES:

1. Any and ALL conflicts with rehearsals must be made known as early as possible and no later than the first rehearsal.
2. The director reserves the right to determine whether the reason for the conflict is excusable.
3. To be prompt and ready (warmed-up) for rehearsals no less than 10 minutes prior to the start of rehearsal unless excused from doing so by the Stage Manager.
4. To be in rehearsal costume, as assigned, by 10 minutes prior to rehearsal.
5. To notify the Stage Manager as soon as possible, and certainly before the ten-minute rehearsal warning time, if you are ill or unable to reach the theatre on time.
6. To get permission from the Stage Manager if you have to leave the rehearsal hall at any time.
7. To check the production call-board at least once a day for changes and updates,
8. To cooperate with the Stage Manager and Assistant Stage Managers, Dance Captain and Fight Captain.
9. To maintain the integrity of the performance as directed during the run of the show. If the Director is not present for the run, the actors may receive notes from the Assistant Director or Stage Manager.
10. To remember that, even though places will be called, you alone are responsible for all of your entrance cues.
11. To properly care for your costumes, including:
 - A. No eating, smoking, or drinking (other than water) when in costume.
 - B. Hanging up each item of clothing on the appropriate hanger.
 - C. Noting any repairs or cleaning needed EACH NIGHT.
 - D. To appear at curtain call in full costume.
 - E. To attend all costume fittings on time and to notify the costume staff if you will be late to a fitting or unable to attend.
 - F. To not alter your hair style or color without direct approval of the costume designer.
 - G. To make the costume designer aware of any problems you may be having with your costume at the earliest moment.
 - H. Understand that final decisions regarding costume alterations will be the responsibility of the designer and the director, not the actor.
12. To respect the physical property of the production and the theatre
13. To return all props to the prop table after use unless directed to hand them to an ASM.
14. To check the schedule of any matinees and notify appropriate teachers of the planned absence in advance.

WORK RULES

1. There shall be a minimum of one scheduled full day off from rehearsals each week.
2. Except for the final 5 days of rehearsal prior to the first performance, rehearsal hours on weekdays (Monday through Friday) shall not exceed 4 hours a day, including required breaks.

3. Stage Management will call a 10 minute break at least every 90 minutes.
4. Any weekend days worked (other than tech weekend) may be scheduled as a 7 out of 8 ½ hour day. The acting company may reduce the 1 ½ break to 1 hour by a unanimous company vote.
5. Regular rehearsals will end no later than 11:00 PM.
6. During tech week, rehearsals may continue until midnight. The beginning of Tech Week is defined as the Friday night prior to opening.
7. The Saturday and Sunday of Tech Week may both be scheduled as 10 out of 12 hour days.
8. Days other than Saturday and Sunday of Tech Week must not exceed 6 hours.
9. The rehearsal schedule will be posted 12 hours in advance, or announced at the completion of each rehearsal.
10. There must be a 12-hour rest period between calls.

PROGRAM & PUBLIC RELATIONS

1. The actor shall cooperate with the publicity office in the preparation of the program, biographical and other promotional materials and provide information as requested.
2. The actor will provide the publicity office with a typewritten biography which follows professional standards.
3. The actor will provide the publicity office with an 8 X 10 black & white glossy "Headshot" photograph.
4. Photography and biography shall be provided no later than the 3rd week of rehearsals.

ILLNESS OR INJURY

1. Actors are responsible for safeguarding their own health. Once an actor accepts a role in a production, that actor agrees to not engage in any activity that is potentially harmful, or might cause illness or injury either in, or outside of rehearsals.
2. If an actor is ill, or injured, no pressure will be put on that actor to perform.
3. If an actor is ill, or injured, it will be the decision of the Director in conjunction with the Chair of the Department of Theatre, whether or not to replace that actor in the show.
4. If an actor is too ill to attend classes, then it will be assumed that actor is too ill to attend rehearsal.

STRIKE

1. All members of the cast and crew are required to attend strike. Strike will take place immediately following the last scheduled performance of each show unless otherwise announced.
2. Strike assignments will be posted before the end of the final performance.

ASSISTANT DIRECTOR

PRE-PRODUCTION PERIOD

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of the production manual to determine and understand the adjacent and overlapping duties of your associates.
3. The responsibilities of the assistant will vary according to the Director and the production.
4. If a Stage Manager has not been assigned, carry out the duties of the Stage Manager during auditions and early rehearsal periods.
5. Make notes as required by the director.

REHEARSAL/PRODUCTION PERIOD

1. Note the locations of all fire extinguishers and learn their proper use.
2. Become familiar with emergency and first aid procedures.
3. Attend all rehearsals and production meetings taking necessary notes, as required by the Director.
4. Be prepared to conduct rehearsals if so instructed by Director.
5. In the absence of the Stage Manager, post all calls for rehearsals and generally assist the Director.
6. Perform tasks as required by the Director including but not limited to:
 - a. Possible understudy
 - b. Reading for absent actors
 - c. Company warm-ups
 - d. Run errands

TECHNICAL REHEARSALS AND PERFORMANCES

1. Attend technical, dress rehearsals and as many performances as may be required by the Director. Take notes as required.

JOURNEYS PLAYWRIGHT

The "Journeys" program exists to enhance the development of new plays, and is thus a producing venue of the playwriting program.

GOALS

1. It provides the playwriting students with additional production experiences, since a large part of the writing process happens during an actual collaborative production experience. To that extent, the primary focus of the event is on the text of the play.
2. It provides the playwriting students, along with the other students involved – either as directors, designers or performers – with practical experience in collaboration. While the design and production elements are kept to a minimum – again, keeping the focus on the text – learning how to work with other artists is a valuable byproduct of the process, not only for the writers, but for all concerned.
3. It presents a public venue in which the writers' work can be seen and judged by audiences, also an important part of the learning experience.

GUIDELINES

1. Any student may submit 3 copies of an appropriate script.
2. The running time must be no longer than 40 minutes. (This does not mean that you can submit a 40 page script and then rewrite it in rehearsals and expand it to 60. 40 minutes means 40 minutes. Anything longer must be negotiated).
3. Applicants should include with their scripts a statement, outlining what they are trying to do with the script, what rewrites they plan to work on, and an overall sense of purpose.
4. Scripts must be playable with no more than 4 performers. (A performer may double roles, but there can be no more than 4 individuals in the cast)
5. The chosen scripts are divided into two separate bills, with 3-4 plays on each bill.
6. Scripts will have minimal tech and design support. Sets will consist of the "Journeys Pieces;" extensive costume requirements will not be able to be met; lighting will consist of a basic plot for all the shows plus one special per play. Any complicated or unusual set pieces must be approved by the Technical Director Supervisor (i.e., Bob Holcombe).
7. Scripts will be chosen according to the following levels:
 - a. FIRST CHOICE: any pre-thesis/ dissertation graduate playwriting student
 - b. SECOND CHOICE: any other student, except
 - c. THIRD CHOICE: any post-thesis/dissertation graduate playwriting student

DRAMATURG

Graduate Students and qualified Undergraduates apply to serve as production Dramaturgs at the end of each Spring Semester, for the productions the following year. At least one semester's lead time is necessary if the Dramaturg's work is to be of much assistance to the Production Team (especially to Graduate Student designers for whom the production will serve as M.F.A. Qualifiers or Thesis Productions).

Student Dramaturgs may receive Independent Study Credit upon completion of the following:

1 Credit = Practical work

Glossary; Actors' Packet; Preliminary Research at Director's Request; Lobby Display; Study Guide

2 Credits = Practical and some theoretical work

All of the above plus presentation to director/designers/cast of other unique research (such as videos, music, slides, artifacts...) and its relevance to the production; whatever unique contribution the dramaturg desires (such as website)

3 Credits = "The Full Monty"

All of the above PLUS a completed Dramaturg's Notebook, bound and neatly presented including all of the above (videos, audios may be just listed); could be presented as a CD-Rom.

SEMESTER PRIOR TO THE PRODUCTION

1. Dramaturgs apply for the position at least one semester prior to the production.
2. Read the play and meet with faculty advisor.
3. Begin preliminary research, and meet with Director, during the semester prior to the production or at the outset of the semester in which the show will be produced.
4. Offer assistance to Designers, during the semester prior to the production or at the outset of the semester in which the show will be produced.

PRE-PRODUCTION AND REHEARSAL PROCESS

1. Continue research throughout the pre-production (in advance of Design meetings), Design Meeting, and Production Meeting process.
2. Attend the first Design Meeting.
3. Attend the first Production Meeting with formal presentation.
4. Be prepared to give a formal presentation at the first read-through/rehearsal. Have Actor's Packet completed for distribution at first read-through/rehearsal.
5. Continue to gather appropriate information for Director and Designers as needed, well into the rehearsal process.
6. Attend rehearsals as arranged with Director (Directors' use of the Dramaturg vary greatly. Some prefer to have the Stage Manager communicate questions to the Dramaturg)
7. Work with Publicity and Box Office to:

- a. Coordinate Pre-Show Lecture and publicity for it- See Publicity's Time-line
- b. Study Guides for outside schools or other groups attending any special shows or matinees. Study Guides for both outside attendees and THEA101 should be completed and distributed **TWO WEEKS** prior to the production.
- c. Developing and Executing Lobby Display- This should be completed **at least ONE WEEK** prior to the production.

PERFORMANCES AND STRIKE

1. Give Pre-Show Lecture if a guest lecturer has not been obtained.
2. Work on (and possibly facilitate) "Talk Backs" if they are held.
3. Work with Publicity to dismantle Lobby Display, etc.

STAGE MANAGER

PRE-PRODUCTION PERIOD

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Set up a meeting with the director to become familiar with what the Director needs from a Stage Manager.
3. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
4. Scripts
 - a. Check with the Theater Office to see how many scripts have been distributed. The following persons should be provided with a script.
 1. Director
 2. Assistant Director
 3. Actors
 4. Technical Director
 5. Costume Designer
 6. Scenic Designer
 7. Lighting Designer
 8. Sound Designer
 9. Music Director (if needed)
 10. Choreographer (if needed)
 11. Prop Master
 12. Assistant Stage Manager
 13. Stage Manager
 - NOTE: Assistant Designers will borrow scripts from their respective designers.
 - b. If the Director has made any revisions in the script, inform all members of the production team, and edit all scripts accordingly.
5. Auditions
 - a. Become familiar with the script, including the selections chosen by the Director for use in auditions and make sufficient copies for auditions.
 - b. Open the theater and other necessary spaces.
 - c. Set up work lights, pull necessary set props, and provide piano (if required).
 - d. Obtain audition forms from Faculty Technical Director, have it reviewed by the director(s), and provide audition form, scripts and scores for persons auditioning.
 - e. Supervise the flow of actors through the audition (according to the wishes of the directors). Inform actors when they are free to leave and if the Director wishes them to come to a later reading. Thank each person for attending auditions.
 - f. Announce when and where the cast list or callbacks list will be posted.
 - g. Maintain quiet and order during the auditions.
 - h. Collect the scripts after auditions.
 - i. Secure the theatre after auditions. (turn off lights, lock doors, etc.).
 - j. Be sure that all members of the production team receive a copy of the cast list.
6. Rehearsal schedules
 - a. Assist the Director in arranging a rehearsal schedule. Distribute this to all cast and production team members. Post this on the callboard by the dressing rooms.
 - b. Check with the faculty T.D. and Head of Performance, about rehearsal space and any

potential conflicts. Note other rehearsals occurring in the building at the same time.

c. Become familiar with the Rehearsal Report Form, which is the Stage Managers' responsibility to complete daily.

d. Insofar as possible, call the actors and crew for rehearsal only as they are needed.

e. Describe to the actors the purpose and use of infraction forms.

f. Have each actor record the telephone numbers of the Director, Stage Manager, scene shop and, theatre office in their scripts. Announce that if an actor is ill or unavoidably detained, s/he should call the Stage Manager immediately. A message can be left in the theatre office between 8:00 AM and 4:30 PM. After this messages can be left on the Stage Manager's answering machine.

g. If the rehearsal schedule is changed, personally inform all actors and crew and post the revised schedule on the callboard.

h. If there are major changes in the rehearsal schedule, especially if a run-through is canceled, personally inform the Technical Director and Designers and record the correction on the rehearsal report form.

i. Obtain the keys specified by the Faculty T.D. from the departmental secretary. The Stage Manager will have keys and will be responsible for unlocking and locking all doors and equipment for the crews and actors during the rehearsal and performances. This responsibility must not be abused. Return keys you have obtained for your position to the departmental secretary the Monday immediately following strike.

7. Contact Sheet

a. Compile a Contact Sheet list **with telephone numbers and e-mail addresses** of all actors, production team, and crewmembers working on the production.

b. All members of the production team, actors, running crew, and Theater Office, should have a copy of the address list.

8. Production Meetings. Attend all production meetings with the Director in order to be familiar with the production concept.

a. Obtain the schedules of the production team and establish a weekly production meeting.

b. Bring any and all problems and questions to the attention of the production staff at these meetings, and make sure that each area is given time to provide status reports and articulate problems

9. Prompt Script. As soon as the Stage Manager receives the script, s/he should prepare the prompt script, and leave this script in a secure area of the theater at all times.

a. The prompt script could include, but is not limited to:

1. Address & Phone list

2. Rehearsal Schedules

3. Attendance Chart & Sign-In-Sheets

4. Entrance and Exit Chart

5. Preliminary Costume Chart

6. Preliminary Property list

7. Preliminary Light Cue Schedule

8. Preliminary Sound Chart

9. Ground Plans for each setting

10. Notes on any lectures the director or Dramaturg gives regarding characterizations, regional accents, etc.

11. A copy of the script, and blocking script.

12. A supply of paper for taking notes.

EARLY REHEARSAL/PRODUCTION PERIOD

1. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.
2. Plan your set up duties so that rehearsals can begin promptly as scheduled. If you cannot be present ensure that the Assistant Stage Manager will be present to set up and conduct rehearsals.
3. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
4. Become familiar with emergency and first aid procedures.
5. See that no standard equipment is modified in any way for special use without express permission of the Faculty T.D.
6. Attend all rehearsals taking necessary notes, and blocking notes, as required by the Director.
7. Be prepared to conduct rehearsals if so instructed by director.
8. The Rehearsal Period will begin with a meeting of cast, crew, and production staff. The Stage Manager will distribute and gather information.
9. Reading Rehearsals: The first rehearsals are usually reading rehearsals. Before the first rehearsal takes place, the Stage Manager should:
 - a. Check to see that all actors have initialed the cast list, and they will attend the first rehearsal. If any actor has not done so, inform him/her of the time and place of the first rehearsal.
 - b. Provide enough chairs for everyone at the reading.
 - c. Smoking, eating and drinking are not permitted in either theater, unless part of the action of the play. The Stage Manager is responsible for enforcing these regulations.
 - d. Provide a blackboard and chalk for the Director if s/he will need them.
 - e. Check attendance of actors. Inform the Director when everyone is present. If anyone is missing, try to locate them by phone. Actor lateness or absence should be noted on the Stage Manager's Rehearsal Report and an infraction form should be completed.
 - f. Provide extra pencils and inform the actors that they are to bring pencils and paper to all rehearsals.
 - g. Announce or pass out the rehearsal schedule for the next week.
 - h. Inform the cast to report to the Costume studio for measurements (at previously arranged times). Check with costume studio daily.
 - i. Check with all actors to see that they do not have conflicts with regular rehearsals.
 - j. Announce to the cast that each actor is responsible for making his entrance on time during rehearsals. The Stage Manager calls only the beginning of acts and scenes. If any actors have a legitimate reason for being in other parts of the building during rehearsals, the Stage Manager can have them paged individually. Actors must not leave the theater without informing the Stage Manager.
 - k. Complete a daily Rehearsal Report for each rehearsal and distribute to production team before shop hours. Post necessary memos on the Theatre Callboard.

- l. Coordinate a session with designers and technical director, so that they may present their approaches to the cast.
10. Blocking Rehearsals
- a. Arrange a conference with the Set Designer. Obtain ground plans of each setting and find out how each unit of scenery is constructed so that you may prevent any problematic blocking or impractical business. Explain the operation of all practicals (doors, turntables, etc.) to the actors.
 - b. Tape or paint the ground plan on the rehearsal floor for blocking rehearsals.
 - c. Acquire rehearsal furniture from the Prop Master that is close to actual size of the production furniture to approximate the intended set props. If anything other than the furniture stored on the stage for class use is needed, these items may be checked out of the Property Room. The Stage Manager is responsible for returning props before technical rehearsals.
 - d. Set up the rehearsal furniture in advance of the scheduled rehearsal time.
 - e. Provide rehearsal properties as soon as the Director feels the cast is ready for them. The size and weight of the real property should be approximated.
 - f. Check rehearsal costumes out from the Costume studio as needed. Clearly assign responsibility for all rehearsal costumes either to the actor concerned or the Assistant Stage Manager.
 - g. Arrange for costume fittings, as requested by the Costume Designer, and reschedule missed fittings.
 - h. Check the attendance of all actors at each rehearsal.
 - i. Take charge and begin all rehearsals on time. If the Director is late, conduct warm-ups or run through something that has been previously rehearsed.
 - j. Be prepared to walk through the part of any actor not at a rehearsal.
 - k. Correct the actors on all business, movement, and dialogue, either during a scene or after it, as the Director wishes. Use the blocking recorded in the prompt script as a guide. If an actor misses an entrance, send someone to find him/her and read that character's lines, unless the Director wishes to wait for the missing actor.
 - l. Prompt as necessary. Make notes of all errors in dialogue and call the actor's attention to these errors after rehearsal.
 - m. Simulate all sound effects indicated in the script. Occasionally a rehearsal CD will be provided by the Sound Designer. When this happens, operate the CD player.
 - n. In your rehearsal notes make any technical specifications which the Director indicates, such as necessary pockets in the costumes. Make a note of these in the Rehearsal Report and make sure the respective department receives the note.
 - o. Enforce no smoking and no eating regulations.
 - p. Keep actors quiet while they are off-stage.
 - q. Encourage actors not to walk across the stage unnecessarily, and not to wait for entrances where the Director can see them.
 - r. Consult with the Director concerning visitors to the rehearsal, and handle appropriately.
 - s. Store all rehearsal props in one of the prop cabinets after a rehearsal.
 - t. After rehearsal clear the stage of all rehearsal furniture. Store any furniture from the property room out of the way, and leave a sign on it saying that it is not to be used for any other rehearsals. If part or all of the set is available for rehearsal and

the Technical Director has given permission for it to be used, be sure that it is completely struck from the stage after rehearsal. Scene shifting may require the use of actors. A scene shifting crew will not be provided before the Technical Rehearsals. Before leaving make sure the rehearsal area is clear and swept, ready for classes and rehearsals the next day.

u. Lock all doors and turn off all lights. This includes all Studios.

LATER REHEARSAL/PRODUCTION PERIOD

1. Preparation for the Pre-Technical Rehearsal in consultation with Faculty:
 - a. At production meetings discuss the sound for the production. The Director, Sound Designer and the Stage Manager should be present. This conference should decide which effects will be "live," which taped, as well as intermission and bridge music.
 - b. Check regularly with the Scene Designer to find out what props and set pieces have been added or altered as set dressing.
 - c. Work out a shift plot with the Technical Director and the Set Designer.
 - d. If act curtains are being used, ask the Director to indicate speeds and record this information in the prompt script.
 - e. Record all cues in the prompt script in light lead pencil.
 - f. The Stage Manager, Designers, and Director conduct a "Paper Tech" attempting to solve problems and set cue sequence before Dry Tech.
 - g. Make a pre-show checklist of all vital matters that should be checked before and after a show. Go over this with the Faculty T.D.
 - h. Prepare a sign in sheet for all actors and crewmembers to register their arrival at rehearsals and performances. This should be posted on the Callboard outside the dressing rooms.
 - i. It is recommended that the Stage Manager be present, when the scenery is set up for the first technical rehearsal.
 - j. Check to see that all properties are ready.
 - k. Determine with the Costume Designer if any "quick-change" dressing facilities will be needed. Inform the Technical Director as soon as such determination is made. Such areas should be planned as early as possible in the rehearsal period.
 - l. Post notices for shift crews to attend run through rehearsals to be familiar with the show prior to tech.
 - m. Assist the Assistant Stage Manager in developing a list of all props, set shifts etc.

FIRST TECHNICAL REHEARSAL (DRY TECH)

1. First technical rehearsal is mainly a cue-to-cue rehearsal.
 - a. Check to see that crew heads have instructed their crew members in each individual's responsibilities. Provide the run crew with cue sheets for all moves or changes
 - b. Check to see that the stage is ready to have the set placed for the opening of the play. Have all unnecessary items that take up valuable wing space removed either to the scenic studio or other suitable storage.
 - c. Instruct the stage and prop crew about warnings for scene shifts.

- d. See that the monitor and Clear-Com systems have been activated and checked by the Sound-Board Operator.
- e. Set up with Light Board Operator the time for the light check.
- f. Set up with Sound-Board Operator the time for the sound check.
- g. Inform the Technical Director when all crews are ready to begin rehearsal.
- h. Should the actors not be present for this rehearsal, the Assistant Stage Manager may need to stand in for the absent actors.
- i. During the rehearsal, give all indirect cues and crew warnings as noted in the prompt script.
- j. For musicals or operas arrange for a piano in case timing of cues is dependent upon musical cues.

TECHNICAL REHEARSAL

1. Before the rehearsal starts, introduce crew heads to the actors and indicate briefly their duties and where they will be stationed during rehearsals and performances. Stress at this time the absolute necessity of punctuality on the part of all cast and crewmembers. If the actors have been present and involved at the first technical rehearsal, this introduction should take place then.
2. Arrange for a piano in the case of musicals.
3. See that the stage is swept. Normal procedure is for the deck crew to sweep and mop before the rehearsal or performance.
4. Instruct the actors not to leave the stage immediately after an exit. They should wait several minutes in the wings because a cue may have to be repeated.
5. Instruct the actors as to where they should be when not required on stage. During technical rehearsals, the actors are usually permitted to sit in the auditorium and wait in the back hall, dressing rooms or wings.
6. Inform the Technical Director and the Director when the actors and crews are ready. If a dress parade or make-up check is part of the Technical Rehearsal, call the actors for this purpose. Normally, however, costumes and make-up will not be required before the first dress rehearsal.
7. Check the volume of the paging system. Repeat all warnings twice.
8. Stop the action on stage when requested by the Director, Lighting Designer, or Technical Director. Find a place in the script a few lines before the cue being repeated. When ready to proceed, ask the actors to begin at this point. Record specific cueing directions in the prompt script.
9. Keep cast and crew quiet backstage.
10. Call cues from prompt script.
11. Supervise scene shifts, checking the items on the checklist before starting the next scene or act.
12. During the action, stay at the "Tech Table" with the headset on as to be in constant contact with backstage and the booth. Send someone else to locate people.

DRESS REHEARSALS

1. Run the dress rehearsals exactly like performances. There may be stops for technical adjustments, but make every effort to establish the performance pattern.

2. Keep a daily time sheet of the running time of the production during dress rehearsals by act or scene as required. Time scene shifts and record.
3. Discuss with the House Manager the running of the show and provide him/her with running times. The House Manager will operate the house during the final dress rehearsal as under regular performance conditions.
4. Check with Costume and Make-up Designers as to:
 - a. Costume and make-up check prior to the beginning of rehearsal.
 - b. Costume and make-up instruction to the cast.
5. For musicals, arrange with the Conductor the entrance of the musicians into the pit, storage cases, and set-up of the pit area.
6. Collect all notes from the Director for technical departments and read them before distributing them to the appropriate personnel. Make any changes necessary in the prompt script.
7. Arrange to collect and store safely the actor's valuables.
8. During the final rehearsals the Stage Manager should call the show from the booth.

PERFORMANCES

1. Before Performance
 - a. Check the attendance chart on the callboard. Actors and crews will be assigned call times during dress rehearsals.
 - b. Before the house opens check to see that the house and forestage are clear and clean if a curtain is being used, and that the entire stage is set and swept if there is no front curtain.
 - c. Perform a sound check.
 - d. Make sure that a blackout check has been done and that the work lights are locked out.
 - e. The actors should be reminded to perform a properties check.
 - f. Check all scenery. In the case of a show without a curtain scenery must be checked in advance of the house opening.
 - g. Thirty (30) minutes before the scheduled curtain time, after the lights and sound have been checked, inform the House Manager that s/he may open the house. From this point until the House Manager gives permission to begin the performance, the House Manager is in charge of the theater. Notify cast and crew that "House is open.," and await the reply of "thank you."
 - h. Give the half-hour call.
 - i. Give the fifteen (15) minute call.
 - j. Give the (5) minute call.
 - k. Check with the House Manager to ascertain the exact starting time.
 - l. Call "places".
 - m. Start the overture when everyone is ready. If the overture is long, it may be started before "places" is called. Never start the overture without permission of the House Manager.
 - n. Give "standby" to all crews.
 - o. Start the performance according to the sequence of cues in the prompt script.
2. Intermissions
 - a. Someone should always be on station in the booth.

- b. An Assistant Stage Manager should supervise the shift. Check the completion of the scene shift.
 - c. Call the actors for the next act through the Assistant Stage Manager
 - d. Check with the House Manager before beginning the next act. During the intermissions control of the theatre reverts to the House Manager.
 - e. The Assistant Stage Manager does not give the Stage Manager the OK to start the act until all crew heads have reported ready to begin, and the actors are in place.
3. Curtain Calls
- a. The Assistant Stage Manager will warn the actors not on stage to be ready for calls.
 - b. The director will have set the curtain call during a dress rehearsal. Follow the established format exactly. Take as many calls within these procedures as the applause warrants.
4. After Performances
- a. Be the last person to leave the stage. It is Stage Manager's responsibility to see that the stage is ready for the next activity. The Stage Manager is responsible for checking and locking doors to dressing rooms, stage, scenic studios, etc.
 - b. Announce any afternoon rehearsal, brush-ups, etc. to the cast and crews before they depart, if possible. If not possible, alert them to watch the callboard.
5. Photo Call. Check with the Director and the Dept. Archival Photographer to see when Photo Call will take place.
- a. Announce to the cast, crew, and designers the date and time of the photo session well in advance of the date. This date will be determined at a production meeting.
 - b. Obtain a list of pictures planned from the Director and Designers and post on the callboard.
 - c. Note on the picture schedule when each Actor should make a costume change, and when the scenery is to be shifted. In a multi-set and/or costume production, the scenes are set in reverse order of performance.
 - d. Call the actors for each picture. Find a line of dialogue to start the action a few lines preceding the line that the Director has indicated for the picture.
 - e. Call and supervise the scene shifts.
 - f. Do not dismiss any actor without the permission of the Director or official photographers. They may wish to take close-ups after the other shots.
 - g. Have the Assistant Stage Manager Maintain quiet backstage during the photo session and in the auditorium as well.
 - h. All run crew members with the exception of the sound board operator must remain for photo call.

STRIKE

- 1. Strike occurs immediately after the final performance unless otherwise noted
 - a. Check dressing rooms for personal belongings.
 - b. Collect scripts if required.
 - c. Strike all tables, chairs, and other supplies used specifically by the actors.

d. All cast and run crewmembers are required to strike. Attendance will be taken at the end of strike. Any absences must be reported to the Director and faculty Technical Director.

POST STRIKE RESPONSIBILITIES

1. Make sure all infraction forms are turned in to the faculty T.D., and bring up any concerns regarding run crew performance.
2. Return keys.

ASSISTANT STAGE MANAGER(S)

Depending on the complexity of the production, there may be more than one Assistant Stage Manager. In such instances, the Stage Manager may divide the duties of the Assistant among the individuals as s/he sees fit.

PRE-PRODUCTION PERIOD

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office
2. Schedule a meeting with the Stage Manager to determine the working relationship.
3. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.

REHEARSAL/PRODUCTION PERIOD

1. Arrange a call time with the Stage Manager to help set up furniture, platforms, etc. Take responsibility for coordinating rehearsal props, furniture, and costumes (issuing, collecting, etc.). If for some reason you cannot be present, notify the Stage Manager.
2. Note the locations of all fire extinguishers. Learn their proper use, and see they are kept easily accessible.
3. Become familiar with emergency and first aid procedures.
4. See that no standard equipment is modified in any way for special use without express permission of the Faculty T.D.
5. Hold the book for all readings, rehearsals, and performances. Make notations as directed regarding movement of actors, business, light and sound cues, warnings, etc. Use diagrams when possible. (See Stage Manager's section).
6. Be prepared to read and walk through any part, when the actor may be absent from the rehearsal.

REHEARSALS AND PERFORMANCES

1. Read the Stage Manager's section of this manual and be familiar with all of the aspects of this position. Be prepared to take over if the Stage Manager should be absent for any reason.
2. ASM duties will vary by productions and availability of personnel.
3. Assist the Stage Manager:
 - a. In developing a list of all props, set shifts etc.
 - b. See that the crew heads carry out their post-performance instructions.
 - c. If required, see that the set is struck in accordance with the instructions from the Technical Director.
 - d. See that the stage is swept.
 - e. Maintain quiet backstage during the photo session and in the auditorium as well.
 - f. Be prepared to step in for or replace the Stage Manager or any actor in times of emergency.

PERFORMANCES

1. Stay at the headset. Get someone else to run errands or locate actors and crew.
2. Give all indirect cues as noted in the prompt script.
3. Keep cast and crew quiet backstage.
4. Keep unauthorized people out of the wings.
5. The Assistant Stage Manager should remain on station during the intermission. If the Assistant must leave to attend to anything, they should put a stage crewmember on station.
6. Warn actors of entrances and other cues.

SET DESIGNER

The Set Designer is responsible for the overall design, including painting of the physical setting(s), props, as well as the supervision of their execution. Working with the Director, Costume Designer, Lighting Designer, Sound Designer and Technical Director s/he should strive for a total understanding of the production interpretations. Student designers are under the direct supervision of the Faculty Scenic Designer and Director.

Graduate Academic Specifications:

- I *Script Analysis is due before construction period begins and should constitute the first chapter of the Thesis.*
- II *Concept Statement.*
- III *Visual Research with Bibliography of Sources*
- II *Ground plans with sectional Elevations.*
- V *All Scenes with Thumbnail Sketches or Storyboards.*
- VI *Renderings in minimum of one half-inch scale or a model with Thumbnail Storyboards, or a White Study Model with Colored Thumbnails.*
- VII *Technical Plates including:*
 - Front Elevations of all units*
 - Painter's Elevations*
 - Properties List*
 - Properties Sketches*
 - Sections*
- VIII *Production Photos*

NOTE (1): All Designs are Due on Dates Specified by the Production Faculty.

NOTE (2): Undergraduate Production Team members need to check with relevant Faculty Design Advisor(s) for Academic Requirements.

DESIGN PERIOD

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Attend the Design & Production Meetings with the Director and other production members as arranged to discuss basic concepts, theatrical images, theme, viewpoint, style, scheme of production, mood, atmosphere, period, locale, dramatic importance of space relationships and organization including such physical problems as acting areas, entrances, levels, openings, unusual technical problems, dramatic color, masking, and budget. The Costume and Lighting Designer, Sound Designer and Technical Director should be involved at this stage. Individual conferences with each member of the production staff may be various and many.
4. Develop rough perspective sketches and a floor plan at 1/4" or 1/2" = 1'-0"" scale. The sketches should include a suggestion of mood and atmosphere and include a human figure or figures. These may be in color. A rough scale model may be included if it is necessary to more graphically explain your idea.

5. Submit these graphics to the Director and other Design Team members at the Design Meetings for further discussion. A preliminary budget estimate may be discussed at this time.
6. Confer with the Costume Designer regarding color and texture, particularly in regards to setting, drapery, upholstery, etc.
7. Your work with the Technical Director will involve the following:
 - a. Before starting final draftings, review in detail all plans, developed front elevations, models, drawings, etc.
 - b. Assist the Technical Director in keeping within the production budget.
 - c. Do not by-pass the T.D. in dealing with the crew heads. Keep him/her informed.
 - d. Notify the T.D. immediately of any changes in the technical developments of the design.
8. Confer with the Lighting Designer regarding color and textures, practical lighting fixtures, placement, and standard or special technical problems, which involve lighting.
9. With the approved final sketches and floor plan the drafting phase of the production can begin.
 - a. Draft a final floor plan at $1/2" = 1'-0"$ or $1/4" = 1'-0"$ scale on CAD for final approval. Include scenic element identifications and masking solutions. You may be assisted by the Assistant Designer or Technical Director.
 - b. Either a $1/2" = 1'-0"$ color measured perspective sketch or a $1/2" = 1'-0"$ or $1/4" = 1'-0"$ scale model will be required. Include a figure or figures, preferably choosing a dramatic moment in the action of the play. Consult with your Faculty Advisor regarding this step. The Assistant Designer may assist you.
 - c. Draft at $1/2" = 1'-0"$ scale complete Front Elevations on CAD. Relate these plates to your floor plan identifications. The Technical Director and ATD will use these drawings as a guide in drafting and construction drawings.
 - d. Draft at $1/4" = 1'-0"$ scale, a Center Line Sectional Elevation of the setting, include vertical trims and masking. Confer with the Lighting Designer and his/her Faculty Advisor concerning these heights. Establish vertical trims early. The Assistant Designer may assist you.
 - e. In complex productions storyboards and shift ground plans may be necessary. Draft at $1/4" = 1'-0"$ or $1/8" = 1'-0"$ scale. The Assistant Designer may assist you.
10. After final approval of the floor plans, print copies as indicated below. Original draftings should not be used in the shop. Keep the originals in safe storage.
 - 1 copy for the Director
 - 1 copy for the Technical Director
 - 2 copies for the shop crews
 - 1 copy of color rendering(s) for the Costume Designer
 - 1 copy along with a section that includes practicals for the Lighting Designer
 - 1 copy of Ground Plan for the Sound Designer
 - 1 copy of Ground Plan and others as necessary for the Stage Manager
 - 1 copy of Frontal Elevation and Ground Plan with furniture to Properties Master
11. Once the general color scheme is approved by the Director and Faculty Advisor complete all necessary paint elevations (scale: $1/2" = 1'-0"$). Determine amount of paint needed and discuss procedure and techniques with the Scenic Artist and Faculty T.D. and Scene Designer Advisor.

12. Attend the remaining Production Meetings. Have your plan(s), sketches, and model(s) available.
13. Obtain necessary supplies, forms, keys, purchase numbers, and tax exemption forms from the Faculty Technical Director.

REHEARSAL/PRODUCTION PERIOD

1. The Production staff will attend the first rehearsal (usually a read through of the script) and present their designs and familiarize the cast with the design interpretation.
2. Attend Departmental Pre-Mortems to present your design to the department.
3. In conjunction with the Faculty T.D. plan your work so that the crew can begin work promptly when they arrive at work sessions. If you cannot be present, someone must be there who can supervise work such as the prop master, scenic artist, assistant designer, etc.
4. Note the locations of all fire extinguishers. Learn their proper use, and see they are kept easily accessible.
5. Become familiar with emergency and first aid procedures.
6. See that no standard equipment or prop furniture is modified in any way for special use without express permission of the Faculty T.D Advisor.
7. Attend as many run-throughs as possible.
8. Make modifications and changes on all copies of floor plans, sections, and hanging plots and other pertinent drawings in red ink or colored pencil. Keep all members of Production Staff and Team informed of such changes.
9. Your work with the Stage Manager will involve the following:
 - a. Provide the Stage Manager with the descriptive property list, which should include necessary set and hand props. Discuss with him/her and the Director any special or unusual requirements and changes.
 - b. Check with S.M. daily regarding any modifications, additions, or deletions on the property list.
 - c. Check to see if there are any "necessary" props to be used in rehearsals and work with the Prop Master in providing the necessary items.
 - d. Assist the S.M. as needed in laying out accurate floor plan(s) in the rehearsal area and on the stage.
 - e. Regularly touch base with the Stage Manager during technical rehearsals to ensure that the design is completed as envisioned
 - f. Provide the Stage Manager with a list of scenes you would like to shoot at photo call.
10. Your work with the Prop Master will involve the following:
 - a. Provide him/her with a complete descriptive property list, front elevations as needed, and a Ground Plan with furniture.
 - b. Provide him/her with clear and detailed descriptions, sketches, photos, color samples, fabrics, etc., for all props, curtains, and hangings to be pulled from stock.
 - c. Supervise the selection, development, refurbishing, or modification of all stock props. Check with Faculty Advisor for appropriate modifications.
 - d. Supply him/her with construction drawings and color renderings for all props to be constructed.
 - e. Assist in the location and selection of all borrowed pieces,

- f. With him/her, get early approvals from the Director on all items.
 - g. Supervise the selection of all purchased items.
11. Your work with the Scenic Artist will involve the following:
 - a. Provide the Scenic Artist with a 1/2"=1'-0" Color Model or Paint Elevations at 1/2" = 1'-0" or larger for all pieces of scenery which are to be pulled from stock or constructed for painting. Include color swatches.
 - b. With Scenic Artist and the Faculty Scene Design Advisor check the stock of paint, dyes, special supplies, textures, and equipment well in advance of need. Draw up a list of necessary items and give to the Faculty Technical Director to order.
 - c. Confer with the Scenic Artist and the Faculty Scene Design Advisor regarding appropriate painting techniques.
 - d. Supply Scenic Artist with paint chips or examples for all basecoats, lay-in color, textures, etc.
 - e. Supervise the execution of all painting.
 12. You may or may not be assigned a Special Projects Crew Head depending on the complexity or special problems involved in the production such as welding, plastics, film and projections, complex rigging devices, pyrotechnics, and special effects. If assigned, your work with the Special Projects Crew Head will involve the following:
 - a. With him/her and the Technical Director discuss the nature and limits of the special project assignment.
 - b. Provide the necessary drawings and/or plans for the execution of the assignment.
 13. Check in with all shop areas daily to ensure that scenery is being built as specified.
 14. Attend all technical rehearsals and take notes concerning prop and paint items.
 15. Assist as needed in completing the set.

STRIKE

1. Assist the Technical Director in the orderly strike of the set and properties.
2. Work with the Properties Master to see that all props are cleaned and stored properly.
3. Help return any borrowed props either during strike or the following week.

ASSISTANT SET DESIGNER

You have been assigned to this production because of its extreme complexity and because the demands upon the Set Designer may be so extensive that s/he will be required to fulfill many additional duties. An Assistant to the Set Designer will often be assigned to work with a guest designer. Help him/her in every possible way and execute any duties s/he might assign you. In some cases the Assistant Designer will also be serving as the Properties Master or Scenic Artist. Read the sections of this manual that pertain to these areas.

DESIGN PERIOD

1. Read the play and become thoroughly familiar with it. A copy can be shared with the Scene Designer
2. Read the other relevant duties to determine and understand the adjacent and overlapping duties of your associates.
3. After preliminary discussion with the Set Designer, become thoroughly acquainted with the style of the production, period, mood, locale, etc. Become familiar with the preliminary floor plans and sketches.
4. Assist the designer in checking any critical stage dimensions.
5. Assist the designer in research if requested to do so,
6. Assist the designer in drafting any technical plots. Complete these by the deadline assigned by the Set Designer.
7. Assist in the construction of the set model if one is required.

REHEARSAL/PRODUCTION PERIOD

1. The production staff will attend the first rehearsal (usually a read through of the script) to present their designs and familiarize the cast with the design interpretation.
2. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.
3. In consultation with the Faculty T.D. learn what keys are necessary for the completion of your job and obtain these from the departmental secretary. Return all keys you have obtained for your position to the departmental secretary the Monday immediately following strike.
4. In conjunction with the Set Designer plan your work so that the crew can begin work promptly when they arrive at work sessions. If you cannot be present, someone must be there who can supervise work such as the prop master or scenic artist.
5. Note the locations of all fire extinguishers. Learn their proper use and see they are kept easily accessible.
6. Become familiar with emergency and first aid procedures.
7. See that no standard scenic stock or prop furniture is modified in any way for special use without express permission of the Faculty T.D.
8. Assist the Set Designer in finding and obtaining special fabrics, textures, props, etc.
9. Maintain a liaison with all crew heads, particularly in property preparation, paints, and special projects checking details, assemblies, and color. This is most important when there are modifications or changes involved.

10. Assist the Set Designer in any finish painting and detail work in which s/he is engaged.
11. Assist other crew heads in supervising crew sessions.

STRIKE

1. Assist the Technical Director in the orderly strike of the set and properties.
2. Find out from the Technical Director before the strike begins what units are to be saved and which dismantled. Plan for maximum salvage of usable materials and hardware.
3. Work with the Prop Master to see that all props are cleaned and stored properly.
4. Help return any borrowed props either during strike or the following week.

PROPERTIES MASTER

DESIGN PERIOD

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office
2. Study the Set Designer's plans, elevations, models, sketches, etc. to become thoroughly familiar with the design and scheme of the production.
3. Assist the Set Designer as necessary in the research of period props. Pull everything from stock that may be appropriate for the production.
4. Consult with the Technical Director about the build schedule with regards to prop construction you may need help with.
5. Obtain a detailed properties list from the Set Designer. Keep in touch with the Stage Manager regarding changes or additions.
6. Assist and obtain from the Set Designer clear descriptions, draftings, research of everything that is to be built, bought, and borrowed for the production.
7. Check Equipment and Supplies, anticipate special needs, and obtain the prop budget from the Faculty T.D.
8. Develop and post a complete Prop list, noting deadlines for both set and hand props. Keep a daily checklist on the progress of your area.
9. Assist the Stage Manager in procuring rehearsal props.

REHEARSAL/PRODUCTION PERIOD

1. The Production Staff will attend the first rehearsal (usually a read through of the script) to present their designs and familiarize the cast with the design interpretation.
2. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.
3. Plan your work so that the crew can begin work promptly when they arrive at lab sessions. If you cannot be present, someone must be there who can supervise work such as the shop foreman, technical director, designer, etc.
4. In consultation with the Faculty T.D., learn what keys are necessary for the completion of your job and obtain these from the departmental secretary. Return all keys you have obtained for your position to the departmental secretary the Monday immediately following strike.
5. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
6. Become familiar with emergency and first aid procedures.
7. See that no stock or prop furniture is modified or painted without express permission of the Faculty Scene Designer.
8. Maintain frequent contact with the Set Designer, Stage Manager, and Technical Director. Keep them informed of your progress and any problems you have encountered.
9. Prior to the end of the work call check to see that the tools are returned to storage and the prop area is clean.
10. Supervise and assist in the following:
 - a. Selection of stock pieces.
 - b. Modification of stock items.
 - c. Planning & construction of new items.

- d. Accompany and assist the Set Designer in the selection of materials, fabrics, and special properties to be purchased or borrowed.
 - e. Keep an itemized record of all sources and donations.
 - f. Keep an itemized expense record and turn in receipts.
11. Consult with the Scenic Artist about any painting that must be completed on a prop.
 12. With the Set Designer, get early approval from the director on all finished pieces.
 13. Consult with the Box Office Manager on any exchange of show tickets for loan of props.
 14. Give the Publicity Director any program acknowledgements regarding the loan or donation of props or services.
 15. Lock up all completed items. Do not permit the use of props for rehearsal without your permission.
 16. Personally show all new props to the SM or ASM to insure that they know that the prop is available for rehearsal and what it looks like.
 17. Consult with the Faculty Scene Designer & Technical Director concerning expensive, borrowed, or extraordinary props (guns, knives, blood, etc.) that must be used on stage.
 18. If gunshots, explosives, or fire is used in the production, check with the Faculty T.D. about authorization, proper use, and safety regulations.
 19. Consult with Costume Designer on any costume props that are needed in a show.
 20. Complete all work before the first technical rehearsal

TECHNICAL AND DRESS REHEARSALS AND PERFORMANCES

1. Prior to the first Technical Rehearsal, meet with the Prop Run Crew and Assistant Stage Manager. Supervise the setting up of prop tables and the handling and storage of props during Crew View.
2. You and the crew must attend a complete run-through of the show before the first technical rehearsal.
3. Inform the prop run crew of any items that require special care.
4. Attend technical and dress rehearsals as required by the Scenic Designer
5. Show the prop run crew how to repair any broken props.
6. Be prepared to repair any prop damaged during the run of the show.

STRIKE

1. Assist the Technical Director in the orderly strike of the properties.
2. Remove all small hand props and set dressing from the set first. Then remove all furniture pieces (large furniture is often moved to the apron or house).
3. Fill the prop cabinets with small props and roll them to the Props Cage to be sorted, cleaned and stored.
4. Return any borrowed props either during strike or the following week.
5. Clean all props before returning them to storage.

CHARGE ARTIST

The Charge Artist will typically be responsible for supervising any painting projects in the shop and crew assigned to the paint area for each production. The Charge Artist is also responsible for special three-dimensional texturing with foams, adhesives, etc.

DESIGN PERIOD

1. Study the Set Designer's floor plans, elevations, sketches and model to become thoroughly familiar with them and the styles of the production
2. Met with the Set Designer and Faculty Advisor to determine the best methods and techniques for executing the paint elevations.
3. With the Set Designer and Faculty Advisor, check the stock of paint, dyes, tools, and special supplies well in advance of their need. Draw up a list of needed supplies and check with the Faculty T.D. regarding budget estimates and orders.

REHEARSAL/PRODUCTION PERIOD

1. The production staff will attend the first rehearsal (usually a read through of the script) to present their designs and familiarize the cast with the design interpretation.
2. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.
3. Plan your work so that the crew can begin work promptly when they arrive at lab sessions. If you cannot be present, someone must be there who can supervise work such as the shop foreman, technical director, designer, etc.
4. In consultation with the Faculty T.D., learn what keys are necessary for the completion of your job and obtain these from the departmental secretary. Return all keys you have obtained for your position to the departmental secretary the Monday immediately following strike.
5. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
6. Become familiar with emergency and first aid procedures.
7. See that no stock props or scenic units are painted in any way without express permission of the Faculty T.D.
8. Meet with the Set Designer and Technical Director to plan the paint schedule.
 - a. Check your crew's daily progress with the T.D.'s schedule.
 - b. Ensure sufficient help by arranging with the T.D. to have stagecraft crew members assigned to you.
 - c. Coordinate with Scene Painting Class Instructor about paint calls and equipment if necessary.
 - d. Anticipate material and supply needs, and make arrangements for supply orders with the T.D.
 - e. Make sure that all scene painting rules are followed (see attached sheet)
 - f. Organize, coordinate, and post extra paint crew call notices at least two days in advance.
9. Supervise the mixing of paints from the color elevations.
 - a. Designate & label a shelf in the paint room for your production.
 - b. Mark all cans with tape indicating the color and use.

- c. Place all show colors on the shelves marked for your production.
- d. Prepare all flats, platforms etc. with the appropriate base coats and painting techniques.
- e. Supervise all gridding, projecting, and cartooning.

10. Prior to the end of lab and paint calls see that all brushes and equipment are thoroughly cleaned and stored.
11. Regularly check with the Set Designer for paint notes.
12. In as much as possible complete all base painting prior to the setting of light levels by the Lighting Designer.
13. Save a small quantity of all essential mixed colors that may be necessary for touch ups during the show.

TECHNICAL AND DRESS REHEARSALS AND PERFORMANCES

1. Discuss with the designer when you should attend dress rehearsals in order to take notes on the final painting. Also obtain notes from the Set Designer as necessary.
2. Touch up or repaint during the run of the show if needed.

STRIKE

1. Clean up the paint area as soon as the show has opened.
2. Clean all pails and salvage cans and containers. Discard shellacs, lacquers, and old paint according to proper disposal procedure.
3. Thoroughly clean all brushes, paint rollers, sprayers, sponges, etc.
4. Return all equipment to the proper storage areas.
5. Conduct a paint inventory and return unused paint to the proper storage. Give inventory to the Faculty Set Designer.
6. Once the show closes properly store or dispose of remaining touch up paint.

TECHNICAL DIRECTOR

The Technical Director is responsible for the organization, planning and supervision of the scenery needed for the production. S/he uses designer's plans, drawings and models to realize the set. To accomplish this, s/he must develop a complete and accurate budget and work schedule. Once these are approved, s/he supervises the implementation of this schedule by overseeing the construction, rigging, painting and assembly of the set, expedites drafting, orders materials, controls inventories of equipment and materials, and in general serves as studio coordinator.

Graduate Academic Specifications:

- I *Script Analysis is due before construction period begins and should constitute the first chapter of the Thesis.*
- II *Budget Estimate and Build Schedule*
- III *Complete Construction Drawings*
- IV *In progress Photos and Production Photos.*
- V *During the build update all Scenic Studio Inventories.*
- VI *Strike Plan*

NOTE (1): All Designs and Construction Drawings are Due on Dates Specified by the Production Faculty.

NOTE (2): Undergraduate Production Team members need to check with relevant Faculty Design Advisor(s) for Academic Requirements.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Attend all production meetings as called by the Stage Manager or Director. Stay aware of and discuss all technical issues presented by the set during these meetings.
4. Discuss the scheme of production with the Designer. Study the floor plan(s), sketch, model, renderings, Designer's Developed Front Elevations, and become thoroughly familiar with them.
5. Develop a complete and accurate scenic budget for the production. This budget is based on analysis of model, floor plan(s), Designer's Developed Front Elevations, renderings, and an assessment of property requirements, paints, specials which might include such items as draperies, fabrics, scrims, floor cloths, welding, plastics, special effects, etc. Consult with the Set Designer. This budget is to be submitted to the Faculty T.D. for approval. No work should begin before a budget has been approved.
6. Plan the Production Calendar in consultation with the Faculty T.D. Following are some points to be considered:
 - a. Work with the Lighting Designer and Master Electrician to schedule specific dates for the Light Crew to hang, rig, and focus, so that their work schedule does not conflict with on-stage assembly. Consult with the Faculty Adviser to set these dates.
 - b. Work with the Scenic Artist to schedule the paint crew in consultation with the

Faculty Adviser. Pay particular attention to space allocation.

c. Normal scheduling calls for two Technical and two Dress rehearsals before opening. This may be changed due to the specific requirements of a given production. Any change of normal scheduling must have the permission of the Faculty T.D. or the Chair of the Department.

d. After developing the construction schedule, develop the drafting schedule to implement the construction schedule. All Shop drawings should be detailed and complete with instructions. **Scene Designer plates are unacceptable for Scenic Studio Plates.** It is not the job of the Carpenter to interpret what the Scene Designer desires or how to build it.

e. In developing the work schedule, be on watch for vacation periods, special events on or off campus, and guest visits, etc.

f. Once the schedule has been approved and posted, no changes are allowed without the specific approval of the Faculty T.D.

7. Make a Flow Chart.

REHEARSAL/PRODUCTION PERIOD

1. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.

2. Plan your work so that the crew can begin work promptly when they arrive at lab sessions. If you cannot be present, someone must be there who can supervise work such as the Assistant Technical Director, Master Carpenter, or Shop Foreman.

3. If you are an undergraduate, consult the Faculty TD and learn what keys are necessary for the completion of your job and obtain these from the departmental secretary. Return all keys you have obtained for your position to the departmental secretary the Monday immediately following strike.

4. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.

5. Become familiar with emergency and first aid procedures.

6. See that no standard equipment is modified in any way for special use without express permission of the Faculty T.D.

WORKING PERIOD

Remember, the Technical Director is the production supervisor. You cannot supervise if you get deeply involved in the actual construction of some part of set, etc. Leave this work to crew heads and the crews.

1. Do not hesitate to have the designer consider modifying the design slightly in order to incorporate a stock unit.

2. Prepare daily to-do lists

3. Keep an accurate record of expenditures and keep it current on a daily basis. Check supplies regularly and order items well in advance of need.

4. Purchases must have the approval of the Faculty T.D. prior to placement of the order. This includes outside Purchase Requisitions, and General Store orders, etc.

5. Be on watch for snags, which might throw the production off schedule. If one develops, make such adjustments to the schedule as may be required and submit to the Faculty T.D. for approval. Communicate with production team as needed.
6. Meet regularly with the crew heads and the Faculty T.D. to see that work is moving forward on schedule.
7. Leave ample time for shop cleaning and reorganization.

TECHNICAL AND DRESS REHEARSALS

1. Attend all Technical and Dress rehearsals.
2. Take primary responsibility for rehearsing the set-up and shifts of sets, with special attention to safety and effectiveness of shifts.
3. See that crew heads have planned their portion of the scene and proper shifts before the first Technical Rehearsal begins. Large shift productions may require shift rehearsals before the first technical. If so, plan for it.
4. Take notes during the rehearsals for finishing work, changes, adjustments, repairs, etc. Meet with the crew heads immediately after the rehearsal and schedule the necessary work sessions.
5. Train the Run Crew on all show specific moving pieces and general stage protocol.

STRIKE

1. Order a dumpster through Campus Recycling if needed.
2. Discuss with the Faculty T.D. plans for strike.
3. Know before the strike begins what units are to be saved and which dismantled. Plan for maximum salvage of usable materials and hardware.
4. Discuss with all crew heads, designers and graduate assistants the strike procedure.
5. Organize tools, hardware buckets, and materials necessary for the strike. Make sure that sufficient screw bits and power drills are available for strike
6. Supervise the strike. Keep everybody working. Act as safety observer. You can't do any of this if you get too directly involved in the actual work of the strike.
7. During Strike update all Scenic Studio Inventories including:
 - Drops/Curtains/Legs
 - Hard Covered Flats
 - Soft Covered Flats
 - Door(s)/Frames(s)
 - Platforms
 - Casters

ASSISTANT TECHNICAL DIRECTOR

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Meet with the T.D. to establish job specifications.

REHEARSAL/PRODUCTION PERIOD

1. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.
2. Plan your work so that the crew can begin work promptly when they arrive at lab sessions. If you cannot be present, someone must be there who can supervise work such as the shop foreman, technical director, designer, etc.
3. In consultation with the Faculty T.D., learn what keys are necessary for the completion of your job and obtain these from the departmental secretary. Return all keys you have obtained for your position to the departmental secretary the Monday immediately following strike.
4. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
5. Become familiar with emergency and first aid procedures.
6. See that no standard equipment is modified in any way for special use without express permission of the Faculty T.D.
7. Discuss the production scheme with the Set Designer and Technical Director. Study the floor plan(s), sketches, model, and front elevations and become familiar with them.

WORKING PERIOD

1. Drafting assignments for the ATD depends on the Academic Nature of the production and the final decision is in the purview of Faculty T.D.
2. Have these drawings approved by the Set Designer and Technical Director and when finished make appropriate copies for the carpenters.
3. Consult with the Set Designer and the Technical Director in order to plan your work to keep ahead of the production schedule.
4. Be prepared to answer all questions regarding your drawings.
5. Make all corrections, modifications, changes, etc. on your drawings in red ink or red pencil.
6. There will undoubtedly be changes made in the construction of items and these changes will normally effect other construction. Be aware of these and make the necessary allowances and modifications.

STRIKE

1. Discuss with the T.D. plans for strike.

2. Know before the strike begins what units are to be saved and which dismantled. Plan for maximum salvage of usable materials and hardware.
3. Discuss with all crew heads, designers and graduate assistants the strike procedure.
4. Organize tools, hardware buckets, and materials necessary for the strike. Make sure that sufficient screw bits and power drills are available for strike
5. Supervise the strike. Keep everybody working. Act as safety observer. You can't do any of this if you get too directly involved in the actual work of the strike.
6. Assist the Technical Director with Scenic Studio Inventory Including:
 - Drops/Curtains/Legs
 - Hard Covered Flats
 - Soft Covered Flats
 - Door(s)/Frames(s)
 - Platforms
 - Casters

MASTER CARPENTER

The Master Carpenter reports to the Technical Director, Assistant Technical Director, and Shop Foreman, and is charged with the construction of the production based on the draftings and construction drawings received from the T.D. S/he is responsible for all modifications to stock scenic units, new constructions, coverings, standard hardware on modified and constructed pieces, trial assemblies for all articulating units in preparation for painting by the paint crew, and the final assembly on the stage by the carpenters as scheduled by the Technical Director. This position will occasionally overlap the Assistant Technical Directors position.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Study the Set Designer's floor plan(s), sketches, model, and front elevations and become thoroughly familiar with them and the production scheme.
4. Study the rear elevations and the construction drawings with the Technical Director. Discuss the materials, construction methods, sequence, and timing for the completion of the modified or constructed units. Review the Master Production Schedule and Flow Chart.

WORKING PERIOD

1. Meet with the Technical Director daily, prior to crew call, or during the previous crew call, to plan the work of each successive call.
 - a. Check your crew's daily progress in relation to Master Production Schedule.
 - b. Keep studio carpenters on task.
 - c. Ensure sufficient manpower to complete the work.
 - d. Anticipate material and supply requirements.
2. Supervise all construction work. Instruct crewmembers in standard building procedures and techniques when necessary.
3. Personally supervise any layout work, which might cause waste of time or materials if done incorrectly.
4. Check carefully all dimensions of articulating units, openings, doors windows, etc., with their independent components and if possible attempt a trial set-up prior to covering.
6. With the Paint Crew Head and the Technical Director, lay out all completed units in readiness for painting.
7. Pay particular attention to see that safety precautions are being observed. Instruct crewmembers in the proper use of power tools and personal protective equipment.
8. Prior to dismissal of your crew each day, check that clean-up has been completed, and be sure that all areas are ready for rehearsal.
9. Be prepared with your crew to alter or adjust any problem in construction at the request of the Technical Director.
10. Note any stock flat adjustments and additions in the stock inventory file.

STRIKE

1. Clear stage of unnecessary scenery.
2. Supervise the disassembly of all moving and fixed in place, floor units (wagons, revolves, platforms, etc.).
3. Strike will be carried out under the general supervision of the Technical Director and the Faculty Advisor.
4. Before the strike commences, determine which pieces are to be dismantled and which are to be stored as stock units.
5. When dismantling any piece, salvage as much serviceable material as possible. Return all hardware to proper storage locations.
6. Remember, you are still a crew head with responsibilities to keep all crew members busy. Don't bury your head in your work.

FLY RAIL OPERATOR

REHEARSAL/PRODUCTION PERIOD

1. Attend Crew View and pay attention.

TECHNICAL REHEARSAL AND PERFORMANCE

1. Be on Time for the crew call. There are no excuses from crew calls.
2. Attend all technical rehearsals and performances.
3. Check in with the Stage Manager on arrival.
4. Complete a fly rail training session with the Technical Director prior to running the fly rail.
5. Make sure you have proper safety equipment as required.
6. Make sure the fly rail and all relevant equipment is in safe working order.
7. Fly rail operators are responsible for:
 - a. Signing-In on time
 - b. Checking in with the Stage Manager upon arrival
 - c. Inspect rail for safety
 - d. Preset all flying units for top of show
 - e. Stay on headset for the entire show
 - f. Do not leave the fly rail during the rehearsals or performances unless otherwise designated by the Stage Manager.
 - g. Pay attention during the run of the show: No eating, sleeping, reading, etc.
 - h. Take cues from stage management only.
 - i. Make sure all lines are locked when not in use.
 - j. At the end of the show, fly out all legs and scenery unless otherwise stated by the Stage Manager.
 - k. Turn off all fly rail lights after all other duties are completed.

PHOTO CALL

1. Fly rail operators are required to attend photo call and perform duties as assigned until the Stage Manager releases you.

STRIKE

1. Fly units as directed by the Technical Director.
2. Remove spike tape from hand lines
3. Clear any show specific tags and labels

DECK CARPENTER

REHEARSAL/PRODUCTION PERIOD

1. Attend Crew View and pay attention.

TECHNICAL REHEARSAL AND PERFORMANCE

1. Be on Time for the crew call. There are no excuses from crew calls.
2. Attend all technical rehearsals and performances.
3. Check in with the Stage Manager on arrival.
4. Complete specific training sessions as described by the Technical Director.
5. Make sure you have proper safety equipment as required.
6. Assure the deck and the equipment used are in proper and safe working order.
7. There is no food, drink or cell phone use backstage at any time during the rehearsal or run of shows.
8. Run crew member is responsible for:
 - a. Signing-In on time
 - b. Checking in with the Stage Manager upon arrival
 - c. Wearing proper running blacks unless in specified costume
 - d. Sweeping and mopping stage
 - e. Setting specified presets
 - f. Ensuring proper working order of designated scenic units
 - g. Learning show cues
 - h. Paying attention to Assistant Stage Managers for cues
 - i. Do not leave stage during rehearsals or shows unless told to do so by the Stage Manager.
 - j. Notify Stage Management of any damage to scenery immediately
 - k. At the end of each show make sure the scenery is stored in its proper place

PHOTO CALL

1. Run crew members are required to attend photo call and perform duties as assigned until the Stage Manager releases you.

STRIKE

1. Remove or disassemble units as directed by the Technical Director.
2. Remove spike tape from the floor
3. Sweep floor and remove all show related tables, chairs and trash

LIGHTING DESIGNER

The Lighting Designer is responsible for the ultimate visual impact of the production. This means a responsibility to the Set Designer, Costume Designer and particularly to the Director. A good Lighting Designer does not use light as a means of satisfying his ego but as a means of positive and creative experience of the entire production. All lighting design at Southern Illinois University is done under the supervision of the Faculty Production Manager.

Design Specifications:

- I *Script Analysis is due before construction period begins and should constitute the first chapter of the Thesis.*
- II *Concept Statement as requested.*
- III *Visual Research or Story Boards with Bibliography of Sources.*
- II *Light Plot with sectional Elevation(s).*
- V *All Scenes with Thumbnail Sketches or Storyboards.*
- VI *All Lighting Paperwork:*
 - Instrument Schedules*
 - Dimmer Schedules*
 - Color Cut List*
 - Magic Sheets*
- VII *Production Photos.*

NOTE (1): All Designs are Due on Dates Specified by the Production Faculty.

NOTE (2): Undergraduate Production Team members need to check with relevant Faculty Design Advisor(s) for Academic Requirements.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Study the Set Designer's floor plans, model, sketches, etc., and become thoroughly familiar with them and the scheme of production. Consult with him/her and the Director together with your Faculty Advisor in regard to the following:
 - a. Style of the play and production.
 - b. Over-all mood of the play and each scene.
 - c. Color schemes.
 - d. Time of day, seasons, weather.
 - e. Motivated light sources.
 - f. Importance of area lighting.
 - g. Special effects.
 - h. Establishing vertical trims, all masking, ceilings, etc.
4. Meet with the Master Electrician and discuss production goals.
5. Attend all production meetings
6. Obtain a floor and Sectional Elevation plan from the Technical Director.

7. In consultation with your Faculty Advisor prepare a light plot in 1/2" = 1'0" or 1/4" = 1'0" scale.
8. Sketches of lighting ideas are useful to the Director. Obtain a copy of the Designer's Prospective sketch and develop several storyboards and or sketches.
9. After the light plot has been approved by the Faculty Advisor, have a copy made for you and another for the Master Electrician.
10. Prepare an instrument schedule, and all other organizational paper work.
11. Attend the Production Scheduling Conference and assist in planning the schedule.

REHEARSAL/PRODUCTION PERIOD/HANG & FOCUS

1. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.
2. In consultation with the Faculty T.D., learn what keys are necessary for the completion of your job and obtain these from the departmental secretary. Return all keys you have obtained for your position to the departmental secretary the Monday immediately following strike.
3. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
4. Become familiar with emergency and first aid procedures.
5. See that no standard equipment is modified in any way for special use without express permission of the Faculty T.D.
6. Work with the Master Electrician in organizing and managing the light crew.
7. Keep in close contact with the Stage Manager for any modifications or developments in the original concept.
8. Attend as many rehearsals as possible. Become thoroughly familiar with the blocking.
9. Keep in close contact with the Technical Director with regard to the progress of the Master Schedule.
10. Arrange well in advance with the Technical Director and Master Electrician for the help of the fly crew in rigging auxiliary electrics and the stage crew in shifting the sets for focusing.
11. Personally supervise all focusing.
12. Schedule a time when the stage can be darkened for setting preliminary light levels.
13. Make every effort to get light cues set before technical rehearsal.

TECHNICAL AND DRESS REHEARSALS AND PERFORMANCES

1. Attend all technical and dress rehearsals,
2. Get the light cues set as rapidly as possible.
3. Once light cues are solidified, record them on disks, and give a copy to the Stage Manager.
4. If necessary, schedule separate rehearsals for the board operators, spot operators, and deck electricians.
5. If possible, final dress rehearsal should be run like a performance. This isn't always possible, but in any case, no changes should be made after the final dress without the consent of both the Director and Stage Manager.

STRIKE

1. With the Master Electrician and the Lighting Designer for the next show, plan the strike and assist in it.
2. Note any Equipment or Instruments in need of repair or Maintenance.
3. Update Instrument Inventory, Lamp Inventory, Cable Inventory, and Gel Inventory

MASTER ELECTRICIAN

The Master Electrician may also serve as the assistant to the Lighting Designer.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Study the floor plans, model, sketches, etc., in order to become familiar with the production scheme.
4. Consult with the Lighting Designer and the Faculty Advisor and plan your working procedures in detail.
5. Obtain a copy of the Light Plot and Instrument Schedule, and all other paper work as soon as they are available.
6. Check over equipment, supplies, tools, etc. in order to anticipate any pre-production work.
7. Obtain details on any lighting special effects, which will have to be built or repaired.

WORKING PERIOD

1. Meet with the Lighting Designer and the Faculty Advisor daily, either during the previous crew call, or just prior to the crew call, to plan the work.
2. Keep on schedule. By the time the light crew gets the stage, time is running out.
3. Plan the job man-hour requirements so that you call only those crewmembers needed to accomplish the tasks.
4. Coordinate your crew calls with the Technical Director so that mutual interference is lessened as much as possible. Inform him/her when you will need a fly crew for rigging and a stage crew to shift scenery.
5. Supervise and assist in the crew work.
 - a. Test all lamps before mounting the instruments. Check the clamps and wiring for damage. Check color frame positioning.
 - b. Carefully check the patch for mis-patched circuits and dimmer overloads.
6. Coordinate with the Technical Director for the rigging and wiring of special effects and practicals.
7. Rig special lighting effects and practicals.
8. Rig back stage safety and running lights when required.
9. Before dismissing your crew after each session, check to see that all tools, ladders and supplies are properly stored and that the stage is ready for rehearsal.

TECHNICAL AND DRESS REHEARSALS AND PERFORMANCES

1. Keep notes on change in focusing in lights discovered during the rehearsals. When possible, make changes during breaks. When not possible, schedule work sessions during the following day, but not to conflict with class schedules or other crews.
2. Run a full instrument check at least 45 minutes prior to performances. This should be finished before the house opens on a performance night.

3. See that the control system is shut down after each work period, confirm that all work lights are turned off, and the door to the control room is locked.
4. You and the light crew will work during photo sessions.
5. Black out check.

STRIKE

1. Strike and store all equipment after the final performance. Consult with the Faculty Advisor for exceptions.
2. Put the Light Room and the Control Room in good order.
3. Make a report of all defective equipment to the Faculty Advisor.
4. Assist the Lighting Designer with Updating of Lighting Shop Inventories.

SPOTLIGHT OPERATOR

REHEARSAL/PRODUCTION PERIOD

1. Attend Crew View and all required calls as instructed by Stage Manager.
2. Attend an instructional training period with Master Electrician outside of the Tech Rehearsal schedule. (1-2 Hours, duration determined by complexity of duties.)

TECHNICAL REHEARSAL AND PERFORMANCE

1. Perform General Maintenance on spotlight. Report to Master Electrician any repairs needed as instructed by the Master Electrician.
2. Assist Light Board Operator and Deck Electrician in performing the Blackout Check, as instructed by Master Electrician.
3. Stand By for Headset Check.
4. Report completion of duties to Light Board Operator and Stage Manager.
5. Perform duties as specified by Stage Manager throughout the run of the show.

PHOTO CALL

1. Run crew members are required to attend photo call and perform duties as assigned until the Stage Manager releases you.

STRIKE

1. Assist with the electricians strike as directed by the Lighting Designer and Master Electrician.

DECK ELECTRICIAN

REHEARSAL/PRODUCTION PERIOD

1. Attend Crew View and all required calls as instructed by Stage Manager.
2. Attend an instructional training period with Master Electrician outside of the Tech Rehearsal schedule. (1-2 Hours, duration determined by complexity of duties.)

TECHNICAL REHEARSAL AND PERFORMANCE

1. Check and maintain all Run Lights (backstage, in the calipers, and in the booths upstairs). Master Electrician will provide information on locations of replacement bulbs and gels.
2. Check and maintain practicals with assistance of Light Board Operator.
3. Check and maintain atmospherics (fluid levels, plugs and cable runs, etc.)
4. Assist Light Board Operator and Spot Operator in performing Blackout Check, as instructed by Master Electrician.
5. Check and maintain all cable runs across traffic areas backstage, retape and remark as necessary.
6. If assigned to a headset, stand by for headset check.
7. Report Completion of duties to Light Board Operator and Stage Manager.
8. Perform duties as specified by Stage Manager throughout the run of the show.

PHOTO CALL

1. Run crew members are required to attend photo call and perform duties as assigned until the Stage Manager releases you.

STRIKE

1. Assist with the electricians strike as directed by the Lighting Designer and Master Electrician.

LIGHT BOARD OPERATOR

REHEARSAL/PRODUCTION PERIOD

1. Attend Crew View and all required calls as instructed by Stage Manager.
2. Attend an instructional training period with Master Electrician outside of the Tech Rehearsal schedule. (1-2 Hours, duration determined by complexity of duties.)

TECHNICAL REHEARSAL AND PERFORMANCE

1. Oversee all duties of electricians run crew pre-show.
2. Assist Master Electrician in performing dimmer check.
3. Check all booth run lights (clip lights and gooseneck lights)
4. Over see the Blackout check with assistance from Spotlight Operator and Deck Electrician
5. Set Light Board for pre-show/house open, lock work light and architectural lights, as directed by Master Electrician.
 - a. Set Light Board to First Cue
 - b. On Stage Left - Work Light Panel, buttons 1-4 should not be lit. "Off" should be the only green light on.
 - c. Lock Architectural Box, only once previous step is accomplished and all House lights are under the control of the Light Board only.
6. Stand by for headset check.
7. Double check duty lists of all electricians on crew for completion.
8. Report completion of duties to Stage Manager.
9. Execute all "go" cues as instructed by Stage manager.

PHOTO CALL

1. Run crew members are required to attend photo call and perform duties as assigned until the Stage Manager releases you.

STRIKE

1. Assist with the electricians strike as directed by the Lighting Designer and Master Electrician.

SOUND DESIGNER

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Attend production meetings.
4. Obtain a complete list of sound requirements, indicating whether live or recorded for each item.
5. Test all intercom systems and sound equipment and make all necessary repairs before Tech.

REHEARSAL/PRODUCTION PERIOD

1. In consultation with the Faculty T.D, learn what keys are necessary for the completion of your job and obtain these from the departmental secretary. Return all keys you have obtained for your position to the departmental secretary the Monday immediately following strike.
2. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
3. Become familiar with emergency and first aid procedures.
4. See that no standard equipment is modified in any way for special use without express permission of the Faculty T.D.
5. Pull from stock or construct live effects.
6. Arrange schedules with the Stage Manager if actors' and or musicians are to be recorded live whether they are professionals or music students.
7. Obtain approvals of the Director and your Faculty Advisor as each sound sequence or segment are completed.
8. Arrange for time in the theater to set levels. Do this before the first Technical Rehearsal.
9. With the Stage Manager, create your cue sheet.
10. Keep all working areas in good working order and clean.
11. Make rehearsal tapes as soon as needed.

TECHNICAL AND DRESS REHEARSALS

1. Check with Stage Manager to determine who needs Clear-Coms.
2. Set up equipment and show crew how to use it.
3. Be prepared to make changes in cues, readings, etc., during these rehearsals as requested by the Director.

STRIKE

1. Clean up sound booth and store all equipment. Anything not working should be marked and fixed either at the strike or the following week. Do not leave equipment out or broken.
2. Remove all onstage equipment.
3. Strike all ClearCom components.
4. Return the sound board to its rep state.

COSTUME DESIGNER

The Costume Designer is responsible for the designing of all costumes and costume props and supervising all phases of the realization of the costumes. The Costume Designer must work collectively and cooperatively with the Director, Set Designer and Lighting Designer as well as considering the physical needs of the actor. All work is done under faculty supervision.

Graduate Academic Specifications:

- I *Script Analysis is due before construction period begins and should constitute the first chapter of the Thesis.*
- II *Concept Statement.*
- III *Visual Research or Story Boards with Bibliography of Sources.*
- II *Character Analysis and Cast List.*
- V *Costume Plot, Thumbnail Sketches, and Color Swatch/Palette.*
- VI *Detail Drawings and a Build Schedule.*
- VII *Costume Bible Including:*
 - Measurement Sheets*
 - Budget Sheet*
 - Costume Breakdown (buy, build, pull)*
 - Rental Bid sheets*
- VIII *Production Photos.*

NOTE (1): All Designs are Due on Dates Specified by the Production Faculty.

NOTE (2): Undergraduate Production Team members need to check with relevant Faculty Design Advisor(s) for Academic Requirements.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Attend the Design Meetings with the Director and your Faculty Advisor on style of production, period, character studies, locale, seasons, mood, dramatic importance of relationships, size and location of entrances, furniture, etc. Keep notes on this phase for your portfolio.
4. Obtain the budget from the Faculty Advisor.
5. Work out rough sketches, color plots, and costume plots, as required for further discussion with the Director and the Faculty Advisor.
6. Present fabric swatches with costume sketches for approval from Director and Faculty Advisor.
7. Discuss modifications or changes with the Director and Faculty Advisor as needed. Specific solutions and changes need to be approved by the Faculty Advisor.
8. Confer with the Set Designer regarding set, drapery, upholstery colors, etc. Supply him/her with swatches.
9. Confer with the Lighting Designer regarding gel colors. Supply him/her with color swatches.

10. After approval, complete finished renderings and plots for all costumes. Discuss rendering technique of costume plates as related to the style of the production with your Faculty Advisor. Costume plates are required for your portfolio.
11. Generate a costume prop list. Check it with the Prop Master and discuss what the Costume Studio will supply.
12. Create a master schedule for construction in conjunction with Faculty Advisor, Costume Studio Manager, and Cutter/Draper.
13. Have a discussion with the Cutter/Draper team and Costume Crafts Artisan about the how, where, what, and who of the built pieces for the show.

REHEARSAL/PRODUCTION PERIOD

1. Additional work calls should be arranged in consultation with the Head Cutter/Draper and the Faculty Advisor.
2. Attend Pre- and Post-Mortems and the first read-through to present and discuss your design.
3. The Costume Designer should receive a run crew list including all phone numbers and addresses from the Stage Manager.
4. If the Costume Studio is open, someone must be there who can supervise work such as the Costume Studio Manager, Head Cutter/Draper, Costume Designer, or Assistant Designer.
5. In consultation with the Faculty Advisor, learn what keys are necessary for the completion of your job and obtain these from the departmental secretary. Return all keys you have obtained for your position to the departmental secretary the Monday immediately following strike.
6. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
7. Become familiar with emergency and first aid procedures.
8. See that no standard costume stock is modified in any way for special use without express permission of the Faculty Costume Design Advisor.
9. With your Assistant Designer, Costume Studio Manager, Cutter/Draper, Craft Artisan, and Faculty Advisor prepare specification sheets for each costume plate to determine yardage, proportion, scale, trim, general pattern shape, etc. Costume plates, working drawings, and swatches are the guideposts for the shop.
10. Plan the work to be done and check the progress with the aid of the Assistant Designer and Costume Studio Manager.
11. Be responsible for shopping the show. All fabrics must have swatches and be approved within reason before buying. All purchases must be approved by the Faculty Advisor. Procedure for purchasing is to be obtained from the Faculty Costume Designer and/or the Costume Studio Manager. All receipts for purchases must be shown to the Costume Studio Manager, photocopied, and turned into Costume Studio Manager for recording and later submission to Theater office.
12. A specific budget for each production is determined. The designer is required to stay within the limits of this budget.
13. Be prepared to answer all questions during the draping and pattern drafting phase. Muslin mock-ups should be built for all complex costume pieces and be approved by the Costume Designer.
14. Attend all costume fittings.

15. See that no stock pieces are modified for any reason without the express authorization of Faculty Costume Advisor.
16. Administrate the scheduling for all measurements, fittings and check with the Faculty Costume Advisor and Stage Manager.
17. As with the Faculty Advisor, keep the Director informed of work as it progresses. Any necessary changes must be cleared with the Director and Faculty Advisor.
18. Attend at least one rehearsal prior to technical and dress rehearsals.
19. Meet with Wardrobe crew and Makeup Supervisor to prepare specific areas, charts, inventory, quick changes, and laundry.

TECHNICAL AND DRESS REHEARSALS

1. Coordinate all Quick Changes with Stage Manager.
2. Attend and take notes during all dress rehearsals and supervise and assist in all modifications as required.
3. When the run of the show is completed attend the strike to help organize the shop.
4. Production Photos.
 - a. Provide the Stage Manager with a list of actors you would like to photograph at photo call.

STRIKE

1. Supervise the strike and see that all work areas are thoroughly cleaned and organized.

ASSISTANT COSTUME DESIGNER

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Office.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Be responsible to the Designer and assist him/her as much as possible.
4. Pull rehearsal costumes from stock.

REHEARSAL/PRODUCTION PERIOD

1. You must be present at all work calls throughout the build period.
2. In consultation with the Faculty Costume Designer, learn what keys are necessary for the completion of your job and obtain these from the departmental secretary. Return all keys you have obtained for your position to the departmental secretary the Monday immediately following strike.
3. Note the locations of all fire extinguishers, learn their proper use, and see they are kept easily accessible.
4. Become familiar with emergency and first aid procedures.
5. See that no costume stock is modified in any way for special use without express permission of the Faculty Costume Designer.
6. Help make the dressing list as detailed as possible. Copies should be given to the Stage Manager.
7. Be completely familiar with the designs and the working drawings. Make copies for the Cutter/Draper, Crafts Artisan, and Director as needed.
8. Assist in shopping the show.
9. Assist in making fabric swatch charts.
10. Head special projects as assigned by the Designer.
11. Be available during studio hours for stitching and fittings.
12. Oversee all accessory items-hats, shoes, etc.
13. Assist in pulling costumes from stock for use in the production.
14. Take notes at all fittings unless class conflicts. Work with the Cutter/Draper to assure all alterations are done in a timely fashion.
15. Keep all paperwork for the show in the bible. This includes entering information into the costume computer, etc.
16. Attend all Design and Production Meetings.
17. Supervise clean-up and lock-up of costume studio areas.
18. Be present for all load-ins, work calls, technical and dress rehearsals, and strike.
19. Attend one run-through prior to dress rehearsals.

TECHNICAL AND DRESS REHEARSALS

1. Be available to assist backstage or help where the Designer feels you would be most useful.

STRIKE

1. Assist in supervising the strike and see that all work areas are thoroughly cleaned and organized.
2. Confirm the time of strike and make sure that all involved are aware of the time as well.
3. Assist in the return of all borrowed or rented items.

CUTTER/DRAPER

REHEARSAL/PRODUCTION PERIOD

1. Oversee garments from start to finish. You are responsible for the timely completion of all costumes.
2. Drape or draft a mock-up of each garment. A half muslin is fine unless the Costume Designer requests a full muslin.
3. Attend all fittings of garments you are responsible for.
4. Make pattern changes and cut out the actual garment.
5. Supervise all laying out and cutting of garments to make sure fabric is not wasted or cut incorrectly.
6. Oversee the stitching of all garments under your supervision.
7. Work with the Designer to determine the order of fittings.
8. Finish garments requiring trim in a timely manner in order to allow the Costume Designer ample time to apply the trim.
9. Work with the Costume Designer to create a production calendar, and be responsible for maintaining the schedule set by the calendar.

TECHNICAL AND DRESS REHEARSALS

1. Attend the first dress rehearsal. Take notes on sewing/fitting issues and sewing work to be finished. Also assist in getting actors dressed properly for the first time. Pin necessary alterations that were missed, etc.

COSTUME CRAFTS ARTISAN

REHEARSAL/PRODUCTION PERIOD

1. You are responsible for the creation of all items that the Costume Designer assigns you. This may include footwear, headwear, armor, jewelry, swordbelts, gloves, all dyeing and distressing, and miscellaneous fabric treatments.
2. Receive approval from the Designer as work proceeds through the shop.
3. Attend any necessary fittings for your work.
4. Oversee workers assisting you in this job.
5. Attend all work calls.
6. Be familiar with safety regulations regarding dyeing, painting, and chemical use.

TECHNICAL AND DRESS REHEARSALS

1. Attend the first dress rehearsal. Take notes on items assigned to you. Assist the actors in the wearing of any specialty items you have created.

DRESSER

REHEARSAL/PRODUCTION PERIOD

1. Attend at least one run-through prior to technical rehearsals.

DRESS REHEARSAL PERIOD/PERFORMANCE

1. Be on time for the crew call. There are no excuses from crew calls.
2. Check in with the Stage Manager and then report to the Costume Designer for instructions.
3. Review all special instructions with the actors appropriate to production such as dressing space assignments, putting on make-up before a costume, no smoking, eating, or drinking in costume or in dressing rooms.
4. Dressers should have the following items in their wardrobe apron: safety pins, bobby pins, threaded needles, small pair of scissors, bite light, and a notepad and pencil.
5. Dressers must wear black (shirt, pants, shoes). All shoes must be soft soled with closed toes.
6. Dressers are responsible for
 - a. Costume check in
 - b. Assisting actors with costumes, hair, and makeup as needed
 - c. Finding out how the costume is to be worn and be sure the actor is properly dressed.
 - d. Being present to help where necessary for costume changes during the play. If it is a quick change done off stage, be there with all of the pieces of the costume. The dresser is responsible for returning to their proper place all parts of the discarded costume.
 - e. Repair and maintenance of costumes and wigs in conjunction with the Costume Shop Manager.
 - f. Laundering and pressing of costumes as instructed by the Costume Designer.
7. All actors should hang up their own costumes and the crewmembers should check to be sure that they are hung up properly.
8. Do not leave the theater during dress rehearsal or performance. There should be a dresser posted stage left and stage right at all times if possible. **DO NOT HAVE YOUR CELL PHONE OR PAGER ON WHILE ON DUTY.**
9. Post a costume repair sheet in each dressing room and see that the actors know what it is for. Check off done notes with initials.
10. Be sure all costumes and pieces are in their proper places for the next rehearsal or performance.
11. Restore all dressing rooms to their original condition. Make sure that all dressing rooms and the Costume Studio are locked.
12. Do not leave the dress rehearsal or performance or strike until the Stage Manager or Costume Designer dismisses you.

PHOTO CALL

1. Dressers are required to attend photo call and stay until it is over and the actors are through with their costumes.

2. Dressers are essential in helping the actors change costumes between photo sets.
3. Be familiar with the Photo Call schedule and anticipate the next change as much as possible.

STRIKE

1. Dressers are required to attend strike and stay until all costume strike is over.
2. Assist the Costume Designer and staff in the orderly strike of costumes and accessories

MAKE-UP SUPERVISOR

REHEARSAL/PRODUCTION PERIOD

1. Meet with costume designer to discuss makeup needs.
2. Analyze costume designs and create makeup schematics.
3. Determine if makeup designs need rehearsal/practice time and then negotiate a schedule.
4. Become familiar through practice how to manage hair and wigs, application, removal, etc.

DRESS REHEARSAL PERIOD/PERFORMANCE

1. Supervise the applying of make-up and be ready to assist actors when necessary. See that actors apply make-up before putting on costume.
2. Help with hair dressing if needed.
3. Be prepared for any make-up changes during the show - if needed, for a fast change.
4. See that all actors cover and put away all special make-up and supplies provided by the department and leave the room clean and in perfect order.
5. Report to Faculty Costume Advisor if supplies are getting low.

USHER

PERFORMANCES

1. Call is one hour before each curtain time.
2. You will be released by the House Manager after the theater has been cleaned at the end of the show.
3. Wear black pants and shoes. You may leave purses, book bags, coats, etc. in the Theater Department Office.
4. A McLeod Theater t-shirt will be assigned to you. You must return it on the day of the last performance, or you will receive an incomplete for the course.
5. When you arrive at the theater, sign in on your work log.
6. Check the theater for any discarded programs or candy wrappers before the house opens.
7. Stuff programs with inserts if necessary.
8. At half-hour or when asked by the House Manager, take your work position.
 - a. ticket taker at the front door to the theater
 - b. usher-help audience members find seats and distribute programs
 - c. attend the held ticket table
9. At curtain close the doors. With the House Manager, deal with late patrons.
10. Stay in or near the lobby during the performance. At least one person should be in the lobby throughout the performance.
11. During Act 1, collect ticket stubs and count them.
12. Put the stubs in an envelope marked with the date, title of the show, and the number of stubs. Give the envelope to the House Manager.
13. At intermission, open the theater doors.
14. Take positions at the theater doors. Make sure no food or drinks are brought into the theater, and answer questions as needed.
15. Close the theater doors at the start of Act 2.
16. At the end of the show, open the theater doors and be available for patrons as they exit.
17. Pick up any programs or candy wrappers left in the theater.
18. Put the held tickets table back in the lobby inner foyer.
19. Check with the House Manager for release.
20. Sign out on your work log.