

Stover Theatre Crew Manual
By: Workshop Students '04

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Stover Theatre: An Introduction

The first thing any potential Theatre Major needs to know about Stover Theatre is that we are a liberal arts BA program, with not nearly enough funding from Stetson. This is something we all tend to get used to after a while, and the fact that we can still manage to churn out four shows a year speaks volumes about this department's determination.

Now that that is out of the way, you'll need vital knowledge in order to survive here at Stover. If you're a freshman, you have a lot to prove. Trust me on this one. If you're assigned a task, do it. If you "forget" to do it, you won't be helping yourself in the least. If you can talk and work at the same time, then by all means feel free to regale those around you with dramatic and witty tales from popular reality TV. If, however, you find you must shut down all your primary functions as well as those of the people around you in order to merely speak, it is probably best if you keep social interaction to a minimum while working. After show closes, it's no holds barred, my friend.

Ask questions! Nobody knows everything when they first begin working here. On my first day, I was handed a screw gun and told to crawl underneath an unstable step unit and attach another leg to it. It took me three hours to put three screws into a piece of wood. Why? Because I was too afraid to ask people how to use a screw gun. On the other hand, we've also had cowboys come waltzing in with a basic knowledge of power tools under their belts and we end up with backward scenery and a lot of splinters. So I will reiterate: ask questions. Make sure you know exactly *what* needs to be done, and also *how* it is to be done.

Of course, this may all seem intimidating at first, but really it's quite a bit of fun as long as you don't act stupid. Often times, if we are ahead of schedule, working here can actually be relaxing, compared to the grind of your average normal job. William Elliot is a reasonable and amiable person to work with, as well as the rest of the student body, the majority being all goofy Theatre Majors. And, personally, it's quite a nice feeling seeing scenery or lighting that you helped put together being used during a performance. So, welcome to Stover Theatre, and remember: "Done is good."

BASIC STOVER INFORMATION

TOOL ROOM

By Charles White

- 1.) If you take a tool from the tool room put it back in its proper place.
- 2.) When cleaning up for the day, always make sure that all tools are picked up off the stage and brought to the tool room.
- 3.) When the tool room is not in use, to turn off the light.
- 4.) Always make sure that the tool room is clean and organized
- 5.) Do not play around with the tools: they are tools not toys.
- 6.) Always use proper precaution when using some of the tools (wearing goggles, using guides, etc.)
- 7.) If you don't know how a tool works ask for assistance.

Many of the tools are very dangerous and could seriously harm you, so when using it make sure you are safe and the people around you are safe. If you do not know how a tool works, ask someone. Do not try to figure it out on your own because that is how injuries occur. As long as the tool room is kept organized and precautions are taken, everything will be just fine.

STOVER STORAGE

By Chris Fowle

Stover Theatre is, generally speaking, a small theatre, with very limited storage space. Unfortunately, we often need to store large amounts of lumber, scenery, props, furniture, etc. and yet have no room within the theatre itself to store these many items. Fortunately, we at Stetson's Theatre Program have managed to acquire (read: "take by force") a few alternate areas of storage:

Shed:

1. The shed is located about 20 meters directly south of Stover Theatre, across our grand driveway.
2. It is used primarily for the storage of spare lumber, as well as platforms and flats that we were too fond of to destroy.
3. If you are ever asked to clean it out, you've done something wrong.

Cummings Gym:

1. Cummings Gym is located due west of Stover Theatre on Woodland Ave.
2. We use the ground floor basement of this building as our "Miscellaneous." Often times we have whole sets taken apart and stored in here for future use.
3. Also, we have a room set aside specifically for the storage of furniture, and another used only for the storage of props.
4. Other items, such as step units, doors, and gigantic paintings are stored here as well.

There is a third, less accessible storage unit that Stover Theatre has a claim to. A key can be obtained from the Production Manager but it only authorized personnel are allowed to enter. This is located underneath Sage Hall in a large cage. When you look at Sage Hall from the library, go to the right side of it and located behind the small greenhouse attachment is a staircase leading to the basement. Go down these stairs and through the double doors. When you enter, find the light switch and watch out for low hanging pipes! Make the first left and travel all the way down that hallway. Before the next turn, the cage is directly in front of you. Currently, there are furniture pieces and many miscellaneous items.

SHOP RULES

1. Always wear safety goggles or glasses when operating power tools.
 2. Never wear loose clothing or long untied hair in the shop.
 3. Do not run in the shop.
 4. Don't act irresponsible in the shop.
 5. Don't walk through safety zones when someone is operating the power equipment.
 6. When helping support the end of a long board on the saw, never pull the board being cut. Let the operator of the machine control the feed.
 7. Always unplug a machine or power tool when changing the cutting edge or making any changes or adjustments on the power equipment.
 8. Always use the safety devices on the machines.
 9. Always stay with the power machine or tool until the cutting edge has come to a complete stop.
 10. Be very careful when removing waste material from a machine before the cutting edge has come to a dead stop.
 11. Make sure no part of your body is in the cutting line of a machine.
 12. When using sharp hand tools, the cutting action should always be away from the body.
 13. Whenever you use a file, make sure it has a handle.
 14. Never substitute the correct tool for the job with a different tool.
 15. Don't talk with or distract the operator of a power tool or machine.
 16. Be sure you know what kind of fire you are dealing with before an attempt to put it out. NOTE: The best extinguisher for most fires (electrical, petroleum, or wood) is a type ABC extinguisher.
 17. If the stock being cut is warped, make sure to put the cupped side down on the table.
 18. When narrow stock is being ripped with a power saw, use a push stick.
 19. Allow the motor to come to a full operating speed before a cut is made.
- Band Saw Safety
1. Always use a push stick when cutting round stock on the band saw.
 2. When cutting tight curves or circles on the band saw, make relief cuts.
 3. The upper blade guide of the band saw should be adjusted so it is no more than 1/8 inch above the stock being cut.

4. The minimum distance the blade should be from the fence is $\frac{1}{4}$ inch.
5. When using the miter gauge on the band saw at least 6 inches of stock should be in contact with the miter gauge.

Table Saw Safety

1. When the table saw power is turned on, make sure you are not in line with the blade.
2. Do not cut round or dowel stock on the table saw.
3. The minimum width of stock that should be ripped on the table saw is 2 inches.
4. The blade of the table saw should protrude no more than $\frac{1}{8}$ inch above the stock being cut.
5. When using the miter gauge on the table saw, be sure 6 inches of stock is in contact with the miter gauge (this is the same measure for the band saw).

Radial Arm Saw Safety

1. When you are finished using the radial saw, be sure to push the blade unit behind the fence (toward the column).
2. Do not remove waste stock from the radial saw until the blade has come to a dead stop.
3. The anti-kickback guard is used on the radial saw only when stock is being ripped. It must be used when ripping.
4. Never stack stock to be cut on the radial saw. Cut only one piece of stock at a time.
5. When crosscutting with the radial saw, always hold the stock being cut against the fence.
6. Always allow the blade on the radial saw to coast to a stop.
7. The minimum length of stock that should be cut on the radial saw is 4 inches.

Drill Press and Electric Drill Safety

1. Always remove the key from the chuck of a drill.
2. Always let the drill chuck coast to a stop. Never grasp the chuck in an attempt to stop the drill bit.
3. Use a drill press vice or some means of holding onto small parts (other than your hands) when using a drill.
4. When coming toward the end of the cut, the feed should be reduced when using a drill.
5. Insert the tang of the drill at least $\frac{1}{4}$ inch into the chuck.

Disc and Belt Sander Safety

1. When starting the disc sander, always stand in front of the sander.
2. Keep your fingers at a safe distance from the abrasive on the belt or disc sander.
3. Always let the belt or disc sander coast to a stop. Never try and stop it by any other means.
4. Never use the disc sander if the abrasive disc is worn or adhering loosely to the plate.
5. Sand on the left side of the disc sander. The left side has a downward rotation.

Portable Electric Tool Safety

1. Never feed a portable circular saw toward your body. Always saw away from you and other people.

2. Do not allow the blade on a portable circular saw to be exposed more than 1/8 inch below the stock being cut.
3. When using the saber saw, hold the base of the saw firmly against the stock being cut.
4. Direct the sparks from the portable grinder toward the floor and away from other people.
5. Before using the portable grinder, always examine the abrasive wheel for cracks and signs of extreme wear. If there are cracks or extreme wear, do not use the portable grinder.

Air and Pneumatic Gun safety

1. Keep your hands, feet, or any other part of your body at least 2 inches away from a stable gun.

Hand Tool Safety

1. Avoid using a claw hammer to pound metal; avoid driving a nail with a ball peen hammer.
2. Before using a hammer, be sure the handle is not cracked or loose.
3. Do not hold work in on hand and use a screw driver in the other.
4. Always direct a wood chisel away from your body.

Lifting Safety

1. Always lift heavy items with your legs, not your back.

Electrical Safety

1. Be sure the power tool you are using is grounded.
2. Don't use a power tool with wet hands.
3. Never use a power machine while you are standing in water.

Rigging and Weight Bridge Safety

1. If you discover any irregularity in a cable, rope, or the counterweight system, report it immediately to the Shop Forman or faculty in charge.
2. A counterweight set must be left in a balance position. This means neither batten heavy nor arbor heavy beyond the control of a single operator. If it is impossible to balance a set, the lock should be supplemented by a checkline and the condition of the set labeled accordingly.
3. When not in use, every counterweight set should be locked off with the locking rings in place.
4. When rigging pipes, battens, and other flying pieces with rope, secure the piece with a clove hitch finished with a half hitch and tape.
5. When hanging scenery or goods, the load should be attached to the batten before the arbor is loaded. When striking scenery or goods, the arbor should be unloaded before the load is removed from the batten.
6. Pipe extensions to battens must be securely taped, lashed or wedged into the batten. There should always be at least 3' of pipe extension inside the batten. Long weight bearing extensions must be bridled into the batten.
7. When not in use, every batten must be stripped of hardware, extensions, hemp, or other attachments and accessories.
8. Tools brought onto the weight bridge must be tied or secured to the worker. Pockets should be emptied before going onto the bridge.
9. Tools, hardware, shims, etc must never be left loose on the weight bridge.

10. Dead hung masking or scenery should be raised or lowered with the batten parallel to the stage floor, never tipped.

The Productions

Stover Theatre generally puts on four shows a year/two per semester. Workshop is the time that everyone works to get everything done for the show: set, lights, props, etc. The shop schedule is subject to change, but it is usually every weekday between 2:30 and 5:30. Daily crews are assigned by the ATD to different tasks in order to bring the show together. Each production period is roughly four-five weeks. In this time, all efforts must be focused in order to get the set built, the lights hung and focused, the props and costumes compiled and/or built and the actors rehearsed. There are a few terms used in the production period that everyone should be aware of:

Production Meetings: Weekly meetings conducted by the Production Manager and attended by the members of stage management, the designers, and the director to discuss any problems that have come up during the week. The primary focus is to keep communication open between all members of the production team, as a decision in one area is more than likely going to affect the decision of another area.

Publicity Shots: The time, usually during an evening rehearsal, when photos are taken of the cast which are used for publicity purposes. This is usually done 3-4 weeks before the show opens.

Off book: When the actors have their lines and blocking completely memorized and no longer use their scripts onstage

Crew Watch: The rehearsal a week and a half before the performance when the entire crew is able to watch the performance for the first time.

Dry Tech: A tech rehearsal without actors in which cues are run through to set levels and work out the basic kinks of the tech area. This takes place after the Crew Watch.

Cue-to-Cue: A tech rehearsal with actors, all running crew and designers in which every technical change or cue is rehearsed and set.

Costume Parade: The allotted rehearsal (usually before the first tech dress) in which the actors model their costumes in front of designers and under lights.

Tech Dress: This is the first tech rehearsal that simply runs through the performance. It is possible to stop the rehearsal if there is a technical problem.

Dress: The second tech rehearsal that is a full run through. Generally, this is treated as a non-stop performance. Notes are taken during the show by the designers and presented at the end of the rehearsal.

Final Dress: The last rehearsal with the entire show put together. It is treated as a performance. Remember—a not so great final dress means a great opening night.

Call: This word is usually coupled with a time. This is the time you are to arrive at the rehearsal or performance. As a rule of thumb, during tech week, it is an hour and a half before the rehearsal or performance is intended to actually begin. This can be changed by the Stage Manager.

Go: This is the time in which the performance or rehearsal is actually to begin.

Faculty Watch: For senior projects in directing, this is the rehearsal, scheduled a week before crew watch, in which the faculty attend to check the progress of the show and prevent any problems.

Photo Call: After the second or third performance, this is the photo session in which a bunch of pictures are taken from the entire show. Sound techs are permitted to leave (after the cast and crew photo), but all other technicians and actors need to be present to transition between different points in the show smoothly.

Strike: Everyone must attend strike—this is after the final performance when the entire set is disassembled and the rest of the tech areas are restored to their original positions.

Another helpful guide for Stover theatre is the rank hierarchy. This helps maintain order so that everyone knows who they are responsible for and who they must answer to. Please see Appendix A.

COMMONLY ASKED QUESTIONS

By Eileen Betancourth

1. What is workshop?

Workshop is the period of the day in which the scene shop is open to work in. There is a one credit class called workshop, in which you are required 90 hours of work during the workshop period. Work study can be assigned to the workshop. This is not for class credit, but rather financial aid. Other theatre classes can require lab hours in the workshop period as well.

2. What do I do in workshop?

You will be assigned in different crews each day. You might be constructing the set, helping with lights, constructing costumes or props or office work. Wear appropriate clothing so you will be ready for anything.

3. Will I learn anything?

What you learn in workshop is up to you. As someone new to workshop, you will probably be assigned to work with someone more experienced. Learn from them. Ask questions.

4. When does it start? The first week of school, the second, when?

A first meeting takes place on the first day of classes each semester. You will set a schedule with the TD and you are expected to come in on each day you sign up for.

5. Who teaches workshop?

The shop is run by William Elliott, the Technical Director and Production Manager. He controls the class elements and delegates the work that is to be done in shop.

6. How often should I go?

Whenever your schedule permits. You need a minimum of 90 to meet the class requirement. Work study requires a 12 hour minimum a week if you are striving to get the full allotted reward.

7. What will I have to do to do well?

Work with experienced people and learn from them. Come in when you're scheduled to come in. Fulfill your promises and obligations.

8. Where do I go?

Stover Theatre.

9. Will I be the only new comer?

New people take workshop as an extra credit each semester. The number of new comers won't be extensive, but you won't be alone.

10. Do I have to have any previous experience?

No. Previous experience is utilized, but not expected.

11. Will I be able to finish my hours without having to go everyday?

If you have a constant schedule and fulfill your obligation, you will be able to fulfill them. If you are unable to come into the shop each week, running crew and other crew positions are available. See William for details.

12. How should I dress?

Wear clothing that you can work in. Don't wear baggy clothing that can get caught in a power tool. Wear close toed shoes. Don't wear clothing that you don't want to get paint on.

13. Will attendance be taken?

It is noticed when you are missing and it will count against you. Speak to William beforehand if you are going to miss your schedule.

14. How will we keep track of hours?

Fill out a time sheet each day you work and have it signed by the ATD. There are separate forms for workshop class and work study.

STAGE MANAGEMENT

By Debra Stunich

I. THE ROLE OF THE STAGE MANAGER

- A. To be the primary organizer and liaison for all aspects of the production
- B. There is no role that the Stage Manager can't fill and there aren't enough titles to give the Stage Manager to define everything he/she does
- C. The Stage Manager needs to meet the needs of everyone in a professional manner—everyone being stage crew, director, actors, and even audience.

II. AUDITIONS

- A. First thing to do when a show begins:
 - 1. Get the SM keys from the Production Manager. These keys will be your life! Do not lose them! The keys are for:
 - a. The stage door
 - b. The production office
 - c. The light booth
 - d. The downstairs cabinets.
- B. Attend the auditions
 - 1. You can get a head start on gathering information the actors.
 - 2. Provide a questionnaire that asks at least the following questions:
 - a. Stetson Dorm Number
 - b. Home Number
 - c. Cellular or Pager Number (vital!)
 - d. Unit Number
 - e. Email Address (vital!)
 - f. Emergency Contact Information
 - g. Medical Information (diabetic, allergies, etc)
 - h. Birthday
- C. Help the process
 - 1. Read a part opposite an auditioning actor (dependent on director's request).

2. Maintain the cold reading sheets and hand them to the appropriate people when needed.
 - a. Keep track of what scripts are given out if you use real scripts and make sure they're returned.

III. PROMPT BOOK

- A. It is the Production Bible
 1. Cues, blocking, script changes, person information, prop lists, production notes, renderings, and anything else belong in this book.
- B. To make the prompt book:
 1. Obtain a copy of the script
 2. Go to the Theatre/Communication Studies office in Elizabeth Hall.
 - a. You can ask them to make copies of the pages for you
 - b. The pages will be small and in the center of very large margins
 - c. The pages will be one sided to give you plenty of room to write everything that you need written.
- C. Forms for the prompt book are included in Appendix B.

IV. TAPING THE FLOOR

- A. This must be done before rehearsals of each production begin.
- B. Obtain a copy of the ground plan, a scale rule, 2 steel tapes, a carpenter's square, a chalk line and a different color roll of spike tape for each different set.
 1. If you do not have experience with a scale rule and ground plan, talk to the shop supervisor to get help.
 2. This job usually takes a long time and mistakes can easily be made by even the most experienced.
- C. Actually taping the floor
 1. The center point on Stover's stage can be located by the head of a screw on the edge of the lip of the stage.
 2. Place the carpenter's square on the edge of the stage with the corner being where the screw is.
 3. Making sure it is a proper right angle, draw a chalk line as far upstage as you can. You've made the center line.
 4. All points on the ground plan can be plotted by measuring the (y-value) length from the lip of the stage to the point and the (x-value) length from the center line to the point either stage right or left.
 5. When plotting a door, make two small right angle notations at the edges of the opening and another line that indicates which way the door swings.
 6. Do not plot chairs and tables at this time unless otherwise specified because the exact position will probably move in comparison to the spike marks when the set is up and the lights are properly focused.
- D. At the start of the rehearsals, bring the cast (and the director, if they don't know otherwise) onto the stage and walk them through the taping of the set.

V. Notes

- A. Forms are available in Appendix B.

B. Rehearsal Notes

1. The most important notes you will compose.
2. This is the way to communicate things that are problems here and now that need to be brought to the attention of actors and crew.
3. They're taken during rehearsals.
4. They should be distributed to the production team (not the actors!) within 24 hours.

C. Production Meeting Report: See Production Meetings

D. Production Report

1. Treat it just like a rehearsal report. Keep track of running times.

E. Line Notes

1. Certain dates should be picked out for when actors must be off book
2. Take notes on what lines actors missed, messed up or had problems with.
3. Actors may call for "line" in which you need to prompt them of the line they're on.

F. Blocking Notes

1. These start the same day as line notes.
2. Takes notes on what blocking the messed up.

G. Keep in mind that all these notes at once can get hectic—delegate to your ASM.

VI. REHEARSALS

A. The SM is the one in charge of rehearsals.

B. Arrive at least 15 minutes early (this is on time!).

C. Set the stage with necessary scenery-rehearsal pieces.

D. Make sure that the director stays on task according to what the rehearsal schedule says that they are going to rehearse.

E. Be ready with your contact sheet at the beginning of rehearsal (to the second) so to call people who are absent.

F. Keep a record of tardy and absent people in the reports.

G. Sit with the director (always be his right hand).

H. During initial blocking rehearsals, make the ASM follow the book closely so that you can watch the movement.

I. Be aware of:

1. props (where do they come from? Where do they need to go?),
2. entrances and exits (behind what leg do they come from?),
3. acting areas,
4. everything!

J. Basic rules you should refer to when working in the theatre:

1. No open toed shoes onstage. Stover stage is the shop as well as rehearsal space so there could be stray nails or wood that could hurt someone.
2. No food onstage. People should not come to rehearsal with their dinner and they should especially not take it onstage. This includes gum. How can an actor project with gum in their mouth?

3. Do not touch a scenic piece or prop unless you have permission from the designer. If a prop chair looks ready to use and you decide to use it during rehearsal, it could easily fall apart with weight because the props master hadn't finished gluing it.
4. Turn cell phones off or on silent. If people are there to rehearse, they are there to rehearse. Not talk about going out on Thursday.

K. Rehearsal props

1. Work with the props master before rehearsals decide on rehearsal props are necessary. Generally, these are hand props that actors interact with a lot.
2. These could be as simple as a block of wood just to get the actor used to having something in their hand.

VII. PRODUCTION MEETINGS

- A. These are held once a week.
- B. All of the Crew Heads need to be in attendance. Remind them weekly with an email.
- C. Take down notes of everything that is finalized:
 1. What is going to be done during the following week?
 2. What needs to be done?
 3. What is needed by the Crew Heads?
- D. Take notes as if no one else in the room is taking notes—everything must be noted.

VIII. PRODUCTION BOARD

- A. The production board is located in the greenroom downstairs.
- B. Use this as the informative database for people without email.
- C. Include the daily rehearsal reports, contact sheets, sign in sheets, rehearsal schedule and allow the set designer to include ground plans and pictures at their leisure.
- D. Don't let the board get crowded or cluttered.

IX. SHOWTIME

- A. Know exactly what is going on during the show.
- B. Have a checklist that you go over before every performance that covers at least the following areas:
 1. prop settings
 2. costumes and make-up
 3. sound test
 4. light test
 5. other special effects tests (fog machines, hydraulics, strobe, etc)
 6. performer warm-ups.
- C. All should be completed at least 15 minutes before house opens.

X. THE BOOTH

- A. The SM sits up in the lighting booth with the light board operator.

- B. Headsets are worn by all the crew (technicians and backstage running crew).
- C. Nothing is done on set without the SM approving it.

XI. CALLING CUES

- A. Your list of cues
 - 1. It includes sound cues, light cues, effects cues and even entrance cues.
 - 2. Cues are numbered and will be recognized by each technician.
- B. It is the technician's job is to recognize what the title of the cue means (The light op should have an idea of what levels Light cue 3 should be out in case of computer malfunction.)
- C. Call a warning about a half page (1 minute is preferable if you've timed the show) ahead of time so that the technicians can be prepared for the "Go."
- D. Call a standby (about 15 seconds before the cue)
- E. Anticipate.

XII. ASSISTANT STAGE MANAGER

- A. The SM has many jobs to do and the ASM is the person who can help relieve that stress.
- B. These are a few set jobs that the ASM should know to do without being told:
 - 1. Keeping on book during rehearsals.
 - 2. Sweeping the stage before rehearsals.
 - 3. Keeping props notes (references to what side of the stage props are entering and exiting)
 - 4. Coordinating rehearsal props with the Props Master.
- C. Pay attention to everything and use the position as a learning experience to learn from the stage manager.

THE SET

MASTER CARPENTER

By Gerald Durst

I. Defined: Master Carpenters work very closely with, and under the supervision of, the *Technical Director* in order to fully accomplish their responsibility of constructing the physical manifestation of the conceptual work of that individual production's set/scenic designer.

II. Responsibilities: A Master Carpenter's responsibility is both one of knowledge and delegation.

- A. The Master Carpenter must have knowledge of how basic scenic elements are constructed or utilized
 - 1. (i.e. flats, platforms, step units, rigging, soft goods, etc.).
- B. The Master Carpenter is the overseer of all *stage carpenters* of the production at hand.

1. This responsibility includes delegating the work assigned to him/her by the Technical Director. The *stage carpenters* should be organized so that the set can be constructed efficiently and in such a way that is appropriate to the production calendar.
 2. It is good to come to work early, if possible, in order to get a plan for that time period. Without a plan, efficiency suffers and deadlines cannot be met.
- C. The Master Carpenter is the overseer of the carpentry shop area and resources (stage, tool room, tools, hardware and wood materials, etc.)
1. This responsibility includes caring for the areas and resources mentioned above either personally or through delegation of workers.
 2. NOTICE: If the tool room is not organized, the stage carpenters cannot do their job (and their job is to complete the Master Carpenter's assignments). Remember, physical set construction is the Master Carpenter's responsibility.
- D. The Master Carpenter must have knowledge of safety standards, hazard prevention, and emergency procedures in order to keep the workers safe who are delegated to that master. (See the safety section of this manual)
1. A Master Carpenter also has the responsibility of instructing other carpenters in the theatre of safety standards, hazard prevention, and emergency procedures.
 2. All outstanding incidents must be reported to the Technical Director regardless of the incident's significance.

III. A Day in the Life of a Master Carpenter

- A. Get to the theatre a little early (about one half hour if possible) to start up your time card by preparing a plan for the day.
1. Check to see who is expected that day.
 2. Talk to the Technical Director about what needs to be, and can be, done.
 3. Make a plan according to expectations of Technical Director and availability of workers that day/time.
- B. Once workers have arrived, Delegate responsibilities.
1. Decide what must be accomplished that day/time.
 2. Separate workers by group or as individuals depending on the tasks needed to get done.
 3. Oversee that work and participate fully in the execution of what has been assigned to those workers (NEVER leave the workers unsupervised, *especially* if they are new to the workshop!).
- C. Prepare for the end of the day (last half hour of work!).
1. Clean-up begins ½ hour before the end of the work day.
 2. Wrap up projects by delegating a carpenter or two to begin putting away unnecessary tools.
 3. Store unfinished projects in a manner that actors cannot harm themselves during their rehearsals.

4. Break the group into two groups, one putting away tools, hardware, and wood, while the other begins sweeping.
5. Once all tools are put away, all carpenters (and anyone else nearby) assist in sweeping the stage for sawdust, screws, and anything else that may be harmful to the actors.
6. The Master Carpenter can only sign out the stage carpenters if the stage is swept, the tool room is organized, the stage is “actor proofed”, and if the Technical Director has his keys.

CHARGE PAINTER

By Crystal Contrino

I. Defined: Responsible for all scenic painting

- A. As head of the paint crew,
 1. Set up materials (rollers, paint, etc...) if necessary.
 2. Make sure everyone knows what is going on and how to complete job properly (technique, what and where is being painted, etc).
 3. Ensure proper precautions and cleanup.
- B. Meet with the designer in person.
 1. Help transfer ideas into reality (with some assistance).
 2. Other responsibilities include:
 - a. Mixing paint,
 - b. Ensure inventory,
 - c. Making sure rotten and old paint are properly disposed of,
 - d. Know where everything is in paint room and how to use properly.
- C. If someone has a question about where something is or how to use it, they should seek out the charge painter.
 1. Be aware of wasting paint.
 2. Call facilities management for pick up of slop buckets when there are a number of them.
 3. Clean paint room (like between productions, or end of year).

Keep firm control over the paint room. People do not understand how to properly clean or take care of things, so you must enforce policy. It is better to start off with a no nonsense attitude so people will understand you are in charge. The theater does not have the budget to replace items that lazy people destroy (unclean paint brushes), so you have to be on top of what is happening. People will be more cooperative if they know you mean business.

THE PAINT ROOM

By Kristin Klingman

I. Paint Room: *"A clean paint room is a happy paint room."*

II. ALWAYS...

- A. Make sure paint is put away:
 - 1. Paint cans go on shelves, use a rubber mallet to securely close all lids.
 - 2. Mixed paint for current show goes on current show shelves until production is over (in case of touch up).
- B. Clean empty containers:
 - 1. Containers cost money we don't have and proper cleanup will ensure we can use them over and over again.
 - 2. Label all mixed paints :
 - a. Masking tape works wonders,
 - b. include color, what paint was used for (ex. Floor, walls, ect..) and show (ex. Dark brown floor wash, Fantasticks).
- C. Dispose of all waste paint (mixed paints) at the end of production.
 - 1. Watered down paint goes down drain.
 - 2. Paint goes into clearly labeled "slop" buckets, that will be taken away by facilities management.
 - 3. Keep an eye on rotten paint, if paint is rotten it goes into slop (warn weak stomachs before you open suspicious cans).
- D. Keep sink area clean.
 - 1. Make sure drain is clog free.
 - 2. Empty lint catcher and dump gunk in trash.
- E. Make sure trash is removed weekly and put outside for trash pickup.
- F. ALWAYS CLEAN YOUR BRUSHES
 - 1. To clean a brush:
 - a. Rinse excess paint from brush with cool water (hot water will ruin the brush and make the hairs fall out because they are held in with glue, heat melts glue).
 - b. Add soap, and work into a lather in your hand or against side of sink.
 - c. Rinse.
 - d. Repeat until lather is clean, water runs clear and no traces of paint can be seen.
 - e. When you are absolutely positive the brush is free of paint, using the wire brush (located to the left of the sink) brush the bristles away from handle on top, sides and bottom, this is to remove any excess paint stuck up near the metal.
 - f. Give the brush one final rinse and hang it up! Good job, you can now properly clean a brush.
 - g. This may seem like a lot of work, but brushes are expensive tools and if they are not properly cleaned they will be ruined and

useless! The theater department does not have funding to replace items that are ruined due to laziness.

2. To clean a paint roller:
 - a. Always be sure to rinse of the paint from the trays, and roller holders!
 - b. After you remove the roller from the holder run it under water to remove the excess paint.
 - c. With soap, work the roller into a lather.
 - d. If available use a *5 in one tool* to scrape along the edge of roller to help remove paint. (rinse, lather, repeat)
 - e. If desired use a *brush roller spinner*:
 - f. Fill a bucket with water, put the roller on the spinner and spin to remove excess paint. You can also run the spinner with roller under the facet, but it can be messy.
 - g. Repeat until the water runs clear and no traces of paint are visible.
 - h. Put the roller back on shelf. Make sure all your other tools are properly put away.

ELECTRICS

By Eric Pilger with consultations from Rebecca Biddinger

The following is a contribution on how to run the electrics Department at Stover Theatre. Remember, without you they can't see. You are extremely important in the grand scheme of theatre and don't think otherwise. The Electrics Department is directly involved with all the things having to do with lights. Some things covered in this chapter include how to focus a light, how to change a lamp, and how to run and write cues on the light board.

The main types of tools you will need are an **8-inch adjustable wrench, a Philips and flat head screwdrivers and wire crimper/strippers.**

ARRIVAL FOR WORK AT THE THEATRE

- A.) *When you arrive at the theatre the first thing you need to do is to turn on the lights. The ghost light will be on in front of the stage. Do not turn this light off until other lights are on.*
- B.) *The first lights you turn on are the floodlights hanging on the Front of House 2 baton. The switch is by the alcove where the bathroom is HR. It is behind one of the pillars on the wall. Turn the two switches on.*
- C.) *Then go to the box office in the front of the theatre and turn on the house lights.*
 - 1.) In the box office, there is a small black box with some faders on it.
 - 2.) Turn the switch on and make sure that the master fader is up all the way.

D.) Next come the scoops over stage and the lights on the back wall of the stage.

- 1.) Enter the door that is in the audience HR up by the stage.
- 2.) Make another right into the small dimmer room.
- 3.) There are two circuit breakers in here that we use: one is labeled Dimmers and the other has an instruction sheet taped to it. The one with the instructions taped to it is the one that controls the scoops.
- 4.) When turning on the scoops, turn on only the switches marked with BLUE tape. The red switches are a fail safe for the fire alarm system. The pink light controls the blue rail lights that illuminate the rail lights during a show.
- 5.) Next are the back lights on the wall. Walk out of the dimmer room and up the small stairs. Look immediately on the wall to the left and you will see a white switch. That controls the lights along the back wall. (Note: there is a switch on stage right that also controls these back wall lights.)
- 6.) Also Stage right is a switch that controls a rouge strip of house lights. If you hit that switch and the back wall lights don't come on then turn it off immediately. Doing this will eliminate any problems with shows and any kind of house light problems.

Now you are ready to work in the Shop.

HANGING AND LIGHTS MAINTENANCE

Storage

Storage for our lights is limited to two places: the balcony and the air

Reading a Plot

Each light has a different symbol that shows what each one is. (See Appendix C)

Instruments need to be as close to the measurements on the plot as they can be.

Hanging a light

Make sure the light is pointing down

Place C-Clamp on the pipe

While keeping a hand on top of the clamp tighten the bolt so that it is "finger tight".

Attach the safety cable through the yolk and around the pipe.

While still holding onto the clamp tighten the bolt one and a quarter turns.

Point the light in the general direction the light will be pointing. It will be adjusted later in focusing.

Circuiting

Definitions: *Circuit*: the outlet where you plug in the cord.

Dimmer: the master control for the outlet or outlets connected to it.

Channel: the arbitrary number you assign each dimmer to and which is controlled by the board.

Circuiting is a difficult task in Stover Theatre. We have 96 circuits but only 60 dimmers to put them through. That being the case, we have only 24 circuits that do not share a dimmer with another circuit. Thus in this manual we have included a diagram of what circuits are shared and with what other circuit they are shared. (See Appendix C)

Plug the light into the closest available circuit.

Write down what the number of the circuit is under its position on the plot.

Do this for every light that is hung.

Tie up any loose cable to the baton.

Changing a lamp

Inevitably the lamps in the instruments will burn out. This is the procedure to change them. (The bulb, as you know it, is not called a bulb, but a lamp. The part that you hang is called an instrument.)

Source four

Unplug the light (if it is hung).

Unscrew the gold screw on the very back of the instrument

Very carefully remove the base from the instrument.

Pull out the lamp with out touching the glass.

Replace the lamp

Wipe the lamp with a piece of cloth or a paper towel to remove oils.

- It is important not to touch the glass because the oils on your fingers (no matter how clean you think they are) will cause the coating on the glass to be burned through, and thus burn the lamp.

Place the base carefully back into place and screw it back into the instrument.

Fresnel

Unplug the light (if it is hung).

As you look at the lens of the instrument on the right there will be a little latch that will open the front of the instrument.

Open it and grab the lamp.

Twist the lamp so that the slots match up.

Replace the lamp and close the lens

Plug the instrument back in.

Setting up the scaffolding

The scaffolding is extremely important to the electricians. It is the only way to hang, and work on the batons in the front of house. Also it is highly necessary to focus over stage lights. You need four people total to do this task.

Bring out the rolling part and unfold it making sure that all the locking points lock.

Having two people stand on the inside of the structure while the other two pass them the first of the two platforms. It is the one that is flat on one side and the hooks are pointing down.

This platform will go onto the top of the part already unfolded.

Lock all four wheels and the two tallest people will go up on the platform and continue to construct.

Next, pass two of the other ladder like bars to the people on the platform.

One of these ladder pieces needs to have a rope tied to it.

Place them in the available holes and lock them in by using the ring that is on the bottom.

Once those are in place two support bars on the rungs. If someone were to look at the supports from a distance they need to see an X.

Pass the bucket like platform to the two people.

Place the two sets of hooks one the very top rung once again.

Climb down through the trap door.

Cable

Our cable, like our instruments, is stored in multiple places around the theatre.

The places are in the balcony, in the air or hanging up in the electric room by the coke machine downstairs. Unfortunately, we are not as organized as we would like to be and do not have our cable measured in certain lengths like 5', 10', and so on. Many times you will be told to get the smallest length of cable you can find. Our cable and circuits are all stage pin. Which means that all the plugholes have three different pins in a vertical pattern as opposed to Edison plugs, which is what you would see in a house.

Tech week is a busy time for the electricians as well as everyone else. Hopefully by now you as Master Electrician and the lighting designer have sat down with the director and gone over some looks for how each general scene is to be lit, i.e. Daytime cues, night time cues and stuff like that. This next section deals with the general jobs that you will have to do as the master electrician or light board operator.

TECH WEEK

A.) Hierarchy of electrical department staff

1.) Lighting Designer (LD):

- a.) Designs the lighting for the show.
- b.) Chooses the color based on what he/she feels is right for the show.
- c.) Is in charge of focus.
- d.) Goes to production meetings.
- e.) Decides what the lighting plot should look like.

2.) Assistant Lighting Designer (ALD):

- a.) Assists the LD in his/her duties.
- b.) Does paper work for the LD.
- c.) Assists in some focus and some hanging.

3.) Master Electrician (ME):

- a.) In charge of the hang.
- b.) Places rental and purchasing orders that the lighting designer requests.
- c.) Is the head electrician.

- d.) Has knowledge of wiring and circuitry.
- e.) Has knowledge of how to use different lighting instruments.
- 4.) Assistant Master Electrician (AME):
 - a.) Assists the ME in his/her duties.
 - b.) Runs the light board (depending on the situation of the company or program).
 - c.) Hangs instruments and cuts gel.
- 5.) Electricians:
 - a.) Most of the grunt work falls on them.
 - b.) Are follow spot operators.
 - c.) Are deck electricians.
 - d.) Hang instruments.
 - e.) Cut gel.
 - f.) Circuit instruments.
 - g.) Run cable.

B.) Patching

- Patching is the process of assigning the dimmers to channel numbers. We do this because the instruments are plugged in very randomly, and they are easier to work with when the lights can be groups according to their function and the lighting plot.
- 1.) Hit the “Patch” key on the light board.
- 2.) Enter the dimmer number, and hit enter.
- 3.) Enter the channel number, and hit enter.
- 4.) Continue this procedure until all of the dimmers have been assigned to a channel.
- 5.) Proofread what you have entered.
- 6.) If dimmers have already been assigned to channels from a previous show, you will need to clear the show and the patch.
 - a.) Hit “Setup.”
 - b.) Select “Clear Functions.”
 - c.) Select “Clear Show and Patch.” Follow the directions on the bottom of the screen to clear the show and patch.
 - d.) Return to “Patch.”
 - e.) Select dimmers 1-1024, hit enter.
 - f.) Select channel 0, hit enter. All of the dimmers should have been reassigned to channel 0, and you should be able to freely assign the dimmers according to your plot.

C.) Writing cues

Note: Depending on whom the lighting designer (LD) is this will determine whether or not you have to bring the lighting board down to the tech table.

- 1.) The board has been turned on.
 - a.) There is a switch on the back of the board directly in line with the gooseneck light on the right.
 - b.) Turn on the monitor.
 - c.) Bring up the slider that says “Grand Master” all the way to the top.

- 2.) The lighting designer will ask you to bring up channel numbers at a certain percentage.
- 3.) Hit the button marked “Chan”
- 4.) The computer will ask you for a channel number. Enter the channel number the LD told you.
- 5.) Hit the “At” button and enter the level the LD told you.

Sometimes you must enter a number of channels in a row, i.e. 1,2,3,4,5, and 6. In this case you would do the following:

- 6.) After selecting “Chan,” enter 1; hit the “Thru” button, 6.
- 7.) Then continue normally.

Other times you will need to enter a discontinuous list of channels, i.e. 1, 12, 25, 17, 34, and 40. Here is what you do

- 8.) Instead of hitting thru. You will hit the button marked “And” between each number. Then continue as above.
- 9.) Saving the work
 - a.) When you are finished writing cues each day and after each show it is a good idea to save the show to disk.
 - b.) Hit the button marked “Setup” and a list of functions will come up with corresponding numbers.
 - c.) Hit the command Disk functions and press enter. Another screen will come up that has another list of functions.
 - d.) Press write show to disk is and then enter
 - e.) Hit enter when it asks if you want to write the show to disk.
 - f.) After a few seconds it will take you back to the list of setup functions. Hit the “Stage” button. And then turn off the board. (See closing the show).

D.) *Blind*

This feature allows the light board operator to change a cue while still in a cue. For example, if you are in rehearsal and you are in cue number 65, and the LD wants to change something in an earlier cue (we’ll say 21), here is what you would do:

- 1.) Hit the button marked “Blind.”
- 2.) Type in the cue number desired by the LD.
- 3.) The levels that you had set for that particular cue will be indicated by a light blue color.
- 4.) Make the desired changes and hit the “Record” button and then the “Enter” button.
- 5.) Hit the button marked “Stage” when all the changes have been made and it will take you back to the cues you were in.

E.) *Recording Submasters and Groups*

The procedure is relatively similar to recording a cue. These two functions are usually used when building looks for the preliminary meeting with the designer and the director.

- 1.) Recording submasters

- a.) Bring up the requested channels that the LD asks for then hit the button marked “Sub” the screen should ask you for the number submaster that you wish to record to. We have on our ETC Expression 24 submasters.
 - b.) Press the button of the desired number that you wish to record to. Then hit the “Enter” button.
 - c.) The fader that you have selected will now have a little green light under it telling you it is active.
- 2.) Recording groups
- a.) Repeat the procedure for the submasters but hit the button marked “Group” instead of the “Sub” button.
 - b.) These are used to call up a bunch of lights that will perform similar functions like front wash or backlight and such.

F.) *Running lights*

- 1.) The blue running lights are in the electrics room downstairs under the stairs.
- 2.) Help the ASM to set up the running lights where they are needed.

ARRIVAL FOR THE SHOW

When you arrive for the show there will be a few duties that will fall upon the board operator. You are still considered an electrician if you are a board operator so these jobs will directly involve you.

A.) *Turn on the lights*

- 1.) See the instructions above for working in the shop.
- 2.) Take the ghost light into the paint room.

B.) Switch the house lights

- 1.) Once the booth is open you will see a black box that resembles the one in the box office.
- 2.) Turn this box on the same way you would turn on the box in the box office.
- 3.) Turn the box office box off.

C.) Turn on the board

- 1.) See instructions above in the writing cues section.
- 2.) Make sure the grandmaster is up.

D.) Turn on the dimmers

- 1.) The show cannot run with the dimmers off.
- 2.) Go into the dimmer room and find the circuit breaker marked Dimmers.
- 3.) Turn all five of those switches on.
- 4.) On your way out you will pass a stack of black machines, the Dimmer racks. On top of those you will see a surge protector. Turn it on. And turn the light off in the room when you leave.
- 5.) While you are in there, you might as well turn off the scoops.

E.) *Dimmer Check*

The purpose of a Dimmer check is to make sure there are no problems with the lights. If there is a focusing issue or a blown lamp that will be taken care of.

- 1.) You will be up at the board and the Assistant Stage Manager (ASM) will be on stage with a list of the channel numbers.
- 2.) The ASM will call out the numbers and you just need to bring up the fader (the many different sliders towards the top of the board).

RUNNING THE SHOW

Running the show is pretty easy. You are a monkey that presses a button. As funny and boring as that sounds, it is true. Here is what you do.

- A.) After dimmer check you will choose a fader (A/B or C/D – preferably A/B to keep things simple). Once you pick one, hit the button that says “CUE” hit the number of what ever your first cue is (.5, 1, whatever it is).
- B.) When the stage manager calls for the cue you will respond with Standing by to him/her to let them know you are ready.
- C.) You may have to fade out the house lights and you will do that on the SM go.
- D.) Once the house is out you will hit the go button and the cues will go in numerical sequence. **IMPORTANT: ONCE YOU HAVE CHOSEN A FADER YOU MUST STAY ON THE FADER OR ELSE IT WILL MESS UP THE SHOW.**

CLOSING THE SHOW

A.) *Closing the board*

- 1.) When the show is over you will have to leave the lights on for a while, until the audience leaves. When they do leave, hit the button marked “Clear” under the fader you were using during the show.
- 2.) Bring the grandmaster down all the way.
- 3.) Turn the board off at the switch that you turned it on at.
- 4.) Cover the board with the dust covering.

B.) Switching the house back over

- 1.) Have the Stage Manager turn the control in the box office on.
- 2.) When you see the SM you know that she has turned the control over and you can turn the box off in the booth.

C.) Turning the dimmers off

- 1.) Turn off the five switches in the dimmer circuit breaker.
- 2.) Turn off the surge protector.

D.) Ghost light

- 1.) Bring the ghost light out of the paint room.
- 2.) Plug it in under the lip of the stage and turn it on.
- 3.) Then turn the house lights off in the box office
- 4.) All lights should be off now.

SOUND

By Patrick Pieri

I. Finding the Sound Booth

- A. It is located in the balcony and opposite the lighting booth.
- B. Upon entering, the light switch is found behind the door to the left.

II. Powering Sound Equipment

- A. Locate the power strip on the amplifier.
 - 1. This is to the left, on the floor as you are seated in the sound booth.
 - 2. Turn the power switch on.

This gives power to all sound equipment. If some equipment remains in the off position, they need to be turned on locally by their own power switches. The computer is always turned on in such a way, and must always be turned off by shutting down—never by turning off power strip.

III. Show Preparation

- A. There are several microphones onstage.
 - 1. They feed into the loudspeakers found in the lighting booth, sound booth and the dressing rooms.
 - 2. Turn these microphones on:
 - a. Crawl into the attic of Stover Theatre.
 - b. A cord must be turned to the on position and a new battery must be placed in the cord's adaptor.
 - c. The entrance to the attic is found in far left corner of the lighting booth.
 - d. Enter the attic and turn on the light switch located immediately to the left at the top of the entrance ramp.
 - e. Remember to bring a flashlight.
 - f. After crawling to the top of the ramp, turn right and crawl under the air duct.
 - g. Now a straight crawl will take you to the front of the stage, relative to the attic.
 - h. The cord and its adaptor protrude from some pipes.
 - i. Turn on and replace the battery.
 - j. The amplifier beneath the powerstrip controls the volume of the loudspeakers.
- B. To set up the stage speakers
 - 1. Take them from the sound booth and place them in the sound designer's desired position.
 - 2. To connect these speakers to the sound booth's mixer (slide board),
 - a. locate the cables stage left and right.
 - b. There is one cable for each one speaker.
 - c. The cables hang to the extreme downstage from the ceiling either left or right stage

d. Once found, connect cables to speakers and gaff (or tape) down the cable along the bottom of the wall so as to prevent tripping.

III. Running a Show

- A. To give stage speakers sound input, slide main masters up.
 - 1. All other sound tools in sound booth will only run to the main masters if the main masters are on.
 - 2. The slide for the desired piece of equipment is also turned on (pushed up on the mixer).
- B. During a show, the sound booth uses the blue light above the computer and turns off the ceiling light.

PROPERTIES

By: Elise Holt

I. Process

- A. At Stover, though the scenic designer sometimes designs some of the props, the props master generally is responsible for the majority of the research and combing the script for which props will be needed.
- B. Additional props not directly mentioned in the script, or specifics on what functions the props will actually serve tend to be dictated by the director, and this information is relayed to the props master by the stage manager and assistant stage manager.
- C. The props master will decide what must be built, borrowed, rented, or bought, though hopefully the prop will already be in existence in one of the prop storage areas.

II. Duties of the Props Master

- A. The props master should attend several rehearsals, starting well before the cutoff date for adding new props.
 - 1. This allows them to see for themselves how the props will be used and take note of any potential issues.
- B. For borrowed props, the prop master keeps a list of people who need to be thanked in the program for their assistance.
- C. The props master here also keeps a detailed list of the props and where they go during the production.
- D. Please note that **COMMUNICATION IS OF THE UTMOST IMPORTANCE**. Without it, everything falls apart.
- E. The props master should give duplicate props lists to the director, stage manager, assistant stage manager, and the technical director .
- F. The production meeting is an opportune time to bring up any concerns relating to props to keep everyone in the loop.

1. Constant dialogue should also be maintained through e-mail, phone conversations, and one-on-one discussions.
- G. Anyone dealing with set changes is trained in running the props on and off.
- H. After a show is done running, the props are separated according to where they came from.
 1. Props belonging to Stover are taken across the field to Cummings.
 2. Borrowed or rented props are returned to their owners.

III. Prop Storage

- A. Between performance nights, we store most props in the cabinets downstairs.
- B. Expensive or dangerous props (prop guns) are stored in the locked offices.
- C. Large set props are usually left onstage, though sometimes are stored in the minute wing space backstage, or are put in the paint room.
- D. During the actual performance, hand props should be kept on a prop table which has been mapped – with each prop in a specific location, and notes as to which scene it is being used, and by whom. The ASM will help you organize this table.

IV. Other

- A. Rehearsal props
 1. Sometimes these are no more elaborate than a block of wood.
 2. The props master often helps in gathering these and the assistant stage manager is usually the one responsible for collecting them and keeping track of them during the rehearsal process.
- B. Before a show opens for the evening, the person on props run crew sets the props, often assisted by the ASM.
- C. During productions, the props running crew and the ASM sit backstage and keep an eye on the props, assisting when necessary, and preventing people from playing with them.
- D. Afterwards, those aforementioned will clear everything up, putting it away until the next performance.

V. Prop rules

1. **If you have no reason to touch the props, do not touch the props!**
2. **If you have no reason to touch the props, do not touch the props!**
3. No, you are not allowed to get props from Stover for your in-class scenes.
4. If you are one of the elite allowed to touch the props, put them back where you found them. Do not just dump them anywhere because you feel lazy.
5. Rented props do not go back in the props closet.
6. Borrowed props do not go back in the props closet.
7. Props do not go in the paint room.
8. Props do not go in the costume room.
9. If it will spoil (i.e. a food item or something of that nature,) do not put it in the props closet. There is a refrigerator in William's office for items like this.
10. If you are using plates, bowls, cups, silverware, etc. and they will come in contact with someone's mouth or some item of food, wash them first. Then, wash them

- with hot water and soap each night after a show. Wash them again before putting them away.
11. Store perishable food props in the refrigerator, but clean them out after the show.
 12. Props on the props table are not to be touched by anyone but the props crew and the actor using that prop. However, it should also be noted that the actor may only touch the prop if they are just about to go on with it or need to preset it in a costume.
 13. Before each performance, double check to insure all the props are accounted for.
 14. After a performance, put the props safely away in the cabinets.
 15. Props too large for the cabinets should be put in one of the offices, or one of the other areas designated as safe storage spaces.
 16. As props are put away, check to make sure they are all accounted for.

COSTUMES

By Debra Stunich

I. The Costume Shop

- A. The shop is located in the house right alcove of the theatre.
- B. It is shared with the paint shop.
- C. It is organized into different areas.
 1. There is a washer and dryer unit near the window.
 - a. If you notice that the detergent is running low or something of the like, inform the Shop Supervisor that more needs to be bought.
 2. There is a shelf with small accessories.
 - a. Keep them separated and orderly as you find them.
 - b. If you remove an item (like scissors or glue), make sure you return them.
 3. There are bins under the work table.
 - a. They are separated by different pieces of fabric.
 4. There is a work table in the center of the area covered by a bedding eggcrate and white fabric
 - a. The eggcrate allows for pins to be pushed into the table to stretch fabric.
 - b. If the white fabric becomes torn to an irreparable status, please take the initiative to find a staple gun and recover it.
 5. Sewing machines
 - a. Consider them as dangerous shop tools that should only be used with the necessary knowledge.

II. Costume Storage

- A. It is located in Cummings Gym.
 1. It contains all of our stock costumes.
 2. It is organized methodically according to style of costume.
- B. Purge these costumes once a year to make sure that there are no moth ridden costumes and everything is still useable.

- C. Keep the air conditioning on at all times to prevent the area from becoming moldy and musty.
- D. Shoes are organized according to color and style.
- E. Hats, ties and other accessories are located on the shelves.
- F. Belts, suspenders and cummerbunds are hung on the wall on the right of the door when you enter.
- G. Loose fabric should NOT be kept in this room—it should be in the costume shop!
- H. Return show costumes to the room and let the costume shop coordinator organize the costumes.

III. Running Costumes

- A. Costumes should be ready by the scheduled Costume Parade.
- B. The person (people) running costumes should be ready during all tech rehearsals and performances with necessary sewing and patchwork tools in case a costume rips.
- C. Costumes should be kept in the costumes cabinet in the greenroom or the dressing rooms.
 - 1. All costumes should be kept in the same place.
 - 2. Quick change costumes should be stored in the wings.
- D. Wash the costumes nightly at request of the designer or if obviously necessary.
- E. Strike
 - 1. Collect all the costumes from the actors.
 - 2. Return everything to the costume storage in Cummings.

MAKE UP

By Karalea Larr

DESIGNER

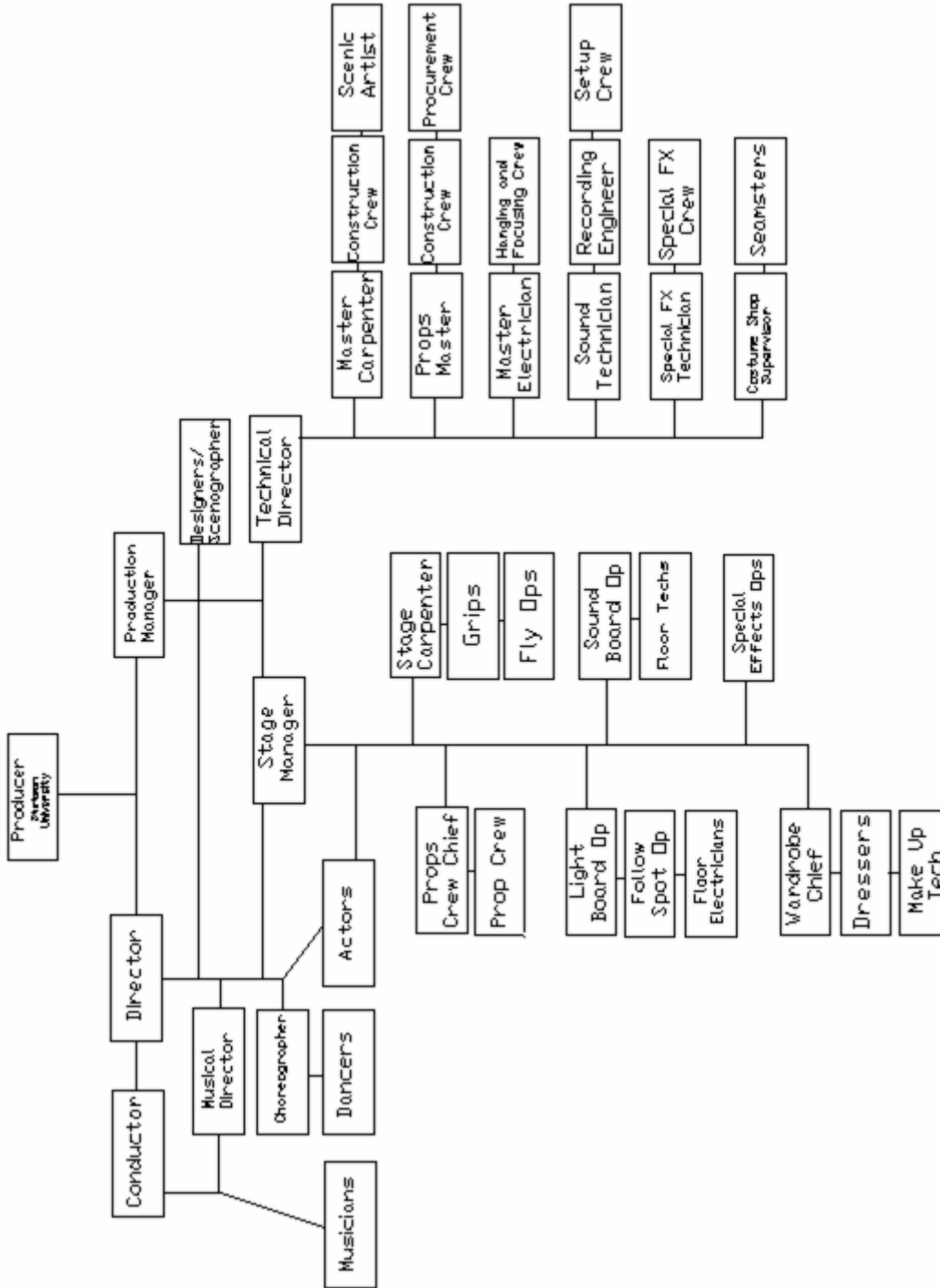
- I. Job Description
 - A. Attend production meetings and tech rehearsals.
 - B. Be actively involved with discussions with the director, TD, lighting designer and costume designer—all of their decisions affect your design!
 - C. Develop a make-up design for show using the production concept.
 - D. Command your crew
 - 1. Teach them your design and how to apply it.
- II. Production Work Schedule
 - A. Work outside of the theatre
 - 1. Research of the production concept and the play.
 - 2. Compile necessary paperwork necessary.
 - a. Composite sketches
 - b. Copies of research ideas to show the design team
 - 3. Purchase any makeup supplies.
 - B. Work inside the theatre

1. Attend meetings.
2. Clean makeup area before the production.
3. Attend tech week rehearsals when the actors are present.
4. Attend performances and strike.
5. Make-up crew and designer (if also running the show) are responsible for keeping downstairs noise to a minimum during the runs.

C. Post production

1. Strike
 - a. Clean the make-up areas.
 - i. Wipe down mirrors.
 - ii. Throw away used sponges and applicators.
 - iii. Remove actor nameplates.
2. Post Mortem
 - A. Evaluate your design.
 - B. Attend the post mortem production meeting.
 - C. Convey concerns, ideas, and compliments encountered during the process.

APPENDIX A



REHEARSAL REPORT

Show: _____

Location:

SM:

Day/Time:

Date:

Rehearsal Start: Rehearsal End:	Attendance:
Rehearsal Notes:	Scenery: •
	Lighting: •
	Properties: •
	Sound: •
Costumes: •	Stage Management: •
Schedule: •	Misc: •

MUSIC REHEARSAL REPORT

Show: _____

Location:

SM:

Day/Time:

Date:

Rehearsal Begin: Rehearsal End:	Attendance:
Rehearsal Notes:	Stage Management:
Technical Notes:	Schedule:

PRODUCTION MEETING REPORT

Show: _____

Location:

SM:

Day/Time:

Date:

Attendance:	Scenery:
Properties:	Lighting:
Sound:	Costumes:
Schedule:	Misc:
Stage Management:	Production Management:

PRODUCTION REPORT

Show: _____

Location:

SM:

Day/Time:

Date:

Act 1 Up: Act 1 Down: Act 1 Running Time:	Attendance:
Intermission Up: Intermission Down: Intermission Time:	
Act 2 Up: Act 2 Down: Act 2 Running Time:	
Total Running Time: Total Elapsed Time:	
Technical Notes:	
Production Notes:	
General Notes:	
Next Call Time:	

APPENDIX C

Circuit – Dimmer Chart					
Stover Theatre					
Circuit	Dimmer	Circuit	Dimmer	Circuit	Dimmer
1	37	21	47	53, 61	17
2	38	22	48	54, 62	18
3	39	23	59	55, 63	19
4	40	24	60	56, 64	20
5	41	25, 27	25	65, 75	21
6	42	26, 28	26	66, 76	22
7	3	29, 31	27	67, 77	23
8	4	30, 32	28	68, 78	24
9	5	33, 35	29	69, 79	1
10	6	34, 36	32	70, 80	2
11	12	37, 39	35	71, 73	49
12	11	38, 40	36	72, 74	50
13	57	41, 43	31	81, 83	51
14	58	42, 44	30	82, 84	52
15	56	45, 47	33	85, 87	7
16	55	46, 48	34	86, 88	8
17	45	49, 57	13	89, 91	9
18	46	50, 58	14	90, 92	10
19	43	51, 59	15	93, 95	53
20	44	52, 60	16	94, 96	54

Stage Lighting Symbols

(Symbols conform to USITT recommended standards except where noted.)

