

STAGE MANAGER AND ASM

OVERVIEW: YOU ARE RESPONSIBLE, ALONG WITH THE DIRECTOR, FOR SUPERVISING THE ENTIRE PRODUCTION BY MAKING SURE THAT THINGS RUN SMOOTHLY IN REHEARSAL AND PERFORMANCE, ON AND OFF STAGE. YOU ARE AN ADVOCATE FOR ALL MEMBERS OF THE CAST, CREW, AND PRODUCTION STAFF AND COMMUNICATION WITH EACH OF THEM IS ESSENTIAL.

CONSTANTS

1. ACCEPT RESPONSIBILITY AND BE A TRUE LEADER TO YOUR CREW MEMBERS AND THE ACTORS BY BEING DEPENDABLE, CONSIDERATE, AND PROFESSIONAL. REMEMBER THAT 50% OF YOUR JOB IS WORKING WITH PEOPLE.
2. BE PROACTIVE AND TAKE INITIATIVE –LOOK FOR THINGS TO DO, NOTICE CREW MEMBERS WHO NEED TASKS AND KEEP THEM BUSY.
3. THINK AHEAD – PLAN CAREFULLY TO AVOID MISSING IMPORTANT DETAILS
4. ANTICIPATE AND SOLVE PROBLEMS BEFORE THEY ARISE – PREFERABLY WITHOUT BRINGING THE PROBLEMS TO THE ATTENTION OF THE DIRECTOR UNLESS NECESSARY.
5. BE TRUTHFUL WHEN SIGNING HOURS FOR ACTORS. REMIND ACTORS TO GET THEIR HOURS SIGNED WEEKLY.
6. BE ORGANIZED. BE ON TIME. BE PREPARED.
7. KEEP TRACK OF ANY PARENTS, FACULTY MEMBERS, OR ORGANIZATIONS THAT HELP AND SHOULD BE INCLUDED UNDER SPECIAL THANKS IN THE PROGRAM.

****ATTEND PRODUCTION MEETINGS, TAKE NOTES AND EMAIL THEM OUT TO PRODUCTION STAFF WITHIN 24 HOURS OF THE MEETING. WEEKLY REHEARSAL REPORTS SHOULD BE EMAILED TO THE PRODUCTION STAFF AFTER THE REHEARSAL EVERY FRIDAY. REFER TO THESE REPORTS AT THE PRODUCTION MEETING FOR FOLLOW-UP PURPOSES.****

RESPONSIBILITIES

BEFORE REHEARSALS BEGIN:

1. MAKE A PROMPT SCRIPT. CREATE A THREE RING BINDER WHICH INCLUDES THE FOLLOWING: CONTACT SHEETS FOR CAST AND CREW, BINGO CHARTS (SEPARATED BY TECHNICAL ELEMENT), TWO COPIES OF THE SCRIPT (ONE REGULAR AND ONE YOUR PROMPT SCRIPT), WEEKLY REHEARSAL REPORTS, PRODUCTION MEETING NOTES, AND ANY OTHER DIVIDERS THAT YOU MAY NEED TO ORGANIZE YOURSELF AND THE PRODUCTION.
2. MAKE A SECTION ON THE CALL BOARD FOR CAST COMMUNICATION.
3. MAKE A PRODUCTION STAFF EMAIL LIST AND A TEMPLATE FOR PRODUCTION NOTES.
4. EMAIL THE DATES OF PRODUCTION MEETINGS OUT TO PRODUCTION STAFF AND LET THEM KNOW WHAT THE EXPECTATIONS ARE.

AUDITIONS:

1. HAND OUT AUDITION FORMS AND COLLECT THEM IN ORDER OF THE SIGN UP LIST
2. KEEP THE AUDITIONS MOVING BY HAVING EACH GROUP READY WHEN THE PREVIOUS GROUP LEAVES.
3. KEEP CALM AND KEEP ORDER.
4. MAKE SURE THAT STUDENTS WHO ARE PRACTICING IN HALLWAYS, CANNOT DISTURB AUDITIONS.
5. ANY IRREGULARITIES (INCLUDING MISCONDUCT BY ACTORS) SHOULD BE REPORTED TO THE DIRECTOR.

1ST WEEK OF REHEARSALS:

1. DISTRIBUTE INFORMATION/ CONTRACTS TO CAST.
2. HELP DISTRIBUTE SCRIPTS AND MAKE SURE THAT THERE IS A SCRIPT NUMBER LIST.
3. CREATE A CONTACT LIST FOR CAST AND CREW, CREATE AN EMAIL LIST FOR CAST AND THEIR PARENTS. ONCE THE LIST IS MADE, IT SHOULD BE EMAILED TO THE DIRECTOR AND THE DRAMA MAMA.
4. STAGE MANAGER SHOULD HOLD A MEETING WITH ASM'S TO DETERMINE WHICH ASM'S ARE PRESENT FOR WHICH REHEARSALS. THE WEEK BEFORE TECH REHEARSALS BEGIN THROUGH THE RUN OF THE SHOW, ALL ASM'S SHOULD BE PRESENT. YOU CAN ALSO DIVIDE UP SOME RESPONSIBILITIES AT THIS MEETING. IT IS A GOOD IDEA TO PLAN AHEAD AND BE CONSISTENT.

REHEARSALS (GENERAL):

1. CONTINUE TO ATTEND PRODUCTION MEETINGS, TAKE NOTES AND EMAIL THEM.
2. MAKE A SIGN IN SHEET FOR EVERY WEEK AND POST IT EVERY WEEK.
3. SWEEP THE STAGE.
4. SET UP THE STAGE FOR REHEARSALS AND MAKE SURE THAT REHEARSALS START ON TIME. THIS MEANS THAT YOU DO NOT GET A QUICK BREAK AFTERSCHOOL LIKE EVERYONE ELSE. YOU MUST IMMEDIATELY GET READY FOR REHEARSAL.
5. CHECK THE SIGN IN SHEET JUST BEFORE YOU START REHEARSALS AND IF SOMEONE IS MISSING, CALL THEM. NOTIFY THE DIRECTOR ONCE YOU HAVE DETERMINED THEIR REASON FOR ABSENCE OR TARDY.
6. KEEP ORDER. THE DIRECTOR SHOULD NEVER HAVE TO ASK THE CAST TO STOP TALKING. THAT IS YOUR RESPONSIBILITY.
7. TAKE BLOCKING NOTATION. IF AN ACTOR IS ABSENT, WHEN THEY RETURN MAKE SURE THEY GET THE BLOCKING THEY MISSED.
8. CHECK BLOCKING
9. ONCE ACTORS ARE OFF BOOK, PROMPT THEM WHEN THEY CALL LINE.
10. SPIKE SET PIECES

11. PREPARE LIST OF RUNNING CREW, JOBS AND SET CHANGES.

TECH WORKDAYS:

1. ATTEND ALL TECH WORKDAYS, BE ON TIME AND WORK CONSISTENTLY ON ANY CREW THAT NEEDS HELP WHEN YOU ARE NOT SPECIFICALLY WORKING ON YOUR SM RESPONSIBILITIES.
2. SET UP FOOD TABLES OUTSIDE THE STUDIO THEATRE FOR PEOPLE TO PUT FOOD ON THEY BRING FOR LUNCH.
3. TAKE LUNCH ORDERS AND COLLECT MONEY FOR PIZZA. COMMUNICATE WITH THE PARENT VOLUNTEER WHO IS PICKING UP THE PIZZA AND DETERMINE IF YOU OR THE PARENT ARE PLACING THE PIZZA ORDER.
4. WHEN THE PIZZA ARRIVES, KEEP TRACK OF THE STUDENTS WHO HAVE PAID AND HAVE GONE THROUGH THE LINE TO PICK UP THEIR PIZZA.
5. AT THE END OF THE DAY, CLEAN UP ALL LEFTOVER FOOD. OPEN CONTAINERS AND PERISHABLE FOOD ITEMS SHOULD NOT BE LEFT AT SCHOOL. TRASH MUST BE TAKEN OUT TO THE DUMPSTERS. MAKE SURE THAT THE FLOORS ARE CLEANED AND THE TABLE ARE RETURNED TO THEIR APPROPRIATE STORAGE PLACE.
6. REMEMBER THAT IF YOU ARE NOT WORKING ON LUNCH OR LUNCH CLEAN UP YOU SHOULD BE WORKING ON A CREW!

TECH AND DRESS REHEARSALS:

1. MAKE SURE THE STAGE IS SET UP FOR REHEARSALS AND THAT DESIGNERS ARE PRESENT AND ON HEADSET IF POSSIBLE.
2. MAKE SURE ALL CAST AND CREW ARE PRESENT. ADD CREW TO SIGN IN SHEET.
3. MEET WITH YOUR RUN CREW AND MAKE SURE THAT THEY ARE PREPARED TO PRACTICE THEIR SET OR COSTUME CHANGES. MAKE SURE ALL RUNNING CREW KNOWS WHAT TO WEAR FOR THE RUN OF THE SHOW.
4. STAGE SHOULD BE SWEEPED.
5. COMMUNICATE HOLDS TO ACTORS AND CREW
6. COMPLETE YOUR ORGANIZED PROMPT SCRIPT BY ADDING ALL NECESSARY CUES.
7. ASSIST DIRECTOR AND DESIGNERS WITH COMMUNICATION THROUGHOUT REHEARSAL.
8. DELEGATE AS APPROPRIATE AND NECESSARY, BUT REMAIN PRESENT AND MAKE SURE THAT EVERYONE HAS FOLLOWED THROUGH WITH THEIR TASKS.

RUN OF SHOW:

1. CHECK SIGN IN TO MAKE SURE EVERYONE IS PRESENT AT CALL. IF ANYONE IS MISSING, CONTACT THEM IMMEDIATELY AND NOTIFY THE DIRECTOR.
2. SWEEP AND MAKE SURE THAT BACKSTAGE IS TIDY AND NEAT.

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3. CAST AND CREW SHOULD BE SETTING THEIR ASSIGNED PROPS AND SET PIECES. MAKE SURE THAT THE STAGE IS READY FOR THE TOP OF SHOW.
4. MAKE CALLS ON STAGE GIVING ACTORS 10 AND FIVE MINUTE CALLS FOR EVERY POINT ON THE SCHEDULE. DO NOT MAKE CALLS IN CAST CIRCLE, BUT MAKE SURE EVERYONE KNOWS HOW MUCH TIME TO CURTAIN AFTER THE CIRCLE IS FINISHED.
5. KEEP CALM AND KEEP ORDER.
6. MAKE SURE EVERYONE IS DOING THEIR JOB.
7. BE A PRESENCE WHEN YOU CAN. YOU WILL BE NEEDED IN THE BOOTH A LOT BUT MAKE SURE THAT BEFORE THE SHOW AND AFTER THE SHOW YOU ARE CHECKING THE STAGE, MAKING SURE THAT EVERYONE IS DOING WHAT THEY ARE SUPPOSED TO DO.
8. AFTER RECEIVING CONFIRMATION FROM THE ASMS THAT ALL ACTORS AND RUNNING CREW (AND CONDUCTOR IF A MUSICAL) ARE AT PLACES, NOTIFY THE TECHNICAL DIRECTOR THAT WE ARE READY TO BEGIN THE SHOW. CONFIRM START TIME. YOU SHOULD BE READY TO START ON TIME EVERY NIGHT DESPITE HAVING TO WAIT ON THE HOUSE.
9. THANK YOU GOES A LONG WAY. DON'T FORGET THAT THESE PEOPLE ARE HELPING YOU DO YOUR JOB.
10. DURING PICTURE CALL, POST A SHEET FOR ACTORS AND CREW MEMBERS TO SUGGEST CATEGORIES FOR HA AWARDS. AT END OF PICTURE CALL, COLLECT THE SHEETS AND EDIT AS APPROPRIATE (ASKING APPROVAL OF DIRECTOR ENCOURAGED). BEFORE THE CAST PARTY, PRINT OUT THE BALLOT AND HAVE A TEACHER MAKE COPIES. YOU ARE RESPONSIBLE FOR THE BALLOTS AND THEIR COLLECTION AT THE CAST PARTY.

POST PRODUCTION:

1. STRIKE HEADSETS AND CABLE
2. HELP TECHNICAL DIRECTOR ORGANIZE STRIKE AND COMMUNICATE JOBS FOR STRIKE.
3. TAKE ATTENDANCE AT STRIKE
4. WITH THE ASMS, COLLECT APPROVED PROPS OR SET PIECES TO USE AS HA AWARDS, LABEL THEM AS APPROPRIATE AND PRESENT THE FIRST HA AWARD AFTER STRIKE IS OVER.
5. REPORT TO THE DIRECTOR AFTER STRIKE. EMAIL ANY DESIGNER OR CREW CHIEF WHO HAS UNRESOLVED TASKS AND FOLLOW UP TO MAKE SURE THOSE ARE TAKEN CARE OF.

COSTUME SHOP MANAGER

OVERVIEW: THE COSTUME SHOP MANAGER IS RESPONSIBLE FOR THE ORGANIZATION AND PRODUCTIVITY IN THE COSTUME SHOP AND THE TIMELY AND ACCURATE PRODUCTION OR ACQUISITION OF ALL COSTUMES. THIS INCLUDES ANY AND ALL COMMUNICATION BETWEEN THE COSTUME DESIGNER, DIRECTOR, TECHNICAL DIRECTOR, STITCHERS, DRESSERS, AND ACTORS THAT MAY BE NEEDED.

CONSTANTS

1. ACCEPT RESPONSIBILITY AND BE A TRUE LEADER TO YOUR CREW MEMBERS AND THE ACTORS BY BEING DEPENDABLE, CONSIDERATE, AND PROFESSIONAL. REMEMBER THAT 50% OF YOUR JOB IS WORKING WITH PEOPLE.
2. BE PROACTIVE AND TAKE INITIATIVE –LOOK FOR THINGS TO DO, NOTICE CREW MEMBERS WHO NEED TASKS AND KEEP THEM BUSY.
3. THINK AHEAD – PLAN CAREFULLY TO AVOID MISSING IMPORTANT DETAILS
4. ANTICIPATE AND SOLVE PROBLEMS BEFORE THEY ARISE – PREFERABLY WITHOUT BRINGING THE PROBLEMS TO THE ATTENTION OF THE DIRECTOR UNLESS NECESSARY.
5. BE TRUTHFUL WHEN SIGNING HOURS FOR ACTORS. REMIND ACTORS TO GET THEIR HOURS SIGNED WEEKLY.
6. BE ORGANIZED. BE ON TIME. BE PREPARED.
7. KEEP TRACK OF ANY PARENTS, FACULTY MEMBERS, OR ORGANIZATIONS THAT HELP AND SHOULD BE INCLUDED UNDER SPECIAL THANKS IN THE PROGRAM.

RESPONSIBILITIES

BEFORE REHEARSALS BEGIN:

1. READ THE SCRIPT
2. MEET WITH THE DIRECTOR AND/OR COSTUME DESIGNER TO DISCUSS CONCEPTS AND VISION.
3. MEET WITH THE COSTUME DESIGNER TO DETERMINE CREW MEETING TIMES.
4. POST A COSTUME CREW SIGN UP SHEET ON THE CALLBOARD THAT INCLUDES THE FOLLOWING INFORMATION: THE CREW MEETING TIMES AND DAYS, THE DATE OF THE FIRST CREW MEETING, YOUR NAME AND EMAIL ADDRESS AND THE NAMES AND CONTACT INFORMATION FOR THOSE SIGNING UP FOR THE CREW.

DURING FIRST WEEK OF REHEARSALS/CREW MEETINGS:

1. GET MEASUREMENTS OF ALL THE ACTORS
2. LABEL THE HANGING NAME TAGS FOR THE COSTUME RACKS. CREATE A MALE AND FEMALE RACK.
3. CONTACT ALL MEMBERS OF YOUR CREW TO REMIND THEM OF THE FIRST MEETING
4. START THE COSTUME PLOT ON THE COMPUTER INCLUDING ACTOR NAME, CHARACTER NAME, SCENES (EACH SCENE IN WHICH THERE IS A DIFFERENT COSTUME).

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5. WORK WITH THE COSTUME DESIGNER TO CREATE A WORK CALENDAR WITH GOALS OF WHEN TASKS ARE ACCOMPLISHED AND COSTUMES ARE COMPLETED.
6. TAKE AN INVENTORY OF ALL SEWING NOTIONS AND ESSENTIAL SUPPLIES SO NEEDED ITEMS CAN BE PURCHASED AND READY FOR CREW MEETINGS. (I.E. THREAD, MACHINE NEEDLES, HAND SEWING NEEDLES, BOBBINS, INTERFACING, ETC.)

DURING REHEARSALS:

1. ATTEND WEEKLY PRODUCTION MEETINGS WITH THE DIRECTOR AND PRODUCTION STAGE MANAGER. REPORT PROGRESS, CLARIFY QUESTIONS, ETC.
2. RUN COSTUME CREW MEETINGS EFFECTIVELY AND KEEP ORDER.
3. UPDATE THE COSTUME PLOT REGULARLY AS THE DESIGNS ARE FINALIZED WITH COSTUMES ACQUIRED, BEGUN, FINISHED.
4. NOTIFY ALL ACTORS AS TO THE COSTUMES (INCLUDING SHOES) THEY HAVE TO ACQUIRE AND THEIR DEADLINE. REMIND THE ACTORS OF THESE DEADLINES REGULARLY AND KEEP TRACK OF THESE COSTUME PIECES AS THEY ARE BROUGHT IN.
5. IF COSTUMES ARE BORROWED, KEEP AN ORGANIZED LIST OF THE LOANER AND A DETAILED DESCRIPTION OF THE COSTUMES BORROWED. LABEL THE COSTUMES BORROWED SO THEY CAN EASILY BE RETURNED TO THE PROPER OWNER.
6. OFFER ASSISTANCE IN KEEPING THE CUTTING TABLE AND STORAGE AREA OF THE COSTUME SHOP ORGANIZED AND CLEAN. AN ORDERLY SPACE PREVENTS STRESS AND CONFUSION.
7. RECRUIT COMMITTED AND DEPENDABLE CREW MEMBERS TO BE DRESSERS FOR THE RUN OF THE SHOW.

TECH WORKDAYS:

1. ATTEND AND BE ON TIME FOR ALL TECH WORKDAYS AND STAY THE ENTIRE DAY.
2. KEEP TRACK OF ANY PARENTS WHO COME IN TO VOLUNTEER AND ADD THEM TO YOUR SPECIAL THANKS LIST. MAKE SURE YOU HAVE CORRECT SPELLING OF NAMES.
3. SUPERVISE ALL WORKERS AS YOU DO DURING REGULAR CREW MEETINGS.
4. MAKE SURE THE ROOM IS CLEAN AND ORGANIZED AND ALL PERSONAL BELONGINGS HAVE BEEN REMOVED FROM THE ROOM BEFORE YOU LEAVE.

DURING TECH WEEK/DRESS REHEARSALS:

1. ALL COSTUMES SHOULD BE FINISHED AND EVERYTHING THAT THE CAST IS PROVIDING SHOULD BE IN.
2. WATCH ONE OR TWO TECH REHEARSALS AND TAKE NOTES ON WHEN ACTORS EXIT/ENTER THE STAGE, WHICH SIDE OF THE STAGE, AND WHEN COSTUME CHANGES MAY OCCUR.
3. ORGANIZE THE DRESSERS AND DEVELOP A PLAN FOR EFFICIENT, ORGANIZED, SAFE, AND SPEEDY QUICK CHANGES.
4. POST COSTUME REPAIR LISTS IN BOTH DRESSING ROOMS.
5. ASSIGN ALL ACTORS TO CLEAN UP DRESSING ROOMS AFTER DRESS REHEARSALS AND SHOWS. POST SCHEDULE IN DRESSING ROOMS.

6. PRINT OUT COSTUME PLOT FOR EACH ACTOR SO THEY KNOW WHEN THEY WEAR WHICH COSTUME PIECES. IF NECESSARY, POST THESE SLIPS ABOVE THEIR NAME ON THE COSTUME RACKS.
7. CHECK AT END OF EACH REHEARSAL THAT ALL COSTUMES ARE ACCOUNTED FOR AND HANGING PROPERLY. IT IS THE ACTORS' RESPONSIBILITY TO HANG UP THEIR COSTUMES. TRAIN AND RETRAIN THEM AS NECESSARY. COLLECT ANY MISUSED OR FORGOTTEN COSTUMES AND REPORT THEM TO THE COSTUME DESIGNER.
8. CHECK WITH THE COSTUME DESIGNER AND DIRECTOR FOR NOTES TAKEN DURING DRESS REHEARSALS TO ADD TO COSTUME REPAIR LIST OR CHANGES THAT NEED TO BE MADE.

DURING SHOW RUN:

1. AS SOON AS YOU ARRIVE FOR CALL TIME, DOUBLE CHECK THE COSTUME REPAIR LIST TO MAKE SURE EVERYTHING HAS BEEN CORRECTED. IF NOT, FINISH CORRECTIONS BEFORE THE SHOW.
2. CHECK THE COSTUME RACK FOR COSTUMES THAT NEED PRESSING.
3. MAKE SURE THE COSTUME RACKS ARE ORDERLY AND IN THEIR PROPER PLACE.
4. ASSIST ACTORS AS NEEDED IN PREPARATION FOR THE SHOW'S RUN.
5. EVEN THOUGH IT IS THE ACTORS' JOBS TO CLEAN THE DRESSING ROOMS, YOU ARE THE LAST ONE TO THE LEAVE. MAKE SURE THEY DO THEIR JOB PROPERLY.
6. ATTEND PICTURE CALL TO ASSIST WITH COSTUME CHANGES.

CLOSING NIGHT:

1. MAKE SURE WE HAVE WHITE TRASH BAGS TO COLLECT LAUNDRY PRIOR TO CLOSING NIGHT SO THEY CAN BE PURCHASED IF WE DON'T HAVE THEM.
2. BE SURE ALL ACTORS TAKE HOME ALL OF THEIR PERSONAL BELONGINGS.
3. BRING BOTH COSTUME RACKS TO COSTUME SHOP AND ASSIST IN SORTING LAUNDRY.
4. BE WILLING TO TAKE A LOAD OF LAUNDRY TO DO AND WRITE DOWN WHO ELSE TOOK HOME A LOAD OF LAUNDRY SO WE KNOW WHO TO CONTACT IF THEY ARE NOT RETURNED ON MONDAY MORNING.

POSTPRODUCTION:

1. MAKE SURE ALL OF YOUR CREW KNOW ABOUT AND ATTEND STRIKE.
2. ASSIST AND LEAD THE CREW IN CLEANING THOROUGHLY THE DRESSING ROOMS.
3. MAKE SURE ALL COSTUMES ARE RETURNED TO THEIR PROPER PLACE IN THE STORAGE ROOM AND ARE FOLDED NICELY OR HUNG SECURELY IN THE BOXES AND CLOSETS.
4. SEPARATE ALL COSTUMES THAT WERE BORROWED FROM OTHER SCHOOLS, THEATRES, ETC. AND PUT IN A SAFE PLACE IN THE COSTUME ROOM UNTIL THEY CAN BE RETURNED.
5. CHECK EMAILS FROM STAGE MANAGER FOR POST PRODUCTION NOTES AND UNFINISHED BUSINESS.

LIGHTING DESIGNER

OVERVIEW: YOU ARE RESPONSIBLE FOR MAKING SURE THAT THE LIGHT PLOT IS HUNG AND FOCUSED APPROPRIATELY AND THAT EVERYTHING CONNECTED WITH LIGHTS IS RUN SMOOTHLY.

CONSTANTS

1. ACCEPT RESPONSIBILITY AND BE A TRUE LEADER TO YOUR CREW MEMBERS AND THE ACTORS BY BEING DEPENDABLE, CONSIDERATE AND PROFESSIONAL. REMEMBER 50% OF YOUR JOB IS WORKING WITH PEOPLE.
2. BE PROACTIVE AND TAKE INITIATIVE-LOOK FOR THINGS TO DO, NOTICE CREW MEMBERS WHO NEED TASKS AND KEEP THEM BUSY.
3. THINK AHEAD AND PLAN CAREFULLY TO AVOID MISSING IMPORTANT DETAILS.
4. ANTICIPATE AND SOLVE PROBLEMS BEFORE THEY ARISE- PREFERABLY WITHOUT BRINGING THE PROBLEMS TO THE ATTENTION OF THE DIRECTOR UNLESS NECESSARY.
5. BE TRUTHFUL WHEN SIGNING TECH HOURS FOR CREW MEMBERS. IF YOU DON'T REMEMBER THEM WORKING A PARTICULAR DAY, DON'T SIGN THEIR HOURS. REMIND CREW MEMBERS TO GET THEIR HOURS SIGNED THE SAME DAY THEY WORKED.
6. BE ORGANIZED. BE ON TIME. BE PREPARED.
7. KEEP TRACK OF ANY PARENTS, FACULTY MEMBERS, OR ORGANIZATIONS THAT HELP AND SHOULD BE INCLUDED UNDER SPECIAL THANKS IN THE PROGRAM.

RESPONSIBILITIES

BEFORE REHEARSALS BEGIN:

1. READ THE SCRIPT.
2. ATTEND ANY PRE PRODUCTION MEETINGS THAT WILL ESTABLISH THE CONCEPT OF THE SHOW.
3. DRAFT A SCHEDULE FOR CREW MEETINGS.
4. CONTACT ALL THE PEOPLE IN YOUR CREW AND INFORM THEM OF THE FIRST MEETING.

IN PREPARATION FOR LIGHT HANG:

1. PREPARE APPROPRIATE INSTRUMENTS THAT WILL BE NEEDED TO HANG THE PLOT.
2. PREPARE GEL CUTS- PULL COLORS AND FRAME.
3. ORGANIZE A CIRCUIT LIST STATING WHICH CIRCUITS ARE FULL AND WHICH ARE STILL OPEN – THIS IS TO SAVE TIME WHEN PROBLEMS ARISE WITH DIMMERS.
4. CALL YOUR CREW AND MAKE SURE THAT EVERYONE KNOWS THE DATE AND TIME – PUBLICIZE!
5. CONTINUE ATTENDING PRODUCTION MEETINGS - THEY ARE ESSENTIAL IN ORDER FOR THE PRODUCTION TO TIE TOGETHER TECHNICALLY BY THE END OF REHEARSALS.

DURING LIGHT HANG:

1. INCLUDE EVERYBODY WHO HAS SHOWN UP TO HELP.
2. HANG, CIRCUIT, GEL, PATTERN AND FOCUS THE PLOT.
3. MAKE SURE THAT WHEN YOU LEAVE, EVERYTHING IS IN ORDER AND WORKING.

DURING TECH RUN AND REHEARSALS:

1. COMMUNICATE WITH THE DIRECTOR AND STAGE MANAGER TO FIX FOCUS, INSTRUMENTATION, COLOR, CUES, OR ANYTHING ELSE THAT REQUIRES CHANGE AND INFORM THEM OF COMPLETION SO REHEARSAL CAN RESUME.
2. RUN THE BOARD AFTER INITIAL CUES HAVE BEEN WRITTEN.

DURING RUN:

1. DO A CUE CHECK- THIS MEANS CHECKING EACH INSTRUMENT TO MAKE SURE THAT IT IS WORKING AND HAS THE CORRECT FOCUS.
2. FIX ANYTHING THAT NEEDS TOUCHING UP- YOU WILL HAVE DISCOVERED THIS FROM THE CUE CHECK.
3. DO A HEADSET CHECK.
4. RUN THE BOARD DURING THE SHOW.
5. MAKE SURE THAT YOU ARE IN THE COMPANY CIRCLE AT CALL.
6. AFTER EACH SHOW, RESTORE THE SPACE. SHUT DOWN THE LIGHT BOARD AND MAKE SURE EVERYTHING IS IN ORDER FOR THE NEXT SHOW.

POST PRODUCTION:

1. ATTEND STRIKE— MAKE SURE YOUR CREW KNOWS TO ATTEND AS WELL.
2. STRIKE INCLUDES STRIKING THE PLOT AND RESTORING THE REP PLOT, AS WELL AS PACKAGING ALL INSTRUMENTS AND CABLING RECEIVED FROM OTHER COMPANIES — EVERYTHING SHOULD BE ORGANIZED AND CLEAN WHEN YOU FINISH.
3. CHECK EMAILS FROM STAGE MANAGER FOR POST PRODUCTION NOTES AND UNFINISHED BUSINESS.

MASTER CARPENTER

OVERVIEW: YOU ARE RESPONSIBLE FOR MAKING SURE EVERYTHING INVOLVED WITH THE SET AND RUNNING CREW RUNS SMOOTHLY AND PROMPTLY DURING MEETINGS, TECH WEEK, AND THE RUN OF THE SHOW.

CONSTANTS

1. ACCEPT RESPONSIBILITY AND BE A TRUE LEADER TO YOUR CREW MEMBERS AND THE ACTORS BY BEING DEPENDABLE, CONSIDERATE AND PROFESSIONAL. REMEMBER 50% OF YOUR JOB IS WORKING WITH PEOPLE.
2. BE PROACTIVE AND TAKE INITIATIVE-LOOK FOR THINGS TO DO, NOTICE CREW MEMBERS WHO NEED TASKS AND KEEP THEM BUSY.
3. THINK AHEAD AND PLAN CAREFULLY TO AVOID MISSING IMPORTANT DETAILS.
4. ANTICIPATE AND SOLVE PROBLEMS BEFORE THEY ARISE- PREFERABLY WITHOUT BRINGING THE PROBLEMS TO THE ATTENTION OF THE DIRECTOR UNLESS NECESSARY.
5. BE ORGANIZED. BE ON TIME. BE PREPARED.
6. KEEP TRACK OF ANY PARENTS, FACULTY MEMBERS, OR ORGANIZATIONS THAT HELP AND SHOULD BE INCLUDED UNDER SPECIAL THANKS IN THE PROGRAM.

RESPONSIBILITIES

BEFORE REHEARSALS BEGIN:

1. READ THE SCRIPT.
2. ATTEND ANY PRE PRODUCTION MEETINGS THAT WILL ESTABLISH THE CONCEPT OF THE SHOW.
3. DRAFT A SCHEDULE FOR CREW MEETINGS.
4. CONTACT ALL THE PEOPLE IN YOUR CREW AND INFORM THEM OF THE FIRST MEETING.

DURING REHEARSAL TIME – BEFORE TECH DAY:

1. FOLLOW SCHEDULE –REARRANGE YOUR SCHEDULE AS NEEDED TO COMPLETE THE SET UNDER THE TECHNICAL DIRECTORS ADVISEMENT.
2. START WORKING ON ANY LARGE PROJECTS IMMEDIATELY.
3. ATTEND ALL SATURDAY TECH DAYS.
4. GATHER INFORMATION ON SET CHANGES, MEET WITH STAGE MANAGER TO DETERMINE HOW MANY RUNNING CREW MEMBERS WILL BE NEEDED FOR THE PRODUCTION. WORK WITH TD TO DETERMINE THE APPROPRIATE RUNNING CREW MEMBERS FOR THE SHOW.
5. CONTINUE ATTENDING PRODUCTION MEETINGS – THEY ARE ESSENTIAL IN TO TYING THE PRODUCTION TOGETHER TECHNICALLY BY THE END OF REHEARSALS.

IN PREPARATION FOR TECH DAY:

1. MAKE A LIST OF EVERYTHING THAT NEEDS TO BE FINISHED BY THE END OF THE DAY.
2. CHECK THAT YOU HAVE ALL RESOURCES NEEDED TO FINISH EVERYTHING ON THE LIST.
3. ORGANIZE YOUR TIME, PEOPLE, AND RESOURCES IN SUCH A WAY THAT EVERYONE IS KEPT BUSY AND YOU CAN FINISH YOUR GOAL.
4. KEEP IN MIND YOU MAY BE RESPONSIBLE FOR TEACHING YOUR CREW WHAT TO DO.
5. MAKE SURE THAT YOUR CREW AND ANYONE ELSE WHO WANTS TO COME KNOWS THE DATE AND TIME.

DURING TECH DAY:

1. MANAGE THE PEOPLE THAT HAVE COME IN AN EFFECTIVE MANNER.
2. MAKE SURE THAT EVERYONE IS HAVING A POSITIVE, FUN LEARNING EXPERIENCE WHILE EVERYTHING IS GETTING DONE.
3. AT THE END OF THE DAY, ASSESS EVERYTHING THAT IS COMPLETED AND ADJUST YOUR TO DO LIST AND CALENDAR ACCORDINGLY.

DURING TECH RUN AND REHEARSALS:

1. THE SET SHOULD BE COMPLETED BY THIS TIME.
2. HAVE THE STAGE MANAGER ADD THE RUNNING CREWS' NAMES TO THE SIGN IN SHEET.
3. ASSIST THE STAGE MANAGER IN HELPING THE CREW LEARN THEIR JOBS.

DURING PERFORMANCES:

1. MAKE SURE THAT YOUR CREW IS ON TIME, PREPARED, AND DRESSED APPROPRIATELY.
2. CHECK ALL PIECES TO MAKE SURE THAT THEY ARE IN THE RIGHT PLACE AND NOTHING HAS BEEN DAMAGED.
3. MAKE SURE YOUR CREW IS AT THE COMPANY CIRCLE AT CALL.
4. AFTER EACH SHOW, HAVE YOUR CREW CHECK TO MAKE SURE THAT EVERYTHING IS IN ITS PROPER PLACE AND SHAPE. NOTE ANY REPAIRS THAT NEED TO BE MADE BEFORE NEXT CALL.

POST PRODUCTION:

1. MAKE SURE YOUR CREW KNOWS ABOUT STRIKE.
2. MAKE SURE THAT EVERYTHING IS STRUCK COMPLETELY AND EFFICIENTLY IN TERMS OF THE SET.
3. CHECK EMAILS FROM STAGE MANAGER FOR POST PRODUCTION NOTES AND UNFINISHED BUSINESS.

PROPS MASTER

OVERVIEW: THE PROPS MASTER IS RESPONSIBLE FOR THE ORGANIZATION AND PRODUCTIVITY OF THE PROPS CREW AND THE TIMELY AND ACCURATE PRODUCTION OR ACQUISITION OF ALL PROPS. YOU ARE RESPONSIBLE FOR MAKING SURE THAT EVERYTHING REGARDING PROPS RUNS SMOOTHLY FROM REHEARSALS THROUGH THE RUN OF THE SHOW.

CONSTANTS

1. ACCEPT RESPONSIBILITY AND BE A TRUE LEADER TO YOUR CREW MEMBERS AND THE ACTORS BY BEING DEPENDABLE, CONSIDERATE, AND PROFESSIONAL. REMEMBER THAT 50% OF YOUR JOB IS WORKING WITH PEOPLE.
2. BE PROACTIVE AND TAKE INITIATIVE –LOOK FOR THINGS TO DO, NOTICE CREW MEMBERS WHO NEED TASKS AND KEEP THEM BUSY.
3. THINK AHEAD – PLAN CAREFULLY TO AVOID MISSING IMPORTANT DETAILS
4. ANTICIPATE AND SOLVE PROBLEMS BEFORE THEY ARISE – PREFERABLY WITHOUT BRINGING THE PROBLEMS TO THE ATTENTION OF THE DIRECTOR UNLESS NECESSARY.
5. BE TRUTHFUL WHEN SIGNING TECH HOURS FOR CREW MEMBERS. IF YOU DON'T REMEMBER THEM WORKING A PARTICULAR DAY, DON'T SIGN THEIR HOURS. REMIND CREW MEMBERS TO GET THEIR HOURS SIGNED THE SAME DAY THEY WORKED.
6. BE ORGANIZED. BE ON TIME. BE PREPARED.
7. KEEP TRACK OF ANY PARENTS, FACULTY MEMBERS, OR ORGANIZATIONS THAT HELP AND SHOULD BE INCLUDED UNDER SPECIAL THANKS IN THE PROGRAM.

RESPONSIBILITIES

BEFORE REHEARSALS BEGIN:

1. READ THE SCRIPT
2. ATTEND ANY PRE PRODUCTION MEETINGS
3. GO THROUGH THE SCRIPT (THIS SHOULD NOT BE YOUR FIRST READ) AND MAKE A PROP LIST AND START YOUR BINGO CHART. INCLUDE ITEMS THAT ARE IN THE SCRIPT AND ITEMS THAT YOU THINK MAKE SENSE IN THE SCENES BASED ON THE GIVEN CIRCUMSTANCES AND THE DIRECTORS CONCEPT. DON'T FORGET SET DECORATIONS. CHECK WITH THE DIRECTOR.
4. DRAFT A SCHEDULE FOR MEETINGS WITH YOUR CREW AND HAVE IT APPROVED BY THE TECHNICAL DIRECTOR.
5. HANG A SIGN-UP SHEET ON THE CALL BOARD FOR YOUR CREW.
6. GET IN TOUCH WITH EVERYONE ON THE LIST AND INFORM THEM OF THE FIRST MEETING.
7. GATHER AS MANY REHEARSAL PROPS AS POSSIBLE AND STORE THEM IN THE BACK STAGE DRESSING ROOM. LOOK AT THE REHEARSAL CALENDAR – THE DAY A SCENE IS REHEARSED, ALL THE APPROPRIATE REHEARSAL PROPS FOR THAT SCENE SHOULD BE AVAILABLE.

REHEARSALS:

1. CREATE AN EMAIL TO THE CAST AND PARENTS WITH A LIST OF NEEDED PROPS (PARTICULARLY THE CHALLENGING ONES). SEND EMAIL TO PRODUCTION STAGE MANAGER TO FORWARD TO CAST AND PARENTS.
2. RUN MEETINGS EFFECTIVELY AND KEEP ORDER.
3. USING THE FINALIZED PROPS LIST, MAKE A PLAN TO GET ALL OF THE PROPS. WILL YOU BORROW IT, PULL IT, FIND IT, MAKE IT OR BUY IT? IF A PROP SEEMS UNUSUAL OR DIFFICULT TO MAKE OR FIND, PAY ATTENTION TO IT IMMEDIATELY.
4. CHECK WITH THE DIRECTOR BEFORE MAKING SUBSTANTIAL PURCHASES.
5. STORE PROPS IN A SAFE, ORGANIZED PLACE SO THAT THEY AREN'T MISPLACED.
6. MAKE A SPREAD SHEET OF ALL PROPS KEEPING UP WITH WHERE THEY ARE AND WHERE THEY CAME FROM.

TECH/ DRESS REHEARSALS:

1. ALL PROPS SHOULD BE FINALIZED BY FIRST TECH.
2. ORGANIZE PROPS RUN CREW TO BE BACKSTAGE DURING THE SHOW TO ASSIST ACTORS WITH PROPS.
3. TAPE OFF PROPS TABLES AND SHELVES ON BOTH SIDES OF STAGE IN AN EASILY ACCESSIBLE MANNER
4. MAKE A RUNNING LIST OF WHEN ACTORS NEED PROPS AND HAVE THEM READY WHEN NEEDED.
5. TAKE NOTES ON ANYTHING THAT NEEDS TO BE FIXED OR ADJUSTED.
6. MAKE SURE THAT PROPS ARE RESTORED TO THEIR PROPER PLACE AFTER REHEARSAL. IF A PROP IS MISSING, DO NOT LEAVE UNTIL THAT PROP IS ACCOUNTED FOR.

RUN OF SHOW:

1. ANY PROBLEMS THAT OCCURRED DURING TECH/ DRESS, NEED TO BE FIXED BY OPENING.
2. MAKE SURE THAT YOUR RUN CREW IS ON TIME, PREPARED, AND DRESSED APPROPRIATELY.
3. REPORT NAMES OF YOUR RUN CREW TO THE STAGE MANAGER SO THEY WILL BE ADDED TO THE SIGN IN.
4. KEEP ORDER WITH YOUR CREW.
5. AFTER EACH SHOW, MAKE SURE THAT EVERYTHING IS IN ITS PROPER ORDER. ANY PROPS THAT NEED TO BE CLEANED (LIKE PROPS USED FOR FOOD) SHOULD BE CLEANED BEFORE YOU LEAVE.

POST PRODUCTION:

1. MAKE SURE YOUR CREW KNOWS ABOUT STRIKE.
2. MAKE SURE ALL BORROWED PROPS ARE RETURNED, IN GOOD CONDITION, TO THEIR RIGHTFUL OWNERS.
3. STRIKE ALL PROPS COMPLETELY AND EFFICIENTLY.
4. CHECK EMAILS FROM STAGE MANAGER FOR POST PRODUCTION NOTES AND UNFINISHED BUSINESS.

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PUBLICITY DESIGNER

OVERVIEW: YOU ARE RESPONSIBLE FOR MAKING SURE THAT EVERYTHING INVOLVED WITH PUBLICIZING THE SHOW RUNS SMOOTHLY AND SUCCESSFULLY. REMEMBER YOU CAN NEVER OVER PUBLICIZE THE SHOW.

CONSTANTS

1. ACCEPT RESPONSIBILITY AND BE A TRUE LEADER TO YOUR CREW MEMBERS AND THE ACTORS BY BEING DEPENDABLE, CONSIDERATE, AND PROFESSIONAL. REMEMBER THAT 50% OF YOUR JOB IS WORKING WITH PEOPLE.
2. BE PROACTIVE AND TAKE INITIATIVE –LOOK FOR THINGS TO DO, NOTICE CREW MEMBERS WHO NEED TASKS AND KEEP THEM BUSY.
3. THINK AHEAD – PLAN CAREFULLY TO AVOID MISSING IMPORTANT DETAILS
4. ANTICIPATE AND SOLVE PROBLEMS BEFORE THEY ARISE – PREFERABLY WITHOUT BRINGING THE PROBLEMS TO THE ATTENTION OF THE DIRECTOR UNLESS NECESSARY.
5. BE TRUTHFUL WHEN SIGNING HOURS FOR ACTORS. REMIND ACTORS TO GET THEIR HOURS SIGNED WEEKLY.
6. BE ORGANIZED. BE ON TIME. BE PREPARED.
7. KEEP TRACK OF ANY PARENTS, FACULTY MEMBERS, OR ORGANIZATIONS THAT HELP AND SHOULD BE INCLUDED UNDER SPECIAL THANKS IN THE PROGRAM.

RESPONSIBILITIES

BEFORE REHEARSALS:

1. READ THE SCRIPT
2. MEET WITH THE DIRECTOR TO GET AN UNDERSTANDING OF THE CONCEPT AND VISION OF THE SHOW AND TO FIND OUT ESSENTIAL INFORMATION SUCH AS WHETHER OR NOT THE POSTER DESIGNER HAS ALREADY BEEN DETERMINED AND BUDGET.
3. POST A PUBLICITY SIGN UP SHEET ON THE CALLBOARD THAT INCLUDES THE FOLLOWING INFORMATION: THE CREW MEETING TIMES AND DAYS, THE DATE OF THE FIRST CREW MEETING, YOUR NAME AND EMAIL ADDRESS AND THE NAMES AND CONTACT INFORMATION FOR THOSE SIGNING UP FOR THE CREW.
4. CONTACT ALL THOSE WHO SIGNED UP FOR YOUR CREW TO REMIND THEM OF YOUR FIRST CREW MEETING.

DURING REHEARSAL TIME:

1. RUN MEETINGS EFFECTIVELY AND KEEP ORDER. LISTEN TO CREW MEMBERS IDEAS WITH AN OPEN MIND AND FOSTER AN ATMOSPHERE OF CREATIVE THINKING AND DILIGENT, FOCUSED WORK.

2. DEVELOP A PUBLICITY PLAN INCLUDING CREATIVE AND NEW WAYS TO PUBLICIZE AS WELL AS THE TRIED AND TRUE METHODS . REMEMBER THAT ALL PROMOTIONAL MATERIALS SHOULD BE PROFESSIONAL LOOKING AND HAVE CORRECT INFORMATION ON THEM. GET APPROVAL FROM ADMINISTRATION AS NECESSARY.
3. ATTEND WEEKLY PRODUCTION MEETINGS WITH THE DIRECTOR AND PRODUCTION STAGE MANAGER. REPORT PROGRESS, CLARIFY QUESTIONS, AND PRESENT IDEAS AT THESE MEETINGS.
4. CREATE A CALENDAR TO BE APPROVED BY DIRECTOR FOR DEADLINES AND PUBLICITY EVENT DATES.
5. ACQUIRE NECESSARY MATERIALS AND SUPPLIES NEEDED TO EXECUTE YOUR PUBLICITY PLAN. REMEMBER TO TURN IN ALL RECEIPTS TO THE DIRECTOR.
6. COMMUNICATE WITH THE 'LODOWN TEACHER AND CLASS WITH WAYS TO PUBLICIZE THE SHOW ON THE 'LODOWN. DO NOT INVITE THE 'LODOWN TO VISIT A REHEARSAL UNTIL YOU HAVE APPROVAL FROM THE DIRECTOR.
7. MAIL POSTERS TO ALL WCPSS HIGH SCHOOLS, MIDDLES SCHOOLS, AND – IF APPROPRIATE – ELEMENTARY SCHOOLS. ADDITIONAL MAILINGS TO CHARTER SCHOOL S AND OTHER AREA ORGANIZATIONS MAY BE APPROPRIATE.
8. POST POSTERS AND BANNERS IN APPROVED PLACES AROUND THE SCHOOL. USE GAFFERS TAPE – NOT DUCT TAPE.
9. PLACE POSTERS IN ALL OF THE FACULTY BOXES.
10. ASSIST IN TAKING ORDERS FOR T-SHIRTS OR OTHER PROMOTIONAL MATERIALS. IF NECESSARY, PICK UP T-SHIRTS AND POSTERS FROM PRINTERS.

POSTPRODUCTION:

1. MAKE SURE YOUR CREW KNOWS ABOUT AND ATTENDS STRIKE.
2. CLEAN UP ALL SUPPLIES INCORPORATED WITH PUBLICITY.
3. TAKE DOWN ALL POSTERS FROM WALLS.
4. WHEN YOUR CREW IS FINISHED STRIKING PUBLICITY MATERIALS, THEY SHOULD HELP WITH GENERAL STRIKE NEEDS.
5. CHECK EMAILS FROM STAGE MANAGER FOR POST PRODUCTION NOTES AND UNFINISHED BUSINESS.

SOUND DESIGNER

OVERVIEW: YOU ARE RESPONSIBLE FOR TENDING TO ALL SOUND NEEDS FOR THE PRODUCTION.

CONSTANTS

1. ACCEPT RESPONSIBILITY AND BE A TRUE LEADER TO YOUR CREW MEMBERS AND THE ACTORS BY BEING DEPENDABLE, CONSIDERATE, AND PROFESSIONAL. REMEMBER THAT 50% OF YOUR JOB IS WORKING WITH PEOPLE.
2. BE PROACTIVE AND TAKE INITIATIVE –LOOK FOR THINGS TO DO, NOTICE CREW MEMBERS WHO NEED TASKS AND KEEP THEM BUSY.
3. THINK AHEAD – PLAN CAREFULLY TO AVOID MISSING IMPORTANT DETAILS
4. ANTICIPATE AND SOLVE PROBLEMS BEFORE THEY ARISE – PREFERABLY WITHOUT BRINGING THE PROBLEMS TO THE ATTENTION OF THE DIRECTOR UNLESS NECESSARY.
5. BE TRUTHFUL WHEN SIGNING HOURS FOR ACTORS. REMIND ACTORS TO GET THEIR HOURS SIGNED WEEKLY.
6. BE ORGANIZED. BE ON TIME. BE PREPARED.
7. KEEP TRACK OF ANY PARENTS, FACULTY MEMBERS, OR ORGANIZATIONS THAT HELP AND SHOULD BE INCLUDED UNDER SPECIAL THANKS IN THE PROGRAM.

RESPONSIBILITIES

BEFORE REHEARSALS BEGIN:

1. READ THE SCRIPT.
2. ATTEND ANY PRE PRODUCTION MEETINGS THAT WILL ESTABLISH THE CONCEPT OF THE SHOW.
3. DRAFT A SCHEDULE FOR CREW MEETINGS.
4. CONTACT ALL THE PEOPLE IN YOUR CREW AND INFORM THEM OF THE FIRST MEETING.

DURING REHEARSALS:

1. RUN MEETINGS EFFECTIVELY AND KEEP ORDER.
2. WORK ON ACQUIRING ALL SOUND CUES THAT ARE NEEDED, IF ANY, AND ALL PIECES OF EQUIPMENT THAT ARE NEEDED TO CARRY OUT THE SOUND DESIGN.
3. GET ALL EQUIPMENT ORGANIZED AND READY TO SET UP FOR TECH WEEK.
4. ORGANIZE A CUE LIST WITH THE STAGE MANAGER.
5. CONTINUE ATTENDING PRODUCTION MEETINGS - THEY ARE ESSENTIAL IN ORDER FOR THE PRODUCTION TO TIE TOGETHER TECHNICALLY BY THE END OF REHEARSALS.
6. MEET WITH DIRECTOR PERIODICALLY WITH SEVERAL OPTIONS FOR EACH SOUND CUE. IF THE DIRECTOR IS NOT PLEASED WITH CUES, SET UP A TIME TO MEET AGAIN WITH NEW OPTIONS.

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DURING TECH RUN AND REHEARSALS:

1. ALL CUES AND SOUND EQUIPMENT SHOULD BE ACQUIRED AND IN PLACE FOR REHEARSALS.
2. RUN SOUND FOR ALL REQUIRED REHEARSALS – THIS JOB MAY BE TRANSFERRED TO AN APPRENTICE WITH YOU AS A SUPERVISOR.
3. MAKE SURE THAT EVERYTHING IS STORED IN A SAFE PLACE AFTER EACH REHEARSAL – EVERYTHING SHOULD BE ORGANIZED AND READY FOR THE NEXT REHEARSAL.
4. HAVE STAGE MANAGER ADD DECK SOUND TO SIGN IN SHEET.

DURING RUN:

1. MAKE SURE THAT YOUR CREW IS ON TIME, PREPARED, AND DRESSED APPROPRIATELY.
2. CHECK ALL EQUIPMENT. TEST CUES; DO SOUND CHECK, AND MIC CHECKS.
3. MAKE SURE YOUR CREW IS AT THE COMPANY CIRCLE AT CALL.
4. REMEMBER THAT YOU ARE RESPONSIBLE FOR YOUR CREW – KEEP ORDER.
5. AFTER EACH SHOW, SHUT DOWN EQUIPMENT, STORE IT IN ITS PROPER PLACE, AND MAKE SURE THAT EVERYTHING IS TAKEN CARE OF AND READY FOR THE NEXT SHOW.

POST PRODUCTION:

1. MAKE SURE YOU AND YOUR CREW ATTENDS STRIKE.
2. STRIKE INCLUDES TAKING DOWN ALL SOUND EQUIPMENT – BE SURE TO RETURN ALL EQUIPMENT TO ITS APPROPRIATE LOCATION AND RETURN ANY BORROWED EQUIPMENT TO OWNER.
3. CHECK EMAILS FROM STAGE MANAGER FOR POST PRODUCTION NOTES AND UNFINISHED BUSINESS.

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