



# Round Lake High School Theatre Handbook

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## Section I-Production Policies

### **General Rehearsal Rules and Guidelines**

- Rehearsals will begin and end on time.
- Be on time for all costume fittings as well. Do not miss them. Actors will be notified by email as well as a posting on the call board or in Canvas of any costume fittings.
- All scheduling or schedule changes must be given to the Directors.
- Check Canvas and email daily for rehearsal schedules, changes, fittings, etc.
- Shoes are required at all times in any rehearsal or work area.
- Actors and crew are responsible for keeping the stage, backstage, dressing rooms, and the green room clean during rehearsals, technical rehearsals, dress rehearsals, and performances. Before the company goes home the areas must be neutralized. The Stage Manager will enforce this policy.
- Please avoid offstage noises and talking. It is distracting to those rehearsing, as well as being inconsiderate and disrespectful.
- Be aware of what is going on onstage. You are responsible for entering on cue. Stage Management is not responsible for finding you.
- There is absolutely no eating or drinking (other than water) in costume.

### **Rehearsal Policy**

Enforcement of the following policy is the responsibility of the Stage Manager and the Directors. These regulations are modeled after the Actors Equity guidelines. This policy applies to all productions during the rehearsal process. Technical rehearsals have a separate policy.

- Regular rehearsals will end no later than 6:30pm for all company members for each night of rehearsals.
- Weekday rehearsals will be no longer than three and one-half hours (except during tech) and include a 5-minute break every hour or a 15-minute break after an hour and a half of rehearsal. This will be enforced by the SM.
- Weekend calls may be extended for selected members of the company.
- Rehearsal calls, which include dress parades, photo shoots, or other associated production activities, are part of the three and one-half rehearsal period.
- Under normal circumstances, dress parades shall not exceed one hour.

### **Technical and Dress Rehearsal Policy**

- Technical and dress rehearsals will run no later than 10:30pm each night from the first designated day through opening.
- Stage Managers are required to be present one-half hour before an actor call, when feasible.

### Crew Day Policy

- All calls and strikes will have the shop supervisor of that area in attendance.
- Students MAY NOT work alone. There are no exceptions to this rule.

### House Management and Usher Policies

- The House Manager and Ushers are required to wear clean shirts, slacks, and shoes, and be well groomed. Hats are not allowed.
- Both the House Manager and Ushers are called at 6:30pm for evening performances and 1:00pm for matinees. The House opens at 7:00pm and 1:30pm respectively.
- Pre-show duties include cleaning up the house, preparing programs, and preparing to help guests to seats, if needed.
- During the show, Ushers are expected to provide programs and ensure the comfort of the audience members.
- During emergencies, it is the Usher's job to help the audience out of the exits.
- Ushers must stay until released by the House Manager
- The House Manager is responsible to organize and train the Ushers and resolve, or refer to the Director, all patron problems. The House Manager is responsible for notifying the SM whether or not a production may start five minutes to the expected "Go" time. The House Manager needs to predict the actual starting time and report that to the Stage Manager. When the House is ready, the House Manager will signal the Stage Manager from the House Left entrance or by the provided communication device.

### Photo Call Policies

- This policy covers publicity photos and cast photography concerns.
- The standard day for cast pictures are Wednesday afternoon during the week of production run.
- Lighting may not be adjusted without the permission of the director.

### Attendance

Personal appointments should be scheduled after rehearsal. Work is not an excuse for missing a rehearsal without prior permission, unless this is a regular commitment that was communicated prior to auditioning. Rehearsals, crew calls, and tech rehearsals are **NEVER** to be missed without prior permission. **Failing to comply with this procedure will result in probable dismissal from the production.** If an emergency arises, call the stage manager or email a director as soon as possible. If you cannot reach the stage manager, contact the director or assistant director. The **ONLY** people that may excuse you from a call is the director.

### **Punctuality**

All rehearsals and crew calls begin exactly on the time indicated on the schedule. A call of "places" means that all performers and crew involved in a particular scene must be ready to perform. It is mandatory that you are ready to work on time. Be on time and ready to do your best.

### **The Callboard**

The callboard is the place where important information regarding the day-to-day business of the production is posted. A call is a mandate to appear! Members of the production company (cast & crew) must consider themselves subject to all posted calls. The director, stage manager, choreographer, and/or designers are the only people authorized to post or remove notices on the callboard. If you need to post something, contact one of these people. Rehearsals will be posted on the theatre website ([www.roundlaketheatre.com](http://www.roundlaketheatre.com)) AND/OR Canvas and should be checked periodically. All rehearsal calendars will be posted in weekly increments but we will make every effort to post two weeks at a time.

### **Cast/Crew Relationship**

The physical and mental safety of all cast and crew members is paramount in our program. Always remember you are a part of the team and the crew and the performers are working towards the same result. Respect the part that each of us plays in the production and check attitudes and egos at the door. If you disagree with a procedure explained by a stage manager, comply with the directions given to you until you can get clarification from the director or technical director. In general, the SM is speaking for the directors or enforcing procedures. The only exception to this is if you feel a situation is unsafe or if you feel you are in danger.

### **Technical Areas and Equipment**

Never touch a piece of lighting, sound, or stage equipment except in the performance of your duty. Never enter the technical areas unless you are assigned to do so. Do not enter the booth, the costume closets, or prop storage without permission.

### **Food/Drink Policy**

Eating, and/or drinking (besides water) backstage or in the dressing rooms is **not permitted** unless approved by the director. Food may be eaten in uncarpeted areas of the house.

### **Cell Phones**

All phones should be turned off or on silent during rehearsals. There should be absolutely **NO** use of phones on stage or backstage during rehearsals and performances. The use of iPads for digital scripts is acceptable.

### **Fitness**

Theatre is a physically exhausting art form. It requires complete concentration and great stamina. Good health is essential to good performance. Eat three good meals a day. Get as much sleep as possible. Take care of your voice outside of rehearsal as well as during rehearsal. If you feel vocal strain in rehearsal, tell the director immediately.

### **Talking in the Theater**

Do not talk backstage during rehearsal and/or performance unless it is mandatory and/or concerns the integrity of the production. Remain attentive and do not engage in unnecessary conversation. Absolute silence must prevail in the wings during rehearsals and performances except where communication is necessary to properly expedite work delegated to the cast.

### **Guests in the Theater**

**All rehearsals are closed.** Only people called for a rehearsal or invited by the director will be allowed to attend rehearsals. No unauthorized people are permitted backstage at any time. Authorized people are the members of the production or those that have obtained the permission of the director.

## **Section II-Rehearsal Procedures**

### **Rehearsal Warm-ups**

Try to get to rehearsals at least 10 minutes early. You need to be physically ready, centered, responsive in senses and emotion, relaxed, concentrated, serious, and ready to attack a creative rehearsal. Warm-ups may be done as a group or led by a student leader.

### **Scripts**

Mark your script or binder clearly with your name. The actor is responsible for marking all blocking and stage business in your script as it is given to you. Remember: write down all blocking and business in pencil. Do not use ink to mark it. Always rehearse with a pencil. Take thorough notes on anything told to you by the director or stage manager concerning your performance.

### **Learning Lines**

Lines and blocking should be memorized by the date specified on the rehearsal schedule. When you drop a line on stage during a rehearsal, simply hold your character position and characterization and say, "Line!" in character. Staying in character is important not only for you as the actor to continue your performance, but also so that everyone in the scene can stay focused on what is happening. The stage manager will **not** give you your line until you indicate that you need help remembering the line. Being "off book" means that you have memorized your lines and can proceed through a scene without the help of the script. After you are off book, be sure you have read through your part at least once a day. ALWAYS bring your script to rehearsal...even after you have learned your lines. *Remember to learn your lines from thought to*

*thought and not from word to word. **Knowing what your character WANTS and is RESPONDING TO is far more important than purely memorizing your lines.***

### **Rehearsal Notes**

The director may take notes concerning your performance. You will receive these notes either in person or as an email/posting on Canvas. When you get the notes, go over them carefully. WRITE THEM DOWN and apply to your performance in the future. Keep all your notes together and go over them each day just prior to your rehearsal to be sure you incorporate the suggestions in your performance. If you do not understand a note fully, be sure and check it with either the director or SM before your next rehearsal.

### **Rehearsal Dismissal**

Never leave the rehearsal space or the theatre until you have been dismissed by the director, or stage manager. Only these people have the authority to dismiss you.

### **Director/Actor Relationship During Rehearsal**

Unless you are in a scene being worked on and have a pertinent question, please save questions until a later time. Do not offer a suggestion, chastise, argue with, or prompt another actor under any circumstance.

### **Post-Rehearsal Clean-up**

After rehearsal, everyone is responsible for cleaning up everything on the stage and in the theatre.

### **Rehearsal Safety**

Anyone may stop a rehearsal at anytime if they feel that they are being put into an unsafe position.

### **Technical Rehearsals**

During technical/dress rehearsals, it will be necessary to have the complete cooperation of the entire production company. The director, technical director, and stage manager will conduct the progression of these rehearsals/performances. We may cut from scene to scene (cue to cue), depending upon the needs of the designers, directors, and staff.

Actors must help the technicians by remaining in character and following the prescribed "timing" during these rehearsals. Pauses in the rehearsal do not mean one should break character/change location on stage.

## **Section III-Performance Procedures**

### **Performance Consistency**

Never change any aspect of the production once it has been set in final dress rehearsal. It is the duty of every company member to maintain the focus and integrity of the play throughout each and every performance.

### **Performance Call**

Be at the theatre promptly at the designated time or you will be considered "absent" from the call. There will be a sign-in sheet on the callboard. You must sign yourself in. No one should sign in for you and you should not sign in for someone else. Once the house opens, all actors and crew must remain in their designated areas.

### **Stage Wings**

Never peer at the audience while on or off stage. Once the house opens, no actor should be in the wings until a call for places. If you can see the audience, they can see you! During the run of a show, you are to never be seen by a member of the audience beyond the execution of the show. Be ready for your entrances, but do not loiter in the wings. Never speak to or approach an actor waiting for an entrance.

### **Backstage Focus**

Maintain focus even when not on stage. The crew must not distract the actors and the actors must not distract the crew.

### **Scene Changes**

During a scene change, an actor should completely exit the stage unless they are involved in the change or about to make an immediate entrance.



## **Section IV- Prop and Costume Procedures Props**

### **Rehearsal Props**

Rehearsal props will be added early in the process. Use these props every rehearsal until performance props are provided. Treat rehearsal props with as much care as you would performance props. Always keep rehearsal props on the prop table or cabinet when not in use. Never touch a prop unless assigned to do so. If you cannot find a prop during a rehearsal tell the stage manager or prop master.

### **Performance Props**

Always return your props to their assigned spot on the prop table or other area as decided by the prop master or stage manager as soon as you leave the stage. Report broken props to the stage manager and/or prop master immediately. If you don't tell someone, the problem won't get fixed. Never touch a prop unless assigned to do so. If you suspect another actor's prop is in an incorrect location, alert the props crew or actor. **DO NOT** move the prop yourself. Although it is the crew's job to set the props for the show, it is the actor's job to see that their props are in the correct spots before any performance.

### **Rehearsal Costumes and Attire**

If a rehearsal costume is issued to you or you are asked to provide it, you will be expected to wear it every time you are called for rehearsal until it is replaced by your performance costume. Rehearsal costumes can be stored in the dressing rooms. Wear appropriate clothing and shoes to rehearsal. Your clothing should not restrict your movement. Wear shoes and clothing to rehearsal that will be similar to that which you will be wearing in the performance. Your arrival time should include time to put on your rehearsal / performance costume. If you need time to put a costume on, you should arrive early so that you may start rehearsal on time.

### **Costume Calls**

A call for a costume fitting is as important and urgent as a rehearsal call. Unless your measurements are taken and fittings are held on schedule, your costume cannot be created. Use the fitting time to help you determine what sorts of rehearsal costumes you may need to help you simulate your performance costume. The costume designer may have something you may use until your performance costume is ready. Discuss with the wardrobe head items that you may need to work with...pockets, purses, handkerchiefs, etc.

### **Handling Costumes**

Costumes have no life except the life the actor gives them. Find out how your costume relates to your performance. Onstage, they are to be used as your character would use them. Off-stage they are to be handled with extreme care. When not on stage, skirts and capes are to

be held so that they do not touch the floor and are hoisted in the rear so that they are not sat upon. Trains are carried until the very moment before an entrance.

### **General Costume Reminders**

Your "look" is an important part of your costume. Performers should not alter their personal, everyday "look" after casting without the prior discussion with the director. Altering includes, but is not limited to: piercing or tattooing any part of their body as well as the shaving, growing, or dyeing your head and/or facial hair. Unless you are required to grow a beard for the production, make sure to shave before tech week. Please take a shower before getting into costume. Be mindful of the other actors and your costume in wearing perfumes or scented hairsprays, some people are allergic to these. Have makeup on before putting your costume on—it is a good idea to wear a button down shirt when applying makeup in order to avoid pulling a shirt over your head after applying makeup. If your costume goes on over your head, ask someone on the costume crew to help you by putting a cloth over your head to protect your make-up and costume. NEVER restyle wigs and/or hair pieces unless trained to do so. When you are wearing your costume, do not eat or drink anything besides water. Be careful where you sit and what you lean on. Before entering the stage, check yourself for any item that your character would not be wearing including watches, jewelry, wallets, etc. Do not touch anyone else's costume. Remove your make-up AFTER you have removed your costume. Please return costumes neatly to the hangers by your name tag. The Wardrobe Head **MUST** check you out before you can leave. Be sure to include all items that may be in use as part of your costume. If your costume needs repair or adjustment, tell the Wardrobe Head immediately. Never leave the theatre in any part of your costume.

### **Technical Rehearsal Costume Reminders**

During the technical rehearsal, wear clothing that is close to the color of your performance costume. Do not wear WHITE or BLACK unless your character will be wearing white or black. This is for lighting purposes and helps the technical crew see how you will really look under certain lighting.

## Section V-Technical/Shop Procedures/Set Building

### **General Safety Rules**

1. Ask the Director, SM, or Stage Crew Head to approve all your work.
2. Report all injuries, no matter how slight, to one of these people immediately.
3. Wear closed-toed shoes. (No Sandals!)
4. Be sure clothes are safe and suitable for scene construction. They may get damaged and will get dirty.
5. Remove or tuck in any loose clothing. Roll loose sleeves above the elbow.
6. Keep long and/or loose hair pulled back in a bun or pony tail and away from the face and equipment.
7. Report to the supervisor any equipment that may not be working properly.
8. Food and drinks are prohibited in the theatre and shop area.
9. Keep the floor clear of scraps and litter.
10. Exercise care in handling large, heavy, and/or long pieces of material or equipment (i.e. flats, wagons, set pieces, furniture, etc.).
11. **NEVER WORK ALONE. Always have a buddy when using power tools.**

### **Shop Procedure**

1. All tools must be returned to the cage in good condition.
2. The final 15 minutes of crew days will be used to clean the shops and stage to the satisfaction of the Directors and/or Stage Crew Head. No one is excused until this is complete.
3. Any person using tools or stage equipment must have read, understood, and be willing to adhere to the rules published in this handbook before using the equipment.
4. Use safety glasses when working with any power tools.

### **Hand Tools**

1. Be sure your hands are free of possible dirt, grease, and oil when using tools.
2. Use proper type and size of hand tool.
3. Make sure that tools you are going to use are sharp and in good condition.
4. Handle edged or pointed tools with care.
5. When using a sharp-edged tool, make sure that you point the edge away from yourself and others.
6. Pass tools to others with handles first.

### **Machine Tools**

1. Obtain permission from the SCH or Director before using any power equipment.
2. Check adjustments on machines before turning on the power.
3. Supervisors will make all special set-ups.
4. Make sure that all other students are clear of the machine before turning on the power.
5. Keep all machine safety guards in the correct position.
6. Start your own machine and remain with it until you have turned it off and it has come to a dead stop.

7. Stay clear of machines being operated by others.
8. Notify the supervisor when a machine does not seem to function properly.
9. Wait for a machine to come to a dead stop before oiling, cleaning, or adjusting.
10. Always wear safety goggles or glasses.
11. Unplug and secure all saws after you are done using them.

### **Work Clothing and Shoes**

Wear or bring clothes and shoes that are suitable for painting and construction. You will need them while working on the set.

### **Clean Up**

Each tech crew meeting will end with a 15 minute clean up period. Each student is expected to pick up after himself and must help in general clean-up. All paint cans and brushes must be cleaned. The stage area should be cleaned and swept. If working in the light/sound booth, all equipment must be put away properly and covered. The booth should be free of papers, wrappers, and personal items.

## Performance and Production Agreement

Although I am not as yet a professional, I understand that I am expected to adhere to the professional standards and procedures as set down in this handbook. My signature on this contract signifies that I have read this handbook completely and agree to abide by its standards and procedures to the best of my ability. I further understand that failure to meet production procedures as defined in this book may result in my dismissal from the production.

I understand that the rehearsal calendar will be published 2 weeks in advance and, as such, I will make it a priority to attend all scheduled rehearsals for my character.

I will supply a list of my conflicts including all scheduled events and other club meetings on the back of this form. Should any changes occur, I will inform the Stage Manager immediately.

If I am absent from school, or there is an unforeseen event that results in an absence, I will contact the directors through email OR Canvas immediately. If I am consistently absent, I understand that the production may suffer and that my part may be recast.

\_\_\_\_\_  
Student's Name (Print)

\_\_\_\_\_  
Production Title

\_\_\_\_\_  
Student's Signature

\_\_\_\_\_  
Character/Role

\_\_\_\_\_  
Date

\_\_\_\_\_  
Phone Number

As the parent or guardian, I understand the above conditions under which my student may participate in the chosen drama activities.

\_\_\_\_\_  
Parent / Guardian Signature

\_\_\_\_\_  
Date

## GENERAL INFORMATION/RULES OF CONDUCT

### CREW

1. Crew days are held on Saturdays from 10am-3pm.
2. Some crews will be required during rehearsals and/or from 6-9pm on weekday crew calls
3. All production crew positions will be offered to students based on their work ethic and responsibility during crew days.
4. Be on time! Rehearsals begin at 3:30 p.m. Saturday crew days run 10am-3pm.
5. There will be a half hour lunch break each Saturday crew day.
6. All school policies will be enforced including eligibility requirements.
7. Be prepared for each crew day with appropriate shoes and clothing.
8. Attendance is very important! Students will be removed from crew based on poor attendance, excused or unexcused. **Please honor your commitment.**
9. No one is allowed in the catwalks or booth without daily permission from the directors, SM, or Stage Crew Head.
10. No food or drink is allowed in the carpeted area of the theater (except water).
11. Auditions, rehearsals, and crew days and all production related parties are closed. No friends or family members are allowed.
12. Do not attempt to work any job that has not been specifically assigned to you. When you finish a job, please return to your crew head for your next assignment.
13. Crew **will** end on time. HAVE RIDES ARRANGED!
14. Power tools are **not** toys. They are dangerous and anyone misusing them will be asked to leave. Safety goggles must be worn whenever tools are used.
15. Please keep the theater clean at all times. Clean up after yourself AND each other.
16. Do not bring valuables to the theater. Directors and the school are not responsible for the lost or stolen items.

\*\*\*An up-to-date production calendar can be found on Canvas and should be checked periodically for changes.

## Theatre Positions and Crews

### **Stage Manager**

***Time Commitment—Entire rehearsal period and run of show.***

The stage manager is directly responsible to the director and the technical director for the smooth running of the production during rehearsals and performances. This person is responsible for enforcing the day-to-day structure of rehearsals. They attend all rehearsals, take blocking notes, and coordinate all tech notes in their script. All cast and crew are responsible to this person.

*This position requires TOTAL COMMITMENT. The Stage Manager comes early and stays late. There can be no missed calls, especially during technical rehearsals. The SM should be the cornerstone of discipline, organization and show pride.*

### **The Stage Manager:**

- Informs the actors, singers and dancers of curtain times and cast calls.
- Coordinates and calls all cues during a production.
- Creates and maintains prompt and show books as an archival record.
- Keeps an accurate record of attendance for use by the director.
- Helps the director ensure stage and house security at the end of a performance, including turning off all lights, computers, etc., and making sure that all cast and crew are out of the building.
- Handles backstage emergencies and maintains order during crises
- Coordinates taping of the stage for rehearsals
- Ensures rehearsal properties are available as scheduled and needed (coordinates this with prop crew)
- Coordinates production meetings with crew heads during the show.
- Coordinates with the technical director and director all aspects of scenery movement and other technical aspects of backstage operations for the production
- Maintains a stock list of the SM kit including personnel/first aid need items.
- Supervises strike and restore along with the technical director and crew heads.

## Lighting Crew

The Lighting Crew works under the supervision of the Director and/or SM and Lighting Head during installation of the hanging plot and for the focusing, coloring, and other manipulation of the hang to complete the lighting design/sfx design.

### **Lighting Head/Board Operator**

***Time Commitment—All crew days called for lights, plus designated light setting nights plus all FULL RUN rehearsals or as assigned by the SM.***

This person works with the SM and/or director to prepare the lighting for the production. They attend all fully blocked rehearsals (likely, during the last month of the show) in order to familiarize themselves with the show and script. This person will take note of where people are on stage in order to better prepare themselves to lead their crew in setting and focusing lights. This person will program the board (with the director, light designer, and/or stage manager) and is responsible for running the lighting board during the show. Directs Spot Ops, Board Operator, and Stage Electricians as needed. **Lighting head and board operator may or may not be the same person. If not, the board operator takes on the the following duties:**

The Board Operator is responsible for the coordination of the cues with the stage manager and/or directors, and is responsible for the programming and operation of the lighting board during the production, as well as channel, color and focus check every evening before the performance. They are also responsible for a full working knowledge of the lighting design.

### **Stage Electrician**

***Time Commitment—Any crew days called for lights, plus designated light setting nights. All tech rehearsals as well as the run of the show.***

The Stage Electrician(s) is(are) responsible for the operation, maintenance and repair of lighting elements onstage, including lighting instruments, non-board controlled devices, atmospheric smoke machines, and pit orchestra needs (electrics and taping, stand lights), etc.

### **Spot Light Operator**

***Time Commitment—Any crew days called for lights, plus designated light setting nights. All tech rehearsals as well as the run of the show.***

The Spot Light Operator (spot op) is responsible for the operation and maintenance of spot lights for the run of the show. This includes replacement of all colored gels (as needed) cleaning of lenses, and integrity of irises. The spot op will work with the Lighting Head in order to determine needs for appropriate cues.



**The Lighting Crew:**

- Checks the integrity of all instruments and equipment and hangs, focuses, colors and maintains all lighting instruments and equipment (cable, frames, safety cables, etc.) in a safe manner
- Assists in setting up special effect lighting as specified by the design.
- Is capable and ready at any time to service, repair or troubleshoot any instrument in use in the theater.
- Ensures clear areas and proper storage of all lighting equipment during the production and at strike.
- Provides follow spot operation for the production.
- Assists in restoring of lights to standard placement at the close of the show.
- Provides for themselves a small crescent wrench on a safety lanyard for use during light calls.

## Sound Crew

The sound crew installs and maintains all equipment relating to the technical operations of the production's sound including, microphone maintenance, stage mic set up, and orchestra sound needs. There are at times two members of the sound crew that run the sound for the production: the sound engineer, who sits at the control table in the house and controls all microphone sound levels; and SFX/projections operator, who operates playback and other functions in the control booth. In addition, musicals will require microphone technicians that place and maintain wireless mic units for all cast members.

### **Sound Head/Board Operator**

***Time Commitment—All crew days called for sound plus all tech rehearsals and the run of the show.***

This person works with the SM, director, and/or music/orchestra director to prepare the sound for the production. They attend all fully blocked rehearsals (likely, during the last month of the show) in order to familiarize themselves with the show and script. This person will take note of microphone needs, mic sharing requirements, and sound effect needs. This person will coordinate the care of the microphones, complete sound checks, and run the soundboard during productions. Directs SFX/projections operator and Microphone Techs, as needed.

**SFX/Projections operator** (for straight plays, this is also the sound board operator. For musicals, this will be a separate person, if needed.)

***Time Commitment—All crew days called for sound plus all tech rehearsals and the run of the show.***

The SFX/Projections operator programs, edits, and runs all sound effects, incidental music, and projections (if used) for a production. This person works with the Sound Head in order to determine appropriate sound levels between the house board and QLab (or other) SFX system. This person is also responsible for the set up and maintenance of the stage view camera and booth monitor.

### **Microphone Technicians (musicals only)**

***Time Commitment—All crew days called for sound plus all tech rehearsals and the run of the show.***

Microphone techs are responsible for the safe handling and maintenance of all hand held wired and wireless mics as well as the initial microphone fittings and placement of body mics on actors. This includes microphone hand out, battery maintenance, hang storage of body mics following a performance, and any other duties assigned by the Sound Head. Microphone

techs are also responsible for the set-up and placement of microphones used by the orchestra pit.

**The Sound Crew:**

- Provides all set up for the sound board, wired and wireless microphones, sound playback/sfx, monitors (both audio and video), and all other sound equipment.
- Maintains all microphones, boards, speakers, playback units and like equipment in good working order
- Runs the sound board during the production
- Operates all playback devices for the production, under the direction of the stage manager.
- Sets up and maintains the booth camera for use during productions.
- Strikes and ensures proper storage of all sound equipment
- Ensures the proper, safe running microphone and other audio cable, setting up and placement of sound equipment, and proper operation and routine storage of all sound equipment.

## Wardrobe and Costumes

The Wardrobe and Costume Crew works under the supervision of the Costume Designer, Wardrobe/Costumes Head along with the Stage Manager, in coordinating all aspects of the use of costumes by actors. The crew will support the show and actors in production and dress rehearsals.

### **Wardrobe/Costumes Head**

***Time Commitment—All Crew days plus all FULL RUN rehearsals, measuring day, costume parade, and tech rehearsals.***

This person works with the directors to coordinate pulling costumes, inventorying stock, and determining needs for the show. When costumes are designed and finished, this person is responsible for knowing and caring for all costumes. Instructs/checks cast for proper finished look for each costume and directs minor repairs/alterations as needed. Directs dressers/stitchers during production as needed and runs any quick changes for speed and safety. This person will also coordinate costume based props with the Props Master

### **Dressers/Stitchers**

***Time Commitment—All Crew days plus tech week/show days.***

Helps in the organization/coordination of costumes. Runs quick changes for cast members during the show. Are responsible for the care of all costumes and make minor fixes as needed.

### **The Wardrobe/Costumes Crew:**

- Assists in organization of the dressing rooms.
- Assists in creation and modification of dressing lists.
- Develops a running track for the actors they will support.
- Maintains all costumes used in production, including cleaning, pressing, mending, etc.
- Works with prop crew in furnishing costume props (canes, handkerchiefs, hats, jewelry, etc.)
- Works with Costume Designer and Stage Manager to provide rehearsal items to actors in rehearsal (shoes, jackets, rehearsal skirts, etc.)
- Assists Actors in quick changes
- Checks in/out costume items to actors for each dress rehearsal or performance
- Works with director to provide for the laundering of costumes as needed
- Ensures that all borrowed items are returned to sources in a clean, good condition
- Maintains the cleanliness of the costume shop, storage areas, dressing rooms and makeup areas.
- Maintains integrity of the costume design during the run of the production.
- Properly inventories and stores costumes and accessories during strike.

### **Hair/Wig and Make-up Crew Head**

***Time Commitment--All Crew days plus all FULL RUN rehearsals and costume parade day.***

The Hair/Wig and Make-up Crew Head is responsible for supervision of hair, organization of the various Wigs, Styling, and Make-up needs of the show in coordination with Wardrobe Crew and the Costume Crew.

#### **The Hair/Wig/Make-up Crew:**

- Assists in organization of the dressing rooms
- Assists in styling of wigs for the production
- Develops a running track for the actors they will support
- Maintains all wigs used in production, including restyling or washing.
- Works with Actors not using wigs to help style their hair.
- Assists the performer in basic makeup techniques, and provides special assistance with effect and character makeup.
- Assists in actors' wig preparation
- Maintains the cleanliness of the costume shop, storage areas, dressing rooms and makeup areas.
- Maintains integrity of the costume design during the run of the production.
- Properly inventories and stores wigs, make-up, styling tools and accessories during strike.

## Properties Crew

The prop crew is supervised by the Properties Master and Director during pre-production, and by the Stage Manager as the props relate to the running of the show.

### **Props Master**

***Time Commitment—All Crew days plus all FULL RUN rehearsals and tech week/show days and all rehearsals called by the Director or SM.***

The Properties Master is responsible for the direct supervision of the properties crew during construction and pre-production, and during the run of the show. They also attend certain rehearsals and works with the Stage Manager and Director to establish a comprehensive properties list that includes all hand, set and costume props, as well as stage effects and weaponry. They are also ultimately responsible for the organization, maintenance and return of all properties to storage or back to the original source. They organize the prop table/shelves and accounts for all props used during a production and the tracking of props during a show.

### **Props Runners**

***Time Commitment--All crew days plus all Full Run rehearsals and tech week/show days. As called by the Props Master.***

These people are responsible for the running and tracking of all props during a production. The props crew will work with the Props Master early on to create/acquire from stock a supply of rehearsal props for use during rehearsals.

### **The Properties Crew:**

- Furnishes all set and hand props for the production
- Locates and maintains prop storage areas onstage and in the shop
- Maintains all props used in production, including esoteric properties (magic tricks, livestock, etc.)
- Ensures cleanliness of stage and order of backstage areas for rehearsals and performances
- Furnishes rehearsal props as specified by the technical director, properties supervisor and/or stage manager
- Organizes the repair of any props
- Organizes the preparation and replacement of any consumable props (food, paper, etc)
- Is responsible to the stage manager for the coordination of all props
- Produces all "live" sound and special effects backstage
- Ensures proper storage and return of all props used in the production during strike
- Restores the prop storage and work areas at the end of each production.

### Scenic and Construction Crew

The Scenic/Construction crew works under direct supervision of the Director and/or Stage Crew Head (who may also be the Stage Manager) on construction crew days, and also under the supervision of the stage manager when the production begins technical rehearsals.

#### **Stage Crew Head (this role may be combined with Stage Manager)**

***Time Commitment: All crew days as well as Tech week.***

The Stage Crew Head supervises all crews, works with the technical director to interpret set designs, and assists crew members with safe and effective operation of all shop equipment tools and equipment. This person helps coordinate each crew team and generally functions as a Jack-of-All-Trades.

*This position requires TOTAL COMMITMENT. The SCH comes early and stays late. There can be no missed calls, especially during technical rehearsals. The SCH maintains discipline and should be an example to the crew.*

#### **Shop/Tool Steward**

***Time Commitment—All crew days as well as Tech week.***

The shop steward works under the direct supervision of the director and SM. They are caretaker of the scene shop area and all tools and related equipment.

#### **The Shop/Tool Steward:**

- Assures that all safety procedures and precautions are being followed as determined and established by the technical director.
- Assures that all equipment is being used according to the proper techniques and instructions for the given equipment.
- Establishes and maintains clean and organized work areas and walkways, well-lit work areas, and proper use of guards and other protective gear.
- Assures that the shop and related areas are neat and tidy at the end of each work period.
- Assures the proper use, storage, and maintenance of all hand and power tools and related equipment as determined and established by the technical director.
- Assures that all tools are returned to their proper storage places at the end of each work call.

### **Lead Painter**

***Time Commitment—All construction, scenic, and finishing crew days.***

The LP is responsible for keeping the scenic artist crew working safely, cleanly, and consistently, coordinates the assignment of painting duties, and is the main liaison between the director and SA crew. The LP reports to the director when there are artistic or application questions, and reports to the stage crew head when there are issues with equipment or the shop space, or if there are materials or equipment needed. The LP supervises the scenic artist crew to keep the paint area clean, clear and organized, and to clean up at the end of each project or work call.

### **Scenic Artists**

***Time Commitment—Any crew days on which the Scenic crew is called.***

This crew is responsible for the painting of the set. Students on this crew must have good attention to detail and the ability to take direction well.

### **Construction Crew**

***Time Commitment—Any crew days on which construction crew is called.***

This crew is responsible of the overall construction of the set. Students on this crew must be responsible, able to take direction, have good problem solving skills, and have the ability to quickly (but efficiently) complete a job. Students on this crew WILL be required to work with power tools.

### **Finishing Crew**

***Time Commitment—Final crew days after the completion of the set (before tech week).***

This crew is responsible for finishing the set after all major painting and major construction has taken place. Students will do set dressing, minor construction adjustments, and painting touch ups. This crew is also responsible for any scenic effects (aging of space, foliage, etc.)

### **Running Crew (IF NEEDED)**

***Time Commitment—All crew days plus FULL RUN rehearsals in the last month.***

Running crew, if needed, is a group of people who are responsible for manipulating the set DURING a production. These students are expected to attend all major crew days as well as all fully blocked rehearsals toward the end of production (likely within the last month of rehearsal).



**The Construction Crew:**

- Constructs set pieces and large set prop pieces (furniture, etc.) for productions
- Must be able to work from a finished working drawing, as well as "thumbnail" sketches for a given project
- Sets/rigs all drops, curtains and other hanging units
- Participates in show strike, restoring the theater, scene shop and storage areas
- Works as a team, utilizing each individual's strengths, to operate the crew as a finely tuned machine.

**The Scenic/Finishing Crew:**

- Finishes (paints) set pieces and large set prop pieces (furniture, etc.) for productions
- Must be able to work from a finished rendering, as well as "thumbnail" sketches for a given project
- Cares for all paints, equipment and materials used to paint and surface the scenic elements.
- Mixes, prepares and cares for all surface treatments for a particular production
- Keeps the paint area clean, clear, and organized.
- Keeps the paints, colorants, additives, and ingredients covered, well-preserved and clearly and concisely labeled in the flammables cabinet.
- Keeps brushes, rollers, sprayers and all application tools in top condition and excellent working order. These should be cleaned in the backstage sink, NOT in the dressing rooms.
- Reports all defects in equipment to technical director
- Reports all needs for raw materials to the technical director
- Works as a team, utilizing each individual's strengths, to operate the crew as a fine tuned machine.

**The Running Crew:**

- Runs scene shifts (stage scenery and rigging) as directed and specified during the production.
- Maintains all drops, curtains and other hanging units
- Handles and coordinates movement of large set pieces during non- and pre-production times.
- Participates in show strike, restoring the theater, scene shop and storage areas
- Works as a team, utilizing each individual's strengths, to operate the crew as a finely tuned machine.

## House Crew

The House Crew is under the supervision of the House Manager, who is responsible for the safety, comfort and accessibility of the audience members.

### **House Manager**

#### ***Time Commitment—Tech week and show days.***

The House Manager is in charge of coordinating the ushers and their jobs during the production. This person also determines when to close the house prior to show start and after intermission.

#### **The House Manager:**

- Supervises the ushering staff.
- Ensures cleanliness of the house, before the house opens and after the production every night.
- Coordinates actual house opening, show start, and delays with the stage manager.
- Announces the start of the show and end of intermission.
- Supervises lobby concessions (if sold) during pre-show and intermission.
- Reports all emergency situations to the director immediately.
- Assists physically challenged individuals (who request assistance) to appropriate seating areas.

### **Usher**

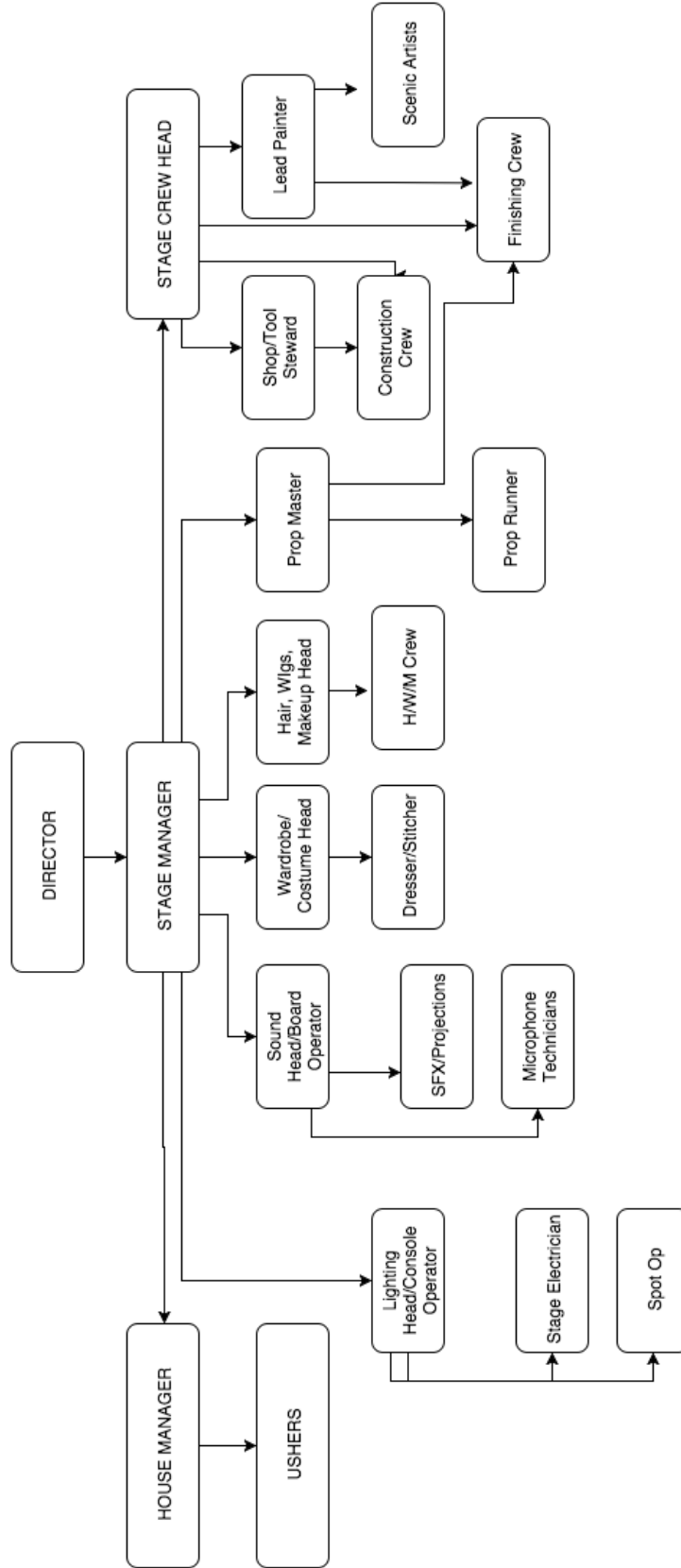
#### ***Time Commitment—Production nights***

These people hand out programs, coordinate the flow of audience members, man the doors during the show, and “guard” the stage at the end of a show.

#### **Ushers:**

- Provides crowd control and promotes proper audience protocol (preventing eating/drinking/smoking in house, etc.)
- Are the " eyes and ears" of the production, and respond to the needs of the audience members with a personal touch
- Assists with concessions and memorabilia sales (if any).
- Maintains order among unruly audience members
- Assures enjoyment of all theatre goers by politely dealing with disruptive persons (crying babies, unruly children, talkers, eaters, partiers, etc.).
- Ensures the security of the stage and backstage doors before and after a production.

# RLHS THEATRE HIERARCHY



ROLE	NAME
<b>STAGE MANAGER</b>	
<b>LIGHTING HEAD/BOARD OP</b>	
STAGE ELECTRICIANS	
SPOT OP	
<b>SOUND HEAD/BOARD OP</b>	
SFX/PROJECTIONS	
MICROPHONE TECHNICIANS	
<b>WARDROBE/COSTUME HEAD</b>	
DRESSER/STICHERS	
<b>HAIR, WIGS, MAKEUP HEAD</b>	
HWM CREW	
<b>PROPS MASTER</b>	
PROPS RUNNERS	
<b>STAGE CREW HEAD</b>	
SHOP/TOOL STEWARD	
<b>LEAD PAINTER</b>	
CONSTRUCTION CREW	
FINISHING CREW	

SCENIC ARTISTS	
<b>HOUSE MANAGER</b>	
USHERS	

**Crew Assignment and Production Agreement**

NAME: \_\_\_\_\_

JOB ASSIGNMENT: \_\_\_\_\_

PHONE NUMBER: \_\_\_\_\_

I have read and understand the commitment and responsibilities related to my job or jobs on this crew. I have read the theater expectations and rules and agree to abide by them. I also have looked over the production schedule on the theatre website and have shared any potential conflicts with the director. I understand that no conflicts will be accepted two weeks prior to the show. I also understand that consistent absences will result in my removal from the production.

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STUDENT SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

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PARENT SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_