

PRODUCTION MANUAL

PRODUCER (Current President of Players de Noc)

It shall be the function of the PRODUCER to serve as the administrative head of all Players' productions. Shortly after a show is cast and preferably before rehearsals begin, the PRODUCER should, in consultation with the director, call a production staff meeting. The meeting should include the director and all administrative and artistic department heads. The purpose of the meeting will be for the director to explain their concept of the show, to make sure all department heads have a clear idea what is expected of them, and to discuss and attempt to solve any problems that might be anticipated involving the production. The PRODUCER should also make periodic checks with the director, after rehearsals begin, to make sure everything is proceeding smoothly. In short, the duty of the PRODUCER is to see that everyone in a position of responsibility involving a particular production is doing their job. It is expected that the PRODUCER will attend each performance, if available.

DIRECTOR

The DIRECTOR of a play is that person who has the ultimate control and responsibility for all the artistic aspects of play production. They supervise and control the activities of the actors, artistic director, and costume designer. Their relationship to these people varies greatly; however, all of them are responsible to the DIRECTOR in the production of a play.

The DIRECTOR assumes a great deal of responsibility in staging the play and they are directly responsible to the producer. It is up to the DIRECTOR to see that the play comes to life in keeping with its unique vitality. After they select the play, they interpret its thematic values, hold tryouts, conduct rehearsals, select and work with the scene designer, costume designer, business staff, musical director and choreographer, and finally present the play in an entertaining form for viewing by an audience. The DIRECTOR is the key character in the production of any play.

The following are suggestions that a DIRECTOR may want to make use of during the different stages of the play production process.

A. Pre-Tryout

- 1) Select a production stage manager, and if necessary, an assistant director
- 2) Interpret the particular play
- 3) Revise and adapt the play, if this is necessary and permitted by the publisher
- 4) Plan the action of the play so as to help the actors
- 5) Hold production meetings with all designers and technical crew heads for the purpose of outlining and discussing a production's theme and style
- 6) Begin work with the scenic director so that the stage will be ready when needed
- 7) Decide how many characters and what types will be needed

B. Tryouts and Casting

- 8) Decide upon audition dates and give this information to the publicity director for dissemination
- 9) Have those auditioning read the play and the parts they hope to play. Scripts are available for review by potential actors.
- 10) Consider the theatre experience of auditioning
- 11) Consider their willingness to work
- 12) Consider the playing tonality for this type of play
- 13) Provide for other-than-reading tests if they are found to be non-indicative or inadequate
- 14) Work out different combinations of tests
- 15) Cast the play and post it publicly
- 16) Approve all designs, scenery and costumes

C. Early Rehearsals

- 17) Set up a rehearsal schedule that is adequate yet flexible
- 18) "Block" the play (or update pre-production blocking)
- 19) Have the actors read through their parts while walking through the blocking

- 20) Have the actors memorize their lines
- 21) Have the actors go through the action of the play without reading their scripts
- 22) Step up the action of the play with the memorized lines
- 23) Consider each act of the play and rehearse accordingly
- 24) Give the names of the actors and crews to the business staff so that it can begin the layout of the program and write publicity articles
- 25) Become familiar with all aspects of the stage
- 26) Have the technical crews on hand so that they can learn the details of their jobs
- 27) Ensure the stage manager learns their duties, when and where they are to be performed
- 28) Continue to hold production meetings with the designer, costume designer, lighting chairman, sound chairman, property chairman, technical director, and stage manager in order to coordinate their activities

D. Dress and Technical Rehearsals

- 29) Hold a costume review and rehearse with costumes so that the actors get the "feel" of them
- 30) Have the technical crews perform their duties during the rehearsals so that they respond to the proper cues, etc.
- 31) Rehearse according to the rate of progress
- 32) Polish the acts and scenes
- 33) Check with the business manager to make sure all house activities are taken care of and that the programs are prepared for opening night

E. Performances

- 34) See that the play is creating the intended mood and emotional response
- 35) View the play objectively and make necessary changes
- 36) Make pertinent suggestions to the stage manager

F. Post-Production

- 37) Thank all who took part in the production
- 38) Assist crews with the "strike"
- 39) Evaluate the production with a view toward self-improvement

THE SCENE DESIGNER

The SCENE DESIGNER has the job of designing or supervising all visual aspects of a production except the actors' stage movements. They will go beyond mere scene design and will consider the visual aspects of costumes, makeup, and lighting. They design the setting for the play but do this in close cooperation with the director and the master carpenter. (Scenery should provide a beautiful, meaningful, and harmonious background or environment for the action of the play, and in a simple or subtle manner suggest the spirit of the play.) The set designer is responsible to the director for all visual elements of a production.

The set designer's tasks are, in conjunction with the director:

- 1) to be in charge of appointing a committee to work on set design and assembly;
- 2) to become familiar with the material upon which the settings are based;
- 3) to plan each setting with respect to all essential requirements (as stated in the script or prescribed by the director) and the limitations of stage space, equipment, budget, etc.;
- 4) to make complete and clear representations of each setting, with sketches rendered in color, as well as ground plans and/or scale models from which all workers on a production may ascertain, when necessary, the nature of the scenery;
- 5) to make detailed drawings and specifications for the builders and stage carpenters, who are to construct and install the scenery on the stage;
- 6) to evolve a workable scheme of handling the scenery in shifts of allowable time duration;
- 7) to consult with costume designer and oversee costume and makeup plans so as to obtain visual harmony;
- 8) to consult with props designer and select and/or approve of all props dealing with the set

- 9) to supervise, with the master carpenter the entire execution process of all parts of the scenic scheme

The following are suggestions that the SCENIC DESIGNER may want to use during the different stages of the play production process.

A. Pre-Season

- 1) Assist the director in the selection of the script, keeping the following in mind:
 - Artistic quality of the play (Will the script provide a setting which will be artistically effective and interesting to the audience?)
 - Budget for the production (How much will the set cost? What equipment does the theatre possess which can be utilized in the production?)
 - Size of the playing area (Can this set be produced effectively on this stage? How much backstage area is needed?)
 - Amount of time (How long will it take to build a set of this type? How much time is available for the production?)
- 2) Make an analysis of the script for interpretation
 - Study the script for the meaning of the author concerning the setting.
 - Collaborate with the director so that the interpretation is consistent

B. Pre-Tryout

- 3) Meet with the director
 - Discuss the director's interpretation
 - Discuss the budget for the production
 - Agree upon the style of the production
- 4) Conduct research
 - Research architecture, interior decoration, and perhaps social setting if the play is set in a specific period of history
 - Make a complete inventory of the scene shop to discover what is available for use in the production
- 5) Design floor plans
 - Draw a representation of the position of all scenic units

- Decide if the plan is practical (is it possible to build the set within the budget, the time allowed, and available space?)
 - Determine the suitability of the set (Will the play "work" in the set? Is the set suitable for the action?)
 - Determine the artistic quality of the setting (Is the set a simple box or does it have variety? Will it appear interesting to the audience?)
 - Draw the designs to scale
- 6) Make either sketches or a scale model of the setting
- Represent the setting from a front view
 - Use one or more of four types of sketches:
 - The perspective scene, which is a three dimensional sketch in linear perspective
 - The isometric sketch, in which all lines have the actual dimensions of the objects
 - Elevations, which are sketches of the elements of the set to accurate scale
 - The perspective plan, which is a projection of the floor plan
- 7) Make a scale model (optional)
- Build a miniature stage set representing each detail as the designer sees it
 - Construct the model to exact scale (1/2"---1')
 - It is not always necessary for the designer to make both sketches and a model; they should decide which will be the most helpful to themselves and to the director
- 8) Prepare a list of scenery
- Name and classify all pieces of scenery which are necessary
 - Note each piece as being in stock or to be constructed
 - Summarize the scenic units to be constructed and make notes for painting: the color of base coat, painting technique, trim, and lining details
- 9) Prepare workable drawings
- Make drawings for all scenic units showing all essential details of construction
 - Draw them to scale

C. Tryouts and Casting

- 10) Meet with the technical director
- Discuss the style of settings
 - Formulate plans for shifting the sets

- Discuss and present to the technical director the following: Floor plans, Sketches and/or models, List of scenery, Working drawings

11) Decide upon a schedule for the completion of each piece of scenery

12) Meet with the costume chairman

- Discuss the style of the play
- Formulate a harmonious color scheme
- Coordinate the costume designs with the set designs

13) Meet with the makeup chairman and costume designer

- Discuss the style of the play
- Decide upon a makeup scheme that will best represent each character

D. Early Rehearsals

14) Supervise, with the technical director, the execution of all parts of the scenic scheme

15) Direct the scenic construction so that each aspect of the design is carried out in compliance with the style of the production

16) Be available for further consultations with the technical director, the director, and the costume designer

E. Dress and Technical Rehearsals

17) Evaluate all visual aspects of the production

18) Make suggestions for improvement to the technical director, costume designer, all other chairmen and responsible persons

F. Set strike (usually occurs the day following the final performance)

19) Entire set must be disassembled and stored at scene shop including tools, paint, etc. used in assembling the set

20) Stage area cleaned

G. Billing procedures:

- Merchants are to be instructed to send bills to the treasurer of the theatre with the particular show identified on the bill. When this is not possible, the sales slips must be presented to the treasurer with the name of the show and what the purchase was for. The treasurer will then issue a check for reimbursement.
- The theatre's tax exempt number is: 38-2722500

Set design committee to present post production notes to the Producer within ten days with name, address and phone #'s of assistants.

PERFORMERS

A. Pre-production

- 1) Obtain a script from the DIRECTOR. Read the show to determine if there are parts which might suit your age, size, coloring or other characteristics, or whether you can compensate for these characteristics
 - Read the lines of those characters aloud, and again and again
 - Know exactly what the characters mean by what they say
 - Understand the characters' relationship to the whole play along with their physical and emotional characteristics
 - Try to understand what the characters feel or think as they speak, or the subtext of their lines

B. Tryouts and Casting

- 2) Pay careful attention to the director and his interpretation during auditions
- 3) Watch others to get pointers and ideas on what is and is not effective characterization
- 4) Attend all auditions (if possible) to watch others and listen to the director's instructions (an actor picks up pointers this way and is always on hand if needed)
- 5) Be on time
- 6) If called back, arrive promptly and study the script
- 7) Learn the cast list and the rehearsal schedule

C. Early Rehearsals

- 8) Arrive promptly, and always notify the director if you are detained or unable to attend rehearsal
- 9) Pay close attention to the directors blocking and the various rules and regulations
- 10) Always bring a pencil and your script
- 11) Memorize your lines, blocking gestures, "business," etc., and study the script for innovations
- 12) Get sufficient rest and observe basic health habits
- 13) Be in the frame of mind to work and follow directions; be alert and attentive
- 14) Respect and obey your superiors
- 15) Learn to take direction, suggestions, and criticism, and be mature in relations with the director and the other theatre people
- 16) Use rehearsals as a training ground for the play, not as a social club or opportunity for pranks
- 17) Integrate the director's comments and criticism into your characterization
- 18) Take breaks only at scheduled times and for no longer than the director specifies

D. Dress and Technical Rehearsals

- 19) Be in the wings or where you can be easily reached when you are not on stage
- 20) Be prompt and always willing to work
- 21) See that costumes, props, and makeup are where they belong and are put away after use
- 22) Be attentive to the director's criticism and technical problems
- 23) Follow the stage manager's directions from-dress rehearsal to the last performance
- 24) Work for the good of the show
- 25) Hang up your costume and put your makeup away

E. Performances

- 26) Arrive at the theatre so that you have adequate time for makeup, dressing, and other preparations
- 27) Never drink alcoholic beverages prior to a performance

- 28) Be in the proper frame of mind and capable of doing your best
- 29) Be aware of each detail of performance, blocking, lines, problems to be wary of, etc.
- 30) Be professional; take responsibility
- 31) Properly anticipate all entrances and cues
- 32) Pay strict attention to the stage manager
- 33) Take care of your makeup and costume after performance

F. Post-Production

- 34) Fulfill your "strike" responsibilities
- 35) Return all costumes, scripts, and makeup (to the theatre department)
- 36) Leave the dressing room in orderly shape
- 37) Evaluate your own performance: How could it have been better? Were you satisfied? What are your most personal feelings about what you did?

G. Billing procedures:

- Merchants are to be instructed to send bills to the treasurer of the theatre with the particular show identified on the bill. When this is not possible, the sales slips must be presented to the treasurer with the name of the show and what the purchase was for. The treasurer will then issue a check for reimbursement.
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THE ASSISTANT DIRECTOR

The assistant to the director is immediately responsible to the director, and in turn, is in complete charge of the actors. The assistant keeps discipline in the group, gives orders, checks on absences, and in short relieves the director of as much routine work as possible. They keep a complete list of name, address, email, and telephone number of every actor.

The director gives the assistant orders to pass them on to the rest of the group. The main purpose of the assistant director is to help the director with tryouts and rehearsals. One of his main functions is to

prepare the promptbook and keep it up to date. They also cue the actors, take over for an absent actor, and take the notes given by the director. The assistant director should also be encouraged to make original contributions to the artistic development of the production through suggestions, criticisms, and comments. They will act as production manager during the run of the show.

The following are suggestions that the assistant director may want to make use of during the different stages of the-play production process.

A. Pre-Tryout

- 1) Read the script to get a full understanding of the play
- 2) Confer with the director
 - Discuss the meaning of the play, theme, plot, character, etc.
 - Do any necessary research on the author, period, or the play itself to further an understanding of the play
- 3) Prepare a promptbook for yourself and the director. (A promptbook contains the rebound script, a copy or copies of the floor plan of the set or sets, rehearsal schedules, a list of actors' names, addresses, emails, and phone numbers [plus the names and phone numbers of other important personnel], notes, cues, and other pertinent information)
- 4) Rebind the script
 - Use of a single script involves cutting an area slightly smaller than the pages of the script in plain sheets of paper and pasting the pages to the sheets so that both sides of the script page be legible
 - Use of two scripts involves pasting each page of the script on a separate sheet of paper
 - Opposite each page insert sheets of 8-1/2" by 11" typewriter paper (the same size as the rebound manuscript) to use as a note pad for recording stage directions, inserted dialogue, etc.
 - Index the rebound script with tabs
 - Mark the cues and actors' entrances with pencils of different colors

B. Tryouts and Casting

- 5) Prepare tryout sheets that include all names, phone numbers, addresses, height, weight, hair and eye colors, outside activities and work commitments, experience, and statements that the persons trying out will accept any role

6) Help with general tryout methods

- Hand out, and collect, tryout sheets
- Make sure that sufficient scripts are available
- Answer general questions about tryout procedures and tryout sheets
- Take notes if the director requests it

7) If allowed by the director, help in making casting decisions

C. Early Rehearsals

8) Keep the rehearsals running smoothly

- Attend every rehearsal
- Take the notes given by the director
- Follow along carefully in the promptbook
- Cue the actors when necessary
- Help actors rehearse lines
- Take over for absent actors
- Take over rehearsals when necessary
- Run errands; make phone calls; post notices, etc.
- Make sure people are where they are supposed to be when they are supposed to be
- Make suggestions concerning blocking, acting, and interpretation to the director as rehearsals progress

9) Keep promptbook up-to-date and accurate

- Mark down all blocking
- Mark in the promptbook all additions and deletions from the script
- Write in all business and positions on stage that the director gives the actor
- Technical and Dress Rehearsals

D. Technical Rehearsals

10) Check attendance of actors

11) Take notes on acting and technical problems

12) Watch promptbook

13) Run errands

14) Give notes and criticisms to the director after every rehearsal

E. Dress Rehearsals

15) Check attendance of all actors and crews

16) Watch promptbook

17) Take notes on acting, costumes, lighting, and sound

18) Run errands

19) Give notes and criticisms to the director

F. Performances

20) Check attendance at the time of company call and immediately check on absences

21) Run last-minute errands if necessary

22) Make suggestions to the director about the performances

G. Post-Production

23) Help with striking (includes disassembling the set, returning costumes, props. Etc.)

24) Give the completed promptbook to the director.

25) Write evaluations of the production process, the performances, and the overall experience from the educational view of assistant director

H. Billing procedures:

- Merchants are to be instructed to send bills to the treasurer of the theatre with the particular show identified on the bill. When this is not possible, the sales slips must be presented to the treasurer with the name of the show and what the purchase was for. The treasurer will then issue a check for reimbursement.
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THE STAGE MANAGER

The stage manager's primary function is to see that all jobs are carried out before and during a performance; they are the main link between all the specialized crews. During the performance they are in charge of the production and check all technical aspects on the stage. They are responsible for a smooth-running production, and the production is entirely their responsibility. Prior to performance, they see to the technical problems of the rehearsals and if there is no assistant director, assumes their duties as well. They are to give notice to all areas as to date and time of set strike and is also responsible for security of the building (opening and closing) for auditions, rehearsals, performances, and set strike.

The following are suggestions that the stage manager may want to use during different stages of the play production process.

A. Pre-Tryout

- 1) Read the script to get a full understanding of the play and make a prompt book.
- 2) Take particular notice of technical difficulties: unworkable situations, such as entrances from the wrong side, time discrepancies, and difficult costume changes
- 3) Make preliminary plans for actors, costumes, lighting, sound, and props
 - Record the characters' names and the scenes in which they appear
 - Have a general idea of the costuming
 - Prepare ample notes and descriptions-of overall requirements for lighting and sound
 - Make a complete property list
- 4) Obtain a ground plan showing the location of furniture and props.
- 5) Discuss the theme, interpretation, style, props, scene changes, lighting, etc., with the director.
- 6) Discuss the play's technical requirements and problems with the scene designer and technical director.

B. Early Rehearsals

- 7) Attend every rehearsal
- 8) Set up the rehearsal room with the assistant director, including furniture, props, etc.
- 9) Mark the rehearsal floor with tape according to the exact measurements that will be used on the stage (this gives the actors a clearer perspective of the area within which they have to work)

C. Dress and Technical Rehearsals

Dress and technical rehearsals depend to a large extent upon the stage manager_ Careful organization, control, and thorough knowledge of the production will do much to smooth over the many problems that will arise. The stage manager should work closely with the director and the technical-director as they supervise the various production crews during-the technical rehearsals. They should always be within conversing distance of the director and the designer. Meetings with the director prior to each technical rehearsal are essential.

10) Take complete charge of backstage

- Mark the position of the furniture on the stage
- Check with the head of props to see that all props are ready and in the proper places
- Record all technical cues in a prompt book
- Make sure that all actors are ready for their entrances
- Supervise the technical rehearsal, which is held so that the crews can work the routine of scene shifts sound effects, cues, and other technical features of the production (such as setting light levels, etc.)
- Run the final dress rehearsal as if it were a performance

D. Performances

11) Check in at least one hour before performance time

- Check the actors' sign-in sheet and any absences
- Check with the stage and crew heads to make sure that everything is in working order
- Check the communications system
- See that the curtain works
- Get a report from the lighting crew to make sure all dimmers work and that the positions of instruments have not been changed
- Make sure all props are ready

12) Prepare for the first act

- No lights should be on except the work lights
- See that all people except crews are kept off the stage
- Call time to the dressing rooms: "Half hour," "Fifteen minutes," and "Five minutes," and "Places!".
- Make sure that all actors who-are on stage when the curtain opens are on early

- Wait for go-ahead signal from the house manager
- See that all actors are in place
- Make sure that curtain man is in place
- Call "Work lights out"
- When house manager signals, give cue to lighting crew to light stage and dim the house. Give sound cue if there is one
- Signal "Curtain!"
- Note time at start of act

13) See that silence is maintained backstage

- Again make sure that actors are where they are supposed to be
- See that all the technical backstage personnel are where they are supposed to be
- Give cues and warning cues for all technical cues
- Give warning cue to curtain man and all others about eight speeches before the end of the act
- Note the time at the end of each act, and follow the calling procedure again after eight minutes of intermission

14) During intermission

- Turn on work lights
- Supervise the changing of scenery
- Make sure all unnecessary props are removed and necessary props are added
- Enforce silence backstage
- Repeat the calling procedure
- Call places
- Cue lights, sound, and curtain

15) After each performance make sure everything is in its proper place and ready for the next performance.

16) Make sure safety light and fire curtain are set

E. Post-Production

17) Help with striking (disassemble set, return equipment, costumes, props, etc.)

18) Give promptbook to director

19) Write an evaluation of the production, the technical problems, the conduct of the actors, and the experience from the educational view of the stage manager

F. Expense billing procedures:

- Merchants are to be instructed to send bills to the treasurer of the theatre with the particular show identified on the bill. When this is not possible, the sales slips must be presented to the treasurer with the name of the show and what the purchase was for. The treasurer will then issue a check for reimbursement.
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THE MASTER CARPENTER

The master carpenter of a theatre is defined as a person who organizes and maintains the theatre workshop under the authority of the director and the designer. They supervise the construction of sets and props; the repair of broken fixtures; and the strike.

The following are suggestions the master carpenter may want to follow during the different stages of play production.

A. Pre-production

- 1) Read all of the plays to be produced during the season
- 2) Confer with the director (or directors) and designers of the plays regarding design concepts, schedules for setup, technical problems, special effects
- 3) Clean up the scene shop
- 4) Take inventory of the materials on hand
- 5) Order basic materials for the season (nails, lumber, hardware, muslin, etc.)

B. Pre-Tryouts

- 6) Check with the business manager on the production budget
- 7) Confer with the director, designer, crew heads of lights, props, and sound, and the stage manager regarding work schedules, deadlines, floor plans, sketches, etc.
 - Secure a rehearsal schedule and note all completion dates for props and sets
 - Secure a floor plan (drawn to scale) and a sketch of each completed set from the designer

- Secure drawings of all special props from the designer
- 8) Make working drawings of all flats and props with the following information:
- Size and measurements
 - Quality and type of materials
 - Instructions for joining flats, etc.
- 9) Prepare a list of the materials needed for construction

C. Early Rehearsals

- 10) Supervise the construction crew in measuring, marking, and cutting the lumber
- 11) Arrange for the purchase or rental of special props with the property chairman
- Check out all proposed prop purchases or rentals with the designer
 - Order props (purchased or rentals) and arrange for their arrival before the date of rehearsing with props
- 12) Begin construction of all other props
- 13) Consult the prop chairman on rehearsal props
- 14) Begin painting props and set pieces
- 15) Conduct trial setups in the scenery shop
- 16) Continue to attend production meetings with the director, designers, stage manager, and crew heads
- 17) Place the sets on the stage
- 18) Plan the technical rehearsals

D. Technical and Dress Rehearsals

- 19) Arrive early for technical rehearsals and check out the lights, sound, stage, etc.
- 20) Supervise the stage manager on running the show with the added elements of lights, sound effects, and scene and prop changes
- 21) Establish all cues with the director and stage-manager
- 22) Rehearse all technical cues with the stage manager and technical crews

23) Work with the construction crews in the final preparations of the sets

E. Performances

24) Arrive early so as to supervise the stage manager as they check out all technical equipment

25) Be on hand during performances in case of technical trouble of major significance

26) If repair work is needed the technical director should supervise it. (Even though the stage manager is in complete control of the production during performances, the technical director should be at hand.)

F. Post-Production

27) Organize a strike crew to dismantle the set immediately after the last performance

28) Clean the stage area

29) Return all props and set pieces to the scenery shop and storage areas

30) Check the budget with the business manager

G. Post-Season

31) Clean up the shop and storage areas

32) Begin reading next season's plays

H. Expense billing procedures:

- Merchants are to be instructed to send bills to the treasurer of the theatre with the particular show identified on the bill. When this is not possible, the sales slips must be presented to the treasurer with the name of the show and what the purchase was for. The treasurer will then issue a check for reimbursement.
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LIGHTING DESIGNER

It is the responsibility of the lighting designer to design the light plot and lighting special effects. The lighting designer is in charge of the lighting crew which is responsible for the maintenance and use of all lighting equipment. The lighting designer is responsible to the scene designer prior to the opening of the show, and to the stage manager during the run of the show.

The following are suggestions the lighting designer may want to make use of during the different stages of the production process.

A. Early Rehearsals

- 1) Meet with the designer, technical director, and director
 - Discuss the theme and interpretation of the play
 - Discuss the blocking of the play and special effects
 - Develop-cue sheets and special effects
- 2) Prepare the lighting plan
 - With the scene designer, design the lighting plan
 - Prepare the light cue script
 - List the light cues and specific effects chronologically
- 3) Prepare the equipment and materials
 - Clean, adjust, and install the lights
 - Hang and connect the units
 - Cut and install color gelatins or color media
 - Imitate natural phenomena with general and specific lights

Make the actors and settings most advantageously visible

Color the stage picture

Establish the proper mood

Focus the attention of the audience through use of varying intensity
- 4) Check the exit, aisle, corridor, foyer, and stairway lights
- 5) Test the stage lights (with people on stage) for evenness and spread of light
- 6) Allocate light-operating responsibilities to crew

B. Dress and Technical Rehearsals

- 7) Supervise lighting during rehearsals under the direction of the director, stage manager, and scenic designer
 - Regulate dimmers
 - Operate switchboard
 - Work spotlights and follow-spots
- 8) Make necessary adjustments and additions
 - Recheck changes with designer and director
 - Enter changes in cue script

C. Performances

- 9) Supervise all equipment for proper maintenance
 - Check all equipment before curtain time
 - Report to stage manager when everything is ready
 - Operate switchboard and dimmers
 - Supervise operation of follow-spots, etc.
 - operate house lights before curtain, at intermissions, and at final curtain

D. Post-Production

- 10) Turn in cue book to director
- 11) Replace and repair damaged or burned out equipment
- 12) Return all borrowed and rented equipment
- 13) Store all equipment which is not permanently hung
- 14) Perform set strike responsibilities. (Put all equipment away, note items needing replacing, clean-up light booth area)

E. Expense billing procedures:

- Merchants are to be instructed to send bills to the treasurer of the theatre with the particular show identified on the bill. When this is not possible, the sales slips must be presented to the treasurer with the name of the show and what the purchase was for. The treasurer will then issue a check for reimbursement.

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THE SOUND TECHNICIAN

The sound technician is in charge of the planning and execution of all sound effects. They are responsible to the director-and the designer prior to the run of the play, and to the stage manager when the run of the play begins.

The following are suggestions that the sound technician may want to use during the different stages of the play production process.

A. Early Rehearsals

- 1) Meet with the director, designer, technical director, and musical director (if the production is a musical)
 - Discuss the style and interpretation of the play
 - Discuss the required sound effects
 - Prepare cue sheets
 - Prepare technical-sound-cue scripts
- 2) Collect or make the necessary equipment to produce each sound
 - Tape special effects and music
 - Collect effects from commercial discs
 - Allocate responsibility for live effects
 - Plan musical continuity for brief scene changes or breaks_

B. Dress and Technical Rehearsals

- 3) Set up materials before rehearsal
 - Mount the speakers
 - Test all equipment
 - Check out source, creation and preparation of live effects
- 4) Add sound effects and background music at first technical rehearsal
- 5) Make necessary adjustments and additions
 - Set the sound level in relation to actors' voices

- Enter all changes in the sound-cue script
- Recheck all changes with the director

C. Performances

- 6) Test all equipment before the doors are opened and tell stage manager when everything is ready
- 7) Play preshow music for audience prior to curtain
- 8) Supervise execution of all sound effects
- 9) Mark any adjustments in cue script
- 10) Store equipment for the next performance

D. Post -Production

- 11) Turn in cue script to director
- 12) Mark all tapes and file them in sound lab
- 13) Return all borrowed or rented materials
- 14) Store all equipment

E. Expense billing procedures:

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- The theatre's tax exempt number is: 38-2722500

THE PROPERTY CHAIRMAN/MANAGER

The property chairman is responsible for the crew that acquires and arranges all the hand and set props used in production. They are responsible to the designer and director prior to the run of the play and to the stage manager during the run of the play.

The following are suggestions that the property chairman may want to make use of during the different stages of the play production process.

A. Early Rehearsals

- 1) Meet with the director, designer, and master carpenter
 - Discuss the style and interpretation of the play
 - Acquire a property list at these meetings
 - Learn the moods and atmosphere of the play to simulate authenticity
- 2) Prepare a property list
 - Recheck property list with the director
 - Make a list of possible sources for props (borrow, buy, or construct)
 - Allocate responsibility of props to crew
 - Acquire props
- 3) Prepare rehearsal props
 - Acquire list of props needed during rehearsals from the director
 - Acquire or make prop facsimiles for rehearsals
- 4) Prepare production properties
 - Make prop box or prop table
 - Make a chart to indicate the location of all props and prop tables
 - Mark props with tape, according to location
 - Note the location of each prop at the beginning of each scene
 - Allocate responsibility of hand and set prop placement to individual crew members

B. Dress and Technical Rehearsals

- 5) Supply rehearsal with actual show props
 - Recheck all prop locations before curtain
- 6) Supervise property traffic
 - Take props to proper entrance to give to actor
 - Collect props at exits and replace in prop box
 - Change props between scenes
 - Report to stage manager when props are ready, before each scene

- Collect hand props at end of rehearsal
- Repair or make necessary changes in props after each rehearsal

C. Performances

- 7) Recheck all preparations before curtain time
 - Double check first scene setup
 - Inform stage manager when props are ready
- 8) Supervise property control traffic
 - Follow same procedure as during technical and dress rehearsals

D. Post-Production/Set strike

- 9) Collect all props
 - Return borrowed or rented props
 - Store theatre's props in prop room
- 10) Turn in prop cue script to director

THE COSTUME DESIGNER

The costume designer designs and/or supervises all costumes for a particular show. It is their responsibility to see that the actors appear on stage in suitable costumes which also "fit" the characters they play. Not only is the costume designer in charge of costumes and makeup, they are responsible for the appearance of each actor on stage. Undoubtedly, the costume designer is one of the most important artists and technicians in carrying out a production. They work under the jurisdiction of the director.

The following are suggestions that the costume designer may want to follow during the different stages of the play production process.

A. Pre-production

- 1) Inventory the costumes and clean for the upcoming season
- 2) Make all necessary repairs

- 3) Order any necessary items

B. Pre-Tryout

- 4) Read and become familiar with the plays for the season
- 5) Devote special concentration to each play in turn
- 6) Visualize the settings, characters, and costumes and analyze the characters to interpret the most appropriate costumes
- 7) Meet with the director and scene designer
 - Discuss the style and interpretation of each play
 - Discuss all visual aspects of production
 - Discuss the colors of sets and costumes
 - Discuss the characters and their interpretations
 - Discuss, in general, the costume plan
- 8) Research and draw rough sketches of each character's costume

C. Tryouts and Casting

- 9) Organize the costume crew
- 10) Supervise measurement taking

D. Early Rehearsals

- 11) Learn the stage groupings and the playing patterns of actors
- 12) Learn the light plot
- 13) Rent costumes for historical plays (if they are not to be made)
- 14) Design whatever costumes must be made
- 15) Meet with the director and discuss designs
- 16) Revise the designs if necessary and meet again with the director for final approval
- 17) Borrow costumes, accessories, and materials if possible
- 18) Buy any needed materials and supervise the making of costumes

- 19) Meet with costume crew and describe how it will accomplish its task
- 20) Schedule and assign duties to costume crew
- 21) When costumes have been made, call for actors fitting
- 22) Alter costumes if necessary, and fit again

E. Dress and Technical Rehearsals

- 23) Organize the costume crew for dress rehearsals. (A member of the costume crew should be assigned to assist in dressing and be responsible for the costumes)
- 24) Sit in the house and view each scene critically under the stage lights
 - Consider the total stage picture as a color unit and determine if it is harmonious, if substitutions or changes would improve the ensemble effect
 - Check the appearance of each costume to see if it is successful or needs changing
- 25) Make last-minute adjustments

F. Performances

- 26) Keep costumes in good condition with help of wardrobe master
- 27) Make sure actors are properly dressed
- 28) Begin production activities for the next show

G. Post-Production — Set strike

- 29) Instruct wardrobe committee on cleaning and storing costumes
- 30) Return all rented costumes
- 31) Check with the business manager about paying rental fees
- 32) Clean all costumes; return borrowed ones to owners
- 33) Return all costumes to scene shop and put all costumes away as well as left over fabric and notions
- 34) Assist in cleaning the Green Room.

H. Post-Season

35) Inventory costumes, and see that all are cleaned and repaired

36) Send thank-you notes to all those who donated or loaned costumes

I. Expense billing procedures:

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COSTUME COMMITTEE:

The wardrobe master and/or committee is a group of individuals who must carry out the ideas and desires of the costume designer in preparing or providing costumes for a play. This committee is under the direct supervision of the costume designer, who acts as its chairman prior to the opening of the show. During the production, the wardrobe crew is under the supervision of the stage manager.

The following are suggestions that the costume committee may want to make use of during the different stages of the play production process.

A. Tryouts and Casting

37) Measure each actor for his costume as soon as the cast is
Chosen

38) Meet with the costume designer for plans and instructions, including budgetary limitations

B. Early Rehearsals

39) Prepare the costumes under the supervision of the costume designer

C. Dress and Technical Rehearsals

40) Once the costumes are made, they should be pressed and carefully stored for rehearsal

41) Committee members assist the actors to whom they are assigned

42) The committee is responsible for checking the costumes after each rehearsal and seeing that they are hung up and properly stored

43) Committee members should be available to the costume designer and director for instructions on changes and alterations

D. Performances

44) All costumes and embellishments should be ready by opening night

45) A member of this committee should be backstage during the entire production with needle, thread, safety pins, iron, etc. (If the cast is a large one, several costume committee personnel will be needed)

46) Continue dressing and checking each actor before they go on

47) Keep costumes in good, clean condition

48) Make sure that each costume is hung up after each performance

E. Post-Production/Set strike

49) Clean the costumes after the close of the run and inventory them

50) Box and return rented costumes

51) Clean and return borrowed costumes

52) Help with general strike and cleaning of green room

F. Expense billing procedures:

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THE MAKEUP CHAIRPERSON

The chairperson of the makeup committee is charged with highlighting the external characteristics of the actors for the audience with innumerable makeup materials. The makeup committee works under the costume designer prior to the run of the play, and under the stage manager after the play opens.

The following are suggestions that the members of the makeup committee may want to follow during the different stages of the play production process.

A. Tryouts and Casting

- 1) Meet with the designer and director to hear their interpretations of the style of the play
- 2) Meet with the designer to discuss the specific characters
- 3) Decide upon the type of makeup to be used and the manner in which it will be applied

B. Early Rehearsals

- 4) A supervisor of makeup, if needed, is chosen and develops a makeup chart.
- 5) After checking the makeup on hand, they arrange purchases upon the advice of the business manager.

C. Dress and Technical Rehearsals

- 6) One complete makeup rehearsal is usually enough (except for special, elaborate makeup), and usually coincides with the final dress rehearsal (since makeup cannot be adequately judged until all the lights are set and full costume is worn)
- 7) Having selected makeup that fits the character and costume of each actor, arrive early and make all preparatory arrangements

- 8) Help each actor put on makeup so that they will be able to apply their own during the run of the show
- 9) Assist actors who need to change hair styles
- 10) Keep makeup supply well stocked
- 11) Clean up the makeup room after rehearsal and put makeup away

D. Performances

- 12) If all actors can apply their own makeup, there should be only one makeup person at each performance
- 13) Arrive early and put makeup out neatly
- 14) Assist each actor as needed
- 15) Check each actor before they go on stage
- 16) Clean the makeup room and lock it after each performance

E. Post-Production/Set strike

- 17) Clean makeup rooms and put all makeup away
- 18) Inventory the makeup and supplies
- 19) Order the needed materials and give the list to the designer

F. Expense billing procedures:

- Merchants are to be instructed to send bills to the treasurer of the theatre with the particular show identified on the bill. When this is not possible, the sales slips must be presented to the treasurer with the name of the show and what the purchase was for. The treasurer will then issue a check for reimbursement.
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THE CHOREOGRAPHER

The choreographer, working closely with the director and the musical director, is the person who stages all of the dances and may also block and stage all musical numbers in the show. They are directly responsible to the director.

The following are suggestions that the choreographer may want to make use of during the different stages of the play production process.

A. Pre-Tryout

- 1) Meet with the stage director to ascertain the use of dance numbers
 - Work out their time limits
 - Get the stage directors interpretation and adapt it to the dance movements
 - Study the ground plans to learn how much stage space will be available
 - Learn how the director wants to cast the show in relation to the dances
 - Secure the musical scores and make sure the arrangements are feasible
 - Begin working on dance outlines and ideas
 - Note the length of dance arrangements and any incidental problems

B. Tryouts and Casting

- 2) Arrange with the stage director and musical director, and hold dance auditions
- 3) Arrange with the musical director for a rehearsal pianist
- 4) After auditions, meet with the stage director and the musical director to cast the play

C. Early Rehearsals

- 5) Have the stage manager arrange space for dance rehearsals
 - Make sure that a piano is available
 - Make sure that the sets are outlined on the floor with tape
- 6) Coordinate the rehearsal with the stage director and the musical director
- 7) Make arrangements with the musical director for a rehearsal pianist
- 8) Begin blocking the dances
- 9) Meet with the director periodically to brief them on progress and problem. Add to or subtract from the dance score as needed in cooperation with the musical director and the stage director

D. Dress and Technical Rehearsals

- 10) Work with the stage director and musical director in making cuts or changes
- 11) Help the stage director integrate the blocking and choreographed scenes
- 12) Be prepared to re-block musical numbers or dances at the last minute
- 13) Work with the set designer to make minor changes in dance space, set props, platforms, etc.
- 14) Make sure that all dances and musical numbers are blocked and polished prior to continuity rehearsals
- 15) Note any errors and bring them to the attention of the proper persons
- 16) Select a dance captain to take over during performances 1. The captain should be a well-trained and experienced dancer
- 17) Be familiar with all the dances and movements, they should also be able to work well with people: (In theory, they are responsible for the dancers and dancing during the run of the show; working directly under the stage manager.)

E. Performances

- 18) The dance captain takes over
 - They assume all the responsibilities previously held by the choreographer
 - They hold additional rehearsals, according to need, with the cooperation of the stage manager

F. Post-Production

Confer with the director for evaluation and recommendation

Expense billing procedures:

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MUSICAL DIRECTOR

The musical director handles and arranges all the musical elements of a musical production. They coordinate all the musical elements with the stage director and choreographer so as to round out the entire production. They are directly responsible to the director

The following are suggestions the musical director may want to make use of during the different stages of the play production process.

A. Pre-Tryout

1) Meet with the stage director as soon as possible

- Discuss the theme, interpretation, and style of the production
- Find out how much music there will be and how the director wants to use it
- Decide upon the size of the orchestra and the type of accompaniment
- Make sure the proper number of scores and vocal arrangements are ordered through the business manager
- Find out how the director wants to cast the show musically

19) Begin working with the music

- Play the entire score through
- Note the problem areas
- Make sure that the arrangements will "work"
- Make audition selections either by voice part or character part

20) Check with the director on a pianist for the auditions

21) Prepare a musical audition sheet with the cooperation of the director and the assistant director

B. Tryouts and Casting

22) Hold musical auditions (usually in conjunction with the director and choreographer)

23) Meet with the director and the choreographer after auditions and cast the play

C. Early Rehearsals

24) Meet with the cast and distribute the scores

- Explain how the music will be used
- Explain the director's interpretation

- 25) Set up a schedule of music rehearsals in conjunction with the director and choreographer
- 26) Make sure that the rehearsal schedule includes the vocal coaching of the lead character
- 27) Meet with these people individually
 - Organize and schedule chorus rehearsals
 - Arrange for a pianist for all music rehearsals
 - Check with the stage manager and make sure that a piano is available for all music rehearsals
- 28) Begin music rehearsals
 - Re-score songs if voices do not fit the score adequately
- 29) Brief the director on progress and problems
 - Advise if a number is not working out and should be cut
- 30) Select a conductor (if the musical director is not a conductor)
- 31) Select the musicians
 - Sign American Federation of Musicians (AFM) union contracts if union musicians are required and there is no union waiver
 - Work with business manager in signing union contracts and selecting salary ranges
 - Work with the music department in securing qualified players
- 32) Set up an orchestra rehearsal schedule and distribute the scores
- 33) Meet with the business manager and tell them what musical equipment is needed and when it will be needed
- 34) Begin orchestra rehearsals
 - Work out any problems, and restructure the score if necessary
 - Be prepared to add dance bars or delete measures as requested by the director or choreographer
 - Be prepared to revise change-of-scene music

D. Dress and Technical Rehearsals

- 35) Oversee all musical features
 - All talent and musicians should be thoroughly prepared
 - Work-with the choreographer and director on any additional changes
 - Note the musical errors and bring them to the attention of the proper persons

E. Performances

36) The conductor takes over and

- Brings errors to the attention of the proper persons
- Calls additional rehearsals as needed

F. Post-Production

37) Collect the scores

38) Arrange with the business manager to have equipment returned

39) Meet with the director to evaluate the production and Make recommendations for the next production

G. Expense billing procedures:

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