



JOHNSON COUNTY  
COMMUNITY COLLEGE

# THEATRE HANDBOOK



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**This Handbook is for all students, faculty, designers, actors, and technicians. Since most of the information and communication in our department flows through the stage managers, a lot of the information found here is geared towards stage management. However, everyone involved with our theatre department should be familiar with the information in this handbook as it will answer many questions for you as you work on productions. This handbook will inform you of many of our standard operating procedures and help you to figure out what you are expected to do when you have volunteered for or been assigned to a production position.**

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## **GETTING STARTED**

### **The Stage Management Team**

The stage management team is comprised of the Production Stage Manager or Stage Manager, one or two Assistant Stage Managers, The Assistant Director, and Stage Crew. These people must all work together in order for any one person to be successful in their duties. It is up to the Stage Manager to lead the team, set the tone for behavior, and delegate duties to the team so that everyone is effective and efficient in their production assignments.

### **Production Office**

The Production Office, Carlsen Center 174, will be your main base of operations. It is located to the right of the call board. The production office has many resources used by the stage manager and stage management team, including stage management kit, a computer and printer, paper, pencils, hole punch, etc. The Production office is to be locked up at the end of the day. To procure any supplies you may need, or to replenish supplies as they run out, please see the Technical Director.

### **Keys**

As the stage manager of a production you will get a key that will give you access to all the spaces that you will be using in the Carlsen Center. Either the stage manager of the previous production or the Technical Director will give you your keys. You are responsible for keeping them safe and on your person at all times. At strike you will return them to the Technical Director.

# STAGE MANAGER DUTIES

## Auditions

You are in charge of setting up and running auditions. A good stage manager is invaluable in helping this go smoothly.

### **Checklist for setting up the space:**

- Turn on light board and preset light cue when auditioning in the Polsky (check with the Technical Director or a Shop Assistant on how to do this)
- Ask the director what the furniture needs will be i.e. a table, two chairs for the director and assistant
- Set up piano in room if needed
- Set up table and chair outside of door for you
- Set up tables and chairs for auditioners to fill out forms
- Make sure you have paper work (audition form, show information, cold readings, etc.) from the Artistic Director

**Running Auditions:** You will sit outside of the audition room and maintain order. Check actors in as they arrive. Make sure everyone has all the necessary information i.e. when/how callbacks be posted. Check with the director before you take an actor in for their audition- never enter the room during the audition. You will also be in charge of restoring the area after the auditions and returning paperwork to the Artistic Director.

## Prep Work Before Rehearsals

**Scheduling:** The Technical Director schedules all design and production meetings for the show. These meetings will need to include all of the designers, the Technical Director and the Artistic Director. Check with the Artistic Director to see who needs to be included on these emails.

Rehearsal schedules will be decided prior to rehearsals starting. It will be your job to make sure that everyone has a copy of the schedule and that you post a copy on the callboard.

Keep a copy of the audition forms so that you can track the actors' conflicts/class schedules. The director will have already taken these into consideration—nevertheless, it's always a good idea to have a grasp on them too.

**Design & Production Meetings:** It is your job to remind the staff of upcoming design and production meetings and to secure a meeting space. You are in charge of running the meetings and keeping them moving forward. You will take notes during these meetings and distribute them in a timely fashion—preferably the same day. Type the notes in full sentences and be as clear as possible so that designers unable to attend the meeting can easily follow the discussion. We highly recommend that you send a draft of the notes to the designers, so they can clarify or correct any of the information before sending the final notes to everyone.

**Stage Management Kit:** You will have access to a SM kit. This will contain paper products (post its, note pads, etc.) pens, pencils, spike tape, etc. There should be an inventory list of what you will need taped inside the kit. If you are missing an item, touch base with the Technical Director about how to procure it. It is your responsibility to keep this stocked and organized. Within one week of your show closing, it will be your job to replenish whatever is needed.

**Contact Sheet:** You are in charge of putting together a contact sheet. This should include cast, crews, designers and production mentors. You should have phone numbers and email addresses listed on this contact sheet.

## Prompt Book

A prompt book is the bible of a production. It is the stage managers' book and includes blocking information, cues, schedules, reports and anything else that is important for the running of this show. This next section breaks down what should be included in your prompt book.

**Blocking Script:** This should be a one-sided copy of the script. This is where you will scribe your blocking notes. As the stage manager, you are in charge of taking all the blocking for the show. It can be helpful to copy a thumbnail ground plan on the backside of the script for your blocking notations. For more information regarding how to take blocking notes, see the Technical Director.

With larger casts, it is preferable to make a character key (you can also do this with small casts). This is an easy way to shorten the names of actors to help keep track of blocking.

*Keep in mind blocking should be written in a way that someone else can read it, if need be.*

**Cues:** You will also be in charge of having cues for the show in your book, as you will be the one who calls them. These will include light and sound cues. Depending on the size of your show, you may want to have this separate from your blocking cue book. This really depends on what is easier for you. There is more information regarding cues in the **TECH** section of this handbook.

Any piece of paperwork that has been generated for this show should be included in your prompt book. Here is a list of binder tabs you should have:

- Copy of the script (for blocking & cues)
- Schedules & Calendars
- Cast & Crew information (contact sheet, audition forms, etc.)
- Props info
- Costume info
- Scenic info
- Sound Info
- Rehearsal Reports
- Performance Reports
- Misc. (Any other pertinent information to the show)

**Props:** Props is short for the term Properties. For a show, you will have a person assigned to be the props designer. This person is in charge of designing the props, putting together a props list and for procuring the props for you.

You should touch base with your director about when s/he wants props in the rehearsal hall. A lot of the time you will start with rehearsal props—props that are standing while the show props are being built (you may hear them called “placeholders”.) You should stay in constant communication with your props designer and the Technical Director about these. It will be your responsibility to pass on any notes the director or actor may have about props in the rehearsal report. Your assistant stage manager should take ownership of the props, as s/he will eventually be the one in charge of them backstage. During the rehearsal period, you will need to help the ASM with

the setting and clearing of them. You will need to use the Production Props Cabinet and lock from the Technical Director to store your props.

**Costumes:** When reading through the play for the first time, try to be mindful of costume pieces that may be helpful to have in the rehearsal hall. Hats, skirts, coats, scarves—items like these are helpful to have so actors can get used to them and you can get used to tracking them. If you find that is the case, make sure you send a costume request list to the designer to pull certain items for characters. There is an example of this in your Google Drive.

**Scenic:** For rehearsals, you will need to obtain a ground plan from the Technical Director in order to tape out the floor. What does this mean? It means that you are going to use spike tape to literally tape the set onto the floor. This helps the actors, director and you during rehearsals with blocking. Check with the Technical Director about the “point” system on how to do this.

**The Company:** After you have assembled your prompt book and contact sheet, it’s time to email the cast and crew. Send out a welcome email, letting them know that you are gearing up for the show. Have them email you back to confirm that the email address you have is valid. YOU will be in charge of sending them the schedule and also for sending rehearsal and performance reports to the designers and crew nightly so make sure they are actually getting there! Note: do NOT send rehearsal or performance reports to the actors!

## Rehearsals

At this point, you are ready to move into the rehearsal portion of the production! You should have a schedule from the director as to when and what you will be working every night. You are in charge of “running” the rehearsal, which can vary from director to director. You and your ASM should decide early on how you will divide up all responsibilities. DON’T try to do all of this by yourself—make use of your ASM.

**Running of rehearsal:** You will need to arrive at the rehearsal hall a minimum of 30 minutes before rehearsal starts. This gives you a chance to set up. You will need:

- To unlock rehearsal hall and turn on lights
- Set up SM table w/ supplies (post its, pencils, pens, etc.)
- Set up Director table with supplies (pens, pencils, notepads, etc.)
- Unlock props box
- Set out Props and rehearsal costumes pieces for scene you will be working

Take a look around you—does the floor need to be swept? Are there items in the rehearsal hall that need to be moved out of the way? That is your job!

Ten minutes before rehearsals are supposed to start, you are in charge of making sure all the actors and relevant crew are there. If they aren’t, call them. When you have everyone in attendance, let the director know and call the room to order.

Regarding actor/crew attendance: Make sure you list in the report if they are late and, if it becomes a chronic problem, address this with your director.

Below are your responsibilities during rehearsals (another reminder: DON’T try to do all of this by yourself—make use of your ASM):

- First and foremost, maintain order in the rehearsal hall. This means monitoring cell phone usage, chatter, food consumption, etc. while the director is working. Review the JCCC Company Policies as a reminder.

- Scribe blocking for ALL actors
- Be on book for actors when they call line
- Give line notes (later in the process, when actors are off book)
- Reset the room to run things again
- Keep track of break times and end of rehearsal times
- Keep track of all notes given (technical and otherwise) for rehearsal report

In a professional setting, you should take a 10-minute break every 80 minutes or a 5-minute break every 55 minutes. Make sure you touch base with your director about what s/he prefers. It is your job to track these breaks and to make sure that they don't run over.

You are also in charge of breaking down at the end of the night. Leave the rehearsal hall cleaner than when you found it—break down anything you have set up and put all props and costume pieces in a lockable props cabinet. Make sure that all trash is picked up from the room and turn lights off. All doors should be locked when working in the Polsky. All doors should be locked in the Black Box once valuable equipment such as the light and sound boards are set out.

**Rehearsal reports:** You are in charge of sending out a rehearsal report to the entire technical crew at the end of each rehearsal. These notes will consist of props, scenic, costume, sound, lighting and any other technical aspect that you may have for your production. It's imperative that you go over the rehearsal report with the director before s/he leaves in case there are any inaccuracies or additions. These need to be sent out no later than one hour after rehearsal has ended.

Make sure that when you are writing these notes that you are thorough and clear. Remember that the people you are passing these notes onto were not in the rehearsal hall with you. Also, make sure that these notes remain neutral. Your job is to pass on information—not to have an opinion or to judge.

## Tech

Tech is short for technical rehearsals. You will have different types of tech rehearsals here at JCCC. Below, they are broken down into categories. Contact the crew prior to tech rehearsals since the time involved will differ for each area.

**Prep for Tech:** Before you get into your technical process, touch base with the Sound Engineer about how many headsets you think you will need (you need one, you need one backstage- do you have spot ops? Are there multiple people backstage? Do they need to be wireless?). Also, touch base with the Technical Director and see if there is anything regarding the set of which you need to be aware.

**Paper Tech:** At paper tech, you will need to have your prompt book prepared to enter cues. The designers will be present to give you light and sound cues to put in your book. This could also include spotlight (spot) cues.

The easiest way to notate these in your book is to shorten the abbreviations. LQ for lights and SQ for sound. If you have multiple spots, you can list these as spot 1, spot 2, etc. The designers will give you numbers or letters for each cue. You will then need to draw a line in the text to notate where the cue needs to be called. You will also need to write a standby (SB) in your book for these cues. These should be written at least two lines before you need to call the cue. Standbys are for your operators to prep to push that GO button.

***Keep in mind that all of these cues should be written in a way that someone else can call the show.***

**Dry Tech:** At dry tech, the designers will show the director what looks and/or sounds they have designed. This does not need to be in chronological order but is sometimes easier to do that way.

**Q2Q:** This is just what it sounds like: you will jump from cue to cue until you have finished the show. If you have a large chunk of time with no cues, skip it. Make sure that you give yourself a couple of lines to lead into the calling of said cues—you want to run those in real time. That being said, if you have multiple cues only slightly apart, run that in a large chunk. The director will stop you and let you know if s/he wants to run it again. You are also allowed to run it again if you feel it didn't go as smoothly as it should.

Q2Q Checklist:

- Set crew and actor calls (Board ops, run crew, etc.)
- Set up com system
- Light board position
- Fill crew in on jobs
- Address set issues, safety concerns, etc. with actors and crew

**Dress Rehearsal/runs:** A dress rehearsal is just what it sounds like. This is the first time that the actors are in costume. During these dress rehearsals, you should attempt to run in show conditions (see below). This will allow you and the actors to get into the swing of things.

Also, at this time, you will want to start getting a pre and post show list together. There is an example of this paper work in your Google drive. Things you are in charge of include:

- Checking sign in sheets at call time and calling late actors
- Half hour, 15-minute, 5-minute and places calls
- Blackout check
- Checking with ASM, light and sound board ops
- Checking in with house management (not present during dress rehearsals, but get in the habit of doing it mentally)
- Getting IN to top of show

You will also be in charge of recording the performance time of the show. You will want to get a run time of Act I and Act II (or whatever is appropriate for your show). Start your timer with the top of show light cue, end it with the beginning of intermission. For Act II, start it with top of act light cue, end it with the final cue before curtain call. Make sure that you are consistent in when you start and stop the timer, or it will not be helpful. Make sure you touch base with the director about what they feel is a solid run time so that you can maintain it during the run.

During all of these tech rehearsals, the stage manager is the one in charge of keeping everyone on task and moving forward. You will have a faculty member there to back you up as well. During these technical rehearsals, you should still be sending out a rehearsal report. These reports should include all notes given by the director, designers, and technical director. Make sure you keep a calm head, a good attitude and that communication is always happening!

To help you with that, all crew assignments are attached to the back of this handbook. This will help you understand what everyone else's job is and help you communicate information to the right people. If you find someone isn't doing one of their assigned tasks, please talk to the Technical Director about it.

## Performances

You have made it through tech week and are now in run mode. This means that there are no more rehearsals! Your job has now shifted as you take control of the show.

**Preshow:** Here is a list of things that you should oversee. *Keep in mind that some of these tasks can be assigned to your ASM(s). You should decide what will be the most expedient for THIS show.*

- Unlock the space and turn on the lights.
- Display and check sign in sheet. This should contain all actors and crew. They should sign in with their initials when they arrive for their call time. This document is in Google Drive.
- Make sure that sound, wardrobe, lights and backstage are doing their pre-checks—this should happen about 45 minutes to house open.
- At half hour, check in with House Management. Hand over the house and announce to the actors that the house is open.
- Also at half hour, you will need to collect valuables—this includes cell phones. You may want to use Ziploc bags and write the person's name on it. You will need to put these in the TDs office for safe keeping and return at the end of the show.
- Call Half Hour, 15, 5 and places (at 2 till).
- At 5 minutes, you should head to the booth and hop on headset. The rest of the crew should hop on at 5 as well. Make sure they all check in with you.

When you have places, put the crew into standbys—we covered how to do this in the TECH section of this handbook.

**Post show:** Once the show has ended for the evening, make sure that you touch base with the actors and the crew about call times. Here is a list of post-show duties:

- Turn off lights in booth
- Make sure LBO has turned off light board
- Make sure props are cleared and locked up (Check with ASM)
- Make sure SBO has shut equipment down
- Turn off lights and turn on ghost light
- Lock up space and dressing rooms (Check with wardrobe)
- Make sure everyone has left the building by 11pm
- Send Performance Report

At this time, you will start sending out performance reports. These will differ slightly from your rehearsal reports. They will include timings of the show, unusual weather events, audience count, a brief synopsis of how the show went (including any odd things that happened regarding the actors) and a section to note any technical issues that came up or need to be addressed. Be sure to check in with wardrobe crew regarding any costume repairs, ASMs regarding prop repairs, etc. If there is a serious issue that needs to be taken care of ASAP, email the Technical Director in a separate email and let him/her know—don't let it sit in a report overnight.

**Production Photos:** During the run of the show, you will have a performance where you will take photos after the show. What does this mean for you? The photos that the director and designers want will be decided before the performance. Make sure you are given a list in advance of what photos everyone wants. You should go through your book and find the corresponding light cues and scene shift for the shot. Work with the director and wardrobe crew to determine an order that is the best use of everyone's time. Give a copy of the photo list to the ASM and wardrobe crew.



# ASSISTANT STAGE MANAGER DUTIES

## Prep Work Before Rehearsals

### Prompt Book

Your book should be a one-sided copy of the script. For your book, you should be tracking props and costumes and also taking notes on any shifts that happen with the scenery. Make sure you touch base with your stage manager to see if there is anything else s/he needs you to track.

This is how you will take your tracking notes. The easiest way to do this is to use the numbers system. There is a sample in your Google Drive.

Your stage manager will be in charge of making a character key. This is an easy way to shorten the names of actors to help keep track of blocking.

***Keep in mind everything in your book should be written in a way that someone else can read it, if need be.***

**Props:** Props is short for the term Properties. For a show, you will have a person assigned to be the props designer. This person is in charge of putting together a props list and for procuring the props for you.

Your stage manager should touch base with the director to figure out what is needed in the rehearsal hall and when. You should take ownership of the props, as you will eventually be the one in charge of them backstage. During the rehearsal period, you are in charge of the setting and clearing of them. You will need to secure the rehearsal and show props in the Production Prop Cabinet make sure it is locked after each rehearsal. If you need help with this in rehearsal, ask the SM.

**Costumes:** You will be in charge of tracking costume pieces in rehearsal. Does an actor enter with a hat and then hang it up? Write that down! You will be in charge of setting for certain scenes and that includes costume pieces as well as costumes. You will also pass on all this information to the wardrobe crew when they join you during tech.

**Scenic:** You will help the stage manager tape the floor for rehearsal. What does this mean? It means that you are going to use spike tape to literally tape the set onto the floor. This helps the actors, director and you during rehearsals with blocking. Check with the Technical Director about the “point” system of how to do this!

You will also be in charge of any scene changes that need to happen- make sure you check with the Technical Director about what a change entails, what your stage crew will need to do, etc.

## Rehearsals

You will help the SM each night and help maintain order in the rehearsal hall. You and your SM should decide early on how you will divide up all responsibilities.

**Running of rehearsal:** You will need to arrive at the rehearsal hall at least 30 minutes before rehearsal starts. This gives you a chance to set up. You or the SM will:

- Unlock rehearsal hall and turn on lights
- Set up SM table w/ supplies (post its, pencils, pens, etc.)
- Set up Director table with supplies (pens, pencils, notepads, etc.)
- Unlock props box
- Set out Props and rehearsal costumes pieces for scenes you will be working

Take a look around you—does the floor need to be swept? Are there items in the rehearsal hall that need to be moved out of the way? That is your job!

During rehearsal, you and your SM can split responsibilities. Your stage manager will determine which of these items you'll be in charge of:

- Taking blocking for ALL actors (SM only)
- Being on book for actors when they call line
- Giving line notes (later in the process, when actors are off book)
- Resetting the room to run things again (primarily, the ASM and SM when needed)
- Keeping track of break times and end of rehearsal times
- Keeping track of all notes given (technical and otherwise) for rehearsal report

During breaks, make sure that you set for what you will be working when you come back. Don't make the room wait on you.

You are also in charge of breaking down at the end of the night. Leave the rehearsal hall cleaner than when you found it- break down anything you have set up and put all props and costume pieces in a lockable props cabinet. Make sure that all trash is picked up from the room, turn lights off and lock it up!

Rehearsal reports: Your SM will send out a report every night. Make sure that you touch base with them about any notes you took during the report. These notes will consist of props, scenic, costume, sound, lighting and any other technical aspect that you may have for your production.

## Tech

Tech is short for technical rehearsals. You will have different types of tech rehearsals here at JCCC. You will NOT be needed at Paper Tech.

**Prep for Tech:** Before the first tech rehearsal, meet with the Technical Director regarding what the set is and if there are any shifts. You also will need to let him/her know IN ADVANCE if there are still props that you are missing (show props).

**Dry Tech:** At dry tech, the designers will show the director what looks and/or sounds they have designed. Your stage manager will help run this rehearsal. Your job will be to shift scenery when asked and to be available for any kind of set up.

**Q2Q:** The stage manager runs this rehearsal. You will now take charge of what happens on the stage regarding your crew, scene shifts, actor placement, etc. Prior to Q2Q, make sure the entire playing space is free of all unnecessary furniture, light fixtures, etc. It is your job to ensure that the actors are comfortable and safe backstage. Make sure you are clear about all safety concerns, hazards, etc. You will be responsible for placing glow tape at appropriate points on the set, with the guidance of the Technical Director. During rehearsals and the run of the show, you will also be responsible for “charging” the tape with a flashlight.

**Dress Rehearsal/runs:** A dress rehearsal is just what it sounds like. These will be some of the first times that the actors are in costume. During these dress rehearsals, you should attempt to run in show conditions- (see below). This will allow you and the actors to get in the swing of things. This also allows you time to edit your pre and post show check list based on what you discover during the dress rehearsals.

## **Run of show**

You have survived tech week and are now in run mode. This means that there are no more rehearsals! Your job has now shifted, as you take control of everything happening backstage.

### **Preshow:**

The SM will give you or ask you to create a preshow checklist of duties for you to perform prior to the performance. Completing this list is your responsibility and it is important to make sure that each task is done safely and with the proper protocols. During the load-in process the SM along with the Technical Director, will go through the proper procedures and protocols for your preshow duties.

### **Post show:**

Like with Preshow, you will be given a list of duties to be completed as soon as the performance is completed. It is important to get this list done quickly and efficiently. Any props, costumes, or set pieces that need to be fixed must be reported to the SM immediately after the performance.

# DESIGNER RESPONSIBILITIES

*The following pages contain the specific guidelines for student designers.*

## Scenic Designer

The scenic designer is responsible for the visual appearance and function of the scenery and properties for his or her assigned show. Numerous readings of the script and discussions with the director are necessary to come to a full understanding of the production's focus and intent. Further discussions with the other designers in the team and the technical director will assure a cohesive concept which is functional within the available resources of time, budget and labor. Below is an outline of your specific responsibilities:

- Read the play before meeting with the director and fellow designers. Come to the first production meeting prepared to ask questions and to discuss the play with the director and designers.
- Work closely with and collaborate with the director on his/her vision for the play.
- Have regular communication with the director and fellow designers about your design progress. This means sharing preliminary design ideas for feedback. You can share these ideas through visual research, color pallets, rough sketches, and rough white models.
- Prepare a designer prop and set list. Share this with the Props Designer, Stage Managers, and Director.
- Work with the Props Designer to insure the design for the props is visually cohesive with the scenic design.
- As preliminary design ideas are approved by the director, you can begin completing the final design package. This package should include:
  - A complete white model (1/4" or 1/2" scale).
  - Final sketches and/or renderings based on preliminary design work if necessary (in some cases, a detailed color model will be enough to communicate final designs without final renderings).
  - A full set of 1/2" scale drafting plates. This drafting packet should include the following information:
    - Ground plan (sometimes multiple ground plans will need to be drafted to represent significant set changes within the play).
    - Section
    - Elevations
    - All constructed props and/or furniture
    - Soft good information sheet
- A full set of 1/2" scale painter's elevations. Have a conversation with him/her to discuss this process and talk through questions he/she may have. Painter's elevations should be presented as soon as possible after the drafting packet is complete.
- Once the above design packages are complete and approved by the director, your job is to work with the different shops and crews to make sure designs are being executed and to answer any questions that come up. **There will be questions. Check in often with these departments:**
  - Technical Director – Questions about mechanics, materials and costs should be addressed with the technical director. How is build going? Are there any issues that have come up in the drafting that need addressed? Any safety concerns? Is the design on budget? If the design is over budget you may need to make adjustments to the design. Make sure all of these changes are communicated quickly and clearly with the director, fellow designers, and stage managers.

- Scenic Artist – He/she will be developing paint samples for you and the director to approve.
- Lighting Designer – Share all design materials and paint samples with him/her. Are there any practical lighting elements in the set design? How are his/her color selections working with the set design?
- Costume Designer – Share all design materials and paint samples with him/her. How are his/her color selections working with the set design?
- Director/Stage Manager – How are rehearsals going? Is the design working with the space and blocking? You are encouraged to attend rehearsals at any point in the design process. Talk to the Director and/or SM about the rehearsal schedule.
- **PLEASE NOTE:** This is a collaborative process. Expect discussions and adjustments throughout the process. Maintain regular communication with the entire team. This includes all designers, the director, technical director, scenic artist and stage managers.
- **Attend all design and production meetings.**
- Read and respond to all rehearsal and performance reports.
- **Meet all deadlines** for completion of design materials – this includes research, sketches, and the approved final design package.
  - Meeting the established deadlines is absolutely essential. Be aware that adequate time must be allotted to the technical director to develop working drawings and order materials before the shop can begin building the set. Therefore, the deadline for completed drafting will be stringently enforced. **Regularly scheduled meetings with the faculty scene designer can help you make more accurate drawings and meet deadlines.**
- **And finally – Attend all tech & dress rehearsals.** Actively pay attention during these rehearsals. Are there any issues with scene shifts and moving scenery? Help troubleshoot to find solutions. Do NOT play games on your phone, text, or do homework. Some directors have a “no laptop” policy in the rehearsal space. Ask the SM or Director before assuming you can use a laptop during dress rehearsals.

## **Properties (Props) Master:**

The Props Master is responsible for obtaining all props needed for his/her assigned show. This responsibility includes the coordination of pulling, building and/or purchasing all props established in the Director and Scenic Designer approved Props List. The Props Master is responsible for creating the master props list and keeping it up to date, meeting all deadlines for rehearsal and final prop hand offs, tracking the spending budget and making sure the overall visual appearance and function of the properties meet the Scenic Designer’s visual designs and esthetics. Numerous readings of the script and discussions with the scenic designer and production team are necessary to come to a full understanding of the production’s focus and specific show needs as they relate to props. Direct and frequent communication with the Stage Management Team is a must. Discussions throughout the prop build with the technical director and your faculty props mentor will be critical to assure a productive process which is functional within the available resources of time, budget and labor. **Ultimately, you are responsible for the entire lifecycle of all props from conception to realization to strike.**

Below is an outline of your specific responsibilities:

- Read the play before the first design meeting and be prepared to ask questions if the director’s vision is not clear to you.

- Work closely with and collaborate with the scenic designer on his/her esthetics and design for the play.
- Have regular communication with the stage managers, the scenic designer, the director (as necessary), and your prop mentor about your process and prop deadlines and expectations.
- **Attend all design and production meetings.**
- **Read and respond to all rehearsal and performance reports.**
- **Prepare (and manage) the Master Prop and Set list.**
  - This list should include all hand props, stage props, and set dressing.
  - The props list should be in spreadsheet format. Each item listed should include at the minimum an item number, the prop, the name(s) of any characters that interact with the prop, and the page number where the prop is used.
  - The props list must be updated regularly and should include an area indicating the date the list was last updated.
- Approximately 1-2 weeks before the first read through a **preliminary prop meeting** needs to be set with the following players; Director, Stage Manager, Assistant Stage Manager, Scenic Designer, the Props Master and the faculty Props Mentor.
  - At this meeting, led by the Stage Manager, the team will go through every scene of the play reviewing all prop requests from the Props Master's List, the Director's Props list and additional requests, and the Scenic Designers Props, Furniture and Set Dressing list.
  - The Props Master will compile all of these requests into a single Master Props List (Please see above). *Please note furniture and set dressing is often procured by the Scenic Designer – at this meeting establish who is going to be responsible for the items on these lists.*
  - At this meeting, the team needs to discuss any specific visual and/or function notes the director and/or scenic designer have. This is the chance for everyone to bring questions and requests to the table. You need to come prepared to ask specific questions about how the director and designer see each prop being used.
  - At this meeting, the Stage Manager and/or Director should communicate deadlines for rehearsal props and final props. *At JCCC, all final props are due on the Sunday of Q2Q, before the first tech rehearsal – unless a specific final prop has been requested sooner than this date.*
- Following this initial meeting you will start researching as necessary and obtaining all necessary rehearsal and final props.
- **PLEASE NOTE:** This is a collaborative process. Expect discussions and adjustments throughout the process. Maintain regular communication with the entire team. This includes all designers, the director, technical director, scenic artist and stage managers.
- Based on the Scenic Designer's designs and research references – the Props Master may need to do his/her own further research to get specific details on time period, styles, etc. Share these images with the Scenic Designer (and Director if necessary) for feedback.
- **Prop Pull** – After this preliminary prop meeting, the Props Master should schedule a prop pull for rehearsal and potential final props in the JCCC inventory. Coordinate this with the Stage Manager, ASM in charge of props, and the Scenic Designer.
- All props that are ready to go in to rehearsal should be placed and locked in the production prop box. You can get the combination from Stage Management.
- Whenever a new prop is added to the box, you need to email the Stage Manager and ASM to let them know what you have added. If possible, have this conversation face to face at the production prop box so you can show them the prop.
- If shopping for props, source online and/or in-store options. If necessary and if the scenic designer or director has requested, send options and images of props available for purchase.
- If building a prop, you will need to research and develop sketches and/or drafting. The Scenic Designer, the Prop's Mentor and Technical Director can assist you with these steps.

- **Tracking the budget** –Ask the Technical Director for your budget number. You are not to go over this number. As you make purchases, keep detailed records of all of your purchases and keep regular track of the remaining budget balance. Update the Technical Director at each production meeting on what you have spent to that date and if there are any concerns that have arisen.
- **Rehearsals** – You are **required to attend at least one run thru as soon as possible**. Get the rehearsal schedule from the Stage Manager and discuss with the director when the earliest time you should attend rehearsal. Knowing how an actor will be using the props is invaluable and will save time and changes later in the build process. Make this a priority.
- **Final Props are due the Sunday of Q2Q** prior to the first technical rehearsal. All final props should be approved by Scenic Designer and Director.
- Prior to first tech rehearsal, you are required to assist the ASM and/or SM in setting up and organizing the back-stage props tables. The Technical Director and/or Props Mentor can assist in getting you started on this step.
- **Attend all tech & dress rehearsals.** Actively pay attention during these rehearsals. Are there any issues with any of the props? Help troubleshoot to find solutions if problems arise. Do NOT play games on your phone, text, or do homework. Some directors have a “no laptop” policy in the rehearsal space. Ask the SM or Director before assuming you can use a laptop during dress rehearsals.
- Any changes or repairs that take place during tech week must be done as quickly as possible. If a prop cannot be repaired before the next rehearsal, a rehearsal prop must be provided.
- Throughout the production process you must check your email daily. Notes from stage management regarding props must be addressed before the next rehearsal. You should either contact stage management to discuss the issue or perform the repair/change on the prop and have it returned in time for the next rehearsal.
- **Attend Strike** – You are responsible for managing all props during the strike process. Rental props must be repaired and cleaned, stock props must be put in their proper place in props storage, and all work areas and material used during the production process must be cleaned up and put away

## Costume Designer

The costume designer is responsible for the visual appearance and function of the costumes and all costume pieces including: accessories, wigs, and makeup. Numerous readings of the script and discussions with the director are necessary to come to a full understanding of the production’s focus and intent. Further discussions with the other designers in the team and the costume shop supervisor will assure a cohesive concept which is functional within the available resources of time, budget and labor. Below is an outline of your specific responsibilities:

- Read the play before meeting with the director and fellow designers - Come to the first production meeting prepared to ask questions and to discuss the play.
- Work closely with and collaborate with the director on his/her vision for the play.
- Have regular communication with the director and fellow designers about your design progress. This means sharing preliminary design ideas for feedback. You can share these ideas through visual research, color pallets, and rough sketches.
- Prepare a costume plot that includes information on each costume and every costume change that happens within the play. This should be discussed with and approved by the director to determine how many costumes you need to design.

- As preliminary design ideas are approved by the director, you can begin completing the final design package. This package should include:
  - A colored rendering/sketch for each costume in the play. This may mean multiple renderings per character if there are costume changes.
  - Color pallets and/or fabric swatches.
  - A final and approved costume plot.
- Based on final designs, prepare a wardrobe/garment list for each character.
- Schedule and attend all costume fittings. This needs to be coordinated with the stage manager and costume shop supervisor.
  - Fittings: Early in the process (as soon as casting is complete), you should schedule fittings with each actor to gather his/her measurements. Gathering accurate measurements is crucial for the build, alteration and assembly of every costume.
  - Fittings should then be scheduled throughout the build process as costume pieces are complete. This may mean having multiple fittings per actor to insure costumes and accessories fit appropriately.
  - Be on time and prepared for every fitting. This means having the **complete** costume ready for the actor to try on – not only the garment - shoes, hats, gloves, watches, etc.
  - Take pictures to share with the director and fellow designers.
- Be active in the build and assembly of the costume design. This includes:
  - Maintaining your show bible (sketches, costume plot, and garment lists).
  - Maintaining and communicating fitting/alteration notes with the shop supervisor.
  - Pulling costumes and accessories from inventory.
  - Setting up the show racks
  - Overseeing and participating in alteration notes in conjunction with the costume shop supervisor and shop workers based on fittings.
  - Re-stocking unused pulled items and helping to maintain a clean costume shop throughout the build.
  - Shopping for purchased items. Submitting all receipts to the shop supervisor.
  - Tracking overall budget
- Provide rehearsal pieces as requested by the director. If nothing is requested, ASK.
- You are encouraged to attend rehearsals at any point in the design process. Talk to the Director and/or SM about the rehearsal schedule. These rehearsals can help inform you how an actor might interact with their costume.
- **PLEASE NOTE: This is a collaborative process. Expect discussions and adjustments throughout the process. Maintain regular communication with the entire team. This includes all designers, costume shop supervisor, the director, and stage managers.**
- Attend all design and production meetings.
- Read and respond to all rehearsal and performance reports.
- Before the first dress rehearsal, prepare the garment check in sheets – this is for the wardrobe crew to insure all costume items are accounted for at the top and close of each dress rehearsal and performance.
- Meet all deadlines for completion of design materials – this includes research, sketches, and the approved final design renderings.
  - Regularly scheduled meetings with the faculty designer and/or shop supervisor can help you with your process and meet deadlines.
- Prepare for and lead the costume parade. This is scheduled prior to the first dress rehearsal (check the production calendar for exact date and time). **Please see the section below under “Wardrobe Crew” for further details.** During this time, the director will be giving you notes on each costume. Take notes and answer his/her questions as accurately as possible.
- And finally – Attend all dress rehearsals. Actively pay attention during these rehearsals. Are there any issues with costumes and/or costume changes? Help troubleshoot to find



solutions. Do NOT play games on your phone, text, or do homework. Some directors have a “no laptop” policy in the rehearsal space. Ask the SM or Director before assuming you can use a laptop during dress rehearsals.

## **Lighting Designer**

- Attend all design and production meetings.
- Meet with the director several times and create a design that serves the needs of the production based on conversations from those meetings and observations made while attending rehearsals.
- Develop a plot that fits within the equipment inventory and/or budget outlined for the production.
- Meet all deadlines for completion of drawings, schedules, etc.
- Complete a light plot and circuit sheets in detailed, scaled form.
- Oversee and participate in the hanging and focusing of the production.
- Construct all light cues.
- Attend tech and dress rehearsals.
- Track all gels and templates used from the CC inventory. Indicate if the gel was pulled or if it was cut from a full sheet. The list should be submitted to the CC lighting designer and the Theatre Dept. technical director immediately after the hang is complete.
- Make sure the catwalks are clear and clean.
- Pull all color and templates and return them to CC lighting room.
- If in Polsky, make sure the rope on the pin rail are neatly coiled and placed around their respective pins.

## **Assistant Lighting Designer**

- Attend all design and production meetings
- Assist in the creation and upkeep of all Lighting Paperwork including: plots, schedules, hookups, CC inventory used, and cut sheets.
- Assist in the direction of lighting hang and focus.
- Be present for lighting cuing and programming.
- Take notes during tech and dress rehearsals.
- Create and update track sheet for spot lights.
- Provide the master electrician with all the necessary paperwork and information to facilitate hang and focus.

## **Sound Designer**

From the moment an audience member enters the performance space until the moment they leave, you are responsible for whatever they hear. This can include prerecorded sound cues, musical instruments, amplified voices, and even live sound effects produced onstage or backstage. Duties may include, and may not be limited to: patching of playback and mixing equipment, placement of

sound sources, procurement of prerecorded cues, field recording as needed, sound checks, placement and fine-tuning of both wired and wireless transducers, providing monitors onstage for performer use, and finally coordinating with the director, music director and stage manager regarding their needs and wants as well as your own. It also falls to you to make sure your sound operator or “A1” (if it is not you) and sound assistant (or “A2” – if present) knows what is expected of them in order to fully implement your design as intended.

In addition to what the audience hears, your job includes internal communications – the comm system. Headset communication is vital to the execution of most productions, and it falls to you to make sure the system is prepared for use (enough headsets, where they’re needed, working properly, with training as needed to those who will be using them during the performance.) Make sure all Theatre Dept. headsets are accounted for at strike and all CC equipment has been returned to its proper location. If a backstage monitor system is required, it is the sound designer’s responsibility to make sure the system is set up correctly and functioning throughout the run.

Basic expectations include:

- Attend all production meetings and tech. week rehearsals and be prepared to usefully contribute.
- Construct pre-show, intermission, and post-show music.
- Construct all internal sound cues for the run of the show.
- Keep in close working contact with the director.
- Meet all deadlines.
- Attend strike.
- **LIKELY THE MOST IMPORTANT EXPECTATION: Ask questions.** If you are unsure as to the extent of, or techniques used in, or the resources available to you to perform your job, please ask questions. We’re a learning institution – we’re here to help you learn.

# CREW RESPONSIBILITIES

*The following pages contain the specific guidelines for each member of the crew.*

## **Sound Operator, a.k.a. FOH (“Front Of House”) or “A1”**

- Attend Crew Watch.
- Attend all performances and rehearsals starting with the dry technical rehearsal.
- Assist the sound designer in implementing the design (positioning and fine-tuning equipment, setting levels, etc.)
- Operate the sound equipment (board, playback, mics, etc.) as needed during tech rehearsals and performances to implement the designer’s work as designed.
- Perform a sound check prior to rehearsals and performances to confirm operational status of all sound gear, comm system and backstage monitor system.
- Participate in strike, particularly of sound gear, returning the facility and equipment to a state ready for the next production to move in without unnecessary delay, decluttering or confusion.
- Wear black clothing as is appropriate for all crew.

## **Light Board Operator**

- Attend Crew Watch.
- Attend all performances and rehearsals starting with the dry technical rehearsal.
- Participate in the hang and focus of the production, as determined by the designer.
- Operate the light board during tech rehearsals and performances.
- Perform a light check to test instruments and their focus as designated by the stage manager.
- Participate in strike of electrics, gel, cable, etc.
- Wear black clothing as is appropriate for all crew.

## **Master Electrician**

- Participate in the hang and focus of the production.
- Assist in the creation and upkeep of all lighting paperwork, including plots, schedules, hookups, CC inventory used, and cut sheets.
- Track all gels and templates used from the CC inventory. Indicate if the gel was pulled or if it was cut from a full sheet. The list should be submitted to the CC lighting designer and the Theatre Dept. technical director immediately after the hang is complete.
- Make sure the catwalks are clear and clean.
- Pull all color and templates from all lighting instruments and return them to their proper location in the CC lighting room.
- If in Polsky, make sure the rope on the pin rail are neatly coiled and placed around their respective pins.

## **Follow Spot Operator**

- Attend Crew Watch.
- Perform duties assigned by lighting designer or stage managers.
- Assist in all preshow set-ups and checks.
- Attend all technical rehearsals and performances.
- Maintain safety and cleanliness of booth areas.
- Attend and participate in strike.
- Wear black clothing as is appropriate for all crew.

## **Wardrobe Crew**

### **An Overview:**

- Clean and organize show costumes before and/or after each curtain. This includes any repairs to damaged costumes or any preparation of rigged costumes needed for each run of the production.
- Help in dressing actors and actresses and aid in quick changes either backstage or in the dressing rooms during the performance. This includes checking preset costumes to make sure they are ready before curtain.
- Attend all dress rehearsals and performances at the times assigned. This usually requires being at the theatre at least two hours before curtain time and will be determined by the costume shop supervisor.
- All preshow responsibilities should be finished 1 hour before curtain.
- All costumes and accessories must be downstairs in designated area 15 minutes before actor's call time.
- All wardrobe staff are encouraged to work in the costume shop on the building of costumes for that particular production.
- Attend at least one run-through rehearsal (typically scheduled as a Crew Watch) prior to scheduled dress rehearsals. Additional attendance at run-throughs is up to the discretion of the costume shop supervisor.
- Clean and organize dressing rooms prior to the start of dress rehearsals.
- Exercise best practice in hygiene and sanitation of materials.
- Perform all reasonable duties assigned by the costume supervisor and/or costume designers.
- Laundry must be completed by 11 pm during dress and/or performances. If this cannot be accomplished, laundry must be completed the following day a minimum of 30 minutes prior to the actors' call time.
- Attend and participate in strike until finished.
- Wear black clothing (ALL black, including pants and shoes) as is appropriate for all crew.

### **Costume Parade:**

- Costume Parade (usually scheduled as a Crew Watch) is the night where the director and the designers get to see the costumes on the set and under the lights, scene by scene.
- Arrive early to help the costume designer prepare and to familiarize yourself with the costumes.
- The designer should show you renderings and give you a costume plot which shows what character is wearing what and when.

- Your goal is to help the actors get into the right costume quickly and keep them from getting disorderly. The actors should have a hang tag with their name and their character on the rack with their clothes hanging behind it. They will also have a ditty bag that contains little accessories like jewelry, socks, etc. When costume parade is over, make sure everything is hung up in the correct spot and that each costume piece is hung up on its own hanger so it is easier for you to see it.
- A Piece list should also be provided, one for each character listing out every individual costume piece. You will use this list to check costumes in and make sure everything is accounted for.

### Tech Week:

- Tech week is when the true work begins. You should arrive about 2 hours prior to the show time unless otherwise specified by the designer/stage manager. Also, be sure to dress in all black!
- Start with checking in costume pieces. This needs to be done before and after a show. Even though you checked things in the night before you **MUST** check it in before a show too. It might sound tedious, but some pieces could have needed more work and didn't get put back, or got left in the dryer, etc.
- Once everything is checked in, all of the costumes need to be prepared for the show; steaming, ironing, etc. The designer should tell you what is required for each piece. Some characters might need to look very composed and therefore needs **EVERY** costume piece steamed and ironed. Or maybe the character needs to look lazy and their pieces might need to be rumpled or distressed daily.
- Have all the costumes brought downstairs about 15 minutes before the actors call time. During this time, you can help the actors get dressed, assist with hair and makeup, or preset some costumes backstage. Another thing that can happen in a show is messy things like food, blood, etc. that might accidentally or purposefully get onto costume pieces. These issues should be brought up to you beforehand by the designer and discussed thoroughly so you have clear understanding of how to handle these issues. For example, sometimes the pieces will have to be yanked off an actor the minute they step off stage and dealt with to prevent stains.
- Make sure to check the actors before they go onstage. Sometimes they might not get their collars straight or their flies are down, etc.
- Now comes the fun part. If the show is costume heavy, the designer should have made you aware of quick changes. Quick changes are costume changes that happen really, Really, **REALLY** fast. We are talking seconds. When actors have these, it is up to you to assist the actors with their changes. Costumes have to be preset backstage before the show. Quick changes have to be choreographed and practiced multiple times. Sometimes you might have a certain call time just to practice quick changes over and over again. Or it could be a very simple show and the actors might not need your help. But you still need to be prepared and available should anything go wrong. Always have scissors, threaded needles, tape, glue, etc.
- When the show is over, make sure the actors hang up their things before they go and greet audience members. Do not baby them and hang things up for them. There are many actors, and a limited amount of wardrobe crew. And you still have work to do after the show.
- Once all the items are checked in, take note of any repairs or issues that need to be relayed to the costume designer. *This is very important!* Make sure these issues are given to the stage manager to include in the performance report.

## **Laundry:**

- Laundry should be done nightly, or every other night. Again, this is something you can discuss with the designer.
- Undershirts and socks should be laundered after each performance.
- Be sure that you are knowledgeable about what can and cannot be laundered. Some pieces might be dry clean only, which means you can spray it with the *super-secret* costume disinfectant spray. It will take the smell away and not harm the clothing, use your best judgment (or your nose) on what needs to be sprayed)
- Check care labels before you launder anything so you don't shrink costume pieces and separate them so the colors don't bleed.

## **Strike:**

- Strike is mandatory.
- Laundry is the first things to get started, so sort into piles and set aside things that need to be dry cleaned etc. Disinfect the shoes, hats, jewelry and other pieces that cannot be laundered. As the laundry gets done, start sorting it into piles that need to be put away, things that were rented, etc. This can be a long process and you usually wait around for the laundry to get done. But try and keep busy and do things like clean up the shop!

## **Makeup Assistant**

- Perform duties assigned by makeup consultant and/or costume supervisor.
- Attend all performances and dress rehearsals at times assigned.
- Assist actors with difficult application and finding necessary makeup, as needed.
- Maintain a clean work area and supplies.
- Maintain organization of makeup boxes.
- Wash and maintain wigs, if applicable.
- Exercise best practice in hygiene and sanitation of materials.
- Attend and participate in strike until finished.
- Wear black clothing as is appropriate for all crew.

## **Running Crew/Stagehand**

- Attend Crew Watch.
- Perform duties assigned by technical director or stage managers.
- Assist in all preshow set-ups and check.
- Assist in all scene changes.
- Maintain safety and cleanliness of backstage area.
- Attend and participate in strike.
- Wear black clothing (ALL black, including pants and shoes) as is appropriate for all crew.

## **House Manager**

- Attend preshow meeting with Carlsen Center Performing Arts Series House Manager.
- Attend at least one dress rehearsal prior to the final preview.
- Set up front-of-house including donation box, program recycling box, and any design or dramaturgical display.
- Attend all performances starting one hour before curtain until all audience members have left the theatre.
- Confer with the stage manager regarding intermission time and running time of the show.
- Establish a protocol with the stage manager for opening the house and beginning the performance.
- Confer with Vol\*Star Event Captain regarding any specific instructions.
- Instruct ushers on how to stuff the programs and how to welcome audience members.
- Perform safety check of all railings, step units, and seating units, especially in the Bodker Black Box Theatre.
- If allowed, seat all latecomers, being as inconspicuous as possible.
- Stay in the lobby area during the run of the show.
- Pick up house and check for lost articles after each performance.
- Dress accordingly. You are the audience's point of reference regarding our department.

## **WHAT IS A DRAMATURGE AND WHAT DO THEY DO?**

Dramaturgy rests in the belief that the theatrical experience is enhanced and informed through a careful examination of the playwright and his/her world, and from the play's social, political, and/or spiritual context. To that end, the dramaturge should participate fully and uniquely in the collaborative act of making theater and promoting social discourse around the theatrical event.

In order to have a unique and significant impact on the production, dramaturges should ask:

- How is this production enhanced by my analysis and research?
- In what ways will the production team and audience be enriched and informed through my work?

To accomplish the task as dramaturge, your work should involve some, if not all of the following tasks:

- Gather pertinent background materials for your own understanding of the time, place, and personalities on which the play is based.
- Attend as many early production meetings as possible in order to share your information and material with the production staff.
- Be prepared to present information at the first company meeting regarding the cultural and historical background of the play.
- Prepare visuals and/or play pertinent music to enhance the company's understanding of the play.
- Prepare a notebook of source material available to the company throughout the rehearsal process.
- Prepare a handout for the company with useful information.
- Be prepared to define culturally or historically specific words/terms and be able to correct pronunciations.

In order to enhance the theatrical event for the audience, you should display appropriate research in the lobby.



# Company Policies

## When you accept a role or crew assignment, you are expected to abide by the following policies:

1. Except for commitments and conflicts you listed on the audition form, rehearsals for this play are now considered your previous commitment. You are required at all rehearsals to which you are called; in the event of an illness, emergency, car trouble, etc., call a stage manager ASAP. Add the stage manager's information to your cell.
2. Arrive on time for all rehearsals, fittings, makeup calls, etc. for which you are scheduled. This does *not* mean arriving at 7:30 for a 7:30 rehearsal. It means arriving well enough in advance so that you're focused for a 7:30 rehearsal.
3. You are to meet all deadlines as set by the director or the technical director. This includes memorization of lines, props lists, wardrobe preparation, and design deadlines.
4. It is your responsibility to keep track of the rehearsal/production schedule, to check your emails *daily*, and to respond to emails within 24 hours.
5. Come to rehearsals **sober** and **straight**. Use of drugs and alcohol before or during rehearsals and performances will absolutely **not** be tolerated and are grounds for dismissal.
6. Do not bring food to a rehearsal, makeup call, fitting, or performance. Nourish yourself in advance! Only water is allowed in the Black Box and Polsky theatres.
7. **Wear appropriate undergarments to all costume fittings.**
8. Don't bring anyone with you to your fittings.
9. Always hang up your costumes after each dress rehearsal and performance.
10. You are responsible for your own makeup kit, hair paraphernalia, deodorant (*and please wear deodorant*), face wipes, etc.
11. You will abide by the college's no smoking policies including designated smoking areas; except for times when your character is required to smoke onstage, you are not to smoke in costume anywhere.
12. You are expected to work responsibly and cooperatively with everyone involved in this production. Please be aware that while your questions and suggestions about issues which affect you (such as costumes, props, etc.) are welcome, all final decisions about such items will be made by the director in cooperation with the designers.
13. Please clean up after yourself. Throw away papers, put cans and water bottles in recycling bins, and be sure to clean up the rehearsal space and the dressing rooms each evening during rehearsals and performances. During performances, put away your makeup, throw out used tissues, hang up costumes, etc.
14. No cell phones are to be used in the rehearsal space, during a rehearsal. This includes texting.
15. Unless you are taking notes or working directly on the play, no lap tops are to be used in the rehearsal space.
16. Attendance at strike, following the final performance, is MANDATORY. No exceptions!
17. Treat others with the same courtesy and respect with which you would like to be treated.
18. Bring a pencil, notepaper, script, score, and water bottle to every rehearsal.
19. Please dress appropriately for rehearsal, this means wearing clothes that you can easily move in and appropriate shoes (no sandals or flip-flops).

