



OTTERBEIN
COLLEGE

Department of Theatre and Dance
Production Manual

Fall 2006

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Introduction

This Manual is intended for use by the Otterbein Theatre Department of Theatre and Dance. It serves, in conjunction with the Department Handbook, as a guide to the production process.

No one document can cover every application; however every effort has been made to provide reasonable expectations of each position in several production areas. As knowledge and experience offer better solutions, this manual will be updated. While it reflects the current methods and organization of the department, those things can, and will (indeed should) change.

If you discover a better idea or can provide helpful insight into any of the jobs contained in this manual, please share your suggestions.

Acknowledgements

This manual reflects the collected efforts of many people. The author wishes to offer his appreciation and thanks to all who contributed over the years. While everyone in the Department of Theatre and Dance has generously donated hours of their own work, several people deserve special recognition; Elizabeth Saltzgeber for the Audience Services section and Robyn Henry for the Stage Management section. I would also like to thank Rob Johnson whose original manual served as a basis for this work.

Lastly, thank you to all the students who have taught me so much.

Technical Crews

All aspects of technical work including scenery, props, costumes, lighting and make-up are carried out under the direction of the designers, technical directors, supervised student assistants, or crew heads. Crew head assignments are made by the Design Faculty. Crew member assignments are made by the faculty member administering Theatre Participation.

All crew heads are to attend weekly Production Meetings. All crew members are expected to attend initial crew meetings called by their crew heads, as well as the “crew watch” of the production, usually scheduled the day before Technical Rehearsals begin. Crew members are to attend all technical and dress rehearsals and all performances. A professional attitude is expected at all times during rehearsals and performances. See the Participation Syllabus for further rules.

Essentials

Blacks

All students involved with the Department of Theatre and Dance need to have a full set of “Blacks”. These are defined as:

- Black shirt/top, preferably long sleeved
- Black slacks (jeans are acceptable with no contrasting stitching)
- Black socks
- Black shoes (with no contrasting stitching)

All articles of clothing must be free of contrasting stitching or piping, printing, buckles, logos or other identifying marks. In the event that shoes or other articles have small contrasting marks, these may be covered with black, non-reflective tape.

Jewelry should not be worn. Watches may be worn if covered and not visible to the audience.

Blacks are required apparel for all Dress Rehearsals and Performances except as allowed or required by the Production Manager. For crews visible during on stage scene changes, costumes may be required. In this event, costume articles will be provided by the Wardrobe Department. Normal Costume wear and precautions are required in such cases.

Tools

All Design and Technology BFA students must have the following tools and bring them to appropriate work calls.

- 25' (min) Tape Measure
- Leather palmed work gloves
- Small flashlight with fresh batteries
- 8" adjustable wrench or appropriate lighting tool

In addition, the following tools are may be useful, but are not required.

- Multi-tool (Leatherman or Gerber-type)
- Small tool bag or pouch
- Set of screwdrivers

Although eye protection and hearing protection are supplied (and usage required) where appropriate, students may want to provide personal sight and hearing protection for a more comfortable fit.

Strike Policies

Strike policies and procedures are determined for each production. However, the following guidelines apply:

- All Design/Technology B.F.A. students must attend every strike.
- All cast and crew for a show *may be required* for strike.
- No member of the company, cast or crew may leave a strike until dismissed by the faculty or staff member in charge.

Participation Rules

Good work habits are important in every field of endeavor, but they are *critical* in the Theatre. Some businesses can survive employees being late or even absent, because no one is essential. In the Theatre, everyone is essential. That is its reward: the knowledge that you, like everyone else involved in the creation of the play, are important, necessary, and valued. It doesn't matter whether you're playing the lead role or working a follow-spot, no one can just step in and do that job as well as you can. If you are not there, the entire production may fail. It also takes time to learn the job, and there's never enough time. So if you're late or absent, it not only affects your learning, it affects the learning of everyone else involved with the production, and eventually the audiences who come to see and hear our work. That is why we have adopted these rules. As with most rules, they are intended to protect everyone, including you. They are also about respect: respecting other people, yourself and the work we do together.

Presence

The work cannot go on if you are not there. So your presence is mandatory at any of the following events to which you are called by your crew head, stage manager, director, or the Production Manager:

For actors	For crews
• Auditions	• Work calls
• Callbacks	• Crew Watch
• All rehearsals	• Crew training sessions
• Costume fittings	• Technical rehearsals
• Photo calls	• Dress rehearsals
• Performances	• Performances
• Strikes	• Production meetings

It is your responsibility to find out when you are called. A copy of the Master Calendar is posted on the callboard and updated regularly. The stage manager or the crew head will give you a production schedule at or before the first rehearsal or crew meeting, showing the dates which you must reserve for the production. You may not be called to every rehearsal, but you must be available for all of them. Costume fittings are normally posted two days in advance, and the stage manager will announce them at rehearsal. Directors are asked to create schedules one week in advance, but schedules change, and may be adjusted on short notice. All changes will be posted in a section of the callboard reserved for that production. Every effort will be made to give you at least 24-hours notice, but you are responsible for any notice posted by 12:00 noon for a call that night. So do not plan something else during the production's work weeks (except on days when no rehearsal is indicated on the calendar) and check the callboard after 12:00 each day.

Timeliness

Call-time is call-time. Actors, crews and crew heads are expected to be on time for the events to which they are called. At your call-time, if you are not there, the Stage Manager or Crew Head will mark you tardy in the log, and will tell you that you were late. There will be no Participation grade penalty the first time, but thereafter your grade will be lowered two grade points ($2/3$ of a letter) each time you're late. The third time, actors and crew members will receive a warning from the Production Manager. The fourth time will result in a C, the fifth in a D+ and the sixth in an F. An F also may be grounds for removing you immediately from the production. Here is the scale:

- 0 or 1 late: A
- 2 lates: B+
- 3 lates: B-
- 4 lates: C
- 5 lates: D+
- 6 lates: F

It is good professional practice to get to a rehearsal, scheduled meeting or work session *at least ten minutes before the call*, to give yourself time to gather your thoughts, warm-up if appropriate, and prepare for work.

Notice

Productions get first priority, and your work on a production takes precedence over all personal events. Nevertheless, adjustments can be made, if the proper people are consulted at the proper time. Again, the rule is based on the importance of every individual to the success of the production. Clearly, the closer to performance, the harder it becomes to make adjustments. So here are the rules:

- Unless you are incapacitated, there is almost no conceivable emergency when you could not contact someone in authority, whether the crew head, the stage manager, the director, the Production Manager, or the Department Chair. You must do so. A list of all relevant phone numbers will be given to you at the first meeting or rehearsal.
- The Costume Shop Supervisor can sometimes make adjustments about fittings, if you contact them as soon as the call is posted.
- In the case of long-planned family events, the Production Manager can give you a different crew assignment, or assign you to a different production, but only if you contact them during the first three days of the term, or sooner. Do not wait until a week before the event, and expect to have your request heard with equanimity.
- Actors must put known conflicts on their audition cards, and if cast, must discuss the conflict with the Department Chair as soon as casting is posted.

All other conflicts must be worked out with the Production Manager. The Production Manager will have final say about adjustments to crew calls, and the Department Chair will have final say about adjustments to actor calls. Failure to notify will have the following consequences:

- Missing a costume fitting or scheduled production meeting without prior notice will lower your Participation grade two grade points (2/3 of a letter).
- Missing a rehearsal or work call will result in lowering your Participation grade two full letters. Any unexcused absence may also result in removal from the production.
- Missing an audition or callback, or refusing to accept a role, will result in an automatic F in Participation.

- Missing a technical rehearsal, dress rehearsal, performance, or strike will result in an automatic F in Participation, and may be grounds for removing you immediately from the production.

Consequences

Because work habits are so critical, you must keep a B average in Participation. If you receive a grade lower than B in any given term, you will be placed on probation, and expected to achieve a B in the following term. Students are allowed a maximum of two terms on probation during their academic career. If you do not achieve a B in Participation during your second term on probation, you will not be eligible to continue in either the BFA or BA degree program.

In addition, the following consequences will occur if you receive a D+ or lower grade in Participation, or if you withdraw from the course:

- Because a grade of D+ or lower indicates that your work was not reliable, you may be removed from any acting role, crew head or design assignment in the following term. The Department Chair, Production Manager, or Design Faculty, as appropriate, will replace you. If you will be receiving a grade of D+ or lower for your work on the first production of the term, you may be ineligible for the next set of main stage auditions.
- By department policy, you must repeat any class in your major in which you receive a D+ or lower. Since you will be enrolled in Participation every term, this means that you will have to enroll in two sections of Participation during the following term. In other words, if you fail to complete Participation with a C- or better, the only way to earn back your eligibility for acting roles and crew head assignments is to work on running crews for both shows in the following term, and to demonstrate acceptable work habits in both assignments. The alternative is to extend your residency one full quarter to complete the Participation requirement.

Appeals

The rules are intended to be clear, and the consequences automatic. You have the right to explain your behavior, and to ask to have a D accepted (so that you do not have to repeat the class), or to be allowed to keep a role or a crew head or design assignment. But the burden is on you. All appeals must be addressed in writing to the Faculty. A hearing will be held, and you will be given the opportunity to speak in your own behalf.

House Management: A Summary

The House Manager is a front line representative of the Department of Theatre and Dance and of Otterbein College. Primary responsibilities are to see that the performance begins in a timely fashion by orderly seating the audience and assisting them with any issues or problems that may arise. The House Manager must coordinate times house open and close times with the Stage Manager. The House Manager should set-up Concessions, provided by Cap and Dagger, and assign ushers to work the Concession Stand. The house manager is responsible for tracking all proceeds from concessions. Paperwork is provided for this purpose. The House Manager is responsible for completing performance reports as well as filling vacant usher slots regardless of illness or “other plans.” The house manager must fulfill all responsibilities and will be evaluated or graded (if a participation student) for further department work, work/study allocations or department payroll positions, as well as overall progression as a student of theatre. Our House Manager must exude professionalism, dress appropriately and abide by the simple work timelines, audience consideration, and cool headedness.

House Manager Checklist

- 2 weeks prior to opening night, post an usher sign up sheet on the call board. It is the house manager’s responsibility to fill the sheet via participation students, volunteers, work-study students, or campus organizations.
- Copy the usher responsibilities and general information pages and post copies on the callboard for ushers to pick up. The house manager is responsible for making sure ALL USHERS have a copy of the responsibilities and general info pages.
- Attend one of the final dress rehearsals to be certain of the length and nuances of the performance.

Pre – Performance:

- Obtain a walkie from the Audience Service Director (ASD) to communicate with the box office.
- Obtain 4 house seats from the Box Office Manager to be used in the case of a double seating.
- Unlock the crash bars on house right and left to avoid clicking sounds during the show.

- Take attendance. Note tardies (including # of minutes late) and absences. Call anyone not in attendance.
- Stuff programs with inserts.
- Inform and train ushers of the layout of the theatre, including the location of restrooms, water fountains, telephones, fire extinguishers, seating configurations, entrances and exits, space demands of the performance, and appropriate breaks in the action.
- Train ushers in emergency action plans.
- Inform ushers of the policies regarding No Food, Drink, or Smoking in the theatre, as well as recording devices of any kind and know that late seating is at the discretion of the House Manager. Any and all problems regarding disruption should be reported to the House Manager.
- Rationale (These are things ushers can say to patrons):
 - Food and Drink may damage the facility and incur cleaning costs.
 - Recording devices are ILLEGAL at copyrighted performances.
 - Certain devices may interrupt wireless microphone signals.
 - Pagers and other devices disrupt another patron's experience.
- Physicians can leave their name, seat number and pager at the box office.
- Inform ushers of information about the show (plot, length, special effects, etc.) and approximate act times.
- Assign and usher to operate the lift each performance (train the usher if necessary). Test the lift with the assigned usher prior to each performance.
 Handicap Lift Operational Yes _____ No _____
- Station ushers and assign them to concessions and/or house crew for after the start of the show.
- Issue programs to house crew ushers.
- Check emergency exits to make sure access is clear.
- Check the theatre for cleanliness.
- Obtain at least five emergency flashlights.
- 1 for each section of Orchestra Level & 2 Upper Lobby.
- Open the house in coordination with the Box Office Manager and Stage Manager at half hour prior to curtain.

- Coordinate lobby lights (switches are located in box office).
- Lower Lobby Lights should be flashed prior to show (ask the box office manager to do this at the appropriate time).
- All lights with the exception of Lobby chandeliers should be off during performance.
- Lights on for Intermission.

- All Light's flash for second half of show.
- Lights on during Curtain Call.
- Do not open doors until Curtain Call is complete.

- Balcony Doors - An Usher should be assigned to make sure the doors in the balcony are closed prior to the start of the performance and then closed again after intermission.

During Performance:

- Obtain a cash box from ASD.
- Set-up concessions.
- Send an usher to buy ice (only on as needed basis).
- Take Down Concessions and Take Inventory. Contact Cap & Dagger with a list of supplies needed for the next performance.
- Count Money Concessions has made for the evening.
- Return cash box to ASD.

Post Performance:

- Clean - Up Performance Space After the Performance.
- Maintain an attendance / concession / problem report for each night (to be turned in to ASD at the end of the production run).
- Complete the Cap and Dagger Concessions Report for the night.

Strike (Final Performance):

- Usual post performance duties.
- Give 10 copies of the programs to the ASD. Separate the rest by program covers and inserts (keep covers, recycle inserts).
- Take inventory of remaining Concessions.
- Create a final Cap and Dagger Concessions report.
- Create a final attendance / concession / problem report. * Note: Attendance Sheet should include a checklist for each performance establishing timeliness AND attendance. ALL latecomers should be notated with reasons for tardiness/absence.
- Return Cash Box to ASD.
- Return Walkies to ASD.
- Change the sign in front of Cowan Hall. ASD has a key.

Other House Management Expectations:

House Manager Responsibilities:

Wear a watch and dress appropriate to the position (no jeans or sneakers).

Know the theatre area including restrooms, water fountains, telephones, fire extinguishers, seating configurations, entrances and exits, space demands of the performance, and appropriate breaks in action. Train ushers on this information.

Know Emergency Action Procedures and communicate them to the ushers.

Know the policies of no food, drink, or smoking in the theatre, as well as recording devices of any kind and that the late seating policy is at the discretion of the House Manager.

As House Manager you report to the Audience Services Director with major issues, but you have the authority to ask a patron who is disrupting a performance in any way to leave the theatre if necessary.

Arrive at least 60 Minutes prior to EVERY curtain and open the house with coordination with the Stage Manager at ½ hour prior to curtain.

General Knowledge:

- Lobby Lights: The Lobby Lights are located in the Box Office

- Flashlights: Flashlights are located in the Box Office (see box office manager for flashlights) and during the run of a production should be placed the following.
- 1 Orchestra Left, 1 Orchestra Right, 1 Orchestra Center, 2 Balcony
- Concessions: The cart in the lobby is the Concession stand. Cap and Dagger takes care of stocking Concessions, but the House Manager is responsible for finding the “man power”. The House Manager is also responsible contacting a Cap & Dagger Representative when supplies are needed. The money should be counted at the end of each performance. A concessions report should be turned in to the ASD at the end of the production.
- Cash Box: The cash box can be obtained from the ASD after the start of each performance. Once the money has been counted, return the box to the ASD to be locked in the safe for the night.
- Programs: Programs will be delivered and placed Orchestra Left behind the curtain. The House Manager should have ushers stuff the programs with inserts and then take to their designated area.
- Ticket Stubs: The House Manager is not responsible for ticket stubs.
- Walkie: Two radios should be checked out from ASD prior to each performance. This is the House Manager’s means of Communication with the Box Office.
- Assisted Listening Devices: Assisted Listening devices can be checked out from the Box Office. The audience member must allow us to hold onto a driver’s license.
- Running Time: It’s very important to be in communication with the Stage Manager. The running time of the production should be noted by the House Manager at a dress rehearsal.
- i.e. Intermission and breaks in the action to seat latecomers. Check with the stage manager for late seating timing.
- Double Seating: Sometimes a situation may occur where an audience member has been double seated with another audience member’s tickets. If one of the parties is a Season Subscriber, (who hasn’t exchanged the tickets for that night) they automatically get the seats. If that’s not the case, allow the people who arrive first to have the seats and give the other people the house seats you were given prior to the performance. If you are out of house seats, call the box office on your walkie and you will be told where to sit the people. Before moving people, make sure you check the date of the ticket and the location. Solutions to seating problems should be left to the discretion of the House Manager and ONLY the House Manager. Ushers should not make arbitrary decisions regarding seating.

- **Wheel Chair:** Otterbein Theatre does own a wheel chair that is located in the Copy Room. The wheel chair may be used by patrons to access the lift or to be transported to the restrooms in Roush Hall. If the Copy Room is being used as an office for a faculty or staff member, then the wheel chair can be stored on Orchestra Left of Cowan Hall behind the curtain.
- **Latecomer Policy:** It is the policy of Otterbein College Theatre that latecomers be seated on a case-by-case basis. We are not responsible for seating late arrivals and do not have to make any exceptions. However, if it is possible to seat the patron in their reserved seat without disruption of the show, we will do so. If it is not, we will seat them in the back of the house. They will be able to move to their assigned seat at intermission only. * All Late Seating is at the discretion of the House Manager and Stage Manager and will first serve the needs of the production – minimal disruption is key.
- **Disruptions:** Children or other patrons making a disturbance (noise or otherwise) may be asked to leave at the discretion of the House Manager. Parents may remove the children from the house to calm them down. We do not recommend that patrons bring infants or even toddlers to the theatre. We prefer serving school age children (age 5 and older). If one patron complains about another, it is our obligation to investigate the complaint and follow through politely.
- **ADA:** The American's with Disabilities Act is in affect in our spaces. While not as enforced or mandatory as in new theatres, we are completely vulnerable to lack of dispersed seating charges as well as bathroom access. It is completely necessary that our staff remain highly sensitive to the needs of our physically challenged patrons. In particular, see that their seating requests are met whenever possible, and alert the House Manager to possible problems or for use of the lift. Check the lift to see if it is charged and ready to go 1 week prior to each production, as well as well as one hour prior to each performance. If the lift is NOT working: Apologize for the inconvenience and escort patrons to the Roush Hall facilities. Immediately inform ASD if the lift is not working.

Ticket Information:

Individual tickets are \$15 for Plays & The Dance Concert; \$20 for Musicals.

Season tickets for all six shows are \$68.

The box office is open 1:00 – 4:30 p.m. weekdays and one hour prior to performances. The box office is located at Cowan Hall, 30 S. Grove St., Westerville.

Opening Night performances are at 7:30 p.m. All other evening performances are at 8:00 p.m. Sunday matinees are at 2:00 p.m.

Important Phone Numbers

Security	1222
Elizabeth Office	1239
Elizabeth Home	890-2178
Elizabeth Cell Phone	216-2178

Usher Responsibilities:

- Arrive ready to work at call time; attendance is required. Personal belongings can be kept in the copy room (pool room in the campus center).
- Ushers may not enter the box office at any time.
- Ushers must wear black or khaki pants (no jeans), dress shoes (no tennis shoes or flip flops), and an Otterbein College Theatre shirt (if you do not have one, one will be provided with the understanding that it will be returned following each performance).
- Turn off cell phones at call time until dismissed at the end of the day.
- Perform all tasks assigned by House manager or Audience Services Director. Tasks include, but are not limited to: seating patrons, stuffing programs, running concessions, watching the show, and cleaning the theatre before and after each performance.
- Ushers may not leave at any point during the performance unless dismissed by or asked to run an errand by the House Manager or Audience Services Director. Ushers should inform House Manager of their location at all times.
- Knowledge of information of general information page.
- Knowledge of the content of the show and approximate running times of each act.
- Being polite, helpful, and sensitive to patron's needs of all types and abilities
- Clean theatre after the performance.
- In an emergency, contact the Audience Services Director and House Manager immediately. If evacuation is necessary, calmly direct the audience to the exits in an orderly fashion.
- Relay seating issues and patron information to the House Manager

General Information for Ushers:

Go over all of this information with ushers prior to EACH performance.

- Restrooms are located downstairs.
- Wheelchair Lift to Restrooms located House left side of Cowan Lobby.
- If it is not working, escort patron to restrooms located in Roush Hall.

- NO ONE is to stand on the wheelchair lift. The Department wheelchair is available for use on the lift or in transportation to Roush Hall.
- Drinking Fountains are located on each side of Lobby and House Left of Upper Lobby.
- Telephone is located House Left side of Cowan Lobby (outside of the Copy Room)
 - Dial 8 for outside line.
 - *Local calls only*
- Emergency Exits: House Right and House Left Exits closest to the stage. As well as out the main Entrance to the theatre.
- From the Balcony proceed down the stairs and out the North and South doors.
- Fire Extinguishers: 2 House (one on each side)
 - 1 House Right Alcove (Close to the Stage)
 - 2 Upper Lobby and 1 Lower Level
- Pull Stations: House Left Alcove (Close to stage)
 - House Right Alcove (Close to Stage)
 - 3 in Lobby 1 each wall
 - 1 In each side Lobby
 - 2 In Lower Level

Theatre Policies/Procedures

Emergency Plans

No emergency can be completely planned or prevented. However, a number of systems are in place to help deal with any number of situations that may arise. Specifically, they could include an audience member in need of medical assistance, a serious disturbance by an audience member, a building fire, a stage accident, or a natural environment disaster. The most important thing to remember is that as a member of the Front-Of-House Staff, the audience will look to you for direction and, in the case of serious emergencies, will take action recklessly (thereby endangering others) if not provided with the necessary information. You must remain calm and assess each situation. Communication is vital to the solution to ANY problem. This is paramount to our most important house management rule: USHERS MUST BE IN THE HOUSE AT ALL TIMES DURING A PERFORMANCE. With the number of FOH staff required to be in the theatre to usher and/ or work, this rule should never be broken.

In general, communication should flow as described in the department's organizational chart (see below) relating to the appropriate area. In a performance situation, an emergency affecting the safety, welfare or overall experience of the audience should be communicated in the following manner.

Audience Member / In-house usher (if house related)

House Manager

(Medical or life threatening, immediately call 911 and security 1222)

Audience Services Director

(Always on premises during performance or has designated an ON-CALL person)

Stage Manager/Sound Board Operator

(For house announcement if needed)

Department Chair / Production Manager

(Immediately if necessary by ASD or later through Production Report)

Our student staff is responsible for keeping people calm, contacting the appropriate authorities, and making the affected audience members as comfortable as possible.

If there is a medical emergency and it is possible to remove the person from the house, the ushers should assist in doing so. If it is impossible to do so, the lights must come up and the show must be suspended until which time when the person is either removed by medically trained individuals or the show can safely resume.

An announcement, made by the Stage Manager and/or Sound Board Operator, should be made that there will be a delay and that people should remain in their seats. The Tech Staff is consulted, the House Manager and Audience Services Director assess the safety issues and ushers keep the audience calm and in place.

We have an obligation to do what is described above and to communicate the situation, however, our staff IS NOT medically trained and should NOT administer sophisticated care to anyone (including CPR).

The following rules have been established by Otterbein College Theatre for emergency procedures in case of fire and/ or power outage. However, the House Manager, Stage Manager, and Audience Services Director should go over the procedures and work out a plan specific to the particular production prior to each run.

Power Outages

In the case of power failure, depending upon the space in use at the time, the emergency light locations should be determined and ushers with flashlights appropriately stationed. There should also be an agreed upon announcement to calm the audience and set a time limit (if appropriate) to wait for restoration of power. All three must be aware of the plan in order to communicate to the house, staff, cast, and crew. Someone should have easy access to flashlights, breaker box, a radio (current conditions), and a phone (Call security

immediately to determine cause and severity). ALSO BE AWARE OF STEPS AND OBSTACLES FOR THE AUDIENCE IN THE DARK.

Fire Safety Procedures

Prior to each and every performance in Cowan Hall, the Campus Center Theatre, and in Riley Auditorium all Front-of-House staff should:

Locate all exits – make sure these exits are not blocked in any way and that all doors are unlocked.

Locate all pull stations – be certain they are in working order and that staff can use them if necessary.

Locate all fire extinguishers and check to see that they are fully charged – FOH should know how to use these in the event of fire. Note: The Office of Safety and Security on campus is responsible for maintaining the extinguishers as well as the alarm systems. Emergency power and lighting is the responsibility of the Service Department and any problem with this equipment should be reported to them.

Make sure there are several (at least five) working flashlights on hand in the event of power failure.

The student House Manager will review these procedures with the FOH Staff prior to each and every performance (about 45 minutes before curtain)

An announcement will be made (either live or recorded on tape) prior to curtain that locates the emergency exits for the live audience.

In the event of fire or other similar emergency:

Signal alarm by activating pull station.

Call Westerville Fire Department at 911 to report the emergency. (Note: One person should be assigned the task of making phone calls while the rest of the staff assists the audience.)

Call Campus Security at ext. 1222 (Note: if a pull station is activated it will automatically signal the Service Department, Campus Security, and the Fire Department. However, any alarm should be backed up by a phone call.)

Ushers and FOH staff should assist all patrons in exiting the facility. Patrons should be encouraged to walk in an orderly manner to the exit nearest their seat. In Campus Center, there are exits that correspond to each seating section and audience members should exit accordingly. In Cowan Hall, there are four exits and they should all be used. The FOH Staff should be on hand to direct traffic, open doors, and generally supervise, however, care should be taken so they do not prevent patrons from easy exiting.

Prior to each performance, FOH Staff should locate any special needs patrons, such as those using wheelchairs or walkers, etc. These people will require special assistance in the event of an emergency. Again, care should be taken so that patrons are not prevented from easy access to exits.

Company Emergencies

In the event of an injured actor or some other technical or on-stage emergency, the Stage Manager should be notified and communicate to Front-of- House personnel as well. The situation should be assessed and appropriate action taken with regard to the audience and the performance. The Technical Staff is provided with training and information on dealing with production emergencies. Front-of-House should assist in any way possible and determine audience risks.

College Procedures

Emergencies involving students on Campus and not simply the “public” audience or guests of the College may require special attention. The College’s Crisis Communication Plan indicates that if a serious situation involves the life of a student in anyway, the Vice President for Student Affairs as well as the Executive Director of College Relations must be contacted in addition to or in conjunction with the Safety and Security Office. Also, student regulations and General College policies are outlined in the annual College Handbook. Please see the College Handbook for information on College policies as they apply completely to OUR work environment and activities.

Audience Emergencies

1. House Manager is to call 911 immediately and then Security at ext. 1222.
2. House Manager should designate an usher to wait outside for the ambulance.
3. House Manager should contact the Stage Manager and tell them the situation.
4. The House Manager should stay with the audience member until the ambulance arrives. Upon it’s arrival they should give a full report to the Medical Technicians based on the acquired knowledge of the situation. DO NOT attempt to move the audience member. That is up to the Medical Technicians.
5. If the audience member is not breathing. The House Manager should complete steps 1-3 and then yell “Is there a doctor in the House.” Only someone trained in CPR or the Heim-Lich Maneuver, in the case of choking, should attempt the operation. Unknowledgeable attempts can make the situation worse.
6. Any and all Emergencies should be included in the House Manager’s Report that is completed at the end of each evening.
7. The overall job of the House Manager in an Emergency Situation is to keep everyone as calm as possible.

Announcements

In the event of an emergency, the stage manager will give instructions on what procedure to follow. If the emergency is non-electrical, the stage manager will tell the sound board operator which emergency announcement to read since they have a microphone. If the emergency is electrical, the stage manager will make the announcement with a battery-operated megaphone.

If the emergency is medical, call 911 or campus security. Send someone outside to meet the Emergency Response vehicles. In all cases, remain calm. Keep in contact with the stage manager use the ushers to keep the audience calm. Follow appropriate chain of communication as listed on page ____.

In the event of a **fire** the following announcement should be made:

“Ladies and Gentlemen please proceed calmly and quickly to the nearest exit to your seat. Once outside, you will be given further instructions. Thank you for your cooperation.”

-Repeat announcement if necessary.

If there is a **medical emergency** before the show or at intermission:

“Ladies and Gentlemen, due to a medical emergency we ask that every one please remain seated until further notice. If there is a doctor in the house please proceed to the lobby to meet the house manager. The show will begin as soon as possible. Thank you for your patience.”

If there is a **medical intermission** during the show:

“Ladies and Gentlemen, due to a medical emergency we will have a brief intermission. Please remain seated until further notice. If there is a doctor in the house please proceed to the lobby to meet the house manager. Thank you for your cooperation.”

If there is a **power outage**:

“Ladies and Gentlemen, due to a power outage, we will be taking a brief intermission. We ask for your safety that you remain seated.”

If **power cannot be restored**:

“Ladies and Gentlemen, due to difficulties beyond our control, power cannot be restored. Please proceed to the exit nearest to your seat. If you are in need of assistance, please signal for an usher.”

House Manager

General Information Regarding The Current Show

Production Title: _____

By: _____

Space: _____

Director: _____

Stage Manager: _____

Give a brief Synopsis.

There is always one located on the
Otterbein College Theatre Web Page.

Show Dates and Times:

First Weekend

Month Date, Year - Curtain Time

Second Weekend

Month Date, Year - Curtain Time

Production Running Time

1st Half - ____ Minutes

Intermission

2nd Half - ____ Minutes

Late Seating Instructions:

Auxiliary Information

Gun Shots Yes ____ No ____

Stage Management

Resources

People:

People are your best resource. The Production Manager, other stage managers (SM's), the Stage Management Supervisor, and the department secretary are just a few of the people who are happy to share their knowledge or guide you in the right direction.

Another important source of information and support is the Stage Management Seminar. This is a weekly meeting for stage managers to voice specific questions or concerns, as well as discussing stage management in general.

Keys:

A special set of keys is available from the Scene Shop Supervisor. Remember to turn in keys after the conclusion of your production since other SM's need to use them.

Spike Tape:

Check out spike tape from the Scene Shop Supervisor.

Photo Copier:

This is located in the Production Office in Cowan Hall. If it is out of paper, check the cabinet underneath the copier or with department secretary in the office. Also, check with the department secretary or other faculty if you have problems with the copier.

First Aid Kit:

One first aid kit is located in each production office. If they need restocked, please contact the Production Manager. There is also a kit located in the scene shop on the wall next to the welding room. During the run of the show, an ASM should have a first aid kit backstage.

Computers:

Use these to type nightly rehearsal reports and other paperwork. Computer labs are located in the basement of Roush Hall, the Library, and Residence Halls. It is

highly recommended that all students interested in pursuing a career in Stage Management have a portable computer for personal use.

Workspace:

Stage managers can store their personal kits in the Production office. During rehearsals, it might be helpful to set up a table for yourself.

Preparation

Auditions

Auditions are usually held the quarter prior to performance. The audition for the first production for fall quarter is held in the spring of the previous year. Auditions for workshops will be set according to the Workshop Coordinator and the student directors. Consult the master calendar and the callboard for specific dates and times for all auditions.

The Production Manager will post sign up sheets for audition times, as well as the final cast list. The SM is responsible for signing out spaces for auditions. At least two weeks prior to the audition date, you should obtain audition information from the director, choreographer, and musical director. This should be compiled in an audition packet, which should be available for the actors to pick up in the theatre office. You should also set up chairs and tables in the audition space for the casting team. Obtain copies of audition cards from the Production Manager and have them ready at the sign in table. Also have the file of headshots and resumes from the production office at the auditions in case someone forgets theirs.

Research and Organization

Scripts:

These can be obtained from the Audience Services Director. Scripts for designers, ASM's, etc. may have to be photocopied. Also obtain copies of research from the dramaturg if there is one.

Charts:

Some helpful charts to make are a character breakdown, a script breakdown, and a prop breakdown. The character breakdown should detail what actors appear in what scene. A script breakdown (sometimes done by the director) should tell how the show is broken down into French scenes. A prop breakdown will track where props are, if they go on and off stage, and who is responsible for them. These charts should be constantly updated.

Designer Paperwork:

The following is a recommended list of things you should obtain from designers:

- Set Designer – Ground Plans, Model, Renderings, Painters Elevations
- Costume Designer – Renderings, fabric Swatches, Costume Plot with Quick Changes (some of this information may be obtained from the wardrobe master)
- Light Designer – Plot, Magic Sheet
- Sound Designer – Rehearsal Recordings, Cue Sheets

Calendar:

A rehearsal calendar will be decided on by the Director/musical Director/Choreographer. These should be distributed to all cast and crew. Other things to include on the calendar are:

- Load-in
- Electric's hang and focus
- dry tech
- paper tech
- tech rehearsals
- Orchestra Rehearsals
- Sitz Probe
- photo call
- show call times for cast and crew

The Production Manager and members of the production team will decide these things. They will be discussed in production meetings in case of conflict.

Contact Sheet:

You should assemble a contact sheet with contact numbers for cast, crew, designers, shops, offices, emergency numbers, (and Pizza shops!). Pass around a draft version at the first production meeting for all production members to approve and do the same at the first rehearsal for all cast members. These should be distributed to all involved with the production and posted by the phones in the production office.

Technical Elements and the Production Team

Communication is crucial, so keep in contact with the shops and designers. Things will go more smoothly when everyone is informed. Any questions or notes for the production team should be listed on the daily rehearsal report and reinforced on daily stage manager rounds. The following is a list of questions and information that you should be communicating on:

Scenery:

- Inform the Tech Director (TD) and the Assistant Technical Director (ATD) of any physical business (standing, dancing, etc.) that would affect the stability of the set pieces.
- Inform them of any damage to the set pieces or soft goods.
- Ask when the floor will be painted and/or sealed.
- Ask if there is any method of floor care to be used during rehearsal. Example: no shoes on the marley.
- Obtain a list of set crew members from the Deck Chief as well as any scene shift assignments.

Costumes:

- Work with the costume shop on scheduling costume fittings. The Costume Shop Supervisor will post costume fitting notices on the callboard. You should remind the actors to sign up for a time slot. Remind them that missing a costume fitting will affect their participation grade.
- Discuss costume parade. Times and dates for this are usually set during production meetings, but double check with the designers for any additional information.
- Obtain a list of costume crew members as well as maintenance schedule from the wardrobe master.

Lights:

- Until tech week, you will be responsible for turning on and off the light board for rehearsal. When in Cowan: Take off the covers for the monitors and board. Bring the grand master to full and any of the programmed submasters to 75% or less. At the end of the night all of these lights should be turned off and the ghost light should be placed onstage.
- When in the Pit Theatre: Turn on the fluorescent lights above the stage at the switches located on the wall stage left, on the backstage wall, and by the dimmers. Look for directions on the wall by the light board for use of stage lights in rehearsal.
- Notify the Lighting Designer and Master Electrician of any changes that may affect the focus of the lights. Also notify them of any set pieces or props that must light up. Example: A fireplace or lantern.

Sound:

- Request rehearsal recordings, if needed.
- Notify the designer and sound operator of any needed sound effects.

- Contact the sound operator to let them know where you will need intercom headsets.
- Ask for a god mic for tech rehearsal.

Production Meetings:

Once a show is in rehearsal, weekly meetings will be held to discuss the production. Designers, Crewheads, ASM's, and the Director should all be present. The Production Manager will take notes of the meeting and distribute them. The Production Manager will run the meetings and each department will have a chance to speak. The following is a list of things that you as a stage manager should talk about:

- Schedule changes
- Progress reports from rehearsal
- Running times
- Arrangements for other meetings
- Follow up with questions other people may have ask you

Rounds:

Once production is in rehearsal you should make regular rounds to all designers, the shops, and the director. This is a time to ask and answer questions and follow up on anything in the rehearsal reports.

Publicity Photos:

The audience services director will let you know when these are to be taken. They are generally scheduled in the first few weeks of rehearsal and used on posters and in newspaper articles. Consult the director on which actors are needed for the photos. Inform the actors and costume designer of who is needed as well as the day, time, and location of the shoot.

Programs:

In most cases cast, crew heads, designers, etc. will be asked to submit a short bio for the program. Turn in a list of all crewmembers and orchestra as well as a list of special thanks and program notes. When a sample program is ready, take it to rehearsal. Each person should check it for typo's and misspelled names. The department reserves the right to edit bios for content and space limitations.

Rehearsals

Preparing for Rehearsals:

The following is a list of things you should complete prior to, or during the first few days of rehearsal.

- Request an allotment of office supplies from the Production Manager
- Request Rehearsal Space (sign them out with the Production Manager)
- Spike tape the ground plan on the stage floor
- Obtain keys
- Arrange the space. Both the director and the Stage Manager will need a table.
- Set up the callboard
- Obtain rehearsal items. ASM's can locate rehearsal furniture. Many chairs and tables can be found in the loft stage left in Cowan or in the Pool room for the Pit.

Meet with the Director before the first rehearsal to discuss things involving the way you both prefer to work. Some common questions to ask are:

- How and when do you like to take breaks during rehearsal?
- How would you like to be notified if the cast is due for a break?
- Would you like to have a group warm-up?

Remember that questions should be specific, but open ended.

The First Rehearsal:

At the first rehearsal, introduce yourself and the ASM's. This is a good time to remind your cast of rehearsal protocol including policies on tardiness and to refrain from food or liquids other than water in the theatre. Make sure to tell the cast about anything unique to your style of stage managing. Pass around a copy of the contact sheet to make sure the numbers are correct. Remind the cast to check the production section of the callboard daily for any new information.

Corrections, changes, and new information should be posted no later than 12:00 p.m. This is also the time to inform cast and designers of any current script changes. Distribute copies of rehearsal schedules if they are available. Also distribute participation forms or refer students to the office to pick up a copy. These must be turned into the Production Manager by the end of the second week of the quarter. The designers may present their designs to the cast. Often there will be a read through of the script.

Preparing the Rehearsal Space:

The rehearsal floor must be swept or cleared of debris before each rehearsal. Brooms for sweeping Cowan stage are located in the scene shop. Brooms for the Pit are located stage left by the shelves. In the Pit, water may be requested for rehearsals since a water fountain isn't readily available. If this is the case, get a water cooler from the Scene Shop Manager. (You may want to take the service elevator to the sink in the cafeteria on the second floor to fill it.)

During Rehearsals:

Be sure to time scenes and acts for reference. It is useful to note approximate times on the top of each page; you may need that information when someone asks, "How much time do I have to ...?" (A rough estimate is about one minute per page of text in a non-musical script.) Start calling internal cues such as "black out", "lights up", or "ring" for a telephone.

Lateness:

Take attendance at the start of each rehearsal. You may want to create a weekly sign in sheet for actors. Attendance should be noted on daily logs. Make note of late cast members and type this in a weekly attendance report. It is not useful to engage in a discussion of whose clock is right; the stage manager is the final authority on time. Remind your cast of this policy discussed at the first rehearsal.

The Attendance Report should be distributed to the Production Manager, the Department Chair, Coordinator of the Performance Area, and the Stage Management Supervisor. Starting with tech week, have an attendance sign in sheet posted either on the callboard in the Pit, or on the Green Room doors in Cowan. Have a place for each cast member and crew head to sign in.

Blocking:

Record current blocking during rehearsals. It is usually easiest to record if you photocopy the ground plan onto the back of each page of the script. Some people prefer to have the ground plan on each page located above or below a partial page of dialogue. There are various methods to note blocking. Use whatever method you are comfortable with.

Prompting:

First and foremost, consult the director on what method is to be used and then inform the cast. During rehearsals someone should be on book at all times. This is a good job for an ASM. Consult the director on when lines are no longer allowed to be called for.

Breaks:

This is another subject on which you should consult the director. These are usually taken according to Actor's Equity Association rules. This means a 5 minute break every 55 minutes of rehearsal or a 10 minute break after 80 minutes

of rehearsal.¹ Sometimes this will vary if the director wants to finish a scene and then break. This is a good discussion to have at your first meeting with the director prior to the start of rehearsals. Always check with the director before announcing a break.

Setting and Re-setting:

Until tech week you will be without a set crew. Use ASM's and available actors to help you set the stage and do scene shifts. Be on your toes by knowing what is about to change and inform those helping you. Many Stage Managers find it helpful to make a note on the top of each page of the prompt script of what needs to be onstage for that page (you may also want to note which doors are open or closed). Make sure things are clearly spiked in the floor. Please label all spike marks. (A Sharpie is a stage manager's best friend.)

End of the Day:

Near the end of each rehearsal you can start having an ASM type the daily rehearsal report. Things to include on this report are the rehearsal date, rehearsal times and breaks, calls for the next rehearsal, and notes (for set, lights, props, and sound). These should be distributed to the director, designers, choreographer, musical director, Production Manager, SM supervisor, shop supervisors, and crew heads. Also at the end of the day you should make sure to lock up all props in the props box (if in Cowan), in the production office (if in the Pit), or in the closet in the dance studio.

Production

Preparing for Tech Rehearsal:

Make sure to review the schedule for tech rehearsals in the final production meeting. If you need a God mic or headsets set up, ask the sound operator for the show. In addition to table space for designers and operators, you will need at least enough space for a prompt script, a notepad, a working desk light and space for your computer. Be sure to request tech table space at the production meeting prior to tech rehearsal.

Paper Tech:

Prior to the first tech rehearsal you may have a paper tech with the Lighting Designer, Tech Director, Set Designer, and Sound Designer. At this meeting all Cues and scenery moves are discussed. The level of technical challenge will

¹ Remember that although Equity rules are a good model, the goal of a college theatre program is to teach, train, and prepare students. This may mean everyone must remain somewhat flexible.

dictate how much detail is covered, however all technical elements must be recorded in the SM prompt script prior to 1st tech.

Tech Rehearsal:

Yes, it's scary but it is also exciting to incorporate technical elements to the show. This is also a time of chaos and tempers. People may be upset if a cue or shift doesn't go right the first time. Just remember to be patient with people (and yourself) and not to take it personally if people are upset.

Techs are the time when the director starts to turn over control to the stage manager. You must be prepared to take charge. You will be the one to start and stop the action onstage. Ask cast and crew to wait for your signal before starting anything. If you need to stop and fix something it is better to say "Hold Please" instead of "Stop". Be sure you take the time you need to understand and record any changes before moving on.

Remind all persons on intercom of headset etiquette. This means all persons should leave mics off except for the SM unless they are acknowledging standbys or warnings. If anyone needs to take their headset off, they should alert the SM that they are, "Going off headset." Make sure all mics are off for coughs, sneezes, or when setting down the headset (it is surprisingly how loud these things can be). Remind everyone that there will be no idle "chatter" over intercom. The SM needs to enforce this rule early in the process. If the show is running smoothly and there are no challenges, an occasional friendly comment may be OK. However, offensive, abusive, or any comments about other persons are always inappropriate and it is the SM's job to stop such behavior.

Have glow tape cut into small pieces (some SM's use a hole punch to make small circles). These should be placed anywhere they are requested. Have clear tape on hand to cover the glow tape, since it will not adhere on its own. You may be able to remove some glow tape after several run-thru's if the cast and crew no longer need them.

There are a few ways to run tech rehearsals. Some directors prefer to run the entire script in order, not skipping any lines or blocking, and only pausing and repeating sequences that incorporate technical elements. Other productions will work "Q-to-Q"; where large portions of the script will be skipped over until there is another element to be executed. When working "Q-to-Q", it is essential that you do not skip over things like prop hand-offs or fight sequences. These kind of things are easy to miss, but are sure to stop the next run-thru if there are problems. It is rare that any two productions share the same tech sequence. Be prepared, alert, and flexible. Learn to manage change.

You will make mistakes and so will your cast and crew. Be as positive as possible. Techs often mean long hours. Encourage cast and crew to try and eat right, as well as getting rest. This applies to you too.

Dress Rehearsals:

Dress rehearsal is a time to incorporate costumes. A quick change rehearsal should be added during tech if it is required. Remember that this is a new experience for the actors and be sensitive to problems they may have working with the costumes. You should run dress rehearsals as if they are performances. You should be calling the show from the appropriate place no later than final dress rehearsal. Remind the cast that there is no eating or smoking in costume and that they need to be respectful to the costume crew. They should report any problems to the wardrobe master and not alter the wearing of the costumes without approval.

Performances:

Check Lists:

Make a checklist of all items that need your personal attention. This will include (but not limited to) checking the sign-in list at call time(s); inspecting dressing areas, hallways, and backstage for safety and cleanliness; insuring all crew checklists are attended to; and a thorough visual inspection of the stage (it is surprising how many brooms, drills, and flashlights appear onstage when the curtain goes up!).

Opening the House:

After completing your checklist, you are ready to open the house. After a final look at the stage, give the House Manager the clear to open. If there is a delay for any reason, alert the house manager immediately.

Valuables:

During the half hour prior to performance, either you or an ASM should go around and collect any valuables that actors would like locked up during the performance. The valuables box can be found in the production office. During the show it should be kept with you or an ASM.

Calling Places:

At three minutes you or an ASM should call places. (Helpful Hint: Go to the booth in Cowan at 5 minutes to show. There are a lot of steps and you may be out of breath by the time you get up there. This way you have a minute to catch your breath and get ready to call the first cue.) Next, you need to find out if the house is ready. If you are in the Pit, have the House Manager signal you in the booth when the house is closed. If you are in Cowan, have the House Manager tell the Sound Operator tell you when the house is closed. When the house is ready, you can give your opening standbys and start the show.

During the Performance:

Stay on headset at all times. If you turn off your headset, alert your ASM's. Remind cast and crew that they must be quiet backstage.

Intermission:

This is a time to check with cast and crew to make sure things are going smoothly backstage. You or an ASM should give a 10 and 5 minute call to places. Before starting the show, check with the house Manager that the house is resealed.

Post Show:

Return valuables to the cast. Lock your kit, first-aid kit, and valuables box in the production office. Check with crew heads for any notes or repairs. Remember to put the ghost light onstage, turn off the lights and lock up. Write and distribute a performance report that includes the running times of the show, notes for crews, attendance, etc.

Maintaining the Show:

After the show opens, you are responsible for upholding the director's and designers' vision onstage. Should an actor change blocking or lines, it is your job to remind them of the correct action, unless they have the director's approval. Typically the Wednesday of the second weekend of performances is a brush up or line through rehearsal. Remind cast and crew that this rehearsal is for everyone's benefit and they should work to performance condition.

Strike:

At strike you should type a final performance report. Take all information off the call board except for a reminder to turn in scripts. Clean out the booth and production office. Remove all spike tape from the stage. Advise the Scene Shop Supervisor that you have completed your tasks and turn in all keys. The Supervisor will advise you if any other help is required before you are dismissed.

Conclusion:

You may request a survey be distributed among the cast and crew, if you wish. The Production Manager and Stage Management Supervisor will go over the compiled results with you. This is optional, but in many cases it helps students identify strengths and discover areas for improvement.

Stage Management is a huge challenge. The work load is enormous, the hours are long and the only attention SM's receive are notes on what needs to be fixed. However, for those that find the work fulfilling, the rewards are also enormous. Nothing feels quite as satisfying as knowing that you have guided a show through a successful run.

Master Electrician

General Responsibilities:

The Master Electrician is primarily concerned with the organization of the work and supervision of a crew concerned with the execution of the lighting design as created by the Lighting Designer.

Specific Responsibilities:

Preparation

- Attend Production Meetings
- Meet with the Lighting Designer to discuss the technical needs of the design including:
 - Resources of time, talent and budget
 - Due Dates
 - Light plot
 - Supporting paperwork
 - Schedule for Hang and Focus
 - Special lighting effects
 - Rental or purchase of additional equipment
 - Preparation of instrumentation/cables/effects, etc. including confirmation of:
 - Working inventory of instruments
 - Adequate supply of
 - Lamps
 - Cables
 - Twofers
 - color media
 - expendables
 - Communicate status of preparation to Lighting Designer
 - Creation of a schedule for the crew that includes:
 - Hang, Focus, Techs, and Run
 - Training members of crew members including:
 - How to properly hang and focus instruments
 - How to dress cables
 - Adjust shutters
 - Handle stage weights for loading arbors
 - Safe operation the theatre space
 - Note sessions

- Fabricate specialty devices when required.
- Plan the circuiting required for all lighting positions
- Prepare instruments and positions for hanging
- Coordinate any rentals (pick-up and/or delivery as well as the return of rented and borrowed equipment)

Hang and Focus

- Supervise the hanging of lights
- Record all circuit and/or dimmer information on the appropriate paperwork
- Create the correct patching of circuits to channels or circuits to dimmers as required by the design
- Test all instruments prior to the focus to insure all units are patched properly and are working
- Attend the focus to help the designer expedite the process and to be on hand to solve technical problems
- Insure that the appropriate color media and/or gobos are in place and ready for focusing
- Call the appropriate number of crew members for safe operation of all items, including personnel lift, ladders and counter-weight systems
- Insure appropriate number and skill level of crew members are present for efficient work sessions

Note Sessions

- Organize and supervise any subsequent lighting calls in consultation with the Lighting Designer
- Coordinate work calls and stage time required for Note Sessions with all other departments including carpentry and props
- Call the appropriate number of crew members for safe operation of all items, including personnel lift, ladders and counter-weight systems
- Insure appropriate number and skill level of crew members are present for efficient work sessions

Technical Rehearsals

- Attend all Technical Rehearsals
- Set up Tech Tables
- Arrange work/running lights as required, in consultation with Stage Management
- Make and receive notes
- Program and/or operate the light board during rehearsals and performances when appropriate or when there is no designated Board Operator
- Be available to correct problems

Run of Show

- Supervise a channel/focus check prior to every dress rehearsal and performance
- Repair instruments when necessary
- Replace burnt out lamps and/or color filters
- Program and/or operate the light board when appropriate or when there is no designated Board Operator
- Be available to correct problems

Strike

- Organize and supervise the strike of lights
- Insure appropriate number of crew members for safe operation of all items, including personnel lift, ladders and counter-weight systems
- Insure appropriate skill level of crew members are present
- Restore lighting, as required by the space, to a functional rep/work plot
- Complete crew evaluations for the Production Manager

LIGHT HANG & FOCUS PROCEDURES

Introduction

The Master Electrician's job at Otterbein is very challenging. You are responsible for a complicated and expensive system. The fact that you have been assigned to this position indicates the high level of confidence that the department has in your ability to work with minimal supervision to complete a complex task.

Preparation

A large part of the successful execution of lighting for a production comes from preparation.

Start by learning the resources you have. What amount of money is budgeted? What is the skill level of your crew? Do you have any crew members with lighting experience? Do you have an assistant with lighting skills? How much time do you have in the space? Are there times where you need to share the space? What are the dates and deadlines? You can get answers to all of these questions from the Master Calendar, your crew and the Production Manager.

Crew Training

Schedule a crew training time. Introduce yourself to the crew. Have everyone fill out a schedule sheet (a copy is included in the Appendix section for you to print out). Confirm contact information including all phone numbers (room, apartment, and/or mobile), and email addresses. Distribute a calendar that shows when they will be needed for work calls. A handout is included in the Appendix section to be printed out and distributed to all crew members. Explain that everyone will be required for Crew Watch and Work Calls. Tell them that they may not be needed for every call, but that they must make arrangements to be *available* for all dates and time listed, except for approved conflicts. Show them the different types of units they will be working with. Teach them how to identify the units. Demonstrate the proper way to hang, circuit, and focus. Allow time to practice mounting and focusing the lights.

Light Plot

Study the light plot, noting the number of units, positions, and circuits. Look for unfamiliar items including types of units, accessories, hanging positions, or special effects. Special attention should be given to unfamiliar types of units, unconventional applications or positions, as well as access to units for hang, focus, and maintenance. If you're unsure of *anything* on the plot, ask a faculty or staff member. There may be ways of solving a problem before it becomes a bigger problem. If you know the scope of the project, you are more likely to be successful.

Total the number of instruments needed, broken down by type. Check this against a current working inventory. You may need to confirm that all of the units listed in the inventory are in working order and are available. Sometimes there is an overlap between the light hang of one show and the strike of another. Ask if you can delay hanging a few units until another show is down. If not, contact the Lighting Designer to determine if a rental is necessary or if a substitution is acceptable.

Make a plan for how to get circuits to each lighting unit. Total up the amount of twofers required and check the amount against the inventory. Estimate the length and number of cable runs to see if you have enough cable on hand to hang the plot.

Rental Orders

Determine all rental and purchase needs before contacting a vendor.

Know the exact dates and time for pick-up and return of rental items. Most shops consider a week rental to mean 7 days (for instance pick up on Wednesday with a return the following Tuesday). If you return an order a day late, you may have to pay an extra week rental. Make sure you plan for this after strike!

Consider any accessories that you need to make the rental items work. For instance, let's say you need color scrollers. Check to see if the following items are supplied:

- External power supply (ask how many units one supply will serve).

- Power cables for connection from Power Supply to scrollers.
- Gel color string (most shops have a standard “theatrical” and “rock” gel string. Ask which one the Designer needs or if a special scroll must be built).
- Communication Cable (DMX or otherwise)
- Safeties for the scrollers
- Adapters for use with the type of unit to be used (a Source 4 uses a different adapter than a P.A.R. 64, for instance).

Get an exact rental price, with details. Give the figure to the appropriate Staff person (currently the Scene Shop Supervisor). Before you sign for the rental, count all items including gel frames, safeties, spare lamps, ect.

Mounting Positions

Determine if lights need to be mounted in a position not normally used. For instance, many shows use the same line sets for 2nd, 3rd, or 4th Electric, however these may change depending on the set. Confirm which pipes are used. If a position must be created, such as a boom on stage or pipe added somewhere in the space, plan on how it will be mounted and how many circuits will be required. Determine where your circuits will come from and how you will run cable to the position.

Look for methods of gaining access to all units for mounting and make sure someone can still reach them for focus and maintenance. Sometimes set pieces, such as stairways and walls, can block the lift for focusing. Raked, or tilted, stage floors are especially challenging for light focus. Find out which pieces might interfere with your progress and see if they can be moved or installation delayed until after the focus call. Talk to the Technical Director to find a workable solution.

Gels

A gel cut list should be established based on the plot and paperwork. You may find it useful to arrange all the gels in folders labeled by position. For instance all color and gobos needed for the FOH can be stored in a folder and carried up by a crew member at, or prior to, focus.

Preparing for Hang

All instruments should be tested several days prior to hanging to be sure that lamps are working and determine if any repairs are needed.

You may speed up the process of hanging lights by using one or more of the following options.

- Mark pipes with tape or chalk on 18" centers from a centerline.
- Use adding machine tape with mark out instrument locations, types, gel color, gobo patterns, etc. The tape is then rolled out along the pipe and taped into place.

- Make copies of the plot then cut it into hanging positions and give each crew member a certain area they are responsible for.
- For the Campus Center Theatre, make cards to tape to the grid with labels for 1st, 2nd, 3rd pipe, ect. You may want to use colored tape to mark actual mounting positions for units. Be sure your crew knows what color tape represents which kind of instrument (yellow may mean a 6" Fresnel, for instance).

Instruments should be organized into appropriate groups onstage (6x12's in one area, Source 4 36 in another, etc.) so that the crew can easily locate the appropriate instrument and take it to where the light needs to be hung.

Have the following on hand for the hang:

- Adjustable wrenches
- Cable
- Extra lamps
- Instruments
- Safety cable
- A tester
- Miscellaneous tools (screwdrivers, wire stripper, mat knife or pocket knife, gaffers tape, etc.)
- Copy of the plot (perhaps two)
- NOTEPAD and PENCILS
- Gel-marking pencils
- Paperwork
- An alert and rested mind

Light Hang:

Crew members need to be dressed appropriately for shop work. Generally this means long pants, closed-toe shoes (NO sandals) and articles of clothing that can withstand some hard wear. Design Tech students are required to have an adjustable wrench and leather gloves, others majors will probably not have these tools. The crew needs to also be alert and attentive. This is extremely important to avoid accidents and confusion.

The Master Electrician should set up a workstation with their copy of the light plot. It is important that they COORDINATE and DIRECT the effort, versus joining in and hanging lights. The M.E. should keep close track of what is happening to be sure that lights are being hung correctly and the paperwork is updated and accurate. With the M.E. at their "control center", the following sequence should be followed:

Direct the crew to hang a specific position, for example the 1st Electric. Have them check the pipe, locate the correct instruments and mount them to the assigned spots. Check that each unit is the correct type and is roughly rotated to the correct up, down, or cross stage focus. Make sure each unit is plugged in and twofered where necessary. Record the

circuit number directly on the plot (in pencil) and bring up the corresponding dimmer to check the unit and the circuit number.

When all units are hung and checked, have the cabled dressed and tied. Dressing cable neatly along the position with the extra cable coiled near the unit (not at the plug box) will make troubleshooting, adding, or changing units much faster and easier. Color can be added at this time or at focus, whichever method is preferred by the Designer. In theatres with a counter weight system, the pipe is then weighted and flown. If you have trim heights, attach a tape measure to the pipe and stop at the correct height and spike the trim at the rail.

Find a task for all crew members. Giving everyone something to do makes the work go faster and helps keep morale up. It is often best to identify a crew member that has the knowledge and skill to work with little direct supervision. Assign a crew member or two to work with them, for example complete FOH work while you remain onstage. Make sure they have a plot to direct their work and a pencil to record circuit information.

When all lights are hung and checked, create the patch in the board to match the plot and paperwork. If the Designer is NOT using a one-to-one patch, assign ALL dimmers to channel "0" first. Then start with channel to dimmer assignments, otherwise you will have to remove dimmers from channels as you patch (e.g. Dimmer 1 will be assigned to Channel 1 along with whatever other dimmers are assigned to that channel). The added benefit to this method is that you can look at channel "0" and see if there are dimmers available for the inevitable "extra" unit that gets added during the tech process.

Focus

Prior to the Designer's arrival, do a "Channel Check". Bring up the Channel, not the dimmer, to make sure the patch is correct and the unit is still working. It can be frustrating (and embarrassing) to have the Designer show up and have errors or units not responding.

Although the lighting designer may only work with one light at a time, it speeds things up if crew members are standing by at the next group of lights ready to focus. Usually two people are in the front-of house, with one or two on ladders or lifts onstage. Follow all safety procedures, especially *when using the lift*. Insure there are enough properly instructed people on hand to operate and move the lift at all times throughout the focus call. Each crew member who focuses needs to work as efficiently as possible and needs to communicate with the designer.

Q Writing

Sometimes a board operator will be assigned to a show and other times the Master Electrician will operate the console. If a board operator is assigned, it may serve as useful practice to have them run the console for focus. If you are running the console for the show, you will want to refresh your memory with the instruction manual. Hard

copies of the manual are stored in the Electricians cage, but you may want your own copy to refer to. Go to the manufacturer's website to download an electronic version. (Many people like to have a manual loaded onto a portable computer for reference).

A board operator *must* have at least a basic knowledge of the following routines:

- Power the board On and Off
- Patch a dimmer to a channel
- Bring a channel to a specific level
- Record a Q
- Assign or modify a Q time
- Copy and/or Delete a Q
- Change display (Stage, Blind [Preview], Patch, Setup)
- Save a show to disk

In addition an operator may be asked to:

- Construct a "Chase" (or Effect)
- Link Q's
- Create Auto-Follows (automatic)
- Assign attributes for Moving Units
- Control remote units (fogger/smoke machine)
- Patch accessories (such as a color scroller)

Talk to the Lighting Designer to find out how familiar they are with the console and what, if any, special needs they may have regarding programming Q's.

Be sure to record the show to backup discs regularly. At least two external backups should be created for each session's work. A more thorough method is to "Record to Disc" every time the operator leaves the console (for example going on break). Occasionally a designer will want to restore a Q from a previous version of the show, so be sure to ask if they would like have an archive copy for such a use.

Lighting Rehearsal

This is also referred to by some companies as a "Q preview". All prerecorded Q's will be played. Often the director and designers, both light and sound, will want to hear and see sequences of cues operated together. Preliminary levels are set and notes taken for cues needing further work.

Note Sessions

After nearly every rehearsal there will be some need for notes. For the Master Electrician this means meeting with the designer to establish the amount of time and crew members needed to complete additional work. Be sure to identify the goals of the note session. Many times only a few crew members will be required, however, be sure to have enough help for each note call (but try not to call more people than needed).

Coordinate a time with the designer for note sessions. Help identify what tasks can be completed without the designer present and which ones require direct supervision (such as a refocus). Also organize notes in similar locations; try to do all work requiring a lift or sending someone to difficult-to-reach locations at one time.

Running the Show

Perform a “Channel Check” prior to each performance. (Bring up the Channel, not the dimmer, to make sure the patch is correct and the unit is still working.) You will be looking for the following items

- Proper number of units come on (burnt out lamps are a common problem)
- Unit has maintained focus (units may drop focus if not locked down properly)
- Gel color has not faded (it helps to look at groups of units with the same color to see if any are slightly different)

Be sure to allow enough time after Channel Check to correct any of the above conditions.

Make sure the show is loaded into the board and that the correct light Q is onstage, as requested by the Stage Manager. Also check to make sure the proper person has control of the house lights.

Strike

Remind the crew of strike time. Insure the appropriate number and skill level of crew members for safe operation of all items, including personnel lift, ladders and counter-weight systems.

For Shows using a Counter Weight System

Send a responsible crew member to the loading bridge. Bring each pipe to the deck. Instruct the loading bridge person to remove all weights above pipe weight. **DO NOT REMOVE ANY UNITS OR CABLE FROM THE PIPE UNTIL THE COUNTER WEIGHT SYSTEM IS AT PIPE WEIGHT.** When the pipe is at neutral weight, instruct your crew to remove all cable, lighting instruments and anything else on the pipe (tie line, spike marks, unit markers). Except for the mark for Center Line, there should be nothing remaining on the pipe.

If the pipe is used as a hanging position for the rep plot, hang and circuit the units needed. Have the loading bridge adjust for the new weight and fly it out to the proper height.

For All Shows

Restore lighting, as required by the space, to a functional rep/work plot. Return all units to proper storage spaces. Note any problems with units or the lighting system. Items in need of maintenance or repair should be tagged and placed on the repair bench in the

Scene Shop. Any problems with the light board, circuits, dimmers, or any other part of the system, should be reported to the Scene Shop Supervisor.

Insure that all work and storage areas are clean and organized.
Arrange for the return of any rental items. This should be no later than the day after strike. Complete crew evaluations for the Production Manager.

Sound Operator

General Responsibilities:

The Sound Operator is primarily concerned with the organization, preparation, maintenance and execution of the sound design of a production. The operator may work with a Sound Designer that prepares most aspects of the aural environment, or the operator may be responsible for the sound of a show without the help of a specified Designer. Depending on the needs of the production and the capabilities of the person, the Sound Operator may serve as Sound Designer and may or may not have an assistant.

Specific Responsibilities:

Attendance at Production Meetings
Preparation and operation of Intercom
Preparation and operation of microphones and other sound reinforcement
Preparation and operation of playback devices
Fabricate specialty devices when required.
Plan the circuiting for all sound equipment
Creation of a schedule for the crew (if required)
Coordinate any rentals (pick-up and/or delivery as well as the return of rented and borrowed equipment).

Preparation

Often a "Sound Consultant" will be engaged to help plan, install, and rehearse the show. The consultant's job is to make sure everything is working properly. They may help in early phases of preparation for the show; however their primary responsibility is as an advisor and resource person. They will not be available for all rehearsals. Contact them before the first production meeting (contact info is available from the Production Manager) about dates they will be present.

When working with a Sound Designer

Every production and creative team will have some elements that are unique; however the division of responsibilities between an operator and designer is creation and execution of the show. The designer is ultimately responsible for actual creation of sound effects and/or environmental sound, selection of music, selection and utilization of sound reinforcement and placement of cues. The operator is responsible for operation and maintenance of the equipment along with executing the show in performance as designed.

Be sure that the designer has a copy of the inventory of sound equipment. Insure that all items listed on the inventory are on-hand and in good working order. The operator may be asked to assist the designer with preparation, recording and creation of sound cues.

When no designer is associated with a production

The distinction between operation and design can be vague when no designer is associated with a show. Many times the operator will be responsible for decisions that would normally be considered design choices. If there is no designer the operator must be prepared to take on extra responsibilities.

Read the script to see the extent of the sound needs for the show. Meet with the director to see if they have special needs or expectations for the sound area. If extensive creation of sound effects is called for, alert the Production Manager immediately. Sometimes, even though there may be several sound effects called for in the script or requested by the director, the actual creation may be very simple; involving only the use of prerecorded sound effects. If the director has special needs for recorded music, whether during the show itself or for use before or after (pre-show, intermission, post show), it may be a simple task to locate the required recordings. It would be expected that transferring recordings from one medium to another (CD to MiniDisc, or to computer for instance), would be well within the duties expected of an operator.

Use the Cue Form Sheet to organize sound cues. See column information below.

Pg	Q #	Time	ID	Lev	Description
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Pg- Page number in the script

Q#- Actual Cue number (or letter)

Time- Fade in or out (in seconds e.g. "10 sec fade out")

ID- source of playback and track number (e.g. from computer, CD player, MiniDisc, ect.)

Lev- Level of fader

Description- Notes about what the sound cue does. (It may be helpful to write out track info or labels here.)

Intercom

Contact the Stage Manager, Master Carpenter, and Master Electrician to determine how many intercom stations will be needed and where they should be located. At minimum there will need to be communication between the Stage Manager, light board operator, sound operator, and backstage areas. In addition, there may need to be intercom for scenery and follow spot locations. Designers may need headsets during tech rehearsals; these may not be required once the show opens. Check to see that there are sufficient quantities of belt packs and headsets in operating condition to meet the needs of the production.

Sound Load-in

All sound equipment will be installed at load-in. Specific routing and channel assignments are made at this time. Be sure to locate all items required before actual load-in. The amount of time and complexity of work will be determined by the needs of each show.

Light and Sound Rehearsal

All prerecorded sound will be played. Often the director and designers, both light and sound, will want to hear and see sequences of cues operated together. Preliminary levels are set and notes taken for cues needing further work. All pre-show selections should also be available at this time. Microphones are not usually needed for this rehearsal, however they may be required to demonstrate any special treatment used for the show (echo, reverb, special processing).

Technical Rehearsals

The first priority for sound in tech rehearsals is that everything is operating correctly. Be sure to check all elements of the sound system and intercom before rehearsals start.

Check intercom at every location. Turn the system (power supply) on before connecting any stations. Check the system as each belt pack is added. If the system fails when you add a belt pack or cable, you will know that the last item added is likely to have caused the problem. It is helpful to have someone assist you with this operation.

Play a CD or other reliable source through the system. Plug headphones into the player to check that recording sounds normal. Next check the console to see if there is a signal present on the correct channel that the device is plugged into. If everything has checked out so far, go to each speaker and listen to see if the sound is clear and the speaker is operating properly.

Finally, plug in microphones. Check each mic by lightly tapping on the body or by snapping your finger very near the front of the mic. **DO NOT BLOW ON THE MIC.**

If the sound system is operating properly, go to your pre-show checklist to make sure you are ready to start.

If the show involves turning mics on or off during the performance or there are level changes required at specific times (for instance during scenery movement or before very loud noises on stage), it is helpful to have a copy of the script to follow along with. Make notations in the margins of the script to remind yourself of when to activate wireless mics, for instance, prior to an actor's entrance.

Strike

Cowan- Freitche Theatre

Unplug all microphones. Store all microphones in their correct cases. Coil and store all cables and speaker lines on the rack in the sound room. Store mic stands in the sound room. Store all monitor or auxiliary speakers in the sound room.

Plug all mic lines that are part of the permanent setup into their respective channels. Microphone channels 1-32 are plugged into the consoles using a one-to-one patch (mic line 1 plugs into channel 1, 2 into 2, 3 into 3, ect.). If two consoles are installed, use input 1-16 on the "Slave" console as "Channel" 1-16 and use input 1-16 on the "Master" console as "Channel" 17-32 (for example multi-channel "17" will plug into mic channel "1" on the "Master" console). If only one console is installed, use inputs 1-16 on console for a one-to-one patch. Plug the CD/Cassette player into [OMNI IN] 1 and 2. Recall the [DEFAULT] Memory (#1) and check to see that all channels are working.

Remove all labels used for the show from consoles or cables.

Campus Center Theatre

Unplug all microphone channels. Remove any microphones and cables. Remove all intercom belt packs, headsets, and cables. Any cables, wires, or speakers installed for the show need to be removed. Remove all labels used for the show from consoles or cables.

Return all microphones, cables, belt packs, headset, and speakers to the sound room in Cowan.

If you notice and damaged equipment, clearly mark it with a brief description of the problem and notify the Production Manager.

Return any rented or borrowed items to their owners immediately.

TECHNICAL DIRECTOR RESPONSIBILITIES AND PROCESS

GENERAL RESPONSIBILITIES

The Technical Director (TD) is responsible for all aspects of scenery for a production.

Specific Responsibilities:

Preparation

Attend Production Meetings

Meet with the Set Designer to discuss the technical needs of the design including:

- Resources of time, talent and budget
- Due Dates
- Schedule
- Special scenic effects
- Rental or purchase of additional equipment

Creation of a schedule for:

- Training members of crew members including:
 - Safe and efficient methods of scenery movement
 - Handle stage weights for loading arbors
 - Safe operation the theatre space
- Note sessions

Fabricate specialty devices when required.

Coordinate any rentals (pick-up and/or delivery as well as the return of rented and borrowed equipment).

The TD assures the timely, safe, accurate and efficient resource estimates, technical design, construction, installation and operation of all scenery for a production. The process usually occurs in three distinct phases:

1. pre-production planning
2. construction and installation of the sets and props
3. show operation, which includes training and rehearsing the student run crews.

The degree of emphasis on each of these three phases depends on the complexity of the scenery and props design.

GENERAL PROCESS

Pre-Production Planning

Soon after the Set Designer and Director have solidified their visual ideas for the play, the Technical Director will do a preliminary feasibility study on the practicality of the set design, concentrating on answering the question: Can the design be realized within the resources allocated? These resources include the money budgeted for set materials, the talents and experience of the labor pool (students, staff, faculty and/or outside professionals) and the time allotted to build and install the sets. Use of some type of material and labor estimate form for each element of the design is strongly recommended. If this preliminary study indicates the design can be realized within the allotted resources, the Set Designer and Director will proceed with a final design concept. The production's Artistic Advisor and the department's Production Manager will have final approval of this concept.

With concept approval by the Artistic Advisor and Production Manager, the Set Designer will prepare final drawings, draftings, models and/or color renderings of all the elements of the set and prop designs. This package of graphic material is submitted to the Technical Director, who uses it to do a detailed analysis of the resource requirements of the design. If this analysis indicates the design has surpassed its allotted resources, the Technical Director will inform the Production Manager. The Production Manager, Set Designer, Director and Technical Director will meet to either change the design so it can be realized with the allotted resources, or will increase the resources. When the Technical Director is satisfied that the design is within the allotted resources, then he or she will be responsible for assuring that the design is realized as accurately as possible. At this point, the Technical Director will begin the technical design and drafting process

In the technical design and drafting stage of pre-production planning, the Technical Director will devise the most efficient construction method for all the scenic elements and, if required, will engineer all scenery movement systems (lifts, slip stages, special flying rigs, etc.), then draft all construction drawings for each element incorporating the movement system designs. A detailed list of materials will be included with the construction drawing draftings and will be submitted to the Scene Shop Supervisor. The Scene shop Supervisor will order all materials, including paint, and will arrange for their transport to the scene shop. The Technical Director, the Scene Shop Supervisor, the Assistant Technical Director and/or Master Carpenter and the Paint Charge will devise a detailed build, paint and install schedule for all the scenic elements and will prepare individual projects for student construction crews.

Construction and Installation of the Sets and Props

The Technical Director will supervise the entire construction phase of all scenic elements, with guidance and assistance from the Scene Shop Supervisor. The Technical Director will take care to assure a safe working environment for all construction-crew members and will monitor all construction projects to assure accuracy. The Technical Director, the Set Designer, Scene Shop Supervisor and/or Paint Charge will resolve all construction schedule discrepancies, insuring that all scenery is built, painted and installed on schedule and within budget. The Technical Director will assure that all scenic elements are substantially completed and installed by the first technical rehearsal. Final work on small details may be completed after the first technical rehearsal, but must be finished by the first dress rehearsal.

Show Operation

When all the scenery has been built, painted, rigged and installed in the theatre, the Technical Director will organize and train all student run-crew members and actors in the safe and efficient operation of the scenery. Every scenic element that must move is assigned a person or persons to move it, and a point in the shift sequence when it should move.

The shifting choreography usually is worked out on paper before technical rehearsals begin, with the Director, Stage Manager, Set Designer, Deck Chief and Technical Director all providing input. Before the first technical rehearsal, all production members involved in scene shifts are called together and instructed in the proper techniques needed to safely shift the sets, usually at the scheduled Crew Training period just before Crew Watch.

The Technical Director will attend all technical and dress rehearsals, assuring that all scenic elements are seamlessly integrated with other design and performance elements. The Technical Director will note any construction completion details from his or her own observations during technical rehearsals and will integrate these notes with any other notes or changes from the Set Designer, Production Manager or Director.

Appendix

Campus Center Theatre

Fire Protocol

Once it is determined that there is a fire in the theatre, the following steps will be taken:

- The Stage Manager will say on the intercom, “We have a fire emergency. Go to your places now.” The Assistant Stage Manager and anyone else on headsets will relay the message to crew who are not on headsets.
- IF THE SOURCE OF THE FIRE IS THE STAGE LIGHTS OR CABLES, the SM will instruct the light board operator to turn off the board. If the source is NOT the lights, the SM will instruct the board operator to turn all stage lights full on.
- The Stage Manager will make a public announcement, using a microphone (if power is working) or from the platform, as follows: *“Ladies and Gentlemen, we have an emergency. Please proceed to the exit we directed you to in the pre-show announcement as quickly and quietly as possible. Ushers will help you to the quickest exit from the building. Thank you.”*
- AFTER the Stage Manager has made the public announcement, the light board operator will pull the fire alarm located by the patio double doors, then go down the steps and turn on the work lights. If the source of the fire is the stage lights or cables, the board operator will also switch off the breakers.
- Ushers will move into place by all four exits to help audience out of the building.
- A designated crewmember off stage left will turn on the house lights and work lights, get the fire extinguisher, and go onstage.
- Another designated crewmember off stage left will get a ladder and move it into position underneath the source of the electrical fire, and hold the ladder while the person with the fire extinguisher puts out the fire. These crewmembers will then evacuate off stage left through the hallway.
- The sound board operator will make sure that the House Manager knows of the emergency, then prop open the inner lobby doors and the lobby door to the stairwell.
- The House Manager will call Security, at 1222, then stay in the lobby to help handicapped audience members exit into the hallway to the elevator.
- All actors will evacuate off stage left through the back hallway. The first person up the stairs will turn on the hallway lights. Designated actors will stay in place to help the audience up and out of the building. Other designated actors will go around to the front of the Campus Center to help audience out of the building.
- The Assistant Stage Manager will turn on the inner lobby lights, then check to make sure that all actors and personnel are evacuated from the Pool Room, dressing rooms and the OST office.
- Remaining crewmembers will help elderly and handicapped patrons from the theatre to the lobby.
- The Stage Manager will assist patrons down the steps. Once the audience is evacuated, the SM will evacuate through the double doors to the patio.

Otterbein College Theatre

Weaponry and Firearm Protocol

The following is a list of rules and procedures that will be followed in every Otterbein Theatre production that involves prop and/or blank firearms and any other weapons.

Firearms:

- When using a firearm, always fire with arm fully extended and at a safe distance from any other person. Always keep the muzzle pointed in a safe direction before, during, and after firing.
- Never point any firearm at any person or animal.
- Blank loaded guns are just as deadly as a real bullet. When a blank is fired, very hot gases quickly expand and move away from the gun, sometimes down the barrel, sometimes to the side of the gun, sometimes toward the ceiling or the floor. Each blank-firing gun style might be designed differently, and some of the gunpowder continues to burn as it leaves the gun. Find out which direction the gases go and keep that area clear.
- Do not “dry-fire” a firearm. This means to pull the trigger and let the hammer drop down with natural force when there is no bullet or blank in the chamber. This will cause a gun to break.
- Never rely on a safety to prevent accidental discharge.

General Safety:

- Do not take any weapon or firearm out of the theatre.
- Do not drop any weapon or firearm.
- Never leave a weapon or firearm unattended or under your direct control.
- Do not struggle with a weapon or loaded firearm.
- A weapon or firearm is only to be handled by the wrangler and the actors who handle it onstage.

Procedure for all weaponry transfers during a show:

1. The weapon will be removed from locked storage by the wrangler (usually the prop master).
 2. He/she will then check over the weapon, and load a firearm is using one.
 3. The weapon will remain on the wrangler's person until it is handed to the actor.
 4. Before the actor is to go onstage with the weapon, he/she will go to the wrangler and inform them that they are ready to take the weapon. If the weapon is to be passed to a different actor on stage, the weapon/firearm check listed below must be done with both actors present.
 5. If using a firearm, the wrangler will then remove it from their person and open the chamber so that the actor(s) can see whether the firearm is loaded or not. The chamber should then be closed.
- If using any other form of weaponry it should be inspected for general safety.
6. Once the actor(s) o.k.'s the weapon or firearm it is handed off to the actor.

7. The actor must then keep the weapon on their person until their entrance.
8. When the actor enters the stage, he/she performs the directed actions with the weapon until his/her exit.
9. The wrangler should be waiting at the point where the actor makes the exit with the weapon.
10. When the actor exits, he/she is to go directly to the wrangler and take out the weapon for it to be checked.
11. If the weapon is a firearm, as listed above in step 5, the actor will open the chamber and show it to the wrangler. Once checked, the actor will close the chamber and hand it to the wrangler.
If any other weapon is used, it should be inspected for any damage or safety problems.
12. The wrangler then either cleans and reloads the weapon/firearm for the next use in the performance or cleans the weapon and locks it in storage.

Crew Member Schedule

Production _____

Crew Member _____

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00							
9:30							
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List all approved conflicts as described in the Participation Rules.

²All crew members are expected to attend initial crew meetings called by their crew heads, as well as the “crew watch” of the production, usually scheduled the day before Technical Rehearsals begin. Crew members are expected to attend all technical and dress rehearsals and all performances. A professional attitude is expected at all times during rehearsals and performances. Crew members are expected to adhere to the same guidelines as outlined for actors above. See the Handbook section on Participation for further rules and guidelines.

² Department of Theatre and Dance Departmental Handbook

Performance Report

Our Show

Performance#: 1

Date: XX/XX/XXXX

Location: Cowan

<p>Scheduled: 6:15 PM Crew Call 6:30 PM Cast Call 6:45 PM Warm-ups onstage 7:15 PM House Open 7:30 PM GO Opening & Reception following</p>	<p>Actual: 7:00 House Open 7:31-8:53 Performance</p>	<p>Next Performance: Calls: Friday, March 3 6:30 PM Crew Call 6:45 PM Cast Call 7:00 PM Warm-ups onstage 7:30 PM House Open 8:00 PM GO Performance</p>
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Attendance: All on Time

Accidents/ Injuries: Sue W. got a small piece of glass from a light bulb that fell from the grid while crew was working earlier today. PM, would it be possible to ask crew to hold off working above the stage until we close?

Performance Notes

House: No notes, thanks.

General: The show ran 1 hr and 22 minutes. There was a great response from the audience throughout.

Direction: No notes, thanks.

Production Management: See accidents and injuries.

Scenery: No notes, thanks.

Costumes: Mary's earring fell off today on SR. It was picked up by John S. and no one stepped on it. Joe's jacket lining tore and he was not able to put it on for the finale. He threw it off stage at the top of the finale. Cathy's hair did not come out when Jim pulled on it. It may be that it is teased too much to slip out.

Lighting: No notes, thanks.

Sound: The last sound cue of the show was played when it should have been Intermission. It was stopped immediately and the right music was played.

Props: No notes, thanks.

Audience Services: No notes, thanks.

<p>Stage Manager: Cell: (614) 555-1234 Email: sm@yahoo.com</p>
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Light Crew Handout

Welcome! Preparing the lighting for a production is a fast-paced and demanding task. We couldn't mount a production without you. No one expects you to be an expert! We only ask that you show up on time, prepared to work. Not all crew members are needed for each work session, but you need to be available for each call except for conflicts as allowed for by Departmental Policy. Every effort will be made to make good use of your time and skills.

Crew members are given the task of locating instruments and hanging them in the correct positions on pipes. The C-clamps should all be facing in the same direction to facilitate adjustments and strike. Next, tightened the bolt to the pipe with a wrench, all other fasteners should be adjusted for easy focusing later. Instruments should be hung with the yoke in the proper position depending on which way the instrument is to be pointed (up, down, or cross stage). If the instruments have shutters, the shutters should ALL be pulled at this point. **LIGHTS ARE NOT PLUGGED IN OR GELLED YET!**

On Stage

Crew members should circuit lights one pipe or location at a time, giving the circuit number to the Master Electrician (M.E.) who is at the "control center", writing down the circuit number on the paperwork. When all lights are hung (or as many as can be for the session), the M.E. will check to make sure that each instrument lights properly. Any needed repairs can be made while pipes are lowered and/or easily accessible.

After testing all instruments, tie up cables starting near the plug box or fan-out. Slack cable should be coiled near the instrument to allow for adjustment later. Insure that the plug for the instrument is **NO FURTHER** than 6" from its "C" clamp.

Some members of the crew will be preparing gels, according to the gel "cut list" prepared by the M.E. All gels need to be clearly marked with a special marking pencil as they are cut from full sheets. Any cut sheets of gel not marked need to be identified using a swatch book, and marked immediately. Crew members can also be doing other things at this point (clean up, repairs, and preparations).

Color can be added at this time or at focus, whichever method is preferred by the Designer. In theatres with a counter weight system, the pipe is then weighted and flown. If trim heights are known, attach a tape measure to the pipe, stop at the correct height and spike the trim at the rail.

FRONT-OF-HOUSE ELECTRICS:

The same procedures apply to front-of-house positions. For these positions it will speed things along greatly to hang, circuit, and gel all in one operation. If the crew is large, crew members can be working on the front-of-house lights at the same time that others are working onstage. With smaller crews, the time during the circuiting or patching can be used to do the front-of-house hang.

FOCUSING LIGHTS

The lighting designer can usually only work with one light being focused at a time. However it speeds things up greatly if several crew members are standing by at the next group of lights ready to focus so that as one is complete the designer can move on quickly. Usually two people up in the front-of house works well with one or two on ladders or lifts onstage. Each crew member who focuses needs to work as efficiently as possible and needs to communicate with the designer constantly. Some do's and don'ts:

DO:

Prepare the light to be focused while the designer is working with someone else on another light. Loosen the bolts enough so that you can move the light easily, but tight enough that it takes only a few turns to lock the light into position quickly.

Pay attention to how the designer is working. If the designer asks all the lights to be in soft focus, for example, get yours ready for a soft focus ahead of time.

Listen to what the designer is saying to you and be sure to always answer. Tell the designer what it is you are doing and how much time it will take. If you need some time to work out a problem, tell the designer so that they can go on to another light while the M.E. sends someone to help.

DON'T:

Take anything loose with you when you are up high working over people! Things can fall and really hurt someone.

Talk while the designer is trying to communicate with others. Wait your turn, but speak up if there is a problem.

Forget to tighten everything and lock it down once it has been focused! Nothing is more exasperating than focusing lights for hours only to have them fall out of position when the metal heats up because someone didn't tighten down the instrument properly.

Focusing FRESNELS:

1. Loosen focusing knob on the underside of instrument.
2. Be sure that the open end of the gel frame holder is pointed upwards; aim the light as directed by designer, then lock down the appropriate bolts and handles.
3. Slide focusing knob for appropriate flooding or spotting of the light, then tighten knob.
4. When the Designer is finished, be sure to double check that all adjustments have been locked down tight, making sure that you don't take the light out of focus in the process.
5. Let the designer know you are finished.

Focusing ELLIPSOIDALS:

1. Adjust barrel for hard or soft focus.
2. Be sure that the open end of the gel frame holder is pointed upwards; aim the light as directed by designer, then lock down the appropriate bolts and handles.
3. Make sure that all shutters have been completely opened.
4. Make adjustments as directed by the designer (barrel, shutters, etc.). Remember that shutters work opposite the way they sit in the light!
5. When the Designer is finished, be sure to double check that all adjustments have been locked down tight, making sure that you don't take the light out of focus in the process.
6. Let the designer know you are finished.

Focusing PAR Lights

1. Be sure that the open end of the gel frame holder is pointed upwards; aim the light as directed by designer, then lock down the appropriate bolts and handles.
2. Reach in the back of the unit to rotate the bulb as directed. You may need to loosen the retaining ring to allow the bulb to move.
3. When the Designer is finished, be sure to double check that all adjustments have been locked down tight, making sure that you don't take the light out of focus in the process.
4. Let the designer know you are finished.