

Theatre AC  
Student Handbook 2022-2023

**Departmental Procedures for Acting and Designs**

Acting:

The AC Theatre Arts program has open auditions (anyone may audition for a role). The director of the show decides casting based upon auditions, classroom performance, schedules, and/or known work ethics. Acting in a departmental show is not necessarily guaranteed to all theatre majors. Occasionally, and since we are a community college, the Theatre Arts program will utilize a community member as an actor to give the students experience working with local talent.

Those on the Acting track must purchase a stage make-up kit during his/her first semester. See Monty or Ray as we will make a group order.

Design assignments:

The AC Theatre Arts program awards designs to students who show interest, aptitude, and reliability for the particular design. While all theatre majors are required to be on a crew, they are not guaranteed a design/leadership role. Occasionally, and since we are a community college, the Theatre Arts program will utilize a community member as a designer to give the students experience working with local talent.

Those on the Design/technical track must purchase “stage blacks” (all black clothing without any bright logos) during his/her first semester. See Monty or Ray if you have questions.

Those on the General track must purchase “stage blacks” (or stage make-up kit if cast in the first show of the semester).

**General Rules**

1. **EVERY** Theatre AC major will participate in the juries at the end of each 16-week semester.
  - a. Juries are as follows:
    - i. Acting majors – present two contrasting monologues (or monologue and song) they have worked on in the current semester
    - ii. Technical majors – present a portfolio of the work accomplished during the current semester
    - iii. Acting/Technical majors – present one scene and portfolio of work
  - b. Juries also consist of an oral evaluation by the Theatre AC instructors.

**\*\* If a student misses Juries (unless prior arrangement has been made), the student will not be cast in nor be assigned a lead design for the next two departmental productions.**

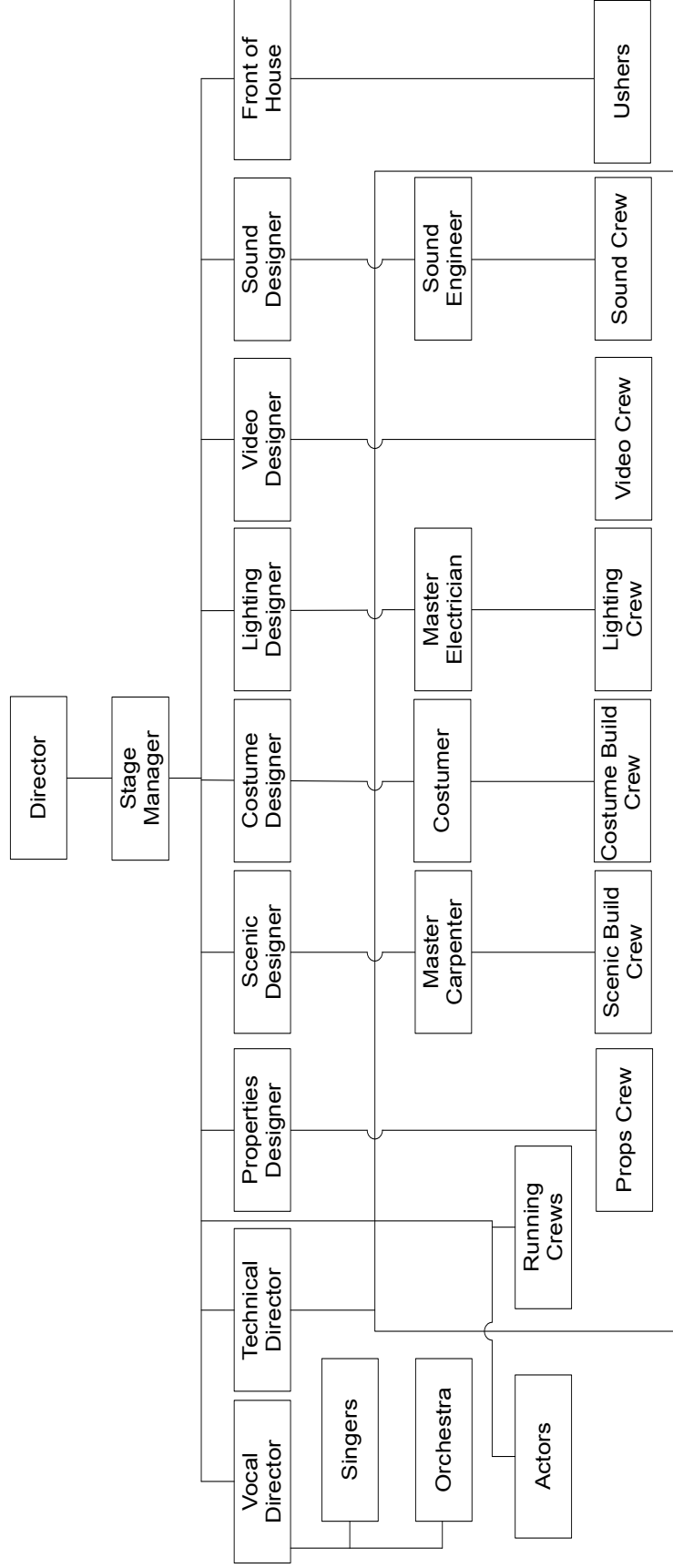
2. Never use theatre as an excuse for missing or being late to any class.
3. Theatre AC majors should see Pamela Valdez for advising.

4. Theatre AC majors with tattoos are required to supply their own tattoo cover-up make-up for every production.
5. Anyone involved in a Theatre AC production should, on the evenings and afternoons of performances, park in the row closest to 22nd Street or across the street to allow our patrons the better parking.
6. Students should not leave any personal belongings in the lobby at any time. It is not your private locker room. This is the first impression of our theatre when people come in to buy tickets or get information.
7. Smoking, eating, and drinking (anything other than water) in costume is NEVER allowed. The use of any tobacco products is not allowed on the AC campus.
8. Theatre AC majors should check the callboard in the lobby at least twice per day.
9. Designers and Stage Managers – **keep all paperwork!**
10. You must ask for permission to use any of the departmental computers. There is to be no personal business conducted on the computers between the hours of 1:00pm – 5:00pm daily. This includes, checking e-mail, bank, classes, etc. – **Don't ask.**
11. You may not use the printer, copier, or FAX for personal business at any time.
12. The microwave and refrigerator in the Green Room are for you to use. BUT, you must keep it clean. If you make a mess clean it up. Please clean out your food at the end of each week.
13. When a show begins ALL DOORS (including shop door to outside) will be shut and locked for safety reasons. No one will be allowed to exit (including smoking) during the entire show run (includes intermission).
14. No headphones/ear buds will be allowed during work.
15. No one but cast and crew is allowed backstage on evenings (afternoons) of performances.
16. The last fifteen (15) minutes of every work day or work call will be cleaning up the theatre and shops (scenic, costume, properties, booth).
17. Whenever you borrow or rent anything from anyone, return it as good of shape as when you picked it up, if not in better shape.
18. We are a family and as such we are responsible for each other. If you see a theatre major involved in an activity harmful to themselves or others (includes underage drinking, recreational drug use, etc.), step in – stop them or tell someone else.
19. If you are feeling ill (Contagious illnesses like Covid-19, Flu, Cold, etc.), and if you cannot stay home, please wear a mask to classes and rehearsals. Masks are available in the Box Office, if you do not have one.
20. WE ARE A TEAM WORKING FOR THE SAME GOAL! Remember that in the way you talk to and treat each other. Things will be so much smoother if you keep that in mind.

**AC Theatre  
Heirarchy**



**Production  
Heirarchy**



Theatre AC  
 Production Calendar  
 2022-2023

Task	Days out	<i>Blithe Spirit</i>	<i>On the Verge</i>	<i>Merry Wives</i>	<i>Into the Woods</i>
Director's Written Concept Statement	65	Aug. 2	Sept. 27	Dec. 13	Feb. 20
Concept Statements/Inspirational Pieces	56	Aug. 11	Oct. 6	Jan. 5	Feb. 27
Preliminary Set Design	52	Aug. 15	Oct. 10	Jan. 9	Mar. 3
Preliminary Costume Design	52	Aug. 15	Oct. 10	Jan. 9	Mar. 3
Preliminary Prop List	45	Aug. 22	Oct. 17	Jan. 17	Mar. 10
Final Set Design	41	Aug. 26	Oct. 21	Jan. 20	Mar. 10
Set Construction Drawings Complete	34	Sept. 2	Oct. 28	Jan. 27	Mar. 24
Set Construction Begins	31	Sept. 5	Oct. 31	Jan. 30	Mar. 27
Preliminary Sound Design	31	Sept. 5	Oct. 31	Jan. 30	Mar. 27
Preliminary Lighting Design	31	Sept. 5	Oct. 31	Jan. 30	Mar. 27
Final Costume Sketches Complete	31	Sept. 5	Oct. 31	Jan. 30	Mar. 27
Costume Construction Begins	31	Sept. 5	Oct. 31	Jan. 30	Mar. 27
Preliminary Prop Viewing	24	Sept. 12	Nov. 14	Feb. 6	Apr. 3
Final Prop List	17	Sept. 14	Nov. 21	Feb. 6	Apr. 10
Final Light Plot	17	Sept. 14	Nov. 21	Feb. 6	Apr. 10
Final Sound Plot	17	Sept. 14	Nov. 21	Feb. 6	Apr. 10
Light Hang	13	Sept. 16	Nov. 18	Feb. 10	Apr. 14
Work Call	12	Sept. 17	Nov. 19	Feb. 11	Apr. 15
Costume Parade	9	Sept. 27	Nov. 29	Feb. 14	Apr. 18
Paper Tech	8	Sept. 28	Nov. 30	Feb. 15	Apr. 19
Final Prop Viewing	7	Sept. 29	Dec. 1	Feb. 16	Apr. 20
Set Construction Complete	6	Sept. 30	Dec. 2	Feb. 17	Apr. 21
Cue-to-Cue Tech	5	Oct. 1	Dec. 3	Feb. 18	Apr. 22
Full Tech	5	Oct. 1	Dec. 3	Feb. 18	Apr. 22
1st Dress	3	Oct. 3	Dec. 5	Feb. 20	Apr. 24
Final Dress	1	Oct. 5	Dec. 7	Feb. 22	Apr. 27
Photo Call	1	Oct. 5	Dec. 7	Feb. 22	Apr. 27
Opening	0	Oct. 6	Dec. 8	Feb. 23	Apr. 28
Strike		Oct. 9	Dec. 11	Mar. 6	May 7

Amarillo College Theatre Arts  
Production Calendar Responsibilities

**Director's Concept Statement**

At the first production meeting for each show, the Director shall present a prepared, written concept statement to the production staff. This may include anything he/she feels will aid in the understanding of the concept.

**Designer/SM Concept Statement**

Nine days after the Director's initial presentation of his/her concept statement, each designer and the stage manager shall prepare a written concept statement. The paper should be approximately one page in length and be the designer's/stage manager's concept for the show. It should cover the subject completely and be written as a formal paper following the MLA style. It should include any references to the inspirational piece or any other resource determined to be influential in the design/job.

**Inspirational Piece**

Due with the concept statement, each designer should present a copy of a piece of artwork, photograph, or other artifact that he/she feels will influence the design. It is intended to be a conversation centerpiece between the Designer and Director of the designer's approach to the show.

**Budget and Parameters Outlines**

At the first production meeting of each show, the Technical Director shall present an overview of the budget and the schedule for the production. The TD will also identify specific parameters for the production planning, if necessary. Production team members should keep all of this information in mind as they progress toward opening night.

**Preliminary Set Designs**

On this date the Scenic Designer will present the following items:

1. A drafted ground plan in ¼" scale;
2. Pencil sketches of the set;
3. Color schemes of the set;
4. Sketches of any unusual; or special units – sets or props;
5. Designer's initial prop list (including set, dressing, and props);

**Preliminary Costume Design**

On this date the Costume Designer will present the following items:

1. Sketches of all costumes and costume pieces in the production (including personal props).

2. With each design should be a note explaining whether it is to be pulled, rented, borrowed (from whom), or built.
3. Color swatches -- all possible for the designs;
4. Research pictures, etc.
5. Begin Costume Bible with all measurement forms, fitting schedules, etc.

### **Final Set Design Deadline**

On this date, the completed set design will be presented. It shall include as a minimum:

1. Finished, drafted ground plan in ¼" scale;
2. Centerline section in ¼" scale;
3. Rendering or color model;
4. Drafted elevations of all scenic units;
5. Full furniture plots (including notes on whether items are to be found or built).

### **Set Design Drawings complete**

1. Detail Drawings of any unusual units to be built.
2. Painter's elevations of painted scenery.
3. ½" scale blueprints of all scenic units (front elevations and sections).

### **Preliminary Prop Design**

The Properties Master/Mistress will present as a minimum:

1. Preliminary Prop List - a written list of props should include:
  - a. This should include all of the props that the Director envisions for blocking and action during the production.
  - b. This should be a carefully thought out list and not just a photocopy of the list in the back of the script.
  - c. The number of each item and a brief description. Especially important at this time are any consumable items such as food, cigarettes, etc.
2. Sketches of any props to be built (preferably in color)

### **Set Construction Drawings Complete (from Technical Director)**

1. Technical ground plan and section in ½" scale;
2. Rigging plot;
3. Technical elevations and construction details with pertinent cutting lists;
4. Materials and cost estimate;
5. Construction schedule.

### **Set Construction Begins**

The Technical Director shall meet with the shop supervisor and outline the production, make assignments, and assemble all needed materials. The first "to-do" list

should be submitted to the supervisor at this time. Weekly updates and adjustments should take place each week following.

### **Preliminary Sound Design**

The Preliminary Sound Design should include, but not limited to, the following:

1. The Sound Cue List - should include cues that the Director feels are necessary for this action and concept.
2. Sound Score -should include a brief description of each cue and an approximate length needed. In the case of underscoring and other incidental music (pre-show, intermission, and post-show), the description may be as specific as individual songs or as general as the period that the sound should evoke.
3. Samples of SFX or music to be used

### **Final Costume Sketches Complete**

The final costume design shall include:

1. Full color renderings of each costume of the major characters:
2. Appropriate fabric swatches;
3. A written costume plot;
4. Specific notes on unusual construction or fabrics.

### **Costume Construction Begins**

The Costume Designer shall meet with the Costumer and outline the production, make assignments, and assemble all needed materials. Weekly updates and adjustments should take place each week following in consultation with the Costumer.

### **Preliminary Prop Viewing**

The Director, Stage Manager, Prop Master, Scenic Designer and Technical Director will meet to look at all properties which have been pulled and/or built based on the initial prop list. At this time, specific choices will be made as to props for use in the production.

### **Preliminary Lighting Design**

The preliminary lighting design shall include:

1. A ground plan showing the major acting areas as broken down into lighting areas;
2. A color key;
3. A Light Score;
4. Sketches of lighting ideas.

### **Final Sound Plot**

The Sound Designer will present the following as a minimum:

1. Final sound cue list

2. Sound equipment to be used
3. Speaker placement

### **Final Prop List**

This is the final list of properties turned into the Director and Stage Manager. It should be as complete as possible and include:

1. The numbers, as well as, detailed descriptions of all items.
2. The location (where onstage backstage) each piece starts

### **Final Light Plot**

The final lighting design shall include:

1. Drafted light plot in ¼" scale
2. Hook-up sheet
3. Magic sheet
4. Gel cut list

### **Final Prop Viewing**

The Director, Stage Manager, Prop Master, Scenic Designer, and Technical Director will meet to look at all final properties prepared for the production. No additions are to be made following this viewing. Cuts that prove to be necessary will be made at this time.

### **Costume Parade**

Costumes are paraded for the benefit of the Costumer and Actors. This allows the Costumer to get a "bird's eye view" of the actor in costume in order to make necessary adjustments to the costumes. It also gives the actors an opportunity to familiarize themselves with their costumes, which is especially beneficial when dealing with period costumes.

### **Light Hang**

Crews will be called to hang, cable and focus the Designer's lighting plot.

### **Crew Watch**

This is a run through on stage which gives the running crew-members their only chance to watch the production. The Stage Manager will schedule the crew for this watch.

### **Paper Tech**

The Director, Lighting Designer, Sound Designer, Stage Manager and TD shall meet and go through the show, cue by cue. This is the time for the SM to write all cues into SM's script and for all cues to be agreed upon by all of the above.

### **Dry Tech**



Involves technicians only. The rehearsal may be run either by the Technical Director or, preferably, by the Stage Manager. The purpose is to sort out problems such as timing, correctness of shifts, placement, and the sorting of cues. Dry techs are called, if in the opinion of the Technical Director, they are necessary. A cue-to-cue rehearsal may be held instead of, or in conjunction with, the dry tech date on the master schedule.

### **Tech Rehearsal**

May take one of two forms:

- 1) Cue-to-cue-- involves technicians and actors both. This rehearsal is run by the Stage Manager. The Technical Director participates only to the extent that his/her help is required and only when requested. Cue-to-cue tech is for the purposes of polishing timing and exactness. No single problem within a cue-to-cue should delay cast and crew for more than five minutes. If a problem takes more time to solve, the rehearsal should be completed and the problem solved later. The production is run by skipping major portions of the script and only performing that which is necessary for each cue.
- 2) Stop and go-- involves all production personnel. The stop and go is for timing and creating the performance sense of the production. The rehearsal is run by the Stage Manager and should be stopped only by him/her. Again, the five minute problem rule should be enforced. The production is run in its entirety with stops called only when problems occur.

The number one goal of either tech rehearsal format is to not waste time of the many artists involved.

### **1st Dress**

Usually a run-through with the actors in costume for the first time. Run by the Stage Manager with stops occurring only if a major problem occurs.

### **2nd Dress**

Actors in second dress and make-up. Run by the Stage Manager with stops occurring only if a major problem occurs.

### **Final Dress**

All production personnel respond as if the rehearsal were a performance. No stops.

### **Opening!!**

Everyone get his/her call time from the Stage Manager.

### **Photo Call**

When possible, photos will be taken during the final dress rehearsal. Photos may need to be rescheduled for after one of the performances. All actors, running crews (except for SBO), Stage Manager, TD, and Director must be present. Designers are strongly urged to attend to make sure all necessary shots are taken.

**Strike**

All members of the production, all theatre majors, and students enrolled in Practicum course are required to participate in strike. Following the final curtain, each of the above should contact the Technical Director for their assigned work area. Dismissal from strike is only authorized by the Technical Director.

Theatre AC  
Specific Duties

Director

**Director's Concept Statement (65 days out)**

At the first production meeting for each show, the Director shall present a prepared, written concept statement to the production staff. This may include anything he/she feels will aid in the understanding of the concept.

**Artistic Interpretation of the Production**

**Photo Call List**

Before this date, the Director will create and present to the SM a list of all photos to be taken during the Photo Call.

## Stage Manager

### **The following is a list of the SM duties depending on when the SM comes into the process.**

**\*\* primary responsibility: Make rehearsals and productions run smoothly \*\***

- I. Pre-Audition duties
  - A. Obtain a copy of the script and have a thorough knowledge of it.
  - B. Determine the number of scripts needed for cast, designers, and crews.
  - C. Prepare the *Prompt Script*
    1. Full copy of the script
      - a. Scanned and put into Stage Write
      - b. 3-ring binder as back up, if you feel you need it
    2. Key for abbreviations and symbols on the front page
    3. Tabs for each scene
      - a. Place a tab on the last page of the previous scene
    4. Rehearsal schedule
      - a. Time, date, place, and scenes to be rehearsed
      - b. Relevant phone numbers (yours, the theatre's, box office, etc.)
      - c. Line memorization deadlines
      - d. Scene breakdown – which character is in which scene
    5. Pronunciation guide
      - a. List of anticipated problem words in the script
    6. Plots
      - a. Light Plot – light cues called for in the script
      - b. Sound Plot – sound cues called for in the script
      - c. Properties Plot – props called for in the script
      - d. Costume Plot – list of costumes needed for the script
      - e. Video Plot – list video requirements, if needed
    7. Set sketches
      - a. Sketches obtained from the Scenic Designer
    8. Cast list
      - a. List of cast members and contact information (phone #s, e-mails, etc)
    9. Mark all cues
      - a. Mark lightly in pencil
      - b. Warnings precede the cue by ½ page
    10. Entrances and Exits
      - a. List of characters and page numbers of entrances and exits
    11. Master Calendar

- a. One calendar containing all deadlines (tech and actors), rehearsals, work calls, dress and technical rehearsals. Performances, and strike.
    - 12. Company Rules
      - a. Backstage behavior, noise, and cleanliness
      - b. Tardiness
      - c. Guests backstage and complimentary tickets
      - d. Costume and prop upkeep
  - D. Callboard (sample listing)
    - 1. Emergency phone numbers
    - 2. Next Call
    - 3. Rehearsal schedule
    - 4. Sign-in sheet
    - 5. Company rules
  - E. Prepare SM kit (sample listing)
    - 1. Matches
    - 2. Needles and thread
    - 3. Pencils – lots
    - 4. Throat lozenges
- II. Audition Duties
- A. Fact Sheet
    - 1. Who, what, where, when, why, and who of production
    - 2. Where actors can obtain a copy of the script
  - B. Character Descriptions
    - 1. How old are the characters?
    - 2. How does the author describe the characters?
    - 3. How does the director see the characters?
  - C. Rehearsal Schedule, if ready
  - D. Audition Forms
  - E. Callback Schedule
  - F. Accept Resumes
  - G. Control of Scripts
  - H. Expedite Auditions
- III. First Read-through or Cast Meeting
- A. Hand out and go over rehearsal schedules, company rules
  - B. Get PR information from all actors
  - C. Cast List
    - 1. Character names
    - 2. Actor's names as they wish it to appear in the program
    - 3. Address
    - 4. Home Phone
    - 5. Work or business phone, pager or cell phone
    - 6. E-mails
  - D. List of staff and crew

1. Names as they wish it to appear in the program
  2. Address
  3. Phone numbers
- E. Make it fun not gloomy as it sets tone for the rest of the rehearsals
- IV. Production Meetings
- A. Work with Director, TD, and Designers to set a weekly schedule for Production Meetings
    1. Some weeks may need to change day because of schedules
  - B. Run Production Meetings
    1. Get progress reports from TD & each Designer verbally.
      - a. Make notes of all reports and discussions
    2. Discussions with Director and each Designer where needed.
    3. Prepare and send out a report from the meeting to all Designers, TD, and Director (and anyone else who needs it) within the day
- V. Pre-rehearsal duties
- A. Make preset diagrams
    1. Shows location of set pieces and props prior to the beginning of the show – both on and off-stage
  - B. Tape out set on rehearsal floor
  - C. Make sure rehearsal space is ready
    1. Swept, temperature, and lighting
    2. Work area for you and the Director
- VI. Rehearsal Duties
- A. Two ways to assist the Director in rehearsals
    1. Expedite rehearsals
    2. Relieve the Director of all concern for mechanics of the production
  - B. Duties to include but not limited to:
    1. Call all cues, pinpointing cues in the script
      - a. Discuss exact cue placement with Director
      - b. Call all cues resolutely
    2. Spike all set pieces and set up for rehearsal
      - a. Multiple scene shifts require different tape colors
      - b. Some may need glow tape
    3. Prompting
      - a. Prompting is determined by Director
      - b. Prompt in clear and emotionless tone
      - c. Make and give notes on missed lines
    4. Warning
      - a. All entrances
    5. Take blocking notation
      - a. Take blocking in pencil

- b. Once blocking is set, advise Director of missed blocking
  - 6. Production Notes
    - a. Cues that may be dependent on movement rather than lines
    - b. Other notes for sets, costumes, props, lights, & sound
  - 7. Maintain Order
    - a. Keep distractions away from Director and actors
    - b. Give next call at end of rehearsal
    - c. Post running order
      - 1. Scene breakdown in performance order with cue lines
  - 8. Timing
    - a. Time each scene and advise Director of running time of show
  - 9. Rehearsal Logs – diary of rehearsal
    - a. Includes cast members late or absent, scene(s) blocked or run, number of times run, delays and causes, any significant occurrence (accident, equipment failure, etc.)
    - b. Include any notes for TD or Designers
    - c. Require acknowledgement from each person
      - 1. If sent as an email, check the Read Receipt notice
      - 2. If posted on the Callboard, require initials from each
    - d. Also called “Rehearsal Reports”
  - 10. To-Do List
    - a. Do not trust your memory
  - 11. Keep actors on time
    - a. Sign-in sheets
- VII. Technical Rehearsal Duties
  - A. Supervise Scene Shifts
    - 1. Make a “Shift Plot” -- choreograph
      - a. Aisle traveled
      - b. Order number
      - c. Set piece or prop carried on and location to be placed
      - d. Set piece or prop to be struck
      - e. Aisle to exit
      - f. Exit order, if needed
      - g. Names of crew to handle
      - h. Special cautions
  - B. Paper Tech
    - 1. Go through every cue with each designer
  - C. Make Scene shift diagrams
  - D. Dry Tech

1. Tech rehearsal with just tech crews
  - E. Cue to Cue
    1. Rehearsal with all actors and crews going from each cue to the next cue, or
    2. Full run adding in technical aspects (use only if very simple tech)
    3. Should spend no more than five minutes on any aspect to be corrected or changed
  - F. Technical Rehearsals
    1. You run the rehearsal
    2. For the tech crews to practice in a “run” situation
    3. Need communications system(s) in place
    4. Warn actors that it could be long night(s)/day(s)
    5. Anticipate crew necessities and comforts, i.e., communications, lighting, seating, etc.
    6. All cues clearly marked in your script and all supporting paperwork distributed and reviewed prior to tech
- VIII. Performance Duties
- A. Checklists
    1. Pre-curtain
      - a. Duties, in order, to be done before the house opens (show starts)
      - b. Might include, but not limited to: sweep and check of stage, check crew and actors present, turn house over to HM, “Half hour” call, check monitors, “Five minute” call, “Places” call
    2. Intermission
      - a. Duties to be performed during the intermission
      - b. Examples: next act preset (sets, props, etc.). “Places” call
    3. Post-production
      - a. Duties to be performed after show is over
      - b. Examples: check all props are in proper place, costumes hung up, doors locked, etc.
  - B. Calling Cues
    1. You call all lighting, sound, curtain, and scene shift cues
    2. Give cues clearly and confidently
    3. Proper Cue dialogue
      - a. “Warning Light (sound, scene shift) Cue # \_\_\_\_.”
        1. Half page before cue
      - b. “Stand-by cue # \_\_\_\_.”
        1. Approximately 10 seconds before cue
      - c. “Light (sound, scene shift) cue # \_\_\_\_, GO”
        1. “GO” should be on cue
    4. Check the result of the cue
      - a. If problem, don’t panic



- b. Mistakes compound if you panic
      - 5. Cues can be given by hand signals, if necessary
      - 6. Curtain Call
        - a. Usually determined by the Director
        - b. Sometimes determined by theatre policy
    - C. Performance Reports
      - 1. Like the Rehearsal report but for each performance
        - a. Include missed cues by actors (lines, cue for tech, etc.)
        - b. Include repair notes for TD and Designers, Master Electrician, Set Crew, Costumer, Prop Crew, Sound Engineer
      - 2. Sent out with acknowledgement to all who need it.
    - D. Only authorized personnel allowed in booth or backstage
    - E. Be prepared for an emergency
      - 1. Coordinate with HM on emergency plans
        - a. Fire, power outage, heart attach, etc.
        - b. Loud noises from audience
      - 2. Announcements for audience
        - a. Prepared and written out
      - 3. Get mic for such announcements from Sound Engineer during Tech rehearsals
- IX. Long-runs – Maintain Director’s Show
  - A. Be aware of the following – sometimes actors add:
    - 1. New business
    - 2. New lines
    - 3. Pauses
    - 4. Handles (“Wow,” “Well,” etc.)
    - 5. Counsel actors privately on above
      - a. Changes like the above is the prerogative of the Director
      - b. With absence of Director, they are now the SM’s prerogative
  - B. Help keep cast and company morale high even if bad review
    - 1. Be aware of 2<sup>nd</sup> night drop
      - a. 2<sup>nd</sup> night has a tendency to be low energy night
  - C. Blocking replacements and understudies
  - D. Upkeep of sets, props, and costumes
- X. Stage Manager needs the following as a minimum for ACTF and TETA:
  - A. Production Book
    - 1. All the business of the production
    - 2. Audition sheets, contact sheets, rehearsal logs, injury reports, Production Meeting Reports, and notes
  - B. Prompt Script
    - 1. Script with blocking and all cues

## Scenic Designer

The following are the minimum requirements (elements and dates of attendance) for the scenic designer.

### **Concept Statement (56 days out)**

Nine days after the Director's initial presentation of his/her concept statement, you need to prepare a written concept statement. The paper should be approximately one page in length and be the designer's/stage manager's concept for the show. It should cover the subject completely and be written as a formal paper following the MLA style. It should include any references to the inspirational piece or any other resource determined to be influential in the design/job.

### **Inspirational Piece (56 days out)**

Due with the concept statement, each designer should present a copy of a piece of artwork, photograph, or other artifact that he/she feels will influence the design. It is intended to be a conversation centerpiece between the Designer and Director of the designer's approach to the show.

### **Preliminary Set Designs (52 days out)**

The Scenic Designer will present the following items:

1. A drafted ground plan in  $\frac{1}{4}$ " scale;
2. Pencil sketches of the set;
3. Color schemes of the set;
4. Sketches of any unusual; or special units – sets or props;
5. Designer's initial prop list (including set, dressing, and props);

### **Final Set Design (41 days out)**

The completed set design will be presented. It shall include as a minimum:

6. Finished, drafted ground plan in  $\frac{1}{4}$ " scale;
7. Centerline section in  $\frac{1}{4}$ " scale;
8. Rendering or color model;
9. Drafted elevations of all scenic units;
10. Full furniture plots (including notes on whether items are to be found or built).

### **Set Design Drawings (38 days out)**

4. Detail Drawings of any unusual units to be built.
5. Painter's elevations of painted scenery.
6.  $\frac{1}{2}$ " scale blueprints of all scenic units (front elevations and sections).

### **Production Meetings**

Weekly meetings (time to be determined) to address budgets, updates of work accomplished over the past week, and work next to be attempted. Stage Manager will run the production meeting.

### **Dry Tech (prior to Cue-to-cue)**

Involves technicians only. The rehearsal may be run by either the Technical Director or, preferably, the Stage Manager. The purpose is to sort out problems such as timing, correctness of shifts, placement, and the sorting of cues. Dry techs are called, if in the opinion of the Technical Director, they are necessary. A cue-to-cue rehearsal may be held instead of, or in conjunction with, the dry tech date on the master schedule.

### **Cue-to-cue Tech Rehearsal (5 days out)**

May take one of two forms:

1. Cue-to-cue – involves technicians and actors both. This rehearsal is run by the Stage Manager. The Technical Director participates only to the extent that his/her help is required and only when requested. Cue-to-cue tech is for the purposes of polishing timing and exactness. No single problem within a cue-to-cue should delay cast and crew for more than five minutes. If a problem requires more time to solve, the rehearsal should be completed and the problem solved later. The production is run by skipping major portions of the script and only performing that which is necessary for each cue.
2. Full run with tech – involves all production personnel. This is a “stop and go” rehearsal for timing and creating the performance sense of the production. The rehearsal is run by the Stage Manager and should be stopped only by him/her. Again, the five-minute problem rule should be enforced. The production is run in its entirety with stops only when technical problems occur.

The number one goal of either tech rehearsal format is to no waste the time of the many artists involved.

### **Full Tech (5 days out)**

First rehearsal with all of the technical aspects of the show except the costumes. This is for the running crew, actors, and SM to get used to the run of the show.

### **1<sup>st</sup> Dress (3 days out)**

Usually a run-through with the actors in costume for the first time. Run by the Stage Manager with stops occurring only if a major problem occurs.

### **2<sup>nd</sup> Dress (2 days out)**

Actors in costume and make-up. Run buy the Stage Manager with stops occurring only if a major problem occurs.

**Final Dress (1 day out)**

All production personnel respond as if the rehearsal were a performance. No stops.

**Opening!**

Everyone get his/her call from the Stage Manager.

**Production Photos and Videotaping**

Usually, videotape during performance and staged production shots immediately after the audience clears the house.

**Strike (immediately after final performance)**

All members of the production, all theatre majors, and students enrolled in Practicum courses are required to participate in strike. Following the final curtain, each of the above should contact the Technical Director for his/her assigned work area. Dismissal from strike is only authorized by the Technical Director and will occur as soon as all work is completed.

**ACTF and TETA**

The following is a minimum of the Scenic Designer's needs for ACTF and TETA.

1. Concept Statement
2. Inspirational Piece
3. Research including pictures
4. Sketches
5. Ground plan
6. Finished painted model
7. Painter's elevations
8. Working drawings
9. Pictures of finished product (some just set and some in use)

## Technical Director

The following are the minimum requirements (elements and dates of attendance) for the Technical Director.

### **Budget and Parameters Outlines (60 days out)**

At first production meeting of each show, the Technical Director shall present an overview of the budget and the schedule for the production. The TD will also identify specific parameters for the production planning, if necessary. Production team members should keep all of this information in mind as they progress toward opening night.

### **Set Construction Drawings (34 days out)**

1. Technical ground plan and section in ½" scale
2. Rigging plot
3. Technical elevations and construction details with pertinent cutting lists
4. Materials and cost estimate
5. Construction schedule

### **Dry Tech (prior to Cue-to-cue)**

Involves technicians only. The rehearsal may be run by either the Technical Director or, preferably, the Stage Manager. The purpose is to sort out problems such as timing, correctness of shifts, placement, and the sorting of cues. Dry techs are called, if in the opinion of the Technical Director, they are necessary. A cue-to-cue rehearsal may be held instead of, or in conjunction with, the dry tech date on the master schedule.

### **Cue-to-cue Tech Rehearsal (5 days out)**

May take one of two forms:

3. Cue-to-cue – involves technicians and actors both. This rehearsal is run by the Stage Manager. The Technical Director participates only to the extent that his/her help is required and only when requested. Cue-to-cue tech is for the purposes of polishing timing and exactness. No single problem within a cue-to-cue should delay cast and crew for more than five minutes. If a problem requires more time to solve, the rehearsal should be completed and the problem solved later. The production is run by skipping major portions of the script and only performing that which is necessary for each cue.
4. Full run with tech – involves all production personnel. This is a “stop and go” rehearsal for timing and creating the performance sense of the production. The rehearsal is run by the Stage Manager and should be stopped only by him/her. Again, the five-minute problem rule should be enforced. The production is run in its entirety with stops only when technical problems occur.

The number one goal of either tech rehearsal format is to no waste the time of the many artists involved.

**Full Tech (5 days out)**

First rehearsal with all of the technical aspects of the show except the costumes. This is for the running crew, actors, and SM to get used to the run of the show.

**1<sup>st</sup> Dress (3 days out)**

Usually a run-through with the actors in costume for the first time. Run by the Stage Manager with stops occurring only if a major problem occurs.

**2<sup>nd</sup> Dress (2 days out)**

Actors in costume and make-up. Run buy the Stage Manager with stops occurring only if a major problem occurs.

**Final Dress (1 day out)**

All production personnel respond as if the rehearsal were a performance. No stops.

**Opening!**

Everyone get his/her call from the Stage Manager.

**Photo Call**

When possible, photos will be taken during the final dress rehearsal. Photos may need to be rescheduled for after one of the performances. All actors, running crews (except for SBO), Stage Manager, TD, and Director must be present. Designers are strongly urged to attend to make sure all necessary shots are taken.

**Strike (immediately after final performance)**

All members of the production, all theatre majors, and students enrolled in Practicum courses are required to participate in strike. Following the final curtain, each of the above should contact the Technical Director for his/her assigned work area. Dismissal from strike is only authorized by the Technical Director and will occur as soon as all work is completed.

## Costume Designer

The following are the minimum requirements (elements and dates of attendance) for the Costume Designer.

### **Concept Statement (56 days out)**

Nine days after the Director's initial presentation of his/her concept statement, you need to prepare a written concept statement. The paper should be approximately one page in length and be the designer's/stage manager's concept for the show. It should cover the subject completely and be written as a formal paper following the MLA style. It should include any references to the inspirational piece or any other resource determined to be influential in the design/job.

### **Inspirational Piece (56 days out)**

Due with the concept statement, each designer should present a copy of a piece of artwork, photograph, or other artifact that he/she feels will influence the design. It is intended to be a conversation centerpiece between the Designer and Director of the designer's approach to the show.

### **Preliminary Costume Design (52 days out)**

The Preliminary Costume Design shall include, but not limited to, the following:

1. Sketches of all costumes and costume pieces in the production (including personal props).
2. With each design should be a note explaining whether it is to be pulled, rented, borrowed (from whom), or built.
3. Color swatches -- all possible for the designs;
4. Research pictures, etc.
5. Begin Costume Bible with all measurement forms, fitting schedules, etc.

### **Final Costume Sketches (31 days out)**

The final costume design shall include:

1. Full color renderings of each costume of the major characters:
2. Appropriate fabric swatches;
3. A written costume plot;
4. Specific notes on unusual construction or fabrics.

### **Costume Construction (31 days out)**

The Costume Designer shall meet with the Costumer (if a different individual) and outline the production, make assignments, and assemble all needed materials. Weekly updates and adjustments should take place following consultation with the Costumer.

### **Production Meetings**

Weekly meetings (time to be determined) to address budgets, updates of work accomplished over the past week, and work next to be attempted. Stage Manager will run the production meeting.

### **Costume Parade (9 days out)**

Costumes are paraded during this call. Generally, for the benefit of the Costumer and Actors, this call allows the Costumer to get a “bird’s eye” view of the actor in costume in order to make necessary final lists of and adjustments to the costumes. It also gives the actors an opportunity to familiarize themselves with their costumes, which is especially beneficial when dealing with period costumes.

### **1<sup>st</sup> Dress (3 days out)**

Usually a run-through with the actors in costume for the first time. Run by the Stage Manager with stops occurring only if a major problem occurs.

### **2<sup>nd</sup> Dress (2 days out)**

Actors in costume and make-up. Run by the Stage Manager with stops occurring only if a major problem occurs.

### **Final Dress (1 day out)**

All production personnel respond as if the rehearsal were a performance. No stops.

### **Opening!**

Everyone get his/her call from the Stage Manager.

### **Photo Call**

When possible, photos will be taken during the final dress rehearsal. Photos may need to be rescheduled for after one of the performances. All actors, running crews (except for SBO), Stage Manager, TD, and Director must be present. Designers are strongly urged to attend to make sure all necessary shots are taken.

### **Strike (immediately after final performance)**

All members of the production, all theatre majors, and students enrolled in Practicum courses are required to participate in strike. Following the final curtain, each of the above should contact the Technical Director for his/her assigned work area. Dismissal from strike is only authorized by the Technical Director and will occur as soon as all work is completed.

### **ACTF and TETA**

The following is the minimum of the Costume Designer’s needs for ACTF and TETA:

1. Concept statement



2. Inspiration Piece
3. Costume Bible
4. Sketches
5. Renderings with swatches
6. Pictures of finished costumes (some individual and some with other characters)

## Costumer

The following are the minimum requirements (elements and dates of attendance) for the Costumer.

### **Costume Construction**

The Costume Designer shall meet with the Costumer (if a different individual) and outline the production, make assignments, and assemble all needed materials. Weekly updates and adjustments should take place following consultation with the Costumer.

### **Production Meetings**

Weekly meetings (time to be determined) to address budgets, updates of work accomplished over the past week, and work next to be attempted. Stage Manager will run the production meeting.

### **Costume Parade (9 days out)**

Costumes are paraded during this call. Generally, for the benefit of the Costumer and Actors, this call allows the Costumer to get a “bird’s eye” view of the actor in costume in order to make necessary final lists of and adjustments to the costumes. It also gives the actors an opportunity to familiarize themselves with their costumes, which is especially beneficial when dealing with period costumes.

### **1<sup>st</sup> Dress (3 days out)**

Usually a run-through with the actors in costume for the first time. Run by the Stage Manager with stops occurring only if a major problem occurs.

### **2<sup>nd</sup> Dress (2 days out)**

Actors in costume and make-up. Run by the Stage Manager with stops occurring only if a major problem occurs.

### **Final Dress (1 day out)**

All production personnel respond as if the rehearsal were a performance. No stops.

### **Opening!**

Everyone get his/her call from the Stage Manager.

### **Photo Call**

When possible, photos will be taken during the final dress rehearsal. Photos may need to be rescheduled for after one of the performances. All actors, running crews (except for SBO), Stage Manager, TD, and Director must be present.

Designers are strongly urged to attend to make sure all necessary shots are taken.

**Strike (immediately after final performance)**

All members of the production, all theatre majors, and students enrolled in Practicum courses are required to participate in strike. Following the final curtain, each of the above should contact the Technical Director for his/her assigned work area. Dismissal from strike is only authorized by the Technical Director and will occur as soon as all work is completed.

## Sound Designer

The following are the minimum requirements (elements and dates of attendance) for the Sound Designer.

### **Concept Statement (56 days out)**

Nine days after the Director's initial presentation of his/her concept statement, you need to prepare a written concept statement. The paper should be approximately one page in length and be the designer's/stage manager's concept for the show. It should cover the subject completely and be written as a formal paper following the MLA style. It should include any references to the inspirational piece or any other resource determined to be influential in the design/job.

### **Inspirational Piece (56 days out)**

Due with the concept statement, each designer should present a copy of a piece of artwork, photograph, or other artifact that he/she feels will influence the design. It is intended to be a conversation centerpiece between the Designer and Director of the designer's approach to the show.

### **Preliminary Sound Cue List (31 days out)**

The Preliminary Sound Design should include, but not limited to, the following:

4. The Sound Cue List - should include cues that the Director feels are necessary for this action and concept.
5. Sound Score -should include a brief description of each cue and an approximate length needed. In the case of underscoring and other incidental music (pre-show, intermission, and post-show), the description may be as specific as individual songs or as general as the period that the sound should evoke.
6. Samples of SFX or music to be used

### **Final Sound Plot (17 days out)**

The Sound Designer will present the following as a minimum:

4. Final sound cue list
5. Sound equipment to be used
6. Speaker placement

### **Pre-Dry Tech (prior to dry tech)**

1. Find, record, or create master recordings of the sound cues.
2. Provides necessary rehearsal tapes or CDs to the SM when necessary (check with SM for necessity)
3. Prepares show recordings for the Cue-to-cue

### **Dry Tech (prior to cue-to-cue)**

Involves technicians only. The rehearsal may be run by either the Technical Director or, preferably, the Stage Manager. The purpose is to sort out problems such as

timing, correctness of shifts, placement, and the sorting of cues. Dry techs are called, if in the opinion of the Technical Director, they are necessary. A cue-to-cue rehearsal may be held instead of, or in conjunction with, the dry tech date on the master schedule.

### **Cue-to-cue Tech Rehearsal (5 days out)**

May take one of two forms:

1. Cue-to-cue – involves technicians and actors both. This rehearsal is run by the Stage Manager. The Technical Director participates only to the extent that his/her help is required and only when requested. Cue-to-cue tech is for the purposes of polishing timing and exactness. No single problem within a cue-to-cue should delay cast and crew for more than five minutes. If a problem requires more time to solve, the rehearsal should be completed and the problem solved later. The production is run by skipping major portions of the script and only performing that which is necessary for each cue.
2. Full run with tech – involves all production personnel. This is a “stop and go” rehearsal for timing and creating the performance sense of the production. The rehearsal is run by the Stage Manager and should be stopped only by him/her. Again, the five-minute problem rule should be enforced. The production is run in its entirety with stops only when technical problems occur.

The number one goal of either tech rehearsal format is to no waste the time of the many artists involved.

### **Full Tech (5 days out)**

First rehearsal with all of the technical aspects of the show except the costumes. This is for the running crew, actors, and SM to get used to the run of the show.

### **1<sup>st</sup> Dress (3 days out)**

Usually a run-through with the actors in costume for the first time. Run by the Stage Manager with stops occurring only if a major problem occurs.

### **2<sup>nd</sup> Dress (2 days out)**

Actors in costume and make-up. Run buy the Stage Manager with stops occurring only if a major problem occurs.

### **Final Dress (1 day out)**

All production personnel respond as if the rehearsal were a performance. No stops.

### **Opening!**

Everyone get his/her call from the Stage Manager.

### **Photo Call**

When possible, photos will be taken during the final dress rehearsal. Photos may need to be rescheduled for after one of the performances. All actors, running crews (except for SBO), Stage Manager, TD, and Director must be present. Designers are strongly urged to attend to make sure all necessary shots are taken.

### **Strike (immediately after final performance)**

All members of the production, all theatre majors, and students enrolled in Practicum courses are required to participate in strike. Following the final curtain, each of the above should contact the Technical Director for his/her assigned work area. Dismissal from strike is only authorized by the Technical Director and will occur as soon as all work is completed.

### **ACTF and TETA**

The following is a minimum of the Sound Designer's needs for ACTF and TETA:

1. Concept Statement
2. Inspirational Piece
3. Preliminary Cue list
4. Preliminary Sound Plot
5. Final Cue List
6. Final Sound Plot
7. Equipment List
8. Music Samples in a power point presentation
9. Pictures of any Special FX

## Properties Master/Mistress

The following are the minimum requirements (elements and dates of attendance) for the Properties Master/Mistress.

### **Concept Statement (56 days out)**

Nine days after the Director's initial presentation of his/her concept statement, you need to prepare a written concept statement. The paper should be approximately one page in length and be the designer's/stage manager's concept for the show. It should cover the subject completely and be written as a formal paper following the MLA style. It should include any references to the inspirational piece or any other resource determined to be influential in the design/job.

### **Inspirational Piece (56 days out)**

Due with the concept statement, each designer should present a copy of a piece of artwork, photograph, or other artifact that he/she feels will influence the design. It is intended to be a conversation centerpiece between the Designer and Director of the designer's approach to the show.

### **Preliminary Prop Design (45 days out)**

The Properties Master/Mistress will present as a minimum:

3. Preliminary Prop List - a written list of props should include:
  - a. This should include all of the props that the Director envisions for blocking and action during the production.
  - b. This should be a carefully thought out list and not just a photocopy of the list in the back of the script.
  - c. The number of each item and a brief description. Especially important at this time are any consumable items such as food, cigarettes, etc.
4. Sketches of any props to be built (preferably in color)

### **Acquire Props**

The Properties Master/Mistress shall be in charge of buying, renting, borrowing, or making all props for the production. Also, the Master/Mistress shall supply rehearsal props when necessary.

### **Preliminary Prop View (24 days out)**

The Director, Stage Manager, Properties Master, Scenic Designer, and Technical Director will meet to look at all properties that have been acquired based on the initial prop list. At this time, specific choices will be made as to props for use in the production.

### **Final Prop List (17 days out)**

This is the final list of properties turned into the Director and Stage Manager. It should be as complete as possible and include:

1. The numbers, as well as, detailed descriptions of all items.

2. The location (where onstage backstage) each piece starts

### **Final Prop View (7 days out)**

The Director, Stage Manager, Properties Master, Scenic Designer, and Technical Director will meet to look at all final properties prepared for the production. No additions are to be made following this viewing. Cuts that prove to be necessary will be made at this time.

### **Dry Tech (prior to cue-to-cue)**

Involves technicians only. The rehearsal may be run by either the Technical Director or, preferably, the Stage Manager. The purpose is to sort out problems such as timing, correctness of shifts, placement, and the sorting of cues. Dry techs are called, if in the opinion of the Technical Director, they are necessary. A cue-to-cue rehearsal may be held instead of, or in conjunction with, the dry tech date on the master schedule.

### **Cue-to-cue Tech Rehearsal (5 days out)**

May take one of two forms:

3. Cue-to-cue – involves technicians and actors both. This rehearsal is run by the Stage Manager. The Technical Director participates only to the extent that his/her help is required and only when requested. Cue-to-cue tech is for the purposes of polishing timing and exactness. No single problem within a cue-to-cue should delay cast and crew for more than five minutes. If a problem requires more time to solve, the rehearsal should be completed and the problem solved later. The production is run by skipping major portions of the script and only performing that which is necessary for each cue.
4. Full run with tech – involves all production personnel. This is a “stop and go” rehearsal for timing and creating the performance sense of the production. The rehearsal is run by the Stage Manager and should be stopped only by him/her. Again, the five-minute problem rule should be enforced. The production is run in its entirety with stops only when technical problems occur.

The number one goal of either tech rehearsal format is to no waste the time of the many artists involved.

### **Full Tech (5 days out)**

First rehearsal with all of the technical aspects of the show except the costumes. This is for the running crew, actors, and SM to get used to the run of the show.

### **1<sup>st</sup> Dress (3 days out)**

Usually a run-through with the actors in costume for the first time. Run by the Stage Manager with stops occurring only if a major problem occurs.



### **2<sup>nd</sup> Dress (2 days out)**

Actors in costume and make-up. Run by the Stage Manager with stops occurring only if a major problem occurs.

### **Final Dress (1 day out)**

All production personnel respond as if the rehearsal were a performance. No stops.

### **Opening!**

Everyone get his/her call from the Stage Manager.

### **Photo Call**

When possible, photos will be taken during the final dress rehearsal. Photos may need to be rescheduled for after one of the performances. All actors, running crews (except for SBO), Stage Manager, TD, and Director must be present. Designers are strongly urged to attend to make sure all necessary shots are taken.

### **Strike (immediately after final performance)**

All members of the production, all theatre majors, and students enrolled in Practicum courses are required to participate in strike. Following the final curtain, each of the above should contact the Technical Director for his/her assigned work area. Dismissal from strike is only authorized by the Technical Director and will occur as soon as all work is completed.

### **ACTF and TETA**

The following is a minimum of the Properties Master/Mistress's needs for ACTF and TETA:

1. Concept Statement
2. Inspirational Piece
3. Preliminary List
4. Sketches of props to be built
5. Final List
6. Pictures of built works in progress
7. Pictures of final products (built, borrowed, and bought)
8. Sample props

## Lighting Designer

The following are the minimum requirements (elements and dates of attendance) for the Lighting Designer.

### **Concept Statement (56 days)**

Nine days after the Director's initial presentation of his/her concept statement, you need to prepare a written concept statement. The paper should be approximately one page in length and be the designer's/stage manager's concept for the show. It should cover the subject completely and be written as a formal paper following the MLA style. It should include any references to the inspirational piece or any other resource determined to be influential in the design/job.

### **Inspirational Piece (56 days out)**

Due with the concept statement, each designer should present a copy of a piece of artwork, photograph, or other artifact that he/she feels will influence the design. It is intended to be a conversation centerpiece between the Designer and Director of the designer's approach to the show.

### **Preliminary Lighting Design (31 days out)**

The preliminary lighting design shall include:

1. A ground plan showing the major acting areas as broken down into lighting areas;
2. A color key;
3. A Light Score;
4. Sketches of lighting ideas.

### **Final Light Plot (17 days out)**

The final lighting design shall include:

5. Drafted light plot in ¼" scale
6. Hook-up sheet
7. Magic sheet
8. Gel cut list

### **Light Hang (13 days out)**

Crews will be called to hang, cable, and focus the Designer's light plot.

### **Dry Tech (prior to cue-to-cue)**

Involves technicians only. The rehearsal may be run by either the Technical Director or, preferably, the Stage Manager. The purpose is to sort out problems such as timing, correctness of shifts, placement, and the sorting of cues. Dry techs are called, if in the opinion of the Technical Director, they are necessary. A cue-to-cue rehearsal may be held instead of, or in conjunction with, the dry tech date on the master schedule.

### **Cue-to-cue Tech Rehearsal (5 days out)**

May take one of two forms:

1. Cue-to-cue – involves technicians and actors both. This rehearsal is run by the Stage Manager. The Technical Director participates only to the extent that his/her help is required and only when requested. Cue-to-cue tech is for the purposes of polishing timing and exactness. No single problem within a cue-to-cue should delay cast and crew for more than five minutes. If a problem requires more time to solve, the rehearsal should be completed and the problem solved later. The production is run by skipping major portions of the script and only performing that which is necessary for each cue.
2. Full run with tech – involves all production personnel. This is a “stop and go” rehearsal for timing and creating the performance sense of the production. The rehearsal is run by the Stage Manager and should be stopped only by him/her. Again, the five-minute problem rule should be enforced. The production is run in its entirety with stops only when technical problems occur.

The number one goal of either tech rehearsal format is to no waste the time of the many artists involved.

### **Full Tech (5 days out)**

First rehearsal with all of the technical aspects of the show except the costumes. This is for the running crew, actors, and SM to get used to the run of the show.

### **1<sup>st</sup> Dress (3 days out)**

Usually a run-through with the actors in costume for the first time. Run by the Stage Manager with stops occurring only if a major problem occurs.

### **2<sup>nd</sup> Dress (2 days out)**

Actors in costume and make-up. Run buy the Stage Manager with stops occurring only if a major problem occurs.

### **Final Dress (1 day out)**

All production personnel respond as if the rehearsal were a performance. No stops.

### **Opening!**

Everyone get his/her call from the Stage Manager.

### **Photo Call**

When possible, photos will be taken during the final dress rehearsal. Photos may need to be rescheduled for after one of the performances. All actors, running crews (except for SBO), Stage Manager, TD, and Director must be present.

Designers are strongly urged to attend to make sure all necessary shots are taken.

**Strike (immediately after final performance)**

All members of the production, all theatre majors, and students enrolled in Practicum courses are required to participate in strike. Following the final curtain, each of the above should contact the Technical Director for his/her assigned work area. Dismissal from strike is only authorized by the Technical Director and will occur as soon as all work is completed.

**ACTF and TETA**

The following is a minimum of the Lighting Designer's needs for ACTF and TETA:

1. Concept Statement
2. Inspirational Piece
3. Sketches
4. Preliminary Plot (Light Score)
5. Final Light Plot
6. All paperwork
  - a. Instrument schedule
  - b. Magic sheet
  - c. Hook-up sheets
  - d. Gel cut lists
7. Production photos showing off design

## House Manager

The following are the minimum requirements (elements and dates of attendance) for the House Manager.

### **Concept Statement (56 days)**

Nine days after the Director's initial presentation of his/her concept statement, you need to prepare a written concept statement. The paper should be approximately one page in length and be the designer's/stage manager's concept for the show. It should cover the subject completely and be written as a formal paper following the MLA style. It should include any references to the inspirational piece or any other resource determined to be influential in the design/job.

### **Inspirational Piece (56 days out)**

Due with the concept statement, each designer should present a copy of a piece of artwork, photograph, or other artifact that he/she feels will influence the design. It is intended to be a conversation centerpiece between the Designer and Director of the designer's approach to the show.

### **Pre-performance**

1. Sets up usher schedules and trains them in proper theatre etiquette, Covid-19 social-distancing, and C-19 cleaning procedures.
2. Coordinates with Delta Psi Omega for concessions.
3. Designs the lobby decoration including making arrangements with the SM for head shots of the actors and crews,

### **Performances**

1. Decorates lobby for production.
2. Responsible for audience comfort, i.e., temperature, cleanliness of the seating, restrooms, lobby, etc.
3. Responsible for coordinating intermission(s), concessions, and post-show cleaning procedures.
4. Coordinates the start of the performance with the SM and Box Office Manager
5. Closes up theatre doors when lobby is cleared for beginning of acts and after audience is cleared from house at the end of the performance.

### **Strike (immediately after final performance)**

All members of the production, all theatre majors, and students enrolled in Practicum courses are required to participate in strike. Following the final curtain, each of the above should contact the Technical Director for his/her assigned work area. Dismissal from strike is only authorized by the Technical Director and will occur as soon as all work is completed.