



Plymouth South Theatre Guild is an educational theatre community for and by students to open and question the world through the pursuit of inclusion, collaboration, and professionalism in every theatrical discipline.

Inclusion: We work to ensure that each and every student who has the curiosity or the passion for theater has an equal opportunity to experience this art form. Plymouth South Theatre is an ever-growing family of young artists – with several opportunities throughout the year for new participants. We are open and challenging for all levels of experience from beginner to advanced, as no previous experience is required, just the passion and persistence for a serious engagement with theatrical training in a professional-level environment. Each of our company members has the desire and work ethic to build on the skills they have, and the interest in maintaining the high caliber of work we produce. While not every company member may be able to participate in their first choice role, as there can only be one Juliet and one stage manager, we commit to producing collective art—art that is meaningful to everyone in our community, because everyone has an opportunity to contribute.

Collaboration: Theatre Guild company members thrive on collaboration, challenging themselves to reach their potential and fostering a supportive environment where it's safe for everyone to reach for their dreams. We focus on the joy of the process as much as the result to foster a creative atmosphere which will encourage company members to take intellectual and artistic risks. As we strive for a collective vision of our goals, we prize the contributions and accomplishments of the individual and of the team. Theatre Guild is a large commitment just like a varsity sports team, and as theatre is a collaborative art, every student must give their all to the team. Talent is great but a prepared and reliable company member is better. Our company members earn their way to lead roles, design, and crew chief positions by being leaders. Our leaders don't ask for a bigger part, they show us they deserve one.

Professionalism: Theatre Guild gives voice to young artists, empowering them to find their place in the world. We do this by providing intensive professional-level training that fuels a diverse season of theatrical experiences for audiences of all ages. Beyond artistic training, amazing productions, and lifelong memories, we are as committed to the growth of the art form as we are devoted to the growth of the individual artist. We are dedicated to developing our company members not only as theatre professionals, but more importantly as people. We strive to make this vision a reality by equipping our students with the skills necessary to compete and succeed in any profession; developing empathetic, courageous, and passionate theater artists; and creating an artistic environment that fosters excellence in inclusion, collaboration, and professionalism.



Production Policy

Theater is an art that requires persistence and discipline in practice and performance. Students who are involved in a show are expected to follow rehearsal and performance etiquette that is modeled on the professional level.

1. Every student involved with a Theatre Guild production is expected to treat the cast, crew, and production team with respect and support at all times. This is the SINGLE MOST important job of every member of a show. It is assumed by the director that each and every student will work together to make the show a success. There are no stars or divas in a guild production. Every person is equally important.
2. All company members will work together to make the director's vision a reality and will refrain from making any unauthorized changes including, but not limited to, lines, stage business, costumes, properties, settings, etc. Making changes without consultation and permission of the director may result in removal from this production and future productions.
3. Every company member is expected to be at all rehearsals or crew calls for which they are scheduled. Attendance is taken at each rehearsal and crew calls. Company members are not excused from rehearsals for other theater rehearsals, a cappella groups, or other school clubs. Excused absences for rehearsals and crew calls include family emergencies, illness, or college visits.
4. All absences must be submitted in writing via the Online Callboard at least one week prior to the stage manager. Special circumstances requiring the student to be excused from rehearsal need to be discussed prior with the director, and the rehearsal will not count as excused unless approval is given by the director. Two unexcused rehearsals or repeated tardiness to rehearsal may result in removal from the production.

All Company members are expected to be available for tech week, pre-shows, performances and talkbacks/post-shows (as scheduled)

5. With the exception of illness or family emergency, if company members are not available for all performances on every one of the above dates, it may result in removal from the production.
6. Parents/Guardians of company members are expected to inform company members of any dates for which a company member might miss a rehearsal or crew meeting (doctor/dentist appointments, family trips, etc.) so the company member may submit this absence in a timely manner (see 4, above). If an absence is to be a surprise to the company member, parents/guardians will contact staff at least one week prior.
7. Company members are expected to attend every rehearsal or crew calls with appropriate clothing, shoes, pencil, and script. All clothing should allow a free range of movement. Closed toed shoes are necessary for crew calls, tech, and strike.
8. Company members are expected to learn assigned lines as quickly as possible and to rehearse them outside of rehearsal time. Lines not learned by "off-book" dates will be reassigned and may result in a company member's removal from the production.



9. Company members are expected to take care of all production materials after each use. This includes hanging costumes up, and cleaning the costume as directed by the costume crew. Company members are expected to put all props where they belong after a show.

Failure to comply with any of these expectations and/or school policies may result in removal from the production.

Rehearsal Expectations

Rehearsals for mainstage productions are typically held Monday, Tuesday, and Thursday, 3:00-6:00. Technical and dress rehearsals will have a different (and longer) schedule. All rehearsals are listed under the callboard at souththeatreguild.com, and it is every company member's responsibility to check the callboard.

Rehearsal Guidelines

- Be on time!
 - The scheduled rehearsal time is the time to begin work.
 - Arrive early enough to get any rehearsal props or rehearsal costumes (like skirts and jackets) or shoes.
- Be prepared!
 - Bring your script, water bottle, and a pencil to every rehearsal.
 - Bring your homework or something to read quietly for when you are not on stage and have perfected all of your theatrical work.
 - *Being unprepared for rehearsal may result in a change in level of responsibility.*
- Be a team player!
 - Pay attention to instructions, and write down all notes in your script.
 - Be quiet when you are not onstage.
 - Don't gossip. Got drama in your life? Leave it at the door when you enter the rehearsal room.
- Respect the process of producing theatre!
 - Receive the director's notes and feedback graciously, even if you disagree.
 - Ask to speak with the director after rehearsal if you'd like clarification on the note.
 - Remember that you are not the director.
 - Remember that you can't control much in life, but you can control your attitude. Be the



kind of person other people want to work with. You'll be surprised how far you'll go in life!

What should you do in rehearsal if you aren't working with artistic staff?

- Memorize your lines, music, choreography, and blocking. Remember memorizing is not enough, understand *why* you are saying and doing what you do!
- Review, run, and practice the notes given to you by the artistic staff. Get it in your body!
- Work through your actor's workbook.
- Make sure everyone else in the ensemble is practicing for success and help out where you can. Help run lines, choreography, voice parts or help them experiment with tactics and talk through their objective.
- If you have nothing to work on for the show (really, like really, really you have perfected everything for the show?), please work on your homework. Theatre Guild is a student theatre, and student comes first.



Memorizing Your Lines

Never just "memorize." You need to know and understand the lines deeply. How much information have you memorized for school tests and forgotten? Now recall a true story from your own life. Easy. Think of the words or lines as part of your story, because in fact, they are.

Here are some tips to help memorize lines:

1. When you are acting, your brain needs to think of several things at once and not just recalling lines. Don't memorize your lines by only focusing on recalling your lines. Give yourself a repetitive task, like folding laundry or washing dishes, to occupy part of your brain and your body. This will make focusing on all aspects of acting much easier when you get on stage!
2. Record your lines. You can then play it while driving or exercising and say your lines in your head. You learn your lines as well as the other actors' cue lines. It's like learning the lyrics to a song; the more you listen to it, the better you are at "singing" along with the recording. You can even record only your cue lines to practice responding with the right line.
3. Write out your lines repeatedly. Some actors try to write their lines out with the other hand. If you are right-handed, write out your lines with your left hand, and vice versa. By using your less familiar hand, your brain has to think harder about what you are writing.
4. Try singing your lines. This might help if you love singing; then it will just be like singing a normal song as you will read later on. Also, it will program that song in your brain forever, so you will never forget your lines.
5. Figure out what you want in the scene (your objective). Then identify the events that move you toward or set you back from getting it. New events require you to adjust your thinking in order to continue getting what you want. Think of each adjustment as a new section in your train of thought. Having a train of thought that make sense to you rather than thinking about dozens of individual lines to memorize is more manageable and makes memorization much easier. It's a bit like the idea bullet points. You can remember an entire speech because you only have to remember five bullet points, not 1,000 words! Understand your train of thought and the individual lines will come faster.
6. Chunk the material in small pieces. Master a small piece of the scene before moving on to the next piece.

Word to the Wise:

Don't memorize exactly how to say the line or the emotion behind it. Learn the text first, then work through the moments. Memorizing specific inflections will imprint lines in your actor/character brain so that they get said the same way over and over again. This will lead to a robotic performance and may prevent you from making natural discoveries in rehearsal.



Taking Notes

Write them down. When it is time for notes, grab your script, some paper, and something to write with. Be eager to write down every note that is a gift to you so that you can continue to improve your performance. Be sure to go over the notes you received at the last rehearsal at the beginning of each new rehearsal.

The audience is never wrong. When receiving responses to your work, remember that what the audience discerns is all that matters. It doesn't make any difference what you *meant* to communicate; communication is what the other person understood or felt. What they got was what you did. If you don't like the response, try doing something else until you get the reaction you want.

Take the note and be grateful for it and gracious about it. One of the most vulnerable times in the process is when you stand before a teacher and classmates to receive feedback on your performance. You may not always like what you hear, or you may have thought your work was just perfect. But, remember why you're there-- because you want to learn and be the best you can be. Most teaching is done through oral feedback. So, if you can think of every bit of constructive criticism as a gift from your teacher or classmate that helps you get closer to your success, you will look forward to the notes, not dread them. Few teachers get satisfaction out of tearing a student apart; they only enjoy helping you. So, the note is probably offered in the spirit of support.

Yes! And? Once you've learned to release yourself from the insecurity of getting notes in public, you can begin to adopt the hungry attitude of a real professional, where each note is greeted with the response "Yes, And?" Not only does this signal that you are really interested in what is being offered, but it also helps establish and maintain an atmosphere of openness.

Don't defend or explain your performance. The only communication that matters is what happens in your performance, even though you will have a strong personal need to explain what you are doing (especially when it seems you haven't been accurately received). Put your attention back into the work and communicate through your acting. The audience won't have the benefit of your annotated study guide, so telling your classmates or director what you meant to do won't help you. This may require a lot of self-restraint.

Your audience is your mirror- don't cloud it. You risk something else important if you tell your observers too much. If you explain what you are doing or are about to do, you may reduce your director or classmates' ability to see your work objectively and if you rob yourself of an unbiased audience, you won't be able to get it back.



Asking for Feedback

Don't be general. Ask specific questions. "So, what did you think?" will get many responses like, "nice job" or "I liked/didn't like it." These may be affirming or hurtful, but they're never helpful. You're looking for feedback that helps you pinpoint effective moments and to eliminate vague ones. Try asking questions like: "What do you think my objective was?" "What was standing in my way?" The most general questions you should ever ask are: "What moments stood out for you? Why?" With specific questions, you're more likely to elicit responses you can use. ¹

¹This page adapted from Acting in Musical Theatre: A Comprehensive Course by Joe Deer and Rocco Dal Vera

Rehearsals and Tech Week

● What to expect in a **rehearsal** ?

- Warm-ups: Just like musicians and athletes, we warm up before each rehearsal and performances as a group because ensemble is the heart of all guild productions and it gives us time to be present with one another. Warm-ups focus on the three actors tools: the voice, the body, and the mind. Warm-ups are an important time to get in the right headspace for rehearsal and to leave the rest of the world at the door. We will end each warm-up with a "ready to play!"
- Working Time: The best part of theatre guild. Rehearsal is a time to experiment and celebrate risk.
- Wrap-ups: It's important to honor all the great work that has been done to value others and value ourselves. Take the time to thank everyone for their time and work. We will end each wrap-up with a "thank you" and applause.

● What is a **design run** ?

- All designers, crew chiefs, assistants, and crew members watch a complete performance of the show in the rehearsal room to get a better idea of the show than is possible just by reading the script. While the actors are worried about piecing together the arc of a piece and the director is evaluating the choices made up to that point, the designers are



comparing what they see and hear to their vision of the final version. Each crew member takes notes to help them execute their design.

○ Who should attend? All designers, crew chiefs, and their assistants attend all design runs. All crew members must attend at least one design run. Actors are needed at all design runs.

● What is **dry tech** ?

○ Actors are the most important part of a show, right? Not here! We all equally create this show. Without the help of the director, the designers, and the stage management team, actors would be stranded naked on a bare unlit stage. While it's imperative for performers to rehearse before the big opening night, it's equally important for the key backstage players to run through their respective parts. And that's exactly what a dry tech is for. The purpose of dry tech is to rehearse the technical elements of the play with the designers, the director, and the stage management team before adding the actors. Yup, a rehearsal without the cast. That way the tech folks can work out any kinks with the lights, sound, and props. Once the dry tech is completed, the actors get their tech rehearsal in the spotlight, too. And thanks to the dry tech that spotlight will shine in the right place.

○ Who should attend? Stage management, lighting, sound, set run. No actors needed.

● What is **wet tech**?

○ In wet tech, the technical crew will rehearse their light, sound, props, set run, and special effects cues. All actors are required to attend this rehearsal, running the production as directed by the stage manager. In most cases, this will involve running lines prior to and up through the execution of a cue. If the cue is not executed to the satisfaction of the director and designers, or if adjustments need to be made in lighting and sound levels, the cue will be repeated until it is executed as envisioned. Patience is the key to wet tech! Actors must be tolerant of errors and prepare to repeat entrances, exits, and other important moments involving cues so that the technical crew can learn their role in the production. Actors have had weeks of rehearsal. The tech crew must learn their assignments in much less time.

Actors are expected to remain quiet during periods of discussion and clarification. Actors should not "help the crew" unless requested to do so. Actors should remain in the vicinity of the stage so that if the cue is to be run again, it can be done so quickly.

○ Who should attend? Stage management, lighting, sound, props, set run and actors needed

● What is **cue-to-cue (q2q)**

?

○ A rehearsal of the show where you start at the beginning and go from technical cue to technical cue, skipping long sections of scenes where nothing technical happens (e.g. no cues) to move forward to the next technical cue, whether it be lighting, sound, an actor's entrance, a sequence where an actor has to get off to do a quick change and then back on again.



○ Who should attend? Stage management, lighting, sound, props, set run and actors needed.

● What is **stop and go** ?

○ It's a run through with stopping and rerunning cues that need to be worked.

○ Who should attend? Stage management, lighting, sound, props, set run and actors needed.

● What is a **sitzprobe** ?

○ A sitzprobe is the first time the cast and the orchestra run through a musical's score together. During most musical rehearsal the music director plays along on the piano, and separately, musicians learn their music. The sitzprobe can only mean one thing-- opening night is coming!

○ Who should attend? Stage management, sound, actors

● What is **strike** ?

○ When you remove something from the stage, you "strike" it. You can *strike* an individual prop or scenic element. Or even a piece of a costume. Imagine a dress with a jacket that constricts an actress's movements. The designer might *strike* the jacket and replace it with a wrap. The director and their team will *strike* design elements when they don't work out as expected.

○ A *strike* can also be part of the show's normal running procedure. For example, a scenic element might be struck every night during intermission, so that it is gone in Act II. But only if that's what the story of the play calls for. And then, at the end of the run, the production team will strike all the elements of the production, including the entire set, in order to make room for our next show!

○ Who should attend? Everyone! We also need guardians to help us where they can.



Getting the Part: Production Roles

In all roles for Theatre Guild, we want to make sure you are successful. Most company members start in a smaller responsibility role, and work their way up to be a leader with a large responsibility role.

Production Role Decisions (Backstage Roles) Production role decisions are made by the team of artistic staff, and are never made by students. Production leaders (designers, crew chiefs, and their assistants) are typically decided at the end of the year before the start of the season so that leaders can begin the pre-production process. Crew positions are based on application to each show around the same time as auditions. We treat production role applications like a job application, so put your best foot forward! Remember, our leaders don't ask for a bigger part, they show us they deserve one. You can show you deserve a bigger production responsibility by:

- Make sure you make all deadlines, including for company paperwork
- Showing that you are engaged in the show, by reading and understanding the script thoroughly
- Not only seeking out and doing the appropriate work on your crew, but also understanding why the technical choices you are making are relevant to the script
- Make sure you are always on time and prepared with a positive, willing attitude
- Commitment to getting the job done *proactively*. If see a way that you can help someone one your accomplish their responsibilities and all of your work is done, offer to help.
- Be proactive in the maintenance and cleanliness of your team's space and equipment
- Be encouraging and supportive of all the members of your team and all company members

Casting Decisions (Onstage Roles) Casting is always determined by a panel, and is never the sole decision of any one individual. Each show is an audition for the next, as hustle beats talent when talent doesn't hustle. Remember, our leaders don't ask for a bigger part, they show us they deserve one. You can show you deserve a bigger production responsibility by:

- Make sure you make all deadlines, including for company paperwork
- Showing that you are engaged in the show, by reading and understanding the script thoroughly
- Being one of the first off-book and not just memorizing your lines, but understanding why you say your lines
- Executing all choreography and blocking without looking at and following others on stage with a fluid knowledge of show order
- Commitment to getting into and exploring character both onstage and backstage
- Positive and respectful attitude both onstage and backstage
- A willingness to experiment, play, and commit to bold choices as directed in rehearsal



Plymouth South Theatre Guild is committed to an inclusive casting policy of non-traditional casting. Our productions will be cast with actors of all races, ethnicities, gender presentations, and abilities in leading roles and in the ensemble. With exception to productions where race or gender is required to serve that specific story, casting is always decided to ensure our productions are of the highest quality and artistic integrity.

Production Roles: Who is Who in Theatre Guild

Every role is important, and all have different levels of responsibility. Our designers and assistant designers are large responsibility roles, and information about their responsibilities has been listed separately.

Actor In this theatre the actor is, first of all, a member of a company. However, since the actor is the principal instrument through which the director speaks and interprets the playwright's ideas, and because the actor represents to the public the combined activity of all backstage members of the company, every actor bears especially significant responsibilities and obligations in representing the Theatre Guild in a positive and professional manner. Acceptance of a role indicates commitment to the process.

Consideration for other members of the company and genuine humility are characteristics which the actor should possess. Recognize that actors cannot appear effectively upon the stage without the active cooperation of the backstage members of the company. Therefore, treat the assistant director, the stage manager and all crew chiefs with the courtesy and respect due them. More to the point, treat them as you would like for them to treat you. The actor always recognizes the importance of the director whether the director is a student or a member of the artistic staff.

Just like crews, acting roles have different levels of responsibility, and often actors work their way up to larger levels of responsibility. Actors typically are named characters and/or ensemble roles.

Acting levels of responsibility are:

- Small responsibility
 - needed at rehearsal 1-2 times a week
 - No solos or lines
- Medium responsibility:
 - needed at rehearsal 2-3 times a week
 - Can often be described as a supporting character
 - Memorization will be needed outside of rehearsal to be successful
- Large responsibility:
 - needed at rehearsal 3-4 times a week



- Can often be described as a lead character
- Significant amount of memorization outside of rehearsal needed to be successful

Costumes

- Costumes Designer
- Costumes Assistant Designer
- Costumes Build Crew
 - Costume build crew members assist the costume designer in the acquisition and construction of costumes for production. Duties include:
 - Develops hand and sewing machine skills
 - Constructs and alters costumes for productions
 - Learns patterning and cutting skills
 - May help with costume crafts, dyeing, and distressing depending on shows needs
- Costumes Run Crew
 - Costumes run crew members assist with the set-up, maintenance, and cleaning of costumes throughout the performance run. Duties include:
 - Track all costume pieces by checking in wardrobe before and after performances
 - Preset any costume pieces before performance
 - Facilitate communication to/from cast, creative team, and production team
 - Help actors get into their costumes during the pre-show as needed, including helping with corsets, back closures and cumbersome costumes
 - Gather preset costume pieces after performance
 - Is alert during the production, including being ready in advance for a quick change
 - Ensure the actors are wearing the correct costume and correctly at all times



- Perform small costume repairs and notifies costume mentors for bigger repairs
- Monitor wardrobe supplies and communicates with costume mentors so that replacements can be ordered/purchased
- Ensure that actors hang up their costumes correctly after the performance
- May help with quick changes, hair and makeup

Hair and Makeup

- Hair and Makeup Designer
- Hair and Makeup Assistant Designer
- Hair and Makeup Crew

○ Hair and makeup crew members make the hair and makeup looks happen, under the director on the hair and makeup designers. Duties include:

- Develops hair and makeup skills
- Track all hair and makeup pieces by checking in before and after performances
- Preset any hair and makeup pieces before performance
- Facilitate communication to/from cast, creative team, and production team
- Help actors get into their hair and makeup during the pre-show as needed
- Is alert during the production, including being ready in advance for a quick change
- Ensure the actors are wearing the correct hair and makeup and correctly at all times
- Monitor hair and makeup supplies and communicates with hair and makeup mentors so that replacements can be ordered/purchased
- Maintain quality and cleanliness of hair/make-up equipment throughout the run
- Ensure that actors clean up their station correctly after the performance
- May help with quick changes,



costumes

- Attend strike and restock all hair/makeup equipment at conclusion of production

Props

Prop Master

- Assistant Prop Master
- Props Run Crew

○ Run crew members make the backstage scenic and props action happen, under the direction of the stage management team. Duties include:

- Under the guidance of the Props Master and Stage Manager, organize and shift stage props during the tech and dress rehearsals and performances. Maintain the backstage props tables, and help with shifting of furniture and other set pieces. Prepare any food props for the show.
- Double check prop location prior to curtain to be sure the actors set them and confirm with props master
- After the rehearsals and shows, make sure props are returned to their proper storage place Clean any food mess. Be sure to keep kitchen and fridge clean
- Ensure props retain the look that was originally designed and handle small repairs as needed; notify the props master of any damaged or missing props
- Maintain the backstage props tables, prepare any food props for the performance, and clean props after the performance.
- After the run of the show, attend strike and help return props to storage

Lighting



- Lighting Designer
- Assistant Light Designer
- Lighting Board Operator

○ The Lighting Board Operator is responsible for executing cues as called by the Stage Manager throughout all technical rehearsals and performances. The Board Op is responsible for learning the operation of the board/system, including how to troubleshoot the equipment if there is a problem. Duties include:

- Present at every technical rehearsal, dress rehearsal and performance, as well as some notes and work calls
- Reports to stage management as well as lighting designer
- Participates in strike at conclusion of production
- Assists in maintenance of production elements throughout run of production
- Runs all light cues as called by the stage manager
- Responsible for programming all cues at tech
- Performs nightly equipment check upon arrival at the theatre and resolves any problems

- Spotlight Operator

○ The Spotlight Operator is responsible for executing spotlight cues as called by the Stage Manager throughout all technical rehearsals and performances. The Spotlight Op is responsible for learning the operation of the spotlight, including how to troubleshoot the equipment if there is a problem. Duties include:

- Present at every technical rehearsal, dress rehearsal and performance, and may be called for notes calls during the tech process
- Reports to stage management as well as lighting designer
- Managing and operating the spotlight throughout the production
- Assists in maintenance of production elements throughout run of production
- Participates in strike at conclusion of production

Stage Management

- Stage Manager
- Assistant Stage Manager



- Production Assistant

Sound

- Sound Designer
- Assistant Sound Designer
- Sound Board Operator/Mixing Engineer

○ The Board Op is responsible for learning the operation of the board/system, including how to troubleshoot the equipment if there is a problem. Duties include:

- Present at Crew Run-Thru rehearsal, all technical rehearsals, dress rehearsals, load-ins, training sessions, work notes, and performances at call times designated by stage management.

- Report to stage management as well as designer, and Technical Director

- Responsible for the operation, balance, and fidelity of musical or other reinforced shows as directed by the sound designer. The mixing engineer will fully learn the dialog, music, and blocking of the show by attending all run-through rehearsals and will develop a copy of the script that accurately details microphone pick-ups, band entrances, levels, playback cues, and other mixing notes.

- The sound designer supervises and directs the mixing engineer in learning and operating the show, but the mixing engineer is responsible for maintaining the sound of the show for each performance.

- Participate in strike at conclusion of production

- Assist in maintenance of production elements throughout run of production

- Perform nightly equipment check upon arrival at the theatre and resolves any problems

- Playback Engineer

○ The playback engineer is responsible for executing spotlight cues as called by the Stage Manager throughout all technical rehearsals and performances.

- Mic Dresser

○ Responsible for tracking wireless microphone placement, designing appropriate attachment equipment, and supervising all wireless microphone dressing and maintenance during performances.

○ Work directly with both the sound designer and costume designer to determine optimum mic placements for each actor that provide excellent sound quality while visually integrating with the costume design.

○ The mic dresser will also create and update microphone tracking and dressing plans.



Set Run

- Set Run Crew Chief
- Set Run Assistant Crew Chief
- Set Run Crew

○ Run crew members make the backstage scenic and props action happen, under the direction of the stage management team and with guidance from the Prop Masters, Stage Manager, and Technical Director. Duties include:

- Present at Crew Run-Thru rehearsal, all technical rehearsals, dress rehearsals, load-ins, training sessions, work notes, and performances at call times designated by stage management.
- Organize, preset, and shift stage props and scenery during the tech and dress rehearsals and performances as designated.
- After the rehearsals and performances, make sure stage is clean and props are returned to their proper storage place.
- After the run of the show, attend strike and help return props to storage.
- Assist other departments and perform other duties as needed

Costume Designer

The costume designer is responsible for the visual appearance of the actors. These responsibilities include what is seen (clothes, shoes, hats, purses, canes, parasols, jewelry, wigs, makeup, etc.) as well as what isn't (corsets, hoops, boning, character elements such as padded stomachs, etc.). Designs for theatrical costumes consist of colored sketches depicting the clothing and accessories that will be worn by the actor. (Based on the description in J. Michael Gillette's *Theatrical Design and Production*, 6th ed.) Underlined responsibilities are shared between the designer and the assistant, if it is not underlined, that responsibility is entirely yours. Duties include:

Preparation

- Read the script several times, taking note of overall story, theme, and specific physical needs. Determine research and dramaturgical needs.
- Consult the production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
- Attend all design and production meetings. Make sure the stage manager has all of your current contact information.
- Meet with the director and other production team members to determine the concept for the show within which all designers will work.
- Check rehearsal reports and email daily. Respond promptly to questions and requests.



- Communicate all dates for costume crew sessions to stage manager for inclusion on the Google calendar.
- Determine which costumes you will design, and if any, which costumes your assistant will design or be responsible for.

Rehearsal

- Create renderings of costumes as necessary for the production team to review during the design process.
- Collaborate with your mentor or the technical director about your budget and to make purchases. Make sure you are staying within your budget.
- Take measurements of all cast members and keep a log of those measurements.
- Develop a costume schedule that includes costume pieces and costume changes for each character and scene.
- Direct and teach costume crew needed skills, including hand sewing, machine sewing, pattern making and cutting, costume construction, etc.
- Check with SM to see what costumes are needed for each rehearsal, items like rehearsal skirts, shoes, or jackets are often used.
- Select or approve selection of all fabric and fabric modifications with mentor.
- Design, select, or approve all costume accessories.
- Find, select, or approve the selection and alteration of all modern clothing.
- Coordinate regularly with the scenic and lighting designers to make sure that the production design is a cohesive whole. The lighting designer should be provided with fabric swatches as soon as possible. Make sure that the costumes look the way they are intended to under the lighting used.
- Attend all fittings. Communicate with SM if a cast member is needed to try on a costume and wait for confirmation from director or SM before removing that cast member from rehearsal.
- Attend dress parade and all dress rehearsals to take notes on changes and alterations.

Tech

- Create a wardrobe plot so that costumes may be checked in and out each day. Include a way to track pieces that need or have been sent to laundry.
 - At strike, make sure all cleaned costumes are returned to the right closet and properly stored. Make sure all borrowed costumes are clearly labeled, ready to return.
 - Supervise your crew at strike to make sure everything is properly put away and cleaned.



Assistant Costume Designer

The costume designer is responsible for the visual appearance of the actors. These responsibilities include what is seen (clothes, shoes, hats, purses, canes, parasols, jewelry, wigs, makeup, etc.) as well as what isn't (corsets, hoops, boning, character elements such as padded stomachs, etc.). Designs for theatrical costumes consist of colored sketches depicting the clothing and accessories that will be worn by the actor. (Based on the description in J. Michael Gillette's *Theatrical Design and Production*, 6th ed.) Underlined responsibilities are shared between the designer and the assistant, if it is not underlined, that responsibility is entirely yours. Duties include:

Preparation

1. Read the script several times, taking note of overall story, theme, and specific physical needs. Determine research and dramaturgical needs.
2. Consult the production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
3. Attend all design and production meetings. Make sure the stage manager has all of your current contact information.
4. Meet with the director and other production team members to determine the concept for the show within which all designers will work.
5. Check rehearsal reports and email daily. Respond promptly to questions and requests.
6. Double-check the designer has communicated all dates for costume crew sessions to stage manager for inclusion on the Google calendar.

Rehearsal

7. Create renderings of costumes you are designing or responsible for as determined by the costume designer.
8. Collaborate with the costume designer to make sure you are aware of the budget. Research cost effective options for each item needed, and present the options to the costume designer to make sure you stay in budget.
9. Help pull and select all costumes and costume accessories from the closet.
10. Make sure every actor has a labelled dressing room space.
11. Make sure there is a label in every costume piece assigned to an actor.
12. Attend all fittings. Communicate with SM if a cast member is needed to try on a costume and wait for confirmation from director or SM before removing that cast member from rehearsal.
13. Attend dress parade and all dress rehearsals to take notes on changes and alterations.

14. Help create a wardrobe plot so that costumes may be checked in and out each day. Include a



way to track pieces that need or have been sent to laundry.

15. Make sure all costumes are cleaned and ironed, ready to go every performance.

16. At the end of each rehearsal and performance where costumes are used, make sure the dressing room areas are properly cleaned and costumes hung up properly.

17. Supervise your crew at strike to make sure everything is properly put away and cleaned.

Production Dramaturgy Outline

Preparation

1. Does all research for the production. This can include the following:
 1. Making a vocabulary list, including definitions of any ambiguous phrases, societal/time period references.
 2. Finding character name meanings. If they are historical or real people, researching them as well.
 3. Researching any previous productions of the play, including reviews, criticism, and theory of the performances.
 4. Creating a timeline of important events of the time period of the setting of the play, and the time when the play was written (if different).
 5. Compiling images or any other type of appropriate structural analysis for the play.
 6. Writing or finding an appropriate biography of the playwright.
 7. Compiling any sensory media which could help define the world of the play (i.e., photographs, music, smells, artwork)



2. Creating packets for the cast and production company including:
 1. All research information.
 2. A reference page (including online references that would be easy for the cast/crew to access).
 3. Custom charts or graphs, which illustrate the progression of action, the activity of individual characters, the events of the play, and any other elements of action for the play.
3. Preparing and presenting a short but lively presentation for the cast and crew.
4. Being prepared to answer any and all questions that might arise.

Rehearsal

1. The Dramaturg attends at least one third of production rehearsals.
 1. Attends the first read-through and as many run-throughs as possible.
 2. Sits next to the Director and is prepared to ask and answer any questions.
 3. Observes the rehearsals, being certain to notice character and world of the play consistency.
 4. Writes and revises program notes.
 5. Plans lobby displays.
 6. Prepares for audience outreach, if necessary.
 7. Is prepared to answer any and all questions that might arise.

Post-rehearsal and during productions

1. Plans and executes audience talkback sessions.
2. Executes the lobby displays.
3. Is prepared to answer any and all questions that might arise.

-Adapted from the *Literary Managers and Dramaturgs of the Americas Handbook for Student Dramaturgs*.

Makeup Designer

The makeup designer is responsible for the visual appearance of any hair and makeup worn by the actors. The makeup designer works closely with the costume designer to create a look for each actor that will visually support the character. (Based on the description in J. Michael Gillette's *Theatrical Design and Production*, 6th ed.) Underlined responsibilities are shared between the designer and the assistant, if it is not underlined, that responsibility is entirely yours. Duties include:



Preparation

- Read the script several times, taking note of overall story, theme, and specific physical needs. Determine research and dramaturgical needs.
- Consult the production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
- Attend all design and production meetings. Make sure the stage manager has all of your current contact information.
- Meet with the director and other production team members to determine the concept for the show within which all designers will work.
- Check rehearsal reports and email daily. Respond promptly to questions and requests.
- Communicate all dates for hair and makeup sessions to stage manager for inclusion on the Google calendar.
- Determine which characters you will design, and if any, which characters your assistant will design or be responsible for. Create renderings of hair and makeup as necessary for the production team to review during the design process.
- Meet with the director, costume designer, and your mentor about style, characterization, and color. Be sure to check with the lighting designer about gel colors.
- Determine what personal makeup supplies the actors will need in their base kit. Remember, actors can only be responsible for base makeup supplies. Communicate this to the cast at Meet the Company night.

Rehearsal

- Collaborate with your mentor or the technical director, and the Assistant Makeup Designer about your budget and purchasing procedures and make sure you have approval on all purchases before making them. You will not be reimbursed for unapproved purchases. Make sure you are staying within your budget.
- Work with the mentor to purchase special makeup supplies as needed and check to make sure that there are enough general supplies - hair spray, bobby pins, etc. Order special makeup supplies or prosthetics early.
- Create a makeup chart for each cast member in consultation with the costume designer, director, and your mentor.
- Arrange and supervise a hair and makeup appointment for cast members with specialty makeup or concerns before first dress rehearsal.
- Instruct the actors in methods of achieving the desired effect after discussion of the character with them. Don't do it for them – teach them.
- Create a pre-show assignment schedule for your hair and makeup crew.
- Set makeup calls for all rehearsals and performances that hair and makeup is needed in



consultation with the stage manager.

Tech

Check makeup from the house during dress rehearsals, conferring with the director and costume designer and making changes where needed.

- Work out any quick changes of makeup prior to first dress.
- Supervise application of makeup during dress rehearsals and performances.
- Supervise your crew at strike to make sure everything is properly put away and cleaned.

Assistant Hair and Makeup Designer

The assistant makeup designer is responsible for assisting the makeup designer in their role. Specific duties and tasks will be decided based on the abilities of the assistant and the needs of the show. What follows is a generalized list of responsibilities. Underlined responsibilities are shared between the designer and the assistant, if it is not underlined, that responsibility is entirely yours. Duties include:

Preparation

- Read the script several times, taking note of overall story, theme, and specific physical needs. Determine research and dramaturgical needs.
- Consult the production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
- Attend all design and production meetings. Make sure the stage manager has all of your current contact information.
- Meet with the director and other production team members to determine the concept for the show within which all designers will work.
- Check rehearsal reports and email daily. Respond promptly to questions and requests.



- Double-check the designer communicated all dates for hair and makeup sessions to stage manager for inclusion on the Google calendar.
- Create renderings of characters you are designing or responsible for as determined by the hair and makeup designer.
- Attend the meeting between the makeup designer, director, and costume designer about style, characterization, and color. Be sure to check with the lighting designer about gel colors.

Rehearsal

- Collaborate with the makeup designer to make sure you are aware of the budget. Research cost effective options for each item needed, and present the options to the makeup designer.
- While the makeup designer determines what goes in each actor's base kit, the AMD is responsible for checking each actor has brought in their kit *before* tech week. Make a chart for each actor and check in the kits as they come in.
- Assist in creating a makeup chart for each cast member in consultation with the costume designer, director, and your mentor.
- Assist in arranging and supervising a makeup appointment for each speciality cast members prior to the first dress rehearsal.
- Assist in instructing the actors in methods of achieving the desired effect after discussion of the character with them. Don't do it for them – teach them.
- Assist in working out any quick changes of makeup prior to first dress.

Lighting Designer

The lighting designer is responsible for the design, installation, and operation of the lighting and special electrical effects used in the production. To show where the lighting equipment will be placed, the lighting designer produces a light plot specifying the placement and configuration of all instruments used in the production. The designer must also furnish all associated paperwork for the design including hook-ups, schedules, cut lists, and a cue synopsis. Underlined responsibilities are shared between the designer and the assistant, if it is not underlined, that responsibility is entirely yours. Duties include:

Preparation

- Read the script several times , taking note of overall story, theme, and specific physical needs. Determine research and dramaturgical needs.
- Consult the production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
- Attend all design and production meetings. Make sure the stage manager has all of your current contact information.
- Meet with the director and other production team members to determine the concept for the show within which all designers will work.



- Check rehearsal reports and email daily. Respond promptly to questions and requests.
- Communicate all dates for lighting sessions to stage manager for inclusion on the Google calendar.
- Obtain a current section and ground plan of the theater from your mentor or the technical director.
- Develop preliminary concept statement and begin rough cue synopsis.
- Meet with the director and your mentor and agree upon the overall production and lighting concept approach (concept statement).
- At production meetings, make sure you discuss color with the scenic designer and costume designer. Make sure you note all masking, flying, shifting scenery, and any wired practicals.

Rehearsal

- Begin attending rehearsals regularly, these should be run-throughs whenever possible.
- Develop a light plot and instrument schedules, magic sheets, and other supporting paperwork as necessary.
- Meet with your mentor for plot and preliminary design approval at least one full day before presenting it to the director or other production team members.
- Once your plot is approved, it should be given to the technical director along with any accompanying paperwork so that they may order gels, templates, etc.
 - a. The gel order usually needs to happen early, so it is important to figure out your color palette.
- Collaborate with your mentor or the technical director, and the Assistant Lighting Designer about your budget and purchasing procedures. Make sure you have approval on all purchases before making them. You will not be reimbursed for unapproved purchases. Make sure you are staying within your budget.
- Complete a cue synopsis that details all lighting shifts and changes.

Hang

- Meet with the technical director to coordinate hang, focus, dark time, etc.
- Direct the focus and dropping of color and templates.
- Inspect electric areas and double-check the hang, cable, and focus for work safety.
- Set up board, load patch, subs, groups, and submasters in the days prior to building cues.



- Instructing or have ALD instruct new lighting crew members on how to properly handle/hang/focus a unit/ how to check and balance weight/ other basics of a light hang
- Establish strong and clear communication with your board
- op
- Experiment with color, texture/building base looks and cues in preparation for dry tech.

Tech ● Build cues, presets, set levels, special lighting, and

effects.

- Attend all tech and dress rehearsals and evaluate, plan, and rework all light cues as necessary. Continue polishing and improving cues and light plot until the final rehearsal. Please note that if a cue has not been seen on stage during a tech/dress rehearsal it should not be added at the last moment. There should be nothing new to see for an opening performance unless approved by the director.
- Meet with the technical director and your mentor to discuss strike. The requirements for each strike will vary based on the nature of the show and any production needs following the production being struck. The first order of any strike should be clearing any practicals or other instruments on stage so that the carpenters may complete their strike quickly and efficiently.
- Supervise your crew at strike to make sure everything is properly put away and cleaned.

Assistant Lighting Designer

The assistant lighting designer is responsible for producing and updating any necessary paperwork for the lighting designer. The assistant lighting designer may also, at the discretion of the lighting designer, assist with focus, organization of work, and in some cases the creation of a light plot. Underlined responsibilities are shared between the designer and the assistant, if it is not underlined, that responsibility is entirely yours. Duties include:

Preparation

- Read the script several times , taking note of overall story, theme, and specific physical needs. Determine research and dramaturgical needs.
- Consult the production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
- Attend all design and production meetings. Make sure the stage manager has all of your current contact information.
- Meet with the director and other production team members to determine the concept for the show within which all designers will work.
- Check rehearsal reports and email daily. Respond promptly to questions and requests.



- Double-check the designer has communicated all dates for lighting sessions to stage manager for inclusion on the Google calendar.
- Assist in the discussion and writing of the concept statement and cue synopsis.
- Familiarize yourself with your equipment, as it will be the basis of quality for your design.

Rehearsal

- Assist in developing a light plot and instrument schedules, magic sheets, and other supporting paperwork as necessary.
- Keep track of expendable inventories such as gels, lamps, etc. In the case that expendables need to be purchased, this should be done through the technical director in consultation with the lighting designer.
- If items are needing to be purchased, collaborate with the Lighting Designer to make sure you are aware of the budget. Research cost effective options for each item needed, and present the options to the Lighting Designer.
- Assist in managing the lighting crew during work calls.
- Inspect electric areas and double-check the hang, cable, and focus for work safety.
- Assist in leading the electricians at focus.
- Assist in evaluating show notes and estimating/coordinating work time needed in the theater.
- Keep yourself familiar with the design concept and cue intent.

Tech

- Attend all tech and dress rehearsals and assist in observing and taking notes with the lighting designer.
- Assist the lighting designer in programming cues.
- Assist in teaching the board operator how to run the light board during tech rehearsals.
- During tech and dress rehearsal, sit on headset at the lighting board to program for the lighting designer and/or take notes as necessary, which typically includes keeping an updated cue list as the LD moves through the show.
- Troubleshoot light board or cue problems during tech and dress rehearsals as necessary.
- Facilitate making sure all lighting work areas including catwalks, storage rooms, backstage,



and public areas are cleared, clean, and safe before rehearsals and performances.

- Perform dimmer check prior to each performance as needed.
- Meet with the technical director and lighting designer to discuss strike. The requirements for each strike will vary based on the nature of the show and any production needs following the production being struck. The first order of any strike should be clearing any practicals or other instruments on stage so that the carpenters may complete their strike quickly and efficiently.
- Supervise your crew at strike to make sure everything is properly put away and cleaned.

Props Master

The props master is responsible for the supervision of the prop shop personnel in the acquisition and construction of the various decorative and functional props in a collaborative design process with the scenic designer. The props master closely coordinates with the scenic, lighting, sound, and costuming departments when any technical needs overlap among those departments. The PM (along with an APM) helps train the run crew in the proper use and storage of props and handles ongoing repairs and replenishment during the production run. Underlined responsibilities are shared between the designer and the assistant, if it is not underlined, that responsibility is entirely yours. Duties include:

Preparation

- Read the script several times, taking note of overall story, theme, and specific physical needs. Determine research and dramaturgical needs.
- Consult the production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
- Attend all design and production meetings. Make sure the stage manager has all of your current contact information.
- Meet with the director and other production team members to determine the concept for the show within which all designers will work.



- Check rehearsal reports and email daily. Respond promptly to questions and requests.
- Communicate all dates for props crew build day sessions to stage manager for inclusion on the Google calendar.
- Create a schedule for which props team member goes to which rehearsals.
- Create a prop list.
- At the production meeting, you should ask questions about size, color, special qualities or characteristics, and how it will be used and/or abused. Also be sure to find out which items are consumed or destroyed nightly. The scenic designer may give you specific designs for some of these items.
- Discuss furniture and set dressing needs with the scenic designer. Get a list of set dressing props. Depending on your skills you may also be responsible for upholstery, picture framing, and the like. The APM is responsible for all furniture and the PM is responsible for all set dressing needs. Make sure you coordinate!

Rehearsal

- Take notes at rehearsals, and teach new crew members how to take notes.
- Arrange to pull rehearsal props (or "do-fers") with your mentor. Pull rehearsal furniture at the same time. Props should be stored and locked in the props cabinet at all times.
- Double-check that the APM is responsible for all "do-fers" at rehearsal.
- As the APM is responsible for all "do-fers," the PM is responsible for all props.
 - a. Look through prop storage to see what we have in stock. Pull these and get approval from the scenic designer before they go into rehearsal.
 - b. Determine what needs to be built or found. Ask the scenic designer for any sketches or drawings needed and confirm with the technical director what the shop will build and what is your responsibility to build. Also determine and list what should be purchased, rented, or borrowed.
 - c. Build and procure props. Do not hesitate to ask for help from your mentor, the scenic designer, or the technical director. Have replacement props for all breakables and paper items. Make a list of borrowed and rented items and give to your mentor and the stage manager.
 - d. Keep track of all props that are borrowed from other organizations, and at the end of the show, label and collect those props for return.



- Collaborate with your mentor or the technical director about your budget and purchasing procedures and make sure you have approval on all purchases before making them. You will not be reimbursed for unapproved purchases. Make sure you are staying within your budget.
- Update the prop list by reading the daily rehearsal reports. Pay special attention to deleted items so money and time are not expended on cut items. Attend rehearsals regularly to see how props are used and that they are still on the list. Question the stage manager and/or director about any rehearsal props you have provided that you don't see used to make sure they are still needed.
- Before the designer run, prepare offstage props closets and/or tables.
- Create a pre and post-show check-in sheet for all props and post it on the props cabinet. Show this to the stage management team. Make sure it is updated during tech week if needed. Discuss how to report/repair/replace breakable and consumable items. Arrange refrigerator storage space with the technical director if needed. Be sure to notify your mentor and the technical director immediately if anything that is borrowed or of high value is damaged or missing.
- With the stage management team, organize a tracking list of props movements and needs for the running of the production.

Tech

- Determine and coordinate who on the props team will bring props on and off stage as needed.
- The PM will be responsible for supervising the props on one side of the stage, typically stage left. The APM will be responsible for supervising the props on the other side of the stage, typically stage right.
- Attend strike to coordinate the removal of props and set dressings. Inventory to make sure nothing is missing. Separate into disposable, stock, and borrowed/rented items. Organize both props closets.
- Supervise your crew at strike to make sure everything is properly put away and cleaned, and the props closet is cleaned and organized.
- After strike return all borrowed or rented props first. Clean and then store hand props and set dressings.

Assistant Props Master

The APM assists the Prop Master in the acquisition and deployment of props. In particular, the APM helps the Prop Master train the run crew in the proper use and storage of props and handles ongoing repairs and replenishment during the production run. Underlined responsibilities are shared between the designer and the assistant, if it is not underlined, that responsibility is entirely yours. Duties include:



Preparation

- Read the script several times, taking note of overall story, theme, and specific physical needs. Determine research and dramaturgical needs.
- Consult the production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
- Attend all design and production meetings. Make sure the stage manager has all of your current contact information.
- Meet with the director and other production team members to determine the concept for the show within which all designers will work.
- Check rehearsal reports and email daily. Respond promptly to questions and requests.
- Double-check the props master has communicated all dates for props crew sessions to stage manager for inclusion on the Google calendar.
- Assist the PM in making a props list.
- Discuss furniture and set dressing needs with the scenic designer. Get a list of set dressing props. Depending on your skills you may also be responsible for upholstery, picture framing, and the like. The APM is responsible for all furniture and the PM is responsible for all set dressing needs. Make sure you coordinate!

Rehearsal

- Take notes at rehearsals, and teach new crew members how to take notes.
 - a. This includes which side of the stage the prop enters from, which scene it is used in and where it exits the stage. This information will be used to create a props tracking list for the show.
- Responsible for the management of all "do-fers" at rehearsals. On the props list, note which "do-fers" are for which props.
 - a. It is helpful to go over rehearsal props with the appropriate actors when introduced in to rehearsals for the first time, so they know what item is 'standing in' for their prop. b. Be sure props are returned at the end of each rehearsal. c. Sometimes the real prop will be used in the rehearsal process. Proper care must be taken with the prop for it to make it to the run.
- Assist the PM in researching, building, buying, borrowing, cataloging and altering props.
- Collaborate with the PM to make sure you are aware of the budget. Research cost effective options for each item needed, and present the options to the PM to make sure you stay in budget.



- Supervise student crews.
- Neatly maintain stock props in storage areas.

Tech ● Attend all technical rehearsals and designer runs.

- The APM will be responsible for supervising the props on one side of the stage, typically stage right. The PM will be responsible for supervising the props on the other side of the stage, typically stage left.
- Supervise your crew at strike to make sure everything is properly put away and cleaned, and the props closet is cleaned and organized.

Sound Designer

The sound designer is basically responsible for everything related to sound for a given production. They provide the designs for all pre-recorded music, sound effects, and the reinforcement of live voices, musical instruments and sound elements. The sound designer is also responsible for all sound related technical drawings and the specifications for any sound equipment to be rented, leased or purchased, as well as for overseeing the installation of the sound systems and setting the sound cues. Underlined responsibilities are shared between the designer and the assistant, if it is not underlined, that responsibility is entirely yours. Duties include:

Preparation

- Read the script several times, taking note of overall story, theme, and specific physical needs. Determine research and dramaturgical needs.
- Consult the production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
- Attend all design and production meetings. Make sure the stage manager has all of your current contact information.



- Meet with the director and other production team members to determine the concept for the show within which all designers will work.
- Check rehearsal reports and email daily. Respond promptly to questions and requests.
- Communicate all dates for sound sessions to stage manager for inclusion on the Google calendar.
- Create a preliminary sound plot and obtain a copy of the ground plan from the scenic designer.
- Get all the relevant literature on the equipment that is available for your show. Familiarize yourself with your equipment, as it will be the basis of quality for your design.
- Gather research and compile relevant information to present to your mentor and the director as it pertains to your design.

Rehearsal

- Attend rehearsals regularly. These should be run-throughs whenever possible. Check in with the SM/ASM to see what sound needs the rehearsal will have, as we often block movement to underscoring.
- Finalize your sound plot, create a playlist, mic map and all other relevant paperwork. Present your finalized plot to your mentor at least one full day before presenting it to the director or other production team members.
- Build, create, and record your cues to the SCS (Show Cue System). Be sure to check for record quality and clarity. Discuss your speaker location needs with the scenic designer and technical director, if you are "hiding" speakers on the stage.
- If sound cues need to be purchased, discuss this with your mentor and the technical director, who will purchase them for you.
- Collaborate with your mentor or the technical director, and the Assistant Sound Designer about your budget and purchasing procedures and make sure you have approval on all purchases before making them. You will not be reimbursed for unapproved purchases. Make sure you are staying within your budget.
- Compile house music for house opening and intermission. Make sure you communicate with the director about stylistic choices.
- Record welcome greeting and intermission greeting if the show will be using these.
- Hold a "Rough Level Set" session, an opportunity for the sound designer to set playback levels. At this time, the engineer needs to ensure that all playback components and other inputs (as specified by design team) are fully functional and ready for the design team to set levels.

Tech ● Assist in training the sound board operator at tech rehearsal.

- Have access to all electronic copies of all your paperwork available for first tech so if a situation arises, you can handle it professionally and quickly by editing online.



- Attend all tech rehearsals so that you may take notes and fix cues as needed. Be specific in your note taking as to avoid any complications for your next work session.
- Once your show is a final product, record backup media and verify that your operator and stage manager have all the needed files and paperwork.
- Supervise your crew at strike to make sure everything is properly put away and cleaned.

Assistant Sound Designer

The assistant sound designer is responsible for assisting the sound designer in their role. Specific duties and tasks will be decided based on the abilities of the assistant and the needs of the show. What follows is a generalized list of responsibilities. Underlined responsibilities are shared between the designer and the assistant, if it is not underlined, that responsibility is entirely yours. Duties include:

Preparation

- Read the script several times , taking note of overall story, theme, and specific physical needs. Determine research and dramaturgical needs.
- Consult the production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
- Attend all design and production meetings. Make sure the stage manager has all of your current contact information.
- Meet with the director and other production team members to determine the concept for the show within which all designers will work.
- Check rehearsal reports and email daily. Respond promptly to questions and requests.



- Double-check designer has communicated all dates for sound sessions to stage manager for inclusion on the Google calendar.
- Familiarize yourself with your equipment, as it will be the basis of quality for your design.
- Assist in creating a preliminary sound plot and obtaining a copy of the ground plan from the scenic designer.
- Assist in getting all the relevant literature on the equipment that is available for your show. Familiarize yourself with your equipment, as it will be the basis of quality for your design.
- Assist in gathering research and compiling relevant information to present to the sound designer and the director as it pertains to the design.

Rehearsals

- Attend rehearsals regularly. These should be run-throughs whenever possible.
- Assist in finalizing the sound plot, create a playlist, mic map, and all other relevant paperwork.
- Collaborate with the Sound Designer to make sure you are aware of the budget. Research cost effective options for each item needed, and present the options to the Sound Designer.
- Assist in building, creating, and recording your cues to the designated media. Be sure to check for record quality and clarity.
- Meet with the sound designer and technical director to plan quiet time and set preliminary levels for each cue before you meet and present them to your mentor and the director.

Tech

Week

- Assist in training the sound board operator at tech rehearsal.
- Attend all tech and dress rehearsals so that you may assist in taking notes and fixing cues and adjusting equipment as needed. Be specific in your note taking as to avoid any complications for your next work session.
- Once your show is a final product, assist in recording backup media and verify that your operator and stage manager have all the needed files and paperwork.
- Supervise your crew at strike to make sure everything is properly put away and cleaned.

Stage Manager

The Stage Manager is responsible for organizing auditions, rehearsals, and running performances. The stage manager must be responsible, organized and an excellent communicator. They are the hub of



the rehearsal and performance process, the point person for any and all questions, the grease in the production wheels and the master communicator for the team. Duties include:

Auditions

- The stage manager is in charge of running the auditions. They should discuss with the Director how they would like to format the auditions, ie. groups, time slots, breaks, requested materials, open vs. closed, in room setup, special circumstances, audition forms, anticipated callbacks, etc.
- Make copies of all audition forms in order of scheduled appearance for each audition panel member. See the director to get the master copies of all audition forms.
- During the auditions, the stage manager acts as a monitor, checking actors in, making actors aware of their placement in schedule, and whether auditions are running ahead or behind schedule.
- Give each auditionee a labelled number. Make sure you write these down as they will need their same number for callbacks. Make sure the audition panel has the list of numbers as they correspond to student names.
- Keep those auditioning quiet outside audition room and ready to enter for a speedy audition process.
- During the audition process the stage management team may become aware of choices the director is making, or hear things discussed about fellow classmates. This information is confidential and should never be repeated. If this information is shared it will be very hard for the director to form a working relationship with the stage manager and could result in them being replaced.

Preparation

- Coordinate with the director and technical director to create a rehearsal attendance record and contact sheet.
- Create and keep organized a stage manager binder that includes blocking script, calling script, contact sheet, attendance record, and any other technical paperwork that is available (lighting cue sheet, sound cue sheet, costume chart, prop list, etc.).
- Train and designate responsibilities to the ASM and PM team.
- Spike the ground plan on the stage. Make sure to mark the masking and sightlines offstage so the actors can plan their entrances and exits.
- During the production meeting stage management will take detailed notes of what has transpired. A production meeting report should be e-mailed to the production staff within 24 hours of the meeting listing by department what was discussed as well as items that still need to be examined.

Rehearsals

- Being present at every rehearsal, performance, and production



meeting

- Preparing and restoring (including unlocking and locking) rehearsal hall, performance space, and PC offices before and after every rehearsal and performance
- Responsible for keeping company attendance.
 - a. Check the sign-in sheet at each rehearsal. b. Check the conflict calendar daily, and add excused absences to the Google calendar. Remember, you can only excuse regular rehearsals. If someone has a conflict for tech week, please share this with the director or technical director.
 - c. Contact those who are not present to check-in. If there is an unexcused absence, please let the director or technical director know.
- Responsible for all email communication between stage management and any other departments, including but not limited to directors, technical director, designers, run crews, and actors.
- Responsible for sending out rehearsal reports. Create the rehearsal reports during rehearsal using our Chromebook for the most accuracy.
 - a. Rehearsal reports should be sent out daily to everyone on the production team (all mentors, designers, and assistants). b. Rehearsal reports should all be in one central Google drive folder in the Production Team share.
- Responsible for any scheduling of rehearsal or tech times with the director and technical director. These times, however, may already be set by the director or by necessity with the availability of the performance space.

Tech ● Responsible for running a smooth tech process through collaboration with the technical director, designers, and run crews.

- Responsible for smooth execution and calling all cues during technical and dress rehearsals and performances, delivering notes to actors as needed and informing the director of any problems.
 - a. Some stage managers call a "warning" a page before the cue. A warning is also used to make sure everyone is awake on headset, or if there has been a long time between cues. It is ideal to always give warnings for scene changes. The crew is often spread out backstage so a warning will give the ASM or set run crew chief plenty of time to make sure the crew is in place.
 - b. Next is a "standby" commonly 3 lines before the cue. A standby should always be called. Be descriptive in a standby by saying "Standby light cue 11." This will allow the board ops to check which cue is next. If a number of cues are clumped together give a standby for the entire section of cues "Standby light cue 11-15." The number or letter of the cue(s) should always be included in the standby so that the board op can double



check that they are in the right cue and communicate with the stage manager to adjust if need be. It is the stage manager's decision if they would like the board ops to respond or not to standbys. Some want constant silence and some want a response. Once in a standby no one should talk on headset unless it is an absolute emergency. If there is excessive chatter on headset the stage manager should only have to say "quiet on headset" for all conversations to end.

c. Call the "go" just before the cue is to happen. Humans take time to react so learn how long it takes for the operator to execute the cue. Being a split second ahead of what is happening on stage is referred to as timing. There are two methods to calling the "go". First is to call "sound cue D...go" and the second is "sound...go". The preference is up to the stage manager. If they are not going to use the number or letter in the go it should appear in the standby so the board ops are on the same page.

d. For some cues it may be beneficial for the board op or ASM to give the stage manager a "complete" once the cue is finished. The stage manager may need this information to know when a transition is complete for the lights to come up on the next scene. The stage manager should discuss this with their ASMs and board ops during tech.

e. Tech is the time for the stage manager to get the timing down for a cue. If the stage manager needs more practice then say so. A designer and director would prefer to run the sequence one more time and the stage manager to get their timing right then to see the same mistake night after night. It could be beneficial to run a difficult sequence with the crew as part of the pre-show routine.

f. Helpful Tip: When on headset during tech or a performance and discussing what will happen when a cue is called, instead of using the word "Go", it is helpful to say "G-O" instead. This will help ASMs or board ops not get confused about whether or not the stage manager is calling a cue.

- Responsible for safety of actors, designers, and crew members during the rehearsal, tech, and performance process.
- Responsible for timing of the show and keeping the show within time limits if applicable.
- Responsible for any other miscellaneous duties asked for by the director or technical director.

Performances

- Responsible for notifying the cast and crew of half hour, places, and generally keeping the company on schedule before starting the performance.
- Communicating with the house manager when the house is ready to open and when the house is ready to close prior to starting the performance.
- Responsible for the smooth execution of the show's technical elements every performance. This includes keeping an eye on any errors with transitions, late quick changes, etc. and communicating with the appropriate people to fix them. Remember, the stage manager is one of the only members of the technical department who is able to watch the show every night and



keep an eye on how the show is running.

- Performance reports?

Assistant Stage Manager

The ASM is the Stage Manager's partner in organizing rehearsals and running performances. The assistant stage manager must be responsible and organized. An assistant stage manager is a vital role that keeps the stage manager from being overwhelmed. You must be a good communicator with your peers and the directors, and be willing to take direction from the SM. In a situation where the SM must be absent, it is the job of the ASM to take over their responsibility. Duties include:

Auditions

- Assist SM with the audition process. Typically one ASM stays inside the audition room to facilitate communication between the audition panel and the SM team.
- During the audition process the stage management team may become aware of choices the director is making, or hear things discussed about fellow classmates. This information is confidential and should never be repeated. If this information is shared it will be very hard for the director to form a working relationship with the stage manager and could result in them being replaced.
- Keep door from opening/people knocking during auditions.

Preparation

Rehearsals

- Attend all rehearsals, tech, and production meetings.
- ASMs are responsible for setting up the rehearsal space including setting up set pieces, props, and speakers.
- ASMs are responsible for the clear notation of all blocking in a central blocking script.
 - Make a blocking key that both ASMs will use for consistent notation and that everyone is familiar with. It is helpful to use standard blocking notation.
 - Each page of the script should have a copy of the ground plan on the back. When the stage manager's prompt book is opened it will allow for the picture of the set to be across from a page for dialogue.
 - All of these notations should be done in pencil as a director may change the original blocking as the process continues.



- ASMs should be writing notes to contribute to the rehearsal report. This can be done directly onto the rehearsal report with a Chromebook.

- During the rehearsal process an assistant stage manager should be tracking the props. This includes which side of the stage the prop enters from, which scene it is used in and where it exits the stage. This information will be used to create a props tracking list for the show. A props crew member will also be present at each rehearsal to track this, so compare notes at the end of each rehearsal to double-check information is correct.

- ASMs are responsible for keeping track of sound cues that should be called during all rehearsals. Examples are thunder cues, or other cues that the actors work off of.

- ASMs are responsible for spiking all set pieces, curtains, and rails. Make sure a decision has been made about what colors will be used for which elements and that this decision has been clearly communicated to the stage management team.

- Creating the entrance/exit plot

- An En/Ex plot is used to notate every En or Ex onto or off of the stage by any character or actor within the show. En/Ex plots are especially important when figuring out the amount of time between Exs and Ens for costume changes.

- When choreographing scene changes and creating the Master Run Sheet it can be used to help track actors, scenic pieces, costumes and props during the show.

- Each line in an En/Ex plot should include act, scene, page, character, whether its an En or Ex, the location of the En or Ex, any notes and if its an Ex the next En the character will be making plus the time they have between their Ex and next En.

- In the notes column you can divide it up into Costumes and Props if you want to be more specific about exactly what they will be wearing and carrying when entering or exiting.

- ASMs are responsible for overseeing and training production assistants.

Tech ● Being a body on stage to help the lighting designer with blocking for specific lights during

dry tech.

- Responsible for running backstage, including, but not limited to, overseeing costume changes, prop handoffs, and set changes

- Tell the SM of any technical issues that may be happening backstage so that we can troubleshoot ASAP.

- Make sure all actors are quiet and focused backstage.

- Assist SM in call times as pre-show prep is happening. Some of these may overlap and happen at the same time. This includes:

- 2 hours, 1 hour, 30 minutes, 15 minutes til show.

- 1 hour, 30 minutes, 15 minutes, 5 minutes, and time for company



meeting.

15 minutes, 5 minutes to places.

Places.

- During a performance, visual hand cues may be given by ASMs (cued by SM) to cue entrances, SPFX, etc. HAND UP = Standby, HAND DOWN = GO.
- Responsible for safety of actors, designers, and crew members during the rehearsal, tech, and performance process

Production Assistant

The Production Assistant is responsible for assisting the stage manager and assistant stage manager in the organizing of rehearsals and running of performances as needed. Duties include:

Auditions

- Assist ASM with the audition process.
- Keep door from opening/people knocking during auditions.
- Photocopying and color-coding audition sides as needed.
- During the audition process the stage management team may become aware of choices the director is making, or hear things discussed about fellow classmates. This information is confidential and should never be repeated. If this information is shared it will be very hard for the director to form a working relationship with the stage manager and could result in them being replaced.

Preparation

- Responsible for the distribution of scripts to all company members.
 - Right-handed company members need scripts with text on the left, and a blank page on the right for notes. The majority of the company will be right-handed.
 - Left-handed company members need script with text of the right, and a blank page on the left for notes.
- Responsible for any photocopying needs.

Rehearsal

- Present at every rehearsal and performance.



- PAs are responsible for sweeping the stage before each rehearsal and performance.
- Once an actor is "off book" an PA should be following along in the script in case a line is missed or the actor calls for a prompt ("line"). A director will become upset if rehearsal is paused because the stage management team is flipping through the script trying to find the actors line, so stay on book.
- Create a line book. This book has a copy of the script in sheet protectors. During the rehearsal, the PA uses a dry erase marker to indicate lines missed or wrong. The next day the actors can check the script for their mistakes and erase their marks. Ideally, before the next rehearsal all of the notations have been removed.
 - The line book will be kept in the PC office for actors to access throughout the day.
- PAs run the speaker with audio cues as needed for rehearsal.
- PAs are responsible for assisting with rehearsal reports.
- Photocopying scripts or other materials.
- Running errands, including the procurement of rehearsal props or costume pieces from storage
- Helping cast members memorize text by running lines or generating line notes.

Tech ● Being a body on stage to help the lighting designer with blocking for specific lights during dry tech.

- Managing the on-deck activities of cast and crew during tech rehearsals and performances.
- Acting as deck crew for performances as needed.
- Responsible for safety of actors, designers, and crew members during the rehearsal, tech, and performance process.
- Responsible for any other miscellaneous duties asked for by the production stage manager, assistant stage managers, director, or technical director.

Set Run Crew Chief

Run crew (sometimes called Deck Crew) are the crew members that power the scene changes, prop handoffs and onstage "magic" for each production. This may include, but not limited to, moving scenic



units, operated flying scenery, striking and setting of props on stage, and so on. It is expected that each run crew member attend crew-throughs, all tech rehearsals, performances, and strike.

Rehearsal

- Once the scenic piece list has been compiled and finalized between Stage Management, the Director and the Set Designer you can create a Scenic Piece Change Plot. It should list all of the scenic pieces that move, diagrams and traffic patterns for scene changes. This will help give you a visual representation on paper of what the scene changes will look like as you are choreographing them during rehearsal in order to help create the Master Run Sheet.
- Run sheets should be generated for the deck and fly crew detailing everything that must move.
 - The sheets should be divided by scene change and list the scenic unit, what the action is, where, spike color, and who moves it.
 - The set run crew chief should make this in conjunction with the stage manage, and should have these sheets ready for the first tech with the crew members pre-assigned. It is less time consuming to shift a person around after then it is to stop tech at every scene change and plan whom will do what.
 - Everything the crew does should be listed in case a crew member is sick or needs to be replaced. The advantage is that a new sheet can be handed to the replacement and inform them that they are to do everything assigned to this name.

Tech ● Being a body on stage to help the lighting designer with blocking for specific lights during dry tech.

- Managing the on-deck activities of cast and crew during tech rehearsals and performances.
- Responsible for safety of actors, designers, and crew members during the rehearsal, tech, and performance process.
- Responsible for any other miscellaneous duties asked for by the production stage manager, assistant stage managers, director, or technical director.

Com Etiquette

This applies to all who may be on com during rehearsal and/or performance. The number one rule of com is that com is a communication tool for the production, it is not a place for small talk. As you get used to the flow of the show, you may be able to find times to chat, but always be courteous of others. If someone asks to clear com or asks for quiet, respect their request.

- If there is too much talking "Quiet on headset" is all the stage manager should have to say.



- Before the show and at the end of intermission a headset check-in should be performed to make sure all parties are present and ready to start.

Respond to calls:

- If you receive a time call, such as "15 minutes until house opens" (ect.), you should respond with "Thank you (time)."
- If you receive a "stand by" call from the SM or ASM, you should respond with "ready" or "standing by" that way the SM or ASM knows that you heard them.
 - There should be no one but the stage manager and the check-in talking from "standby" to "go."
- If you receive a "go" call from the SM or ASM, you should respond by activating that cue. For light board ops, you should respond with "cue complete" if there is a timed fade in/fade out.
- If you are given an instruction from anyone on com, you should respond with "heard" that way they know they have been heard. Coming On/Off Com:
 - When coming on com, let others know by saying "(name or job) on com." This will help everyone identify each others voices.
 - When going off com, let others know by saying "(name or job) off com." Saying "Go":
 - When on headset during tech or a performance and discussing what will happen when a cue is called, instead of using the word "Go", it is helpful to say "G-O" instead. This will help ASMs or board ops not get confused about whether or not the stage manager is calling a cue.