

**LOUISIANA TECH UNIVERSITY
STONE THEATRE
PRODUCTION PROCEDURE MANUAL**

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STONE THEATRE PROCEDURE MANUAL

I. STONE THEATRE PRODUCTION COMPANY

a. THE COMPANY CONCEPT

- i. The company is composed of everyone working on a given show. All participants will remain with the company until strike is completed. The selection of production staff is based upon the number of persons needed for the crews, the apparent ability of the students selected, and the variety of experiences they have had in production. The selection of the cast is based upon the particular acting demands made by a given script, the acting ability revealed in auditions, the needs of the individual student in terms of growth, present level of attainment, and performances as a responsible member of previous companies. All company assignments are tentative and any member may be reassigned or dismissed for cause at any time by the Director or the appropriate faculty supervisor.

b. THE PRODUCTION TEAM CONCEPT

- i. In the Stone Theatre, there are no more important members of the company than those students selected by the faculty to serve as assistant directors, assistant designers, stage managers, and crew heads. They represent their faculty supervisors and will receive their complete support. All positions on the production team traditionally demand the respect of all other members of the company. Theatre students will be expected to honor this tradition and to cooperate wholeheartedly with students who have been selected to fill these positions.

II. DUTIES OF THE PRODUCTION COMPANY

- a. The following provides a description of the duties of the **Director, Actor, Assistant Director, Stage Manager, Technical Crew Heads, Publicity Manager, House Manager and Box Office Manager**. Each of these members of the production company have major responsibilities to the production. Actors should pay close attention to the privileges and responsibilities described. Crew members should make themselves familiar with the duties of their Crew Heads in order to better cooperate in completing their assignment. These descriptions are by no means complete—they are as specific as they can be, but they are certainly not all encompassing. Job functions may vary slightly depending on the needs of the production. The ultimate goal of each member of the Production Company is to contribute toward the best possible production.

b. AUDITION AND CASTING PROCEDURES

- i. All majors with an emphasis in Acting/Directing are REQUIRED to audition for ALL major productions. One may be excused from being in the production, but must go through the audition process to gain experience and confidence in auditioning. Any absence must be approved by the Director of Theatre in advance.
- ii. Stone Theatre auditions are open to any and all people.

- iii. Audition procedures may vary. In every instance, the procedure will be announced at the time auditions are to begin. BE ON TIME. Wandering in to read late requires unnecessary repetition.
- iv. When feasible, and when the director so desires, scripts are made available for reading in advance of the audition period and may be checked out. As a general rule students should familiarize themselves with the script and attend as many audition sessions as possible unless instructed otherwise by the director.
- v. Audition notices, call-backs, times for individual readings, final casting, etc., will be posted by the director on the call-board.

c. FIRST COMPANY MEETING

- i. Faculty supervisors, student assistants, all company members, and other interested students meet as a body prior to the first called rehearsal. Attendance is mandatory.
- ii. The following procedure will usually be followed:
 - 1. All persons involved in the production are required to sign the sign in sheet.
 - 2. Introduction of personnel.
 - 3. Hand out the Company Rules, Bio. Sheets, Production Contact Sheets, Rehearsal Schedules and Medical Forms.
 - 4. Discussion of the directorial, scenic and costuming concept of the play. Also, general discussion of the work assignments.
 - 5. If the Faculty supervisors are present, a meeting will be scheduled with appropriate crew heads, crews, and cast separately as desired.
- iii. Provisions governing detailed duties of all members of the production company are found elsewhere in the handbook.

d. PRODUCTION MEETINGS

- i. Production Meetings are scheduled once a week at a designated time. Other meetings are scheduled if deemed necessary by the Director, Designer or Production Manager. Production department heads are required to attend.

e. BUDGET

- i. The Coordinator of Theatre will create a budget for each production. The Coordinator will give that budget to the Production Manager who will be held accountable for the assigned budget. Each department head will be given their budget at the beginning of the production process by the Production Manager. Each department head will hand in a weekly accounting report to the Production Manager. Each department head is solely responsible for maintaining their budget.

f. POST PRODUCTION RESPONSIBILITIES

- i. Each department will have its own post production responsibilities. These responsibilities will change from production to production. All technical department head are responsible for scheduling an appointment with the Production Manager to discuss what

their responsibilities are for each production. All front of house department heads must schedule an appointment with the Coordinator of Theatre to discuss what their responsibilities are for each production.

III. DUTIES OF ALL MEMBERS OF THE PRODUCTION COMPANY

a. DIRECTORS

- i. The Coordinator of Theatre is the person who is ultimately responsible for all aspects of the production of the play. However, it is the director responsibility to see that the following is or has been dealt with: ordering scripts, obtaining royalties, scheduled auditions, casting, rehearsals, approve all technical and costume designs, schedules, all publicity and program information being handed in on time and anything else which may be an element of production. It is not the director responsibility to do all of the above mentioned, but rather to see that it is being done.
 1. The director will set up a rehearsal schedule with specific start times, with the exception of Tech/Dress rehearsals.
 2. The director must have a plan of production and set goals each day and each week to insure proper progress on the production--again, with respect to all aspects of production; technical, costumes, publicity, promotion, administrative, acting, etc.
 3. The director must discuss the break policy for rehearsals with the stage manager. The stage manager will be responsible for the implementation of the policy.
 4. The director must attend production meetings.
 5. Before rehearsals or work can begin on a project:
 - a. Rights/Royalties must be secured
 - b. Scripts must be obtained.
 - c. Rehearsal and performance space must be secured.
 6. The following publicity schedule need to be followed by the director:
 - a. Two weeks prior to the opening the company will assist in the poster distribution.
 - b. Two weeks prior to opening: Program copy is due.
 - c. During the run: Production photos call needs be scheduled

b. ACTORS

- i. In this Theatre, the actor is first of all a member of a company. However, since the actor is the principal instrument through which the director speaks and interprets the playwright's ideas, and because the actor represents to the public the combined activity of all backstage members of the company, every actor bears especially significant responsibilities and obligations in representing the Stone Theatre in a positive and professional manner.
- ii. **Acceptance of a role indicates commitment to the process. All roles are important, no matter how large or small.**

- iii. Consideration for other members of the company and genuine humility are characteristics which the actor should possess. Recognize that actors cannot appear effectively upon the stage without the active cooperation of the backstage members of the company. Therefore, treat the assistant director, the stage manager and all crew heads with the courtesy and respect due them. More to the point treat them as you would like for them to treat you.
- iv. The actor always recognizes the importance of the director whether the director is a student or a member of the staff. Make every effort to cooperate fully with the director to foster a better production.
- v. There are many ways in which the characteristics of a good actor manifest themselves. For example:
 - 1. Being on time or early for all rehearsals and calls.
 - 2. Memorize lines at the earliest possible date conforming to the director's wish
 - 3. Never miss an entrance cue.
 - 4. Do not leave the rehearsal hall without permission of the director or stage manager.
 - 5. Do not cross in front of the director or the stage, nor approach the director in the middle of blocking or directing without checking with the stage manager first while the rehearsal is in progress.
 - 6. Never talk nor disturb in any way a member of the company who is about to make an entrance.
 - 7. Treat costumes and properties with respect and return them to their proper place.
 - 8. Confine the performance to the stage only.
 - 9. Never allow the audience to see you in costume or make-up prior to the performance.
 - 10. Obey immediately the instructions of the assistant director and the stage manager.
 - 11. Help the new members of the company become familiar with the traditions and customs of our theatre.
- vi. In addition to a sincerely cooperative attitude, a good actor brings to rehearsal the well-sharpened tools of the craft, which are a trained voice and body and creative imagination.
- vii. The Actor's costume, props, set and scenery are a vital part of performances, since they determine the major portion of appearance. A costume is designed as part of the actor's performance, not as an arbitrary thing, and the good actor seeks to understand the costume's relationship to the performance and ways in which it can be integrated into acting. Actors should note special features such as trains, capes, and corsets, which will require special attention to utilize most effectively.
 - 1. Each actor should wear rehearsal clothing similar to what they will wear in performance. Shoes and tights are especially important. If actors encounter a

special problem, they should arrange a special time with the costumer to borrow rehearsal clothing or to practice in their costumes.

2. Onstage, costumes are to be treated as the character would treat them. Offstage, however, they are handled with special care. Long skirts and trains are lifted off the floor immediately upon exiting and are carried in a way which will not wrinkle them. Skirts and capes are lifted before sitting. Careful treatment of the costume is the hallmark of a good actor. Costumes are not dress up. They are important tools to an actor.
3. Costume fittings: It is essential for the actors to be measured at the time designated by the costumer. Old measurements cannot be used and failure to keep measurement or fitting appointments jeopardizes the planned work schedule. The actor should use the fitting as a time to learn how the costume relates to the performance, and to discuss with the Costumer any specific needs or desires regarding the costume. A fitting demands the concentration of a rehearsal and is no time for frivolity.
4. Dress Rehearsals and Performances: a good actor assures the costume is complete and properly worn.
 - a. Items worn as costumes never leave the theatre during the dress rehearsal and performance period, except when taken for cleaning or repairs by the crew. The actor never takes any part of the costume home, even if it is personal property.
 - b. No smoking, eating, or drinking while in costume, unless it is covered completely. No smoking in the Costume Shop, Green Room, or Dressing Rooms.
 - c. Confirm with costume crew head that all pieces of a costume are accounted for when checking a costume out of the Costume Shop--10 minutes before curtain time is not a good time to find out that a costume piece is missing.
 - d. The actor will replace the costume on hangers properly. All costumes should be hung together and checked off by the appropriate person in the costume shop.
 - e. If costume items need to be repaired or laundered, the actor should list them on the work sheet posted for this purpose during or following the rehearsal or performance.
 - f. At Strike: All actors are fully responsible for participating in strike. They shall work on the strike crew that the TD assigns. No one is finished until strike is complete.

c. ASSISTANT DIRECTOR

i. Planning Period

1. During the planning period the Assistant Director will meet with Director and review what the Director wants, needs and expects from an assistant. Each Director has their own specific way of working with their assistant.
2. One of the most important responsibilities is to become thoroughly acquainted with the play.

ii. Audition Period

1. During the audition period there are many ways that an Assistant Director can assist the Director.
 - a. Prepare room for audition.
 - b. Pass out audition forms to all attending audition as they arrive.
 - c. Assist at audition in the manner desired by the director.
 - d. Take notes on casting.

iii. Rehearsal Period

1. During the work period/rehearsal there are many ways that an Assistant Director can assist the Director.
 - a. Make out a weekly rehearsal schedule with the director.
 - b. Take notes for the actors as dictated by the director during rehearsals.
 - c. In collaboration with the director and technical director set time and date when crew heads and crews should appear at rehearsal.
 - d. Crew heads must always coordinate with the stage manager, unless otherwise assigned by Production Manager.
 - e. Check with the director before and following each rehearsal for any change in plans.
 - f. See that the rehearsal room is in order after rehearsal. Replace furniture and turn off lights.
 - g. Be prepared to read each role at any time during rehearsals.
 - h. Production pictures: consult with the director concerning the number of pictures desired and to determine which scenes will be taken.
 - i. In consultation with the costumer and costume crew head, plan, announce to cast, and manage dress parade.
 - j. Work in concert with the Stage Manager.

d. STAGE MANAGER

i. Planning Period

1. Assist the Director with creating the rehearsal schedule with specific start and stop times, with the exception of Tech/Dress rehearsals.
2. Get to know your theatre.
3. Be aware of police, fire, and municipal regulations.

4. Make a diagram of the stage.
5. Keep a "to do" list
6. Make a prompt script.
7. Identify the problems of the script.
8. Write out plots
9. Make a master calendar
10. Schedule staff meetings.
11. Create audition forms.
12. Check with the Coordinator of Theatre's office to see that:
 - a. Rights/Royalties are secured
 - b. Scripts are obtained.
 - c. Rehearsal and performance space must be secured

ii. Audition Period

1. Prepare room for audition.
2. Pass out audition forms to all attending audition as they arrive.
3. Assist at the audition in the manner desired by the Director.
4. Gather equipment. [stereo or piano]
5. Post notes for auditions.
6. Control the handing out of scripts.

iii. Work period/Rehearsal

1. Arrive thirty minutes before rehearsal is to start. Set stage for rehearsal ten minutes before rehearsal begins.
2. Get things to run smoothly on stage and backstage.
3. Gather equipment.
4. Brief cast and crew on safety.
5. Identify the problems, additions, deletions or changes of the script.
6. Arrange the call board with sign in sheet and emergency phone numbers.
7. Distribute and explain company rules.
8. Keep a budget and a record of your expenses.
9. Write into script all directions, changes in direction, movement, business, points of interpretation, line changes, cues for sound, light, curtain, etc.
10. Prompt the actors. . . in the latter period of rehearsal. Prompt in tune with the scene and character's speech.
11. Take notes on matters dealing with the technical aspects of the production. After rehearsal, check with the director on the notes to the technician.
12. Enforce the "No Smoking" rule on and backstage.
13. Sweep stage before each rehearsal.
14. Make preset diagrams.
15. Post running order.
16. Work with all department heads.

17. Keep cast on time.
18. Distribute scene shift diagrams.
19. Call rehearsal calls.
20. Observe all publicity, box office, costume schedules.
21. Keep rehearsal reports.
22. Distribute rehearsal reports to heads of departments.
23. Post photo calls.
24. Make a scene shift plot.
25. Get paper work from lights, sound, costume, props and set before technical rehearsal.
26. Choreograph scene changes.

iv. Technical rehearsal period

1. If possible, mark positions of set properties on the stage floor with the assistance of property crew head.
2. In collaboration with the faculty supervisors, stage crew head, and property crew head, work out routines of shift.
3. Assign stage crew members to clean the stage during the afternoon crew period preceding each technical or dress rehearsal, and each performance.
4. After consultation with the director and technical director, make a safety first talk to the entire company warning them of possible dangers which might be encountered during dress rehearsals and the run. Be sure each member of the company knows the locations of all fire extinguishers and how they operate. This talk will be made at the beginning of dress rehearsals for each production sponsored by the department.

v. Dress rehearsal and performance period

1. Be aware of cast moral.
2. Notify the cast at the beginning of dress rehearsal period that they will be totally responsible for keeping dressing rooms clean. Crew members will not be assigned to clean up dressing rooms.
3. Supervise all backstage management and make sure the stage is clean (mop or dust) and the set is ready to go.
4. See that stage is in order before and after each performance. Make sure that the crew members assigned to clean have performed that duty before each rehearsal and performance.
5. Conduct a lighting check.
6. Post final scene shift diagrams.
7. Check the sign in sheet at designated call time and call any late actors.
8. Coordinate with house manager.
9. Give cues
10. Check immediate effect of cues.

11. Observe/Supervise all shifts
12. Inspect shifts.
13. Time performances.
14. Time curtain calls.
15. Do not allow visitors backstage at any time before final curtain!
16. Enforce the smoking and beverage rule in every case for all members of the company in each production.
17. Keep the company quiet backstage.
18. Routine for checking:
 - a. One hour to curtain time, or at a specified time, check in the entire company. A check-in sheet must be posted at a convenient location backstage.
 - b. At one half hour to curtain time, give a "30 minute call". The entire cast, no matter how late their entrance in the play, should be accounted for at this time, unless special arrangements have been made beforehand, which are approved by the director.
 - c. Backstage lights are the responsibility of the stage manager. Be sure they are on until "half hour" and off thereafter until the curtain is closed, or the house is clear.
 - d. Calls should be "30 minutes," "15 minutes," "5 minutes," and "places."
 - e. At stated curtain time, unless informed otherwise by the director or house manager, give all necessary cues for starting of play.
 - f. Call light and sound cues for performance following established guidelines for giving a "stand by", "warning", and "go".
19. Arrange to have all dressing rooms unlocked in time for actors to makeup and dress, and lock them after each rehearsal and performance.
20. Request actors to change out of costumes immediately after curtain call.
21. Start the performance and each subsequent act only after receiving a "go" from the house manager.

vi. Strike

1. Check with technical director and designer for performance of duties pertaining to the strike. Make a list of all students in for the strike. Check them in and check them out after the strike is completed. Turn completed strike list in to the Theatre office the Monday following the strike.
2. The Stage Manager must turn in the prompt script to the Central office with all blocking and cues written in to keep a permanent record.
3. When you are finished with your area report to the Production Manager.

e. STAGE AND BUILDING CREW HEAD

i. Planning period

1. Nothing happens without express permission from the Production Manager.

2. Become thoroughly acquainted with the play.
3. Obtain a ground plan from the designer.
4. Study the working drawings in conference with the designer.
5. In conference with the designer, determine the units to be obtained out of storage and units to be constructed.
6. In conference with the designer, plan the construction: cutting, assembly, canvassing, and fitting hardware.
7. In conference with the designer, prepare a time schedule of work: deadline for construction, deadline for moving of scenery to the stage, deadline for painting.
8. Check with the assistant director for stage business or movement that may affect the function of scenery.
9. Check with the assistant director as to the time best to attend rehearsals.

ii. Work period: Building

1. Supervise the work of the building crew. Familiarize crew with work to be accomplished and caution them to prevent accidents.
2. Consult with the technical director about procedures for checking tools in and out. Inform crew members of these procedures. Do not leave tools overnight in any part of the theatre or out of the designated storage areas without the specific approval of the Production Manager.
3. Crew heads must not permit crew members to use power machines at any time except when approved by a faculty supervisor.
4. Check all finished work against the plans and specifications to insure accuracy in construction.
5. After each work session, make sure the crew cleans the shop and returns the tools and materials to their proper places.

iii. Work period: Setting up

1. Prepare stage for setup of scenery. Check with technical director as to the rigging and handling of scenery on stage.
2. Supervise the setting up of scenery.
3. Make all necessary adjustments and repairs to the set.

iv. Technical/Dress Rehearsals and Performance

1. Work out the routine of scene shifts in consultation with the T.D., stage manager, properties head and director.
2. Assign specific duties to the stage crew. They will usually take their cues from the stage manager.
3. Rehearse the stage crew in the routine of shift.
4. Check in to the stage manager at the designated hour.

5. Check at least one hour before curtain time that all functional parts of the set are in order. Check doors, windows, platforms, railings, and make any necessary repairs or adjustments
6. Keep crew members quiet.
7. Enforce smoking and beverage/food rules.

v. Strike

1. At strike of show, take responsibility for all scenery.
2. Return all scenery and rigging to appropriate storage. Leave a clean, bare stage with all rigging and materials stored.
3. Store the scenery as directed by the T.D.
4. When you are finished with your area report to the Production Manager.
5. Submit all final paperwork to stage manager for archive.

f. LIGHT CREW HEAD

i. Planning period

1. Nothing happens without express permission from the Production Manager. Become thoroughly acquainted with the play.
2. In conference with the lighting designer, prepare a work schedule.
3. Prepare an inventory list.

ii. Work period

1. Prepare area for hang and focus.
2. Assist and supervise the work of the light crew.
3. Assist the lighting designer in lighting the show.
4. Check for accuracy of cues that will be taken by the light board crew and cues that will be given by the stage manager.

iii. Dress rehearsals and performances

1. Check in to stage manager one hour before curtain time. Be sure the light board is turned on before each performance and off after each performance.
2. Before the house is opened to the public, check all lighting instruments, lamps, special effects, etc., to see that they are in working order, in proper focus, and that gels are intact.
3. Keep crew members quiet.
4. Enforce smoking and beverage/food rules.
5. Provide adequate lighting for backstage crew members including, but not limited to, Stage Manager, Assistant Stage Manager, Deck Hands, etc.

iv. Strike

1. At strike of show, return lights to standard configuration.
2. Return all departmental cable, gels, etc., to the proper light storage areas.

3. Place instruments in light storage room as directed by T.D.
4. Clean up and put in order all areas of the theatre which in any way pertain to lighting the show.
5. When you are finished with your area report to the Production Manager.

g. SOUND/MUSIC EFFECTS CREW HEAD (NON-MUSICAL SHOW)

i. Planning period

1. Nothing happens without the express permission of the Production Manager. Become thoroughly acquainted with the play.
2. Consult with the director on the treatment of sound and music in the play. Classify as follows:
 - a. Actual sound.
 - b. Recorded sound.
 - c. Actual music.
 - d. Recorded music.
3. If musicians are to be used, plan arrangements in consultation with the director.
4. If a conductor is to be used, serve as contact person between director and conductor as desired by the director.
5. After consultation with the director, make a complete list of all sound and music effects and decide how they are to be obtained.
6. In conference with the director and sound assistant, prepare a sound and music cue sheet.
7. In conference with the director prepare a time schedule of work including sound and music rehearsal dates with the crew and/or cast.

ii. Work period

1. Supervise the work of the sound crew.
2. Before ordering, purchasing, renting or borrowing recorded or printed material, check material filed or stored in the office. After this, list needs as follows:
 - a. Material in department.
 - b. Material to be bought.
 - c. Material to be ordered by mail.
 - d. Material to be rented.
 - e. Material to be borrowed.
 - f. Material to be constructed

ALL buying, ordering, and rental will be handled by the Production Manager Office with all information sent through the Coordinator of Theater.

3. No music or sound equipment of any kind is to be borrowed without the permission of the director.

4. Do not consider any effect, recording, sheet music, or song, etc., as correct until it has been checked by the director. Judge all borrowing, rentals, construction, etc., accordingly.
5. Check with the stage manager for the times to attend rehearsals.
6. Whenever possible the crew head should be the only person to operate the sound equipment. Keep the sound equipment locked at all times when not in use. [It must always be an authorized person must use the Stone Theatre equipment.]
7. Make complete and detailed sound and music cue sheets for all crew members.
8. In consultation with the stage manager, list placement of sound and music material on and off stage.
9. Obtain for the stage manager any effect or substitute effect needed for rehearsals.

iii. Dress rehearsals and performance

1. Be responsible for all sound and music effects and cues.
2. Check, accurately, cues that will be taken by the sound crew and cues that will be given by the stage manager.
3. Check in to stage manager one hour before curtain time.
4. Check at least one hour before curtain time that all sound and music equipment is in running order.
5. After each performance store all sound and music equipment in the control booth. Lock the booth or equipment.
6. Keep crew members quiet.
7. Enforce smoking and beverage rules.

iv. Strike

1. All sound and music equipment is the sound head's responsibility at strike.
2. Return all departmental equipment to its proper storage place.
3. Return all borrowed equipment the first weekday following the final performance.
4. Check with the director for the return of all rented equipment.
5. The audio show tape(s) are given to the faculty supervisor in a box plainly labeled with the name and date of the show.
6. When you are finished with your area report to the Production Manager.

h. COSTUME CREW HEAD

i. Planning Period

1. The planning period will normally start in advance of casting and will overlap the work period.
2. Become thoroughly acquainted with the play.
3. In conference with the costume designer, make a chart showing which actors are in which scenes of the play.

4. Compile a complete list of costume items demanded by the script or by the director's business. Make certain that these items are incorporated into dressing lists.
5. Post a list of all calls anticipated during the construction and performance periods. This list is to be posted prior to the first crew call. Include the dates of dress parade, dress rehearsals, and performances in this list.
6. Consult with costumer about procedures for costumes that must be purchased, borrowed, or rented.
7. In conference with the costumer, plan the construction of costumes.
8. With costumer, compile dressing lists (an actor-by-actor list of each article or apparel worn in the show).

ii. Checking in and checking out costumes

1. Check out rehearsal costumes to individual actors as soon as possible in the rehearsal period. Rehearsal costumes are to be checked back in no later than second dress rehearsal. Actors are responsible for maintaining their own rehearsal costumes.

iii. Work period

1. Post weekly sign-in sheets for crew on costume call board.
2. Check with the costumer daily for assignments.
3. Assign the crew members their specific duties and supervise their work at all times.
4. Secure any rehearsal costumes necessary and check them in and out as noted above.
5. Arrange for fittings in consultation with the costumer.
6. Attend rehearsals no later than first run-through to become familiar with the production.
7. In consultation with the costumer, check the need for quick costume changes and prepare for such during dress rehearsals and performance.
8. Spend the last ten minutes of crew calls cleaning up.
9. Make sure all costumes are put away, tables cleaned off, and machines closed and turned off.

iv. Dress parade, dress rehearsals, and performances

1. Post dressing list information prominently in dressing rooms. Provide a costume plot for each character.
2. In consultation with costumer, assign dressing rooms to the cast.
3. Assign crew members as dressers to members of the cast.
4. In consultation with costumer and assistant director, make arrangements for the dress parade and notify company members.

5. Dress parade: have all costumes ready in the dressing rooms before the time the actors are called. It is the responsibility of the dresser to have all parts of the costume ready and to assist the cast members to whom they are assigned.
6. During rehearsals and performances, actors give to dressers lists of needed repairs. Make these repairs before the next rehearsal. After each rehearsal or performance, check for costumes which need to be cleaned. And arrange with costumer for cleaning or laundry.
7. Actors are responsible for checking in with the costume head every item of their costume after rehearsal or performance. Cooperation on the part of actors is expected and should be enforced by the stage manager. Any difficulty with an actor should be reported to the director and the costumer.
8. Check in with stage manager one hour before curtain time.
9. Check at least one hour before curtain time that all costumes are ready for use, even if actors bring personal items.
10. Keep crew members quiet.
11. Enforce smoking and beverage rules.

v. Strike

1. At strike of show, all costumes are the costume head's responsibility. Check with dressing list to make sure all items are returned.
2. Under supervision of costumer, sort and list costumes that need to be sent to the cleaners. Arrange to launder the remaining items.
3. Return all borrowed costumes.
4. Place costumes in storage only under the direct supervision of costumer.
5. When you are finished with your area report to the Production Manager.

i. PROPERTY CREW HEAD

1. Planning Period

- a. Nothing happens without express permission from the Production Manager. Become thoroughly acquainted with the play.
- b. Make a complete list of properties: set props, hand props, food props, etc. Check this list with the director, stage manager/ A.D. and T.D. for completeness and appropriateness.
- c. Check prop storage for suitable props.
- d. Set deadline for purchasing and building props in conference with the Designer. See that these deadlines are met.
- e. No property valued at over \$10.00 is to be borrowed outside the department without the permission of the designer.
- f. Make a careful list of such properties as needed to be replenished during rehearsals and performances such as cigarettes, food, etc. Prop crew head is responsible for keeping expenditures to a minimum.

- g. Make a detailed budget for purchase of properties. Make no purchases without the permission of the designer. Purchasing should be handled through the Theatre office. Checking in and checking out hand props
Prop crew head must keep accurate records of all props checked out other than during rehearsal or performance. Report any abuse of props to the designer or director

ii. Work period

1. At request of director, secure any essential properties or substitutes that are necessary in rehearsal.
2. Assign prop crew members a specific number of props to secure or construct with a description of each property.
3. Check with T.D. for use of the shop when construction of props is necessary.
4. Check with assistant director for appropriate time to attend rehearsals.
5. With stage manager, list props and characters handling these in each scene.

iii. Technical rehearsal

1. With stage manager, work out a routine of prop shifts.
2. Make the varied props lists: which crew member is responsible for placing properties during rehearsal and performances; what props are stored S.R. and S.L.; and a specific diagram for placement of props on and off stage for each scene.

iv. Dress rehearsals and performances

1. Check in to stage manager one hour before curtain time.
2. Check one hour before curtain time for breakage, damage, or loss of props.
3. Have all props in place before time to open the house. USE A CHECK LIST.
4. See that all properties are clean, in order, and returned to their places on the prop table following rehearsals and performances.
5. Keep crew members quiet.
6. Enforce smoking and beverage rules.

v. Strike

1. Take responsibility for all props at strike.
2. Return all props to be stored to appropriate storage rooms.
3. Return all borrowed props following strike.
4. Strike is not finished until all borrowed props have been returned and all department props have been stored in an orderly manner.
5. When you are finished with your area report to the Production Manager.

j. PUBLICITY MANAGER

i. Work period

1. Nothing is done without the express permission of the Coordinator of Theatre. Create the required advertising or promotion campaign for each production. Must secure the approval by Coordinator of Theatre BEFORE anything is printed or mailed.
2. Arrange special advertising in print and broadcast media, including news releases and special promotions.
3. Oversee and collect publicity forms from company personnel.
4. Develop appropriate lobby display with Director of Theatre and production director.
5. With house and box office managers, create appropriate central office staffing for box office prior to opening of the production.

ii. Strike

1. Help front of house strike.
2. Secure list of one-time ticket buyers for the production and add their names and addresses to the general audience mailing list.
3. When you are finished with your area report to the Production Manager.

k. HOUSE MANAGER

i. Work period

1. Hold complete charge of front-of-house activities.
2. Ensure theatre cleanliness prior to each performance.
3. Secure appropriate number of ushers.
4. Ensure proper attire of front-of-house personnel.
5. Keep house closed until 30 minutes prior to performance, or until the stage manager gives you a clear.
6. Attend final dress rehearsal to learn intermission, act time, and other data.
7. Insure prompt, friendly "people-services" for the audience.
8. Arrange a time for ushers to familiarize themselves with their duties.
9. Insure all materials are in place and working.
10. Oversee placement, staffing, and dispensing of intermission refreshments.
11. Work with box office manager to create a speedy system for reservations and door sales.
12. Administer the lobby light system during intermission.
13. Memorize the phone numbers for: University Police, fire, and ambulance. Know where the nearest operating phone is.
14. Develop a plan for moving people to tornado shelters and for handling fire or medical emergencies.
15. Arrive early enough to have building cool or warm, whatever the case may be, and have the system operating one hour before curtain.

16. Prevent cameras, recorders, food, drink, or lighted tobacco from being carried into the house.
17. Notify the stage manager when it is acceptable to begin the first and each succeeding act. The stage manager should understand the show may "go" only with prior approval of the house manager.
18. Always ask the stage manager for permission to open the house, even if "half hour" has already arrived.

ii. Strike

1. Strike any equipment placed by crew.
2. Put extra programs in central office.
3. Clear all theatre signs.
4. When you are finished with your area report to the Production Manager.

I. BOX OFFICE MANAGER

i. Work period

1. Recruit staff for performance nights.
2. Brief staff on ticket procedures, after consulting Director of Theatre or faculty supervisor.
3. Organize precise box office staff schedule.
4. Generate a friendly, courteous front of house atmosphere.
5. Secure cash and cash box (for change) from the Director of Theatre. Sign the sheet for cash.
6. Pay back cash from early receipts as soon as possible, in cooperation with faculty supervisor or Director of Theatre. GET A SIGNED RECEIPT from the cashier to insure their accountability.
7. Turn all cash receipts over to the faculty supervisor after each performance, unless otherwise directed by the faculty supervisor.
8. Fill out and sign the box office audit form for each performance.
9. Remain in lobby and "on station", along with ticket takers and ushers, until one of two events occurs:
 - a. Through the end of the last intermission or
 - b. Until released by the house manager
10. Report directly to the house manager.
11. Be present for all performances, allowing the house manager to "float"

ii. Strike

1. Help return lobby to non-performance mode.
2. Return box office cash to the Coordinator of Theatre.
3. Remove box office items from lobby and, if necessary, from the Howard 205 and store them in conformity with the wishes The Coordinator of Theatre.
4. When you are finished with your area, report to the Production Manager.

m. TECHNICAL DIRECTOR

i. Planning Period

1. Consult with designer on dimensions for scenic pieces.
2. With the Scenic Crew head, create a cut list for any and all scenic pieces needing construction.

ii. Work Period

1. Oversee construction of scenery and stage machinery.
2. Oversee the moving of scenery and stage machinery into the space.
3. Plans stage time for scenic and paint crews to complete their jobs.
4. Establishes policies and directives for scene shifting.

iii. Technical Rehearsals

1. Attend Technical rehearsals and troubleshoot any problems encountered.

iv. Dress Rehearsals/Performances

1. Attend Dress rehearsals and troubleshoot any problems encountered.

v. Strike

1. Make sure that all scenic pieces borrowed and otherwise, are returned to their proper location.
2. Manage and direct those breaking down scenic pieces.
3. Report to the Production Manager when scenic is finished striking.

n. DESIGNERS

i. Scenic Design

1. Planning Period

- a. Read and interpret the selected script.
- b. Create preliminary thumbnail sketches based on the script.
- c. Meet with the director for collaboration on design.
- d. Re-work design to incorporate the director's input as necessary. Generate new sketches to fit.
- e. Meet again to finalize a design concept for the show, meeting and re-working as necessary.
- f. Generate finalized, to-scale renderings of all scenic pieces and settings indicating size, shape, and color. You may create a to-scale model in addition to renderings.
- g. Present finalized renderings and/or model to the director and department heads in a professional and organized manner

2. Work Period
 - a. Collaborate with the creative team to maintain a through-line
 - b. Maintain and update paperwork.
 3. Technical/Dress Rehearsals
 - a. Attend all technical and dress rehearsals.
 - b. Make note of anything that may need to be reconsidered.
 4. Strike
 - a. When you are finished with your area, report to the production manager.
- ii. Costume Designer
1. Planning Period
 - a. Read and interpret the selected script.
 - b. Create preliminary thumbnail sketches based on the script.
 - c. Meet with the director for collaboration on design.
 - d. Re-work design to incorporate the director's input as necessary. Generate new sketches to fit.
 - e. Meet again to finalize a design concept for the show, meeting and re-working as necessary.
 - f. Generate finalized renderings of all costume pieces indicating shape, color and texture.
 - g. Present finalized renderings to the director and department heads in a professional and organized manner.
 2. Work Period
 - a. Collaborate with creative team to maintain a through-line.
 - b. Maintain and update paperwork.
 - c. Attend rehearsals and make note of blocking that may affect costume choices.
 3. Technical/Dress Rehearsals
 - a. Attend all technical and dress rehearsals.
 4. Strike
 - a. Assist in bringing costumes down and general clean up.
 - b. Return any materials, borrowed or otherwise, back to rightful place.
 - c. When you are finished with your area, report to the production manager.
- iii. Lighting Designer
1. Planning Period
 - a. Read and interpret the script.

- b. Attend rehearsals to view and record blocking notes.
- c. Develop a light plot based on the script.
- d. In collaboration with the scenic and costume designers, create a color palette and select gels according to this.

2. Work Period

- a. Collaborate with creative team to maintain a through-line.
- b. Maintain and update paperwork including:
- c. Magic Sheet
- d. Cue list
- e. Light board operator's pre- and post-show checklist
- f. Collaborate with Lighting Crew Head to hang and focus instruments.
- g. Write preliminary lighting cues based on blocking notes.

3. Technical Rehearsals

- a. Re-write cues as necessary according to any changed or new blocking.
- b. Take note of any color discrepancies between lights and costumes. Fix them.
- c. Report to the Production manager any times you are going to be working with equipment.

4. Strike

- a. Assist in pulling gels and returning lights to a neutral state/hang.
- b. Return all equipment, borrowed and otherwise, back to rightful place.
- c. When you are finished with your area, report to the production manager.
- d. Finish any paperwork that you may need to turn in to the Production Manager.

iv. Sound Designer

1. Planning Period

- a. Read and interpret the script.
- b. Make notes of any sound effect(s) called for.
- c. Collaborate with director and other designers to determine the themes in the production.
- d. Research the show for location and time period.

2. Work Period

- a. Record preliminary cues. Determine timing and levels for each.
- b. Select incidental music to be approved by director.
- c. Select change music (if necessary) to be approved by director.
- d. Oversee selection of any foley sound effects.

- e. Meet with the selected board operator to make any necessary explanations of effects.
 - f. Report to the Production manager any times you are going to be working with equipment.
3. Technical Rehearsals
- a. Attend technical rehearsals and troubleshoot any problems noted.
4. Strike
- a. Responsible for assisting in strike and returning levels back to neutral state.
 - b. All equipment, borrowed or otherwise, to go back to rightful place.
 - c. When you are finished with your area, report to the Production Manager.

v. ASSISTANT STAGE MANAGER

1. Planning Period

- a. Assist the Stage Manager with any paperwork delegated by that person.
- b. Be available at auditions to organize auditioners.

2. Work Period

- a. Take line notes and/or blocking notes as assigned by the Stage Manager.
- b. Make note of any scene shifts that are going to be occurring.
- c. Update and maintain any paperwork.
- d. Create a prompt book with all backstage cues noted.

3. Technical/Dress Rehearsals and Performances

- a. At assigned area on headset, enforce any calls made by the Stage manager (scene shifts foley sounds, etc.).
- b. Make sure that everything backstage runs smoothly and efficiently.

4. Strike

- a. Assist the Stage Manager in any postproduction paperwork.
- b. Clean up your space in the backstage area.
- c. When you are finished with your area, report to the production manager.

vi. PRODUCTION MANAGER

1. Planning Period

- a. Insure that all design and department head positions have been filled.

2. Work Period

- a. Oversee everything.

3. Strike

- a. Generate a strike list with appropriate crew heads assigned to each area of the theatre.
- b. Insure that everyone has a job at all times.
- c. See that all striking procedures are correctly followed.
- d. Insure that strike runs smoothly and efficiently.
- e. See that the space is returned to its former neutral state.

**LOUISIANA TECH UNIVERSITY
STONE THEATRE AND HOWARD AUDITORIUM
MAINTENANCE RULES**

1. Do not eat, drink, or smoke in auditorium, or the front steps of the Drama building.
2. No eating, drinking, or smoking in the light and sound booth.
3. Persons running or setting lights should follow all of the safety procedures.
4. After all classes, rehearsals, or work sessions be sure all lights are off, *****EXCEPT ONE ROW OF FLUORESCENTS WHICH ARE TO BE LEFT ON AS WORK/NIGHT LIGHTS.*****
5. All doors leading to the theatre must be locked after each work session or rehearsal.
6. The light board and soundboard are to be secured at all times.
7. Rigging systems secured.
8. There should be no painting on stage unless all curtains are sacked.