Props/Set Crew Head

Pre-Technical Rehearsal Duties

- ❏ Attend Company Meeting(s.) (see schedule for dates and times)
- ❏ Attend Company Run Through. (see schedule for dates and times)
- ❏ Attend Work-Call:
    - ❏ Normally assist in Pulling, constructing, adapting, and otherwise preparing props
    - ❏ Normally assist Stage Manager and Assistant Stage Manager in placing & preparing Prop
    - ❏ Tables: Pulling, Placing, Papering, Marking, Etc
    - ❏ Normally assist Stage Manager and Assistant Stage Manager in placing & testing Prop Table & other Running Lights.
- ❏ Familiarize yourself with Properties: (may be done during work-call/otherwise a day or more before tech begins)
    - ❏ Prop List
    - ❏ Prop Table placement
    - ❏ Specialty Props
    - ❏ Food
    - ❏ Costume Props
    - ❏ Trick Props & Breakaways
    - ❏ Electrified Props
    - ❏ Other Props
- ❏ Familiarize yourself with Set Shift Activities that may include:
    - ❏ Fly System operation
    - ❏ Special Effects operation
    - ❏ Other
    - ❏ Attend all Technical & Dress Rehearsals at assigned call times. (see tech schedule for dates and times)

Bring:

- ❏ Writing material & implements
- ❏ Small Flashlight (mini-maglite or similar)

Wear Blacks: (see tech schedule for date usually first or second dress rehearsal)

- ❏ black slacks or jeans and long sleeve shirt (turtleneck or tee)

Preparation of Cue Sheets and Checklists and updating the Show

- ❏ You may be given an updated Prop List , Prop Tracking List and Prop Preset List at start of first Tech or you may have to record all instructions given during rehearsal

❏ as they are given and create your own Prop List , Prop Tracking List and Prop Preset List .

❏ You may be given a preliminary Shift Cue Sheet at start of first Tech or you may have to record all instructions given during rehearsal as they are given and create your own Cue Sheet.

❏ You will have to make Prop Run Crew assignments detailing which crew member fills what function for Pre-Show Setup, Production Run, and Post-Show Cleanup of Properties and Set pieces. Instructions will be provided by: Stage Manager, Assistant Stage Manager, Scene Designer, Properties Designer and/or Technical Director.

❏ Make updates to the Prop List , Prop Tracking List, Prop Preset List and Prop Run Crew Assignment Sheet immediately prior to, during, and immediately following Tech & Dress Rehearsals.

❏ Be prepared to provide Copies of the current Prop Tracking List, Prop Preset List and Prop Run Crew Assignment Sheet to the Stage Manager at final dress or earlier.

During Technical Rehearsals and Dress Rehearsals
❏ Duties will likely include:
    ❏ Participating in Pre-Show Setup
    ❏ Supervising Pre-Show Setup by Prop/Set Shift Crew and troubleshooting any problems that arise during Pre-Show Setup.
    ❏ Running Props and Set Shift during Rehearsal.
    ❏ Supervising and Participating in the Post-Show Cleanup of Properties and Set Pieces.
    ❏ Performing other tasks as assigned

During Productions
❏ Attend all Performances at assigned call times. (see tech schedule for dates and times)
❏ Supervise Prop/Set shift crew in Pre-Show Setup
❏ Double-Check to verify all Props are Preset correctly
❏ Report completing of Prop Preset Check to & provide Stage Manager with the Prop Preset Check
❏ Report immediately following completion.
❏ Perform all duties as assigned and as recorded
❏ Take Cues from the Stage Manager or Assistant Stage Manager during run of show
❏ Supervise and Participate in the Post-Show Cleanup of Properties and Set Pieces.

❏ Report any breakage or shortage of Properties or property supplies to the Properties Designer immediately and devise a strategy for repairing or replenishing the defective or deficient material.

Bring:

❏ Fair copy of all updated Prop List , Prop Tracking List, Prop Preset List and Prop Run Crew Assignment Sheet (these should remain in Theatre after dress rehearsals begin)
❏ Small Flashlight

Wear Blacks

Strike

❏ Attend Strike (see tech schedule for dates and times)
❏ Normally assist in striking Properties returning items to proper place in storage and identifying those Properties that must be returned to other individuals, theatre companies, and organizations.
❏ Normally assist Stage Manager and Assistant Stage Manager in Striking Prop Tables: Pulling, Placing, Papering, Marking, Etc
❏ Normally assist Stage Manager and Assistant Stage Manager in Striking Prop Table & other
❏ Striking Run Lights.
❏ Turn fair copies of Prop List , Prop Tracking List, Prop Preset List and Prop Run Crew Assignment Sheet into Stage Manager.

Props/Set Crew
Pre-Technical Rehearsal Duties
- ❏ Attend Company Meeting(s.) (see schedule for dates and times)
- ❏ Attend Company Run Through. (see schedule for dates and times)
- ❏ Attend Work-Call:
    - ❏ Normally assist in pulling, constructing, adapting, and otherwise preparing props
    - ❏ Normally assist Prop/Set Crew Head, Stage Manager and Assistant Stage Manager in placing & preparing Prop Tables: Pulling, Placing, Papering, Marking, Etc
    - ❏ Normally assist Prop/Set Crew Head Stage Manager and Assistant Stage Manager in placing & testing Prop Table & other Running Lights.
- ❏ Familiarize yourself with Properties: (may be done during work-call/otherwise a day or more before tech begins)
    - ❏ Prop List
    - ❏ Prop Table placement
    - ❏ Specialty Props
    - ❏ Food
    - ❏ Costume Props
    - ❏ Trick Props & Breakaways
    - ❏ Electrified Props
    - ❏ Other Props
- ❏ Familiarize yourself with Set Shift Activities that may include:
    - ❏ Fly System operation
    - ❏ Special Effects operation
    - ❏ Other
- ❏ Attend all Technical & Dress Rehearsals at assigned call times. (see tech schedule for dates and times)

Bring:
- ❏ Writing material & implements
- ❏ Small Flashlight (mini-maglite or similar)

Wear Blacks: (see tech schedule for date usually first or second dress rehearsal)
- ❏ Black slacks or jeans and long sleeve shirt (turtleneck or tee)

Updated 5th October 2022

Preparation of Cue Sheets and Checklists and updating the Show.

- ❏ You may have to assist the Prop/Set Crew Head in recording all instructions given during rehearsal as they are given and create a Prop List, Prop Tracking List and Prop Preset List .
- ❏ You should be given a preliminary Shift Cue Sheet at start of first Tech.
- ❏ You will assist the Prop/Set Crew Head in making Prop/Set Run Crew assignments detailing what duties you perform for Pre-Show Setup, Production Run, and Post-Show Cleanup of Properties and Set Pieces.
- ❏ Instructions will be provided by: Prop/Set Crew Head, Stage Manager, Assistant Stage Manager, Scene Designer, Properties Designer and/or Technical Director.
- ❏ Assist the Prop/Set Crew Head in making updates to the Prop List , Prop Tracking List, Prop
- ❏ Preset List and Prop Run Crew Assignment Sheet immediately prior to, during, and immediately following Tech & Dress Rehearsals.
- ❏ Be prepared to provide copies of the current lists to the Prop/Set Crew Head at final dress or earlier.

During Technical Rehearsals and Dress Rehearsals

- ❏ Duties will likely include:
- ❏ Participating in Pre-Show Setup, performing duties as assigned by the Prop/Set Crew Head troubleshooting any problems that arise during Pre-Show Setup.
- ❏ Running Props and Set Shift during Rehearsal.
- ❏ Participating in the Post-Show Cleanup of Properties and Set Pieces, performing duties as assigned by the Prop/Set Crew Head.
- ❏ Performing other tasks as assigned

During Productions

- ❏ Attend all Performances at assigned call times. (see tech schedule for dates and times)
- ❏ Participate in Pre-Show Setup, performing duties as assigned by the Prop/Set Crew Head troubleshooting any problems that arise during Pre-Show Setup.
- ❏ Report completing of Prop Preset Check to & provide Prop/Set Crew Head with the Prop Preset
- ❏ Check Report immediately following completion.
- ❏ Perform all duties as assigned and as recorded.
- ❏ Take Cues from the Stage Manager, Assistant Stage Manager or Prop/Set Crew Head during run of show

❏ Participate in the Post-Show Cleanup of Properties and Set Pieces Pieces, performing duties as assigned by the Prop/Set Crew Head.
❏ Report any breakage or shortage of Properties or property supplies to the Prop/Set Crew Head by the end of the cleanup session.

Bring:

❏ Fair copy of all updated Prop List , Prop Tracking List, Prop Preset List and Prop Run Crew Assignment Sheet (these should remain in Theatre after dress rehearsals begin)
❏ Small Flashlight

Wear Blacks

Strike

❏ Attend Strike (see tech schedule for dates and times)
❏ Normally assist in striking Properties returning items to proper place in storage and identifying those Properties that must be returned to other individuals, theatre companies, and organizations.
❏ Normally assist Prop/Set Crew Head ,Stage Manager and Assistant Stage Manager in Striking
❏ Prop Tables: Pulling, Placing, Papering, Marking, Etc
❏ Normally assist Prop/Set Crew Head ,Stage Manager and Assistant Stage Manager in Striking
❏ Prop Table & other Running Lights.
❏ Turn fair copies of Prop List , Prop Tracking List, Prop Preset List and Prop Run Crew
❏ Turn in Assignment Sheet to Prop/Set Crew Head.

Wardrobe, Hair, and Makeup Crew Head

The wardrobe, hair, and makeup crew coordinates the care, management and organization of costumes, hair, wigs, hair appliances, and makeup through the dress rehearsal, performance and strike periods. The wardrobe, hair, and makeup crew head and dressers are responsible for the maintenance of the costumes and makeup design. The wardrobe, hair, and makeup crew head and members report to the Costume Shop Supervisor and Stage Manager. If any questions arise, the wardrobe, hair, and makeup crew head may contact the Undergraduate Assistant of the Costume Shop or the Costume Shop Supervisor.

Responsibilities (in addition to those of Dresser):
- ❏ Read the script.
- ❏ Attend Company Meeting.
- ❏ Attend Company Run.
- ❏ Attend rehearsals as necessary.
- ❏ May be asked to attend make-up workshops.
- ❏ Attend all dress rehearsals, performances, and strike.
- ❏ Create, update, and distribute to wardrobe crew members the costume change/ dresser and makeup change plots (use paperwork provided by costume designer or design assistant).
- ❏ Supervise and organize the wardrobe crew during the dress rehearsal period:
    - ❏ Make quick-change assignments.
    - ❏ Plan quick-change rehearsal schedule with costume shop supervisor and stage management
    - ❏ Ensure that day crew knows the proper care for each garment.
- ❏ Coordinate the care, management, and organization of finished costumes and makeup appliances during the dress rehearsal and performance period.
- ❏ Relay costume notes to the costume shop supervisor and designer/assistant on matters of repair, specific rigging, quick changes, and performer comfort or safety during the dress rehearsal period. After each rehearsal, pull any items needed to the shop for work the next day.
- ❏ Establish a maintenance schedule for costumes during the performance period including, but not limited to: repairs, laundry, shoe polishing and arrangements for dry cleaning.
- ❏ Establish a maintenance schedule for makeup appliances during the performance period including, but not limited to: repairs, cleaning and setting wigs.
- ❏ Supervise any major alterations during the performance period in consultation with costume shop supervisor.

❏ Help costume shop supervisor with costume strike, including but not limited to: laundry, preparing dry cleaning, cleaning of the dressing and make-up rooms, repairing, and restocking.

❏ Perform other duties as assigned by the costume shop supervisor.

Wardrobe, Hair, and Makeup Crew

The wardrobe, hair, and makeup crew is responsible for the care and uses of the costumes, hair, wigs, hair appliances, and makeup in dress rehearsals and performances.

Responsibilities:
- ❏ Attend Company Meeting.
- ❏ Attend Company Run.
- ❏ Assist performers in dressing and applying makeup and appearing on stage as designed by the costume and makeup designers and as directed by the wardrobe and makeup crew head.
- ❏ Assist performers with quick changes.
- ❏ Attend load-in meeting/presentation and dress parade.
- ❏ May be asked to attend make-up workshops.
- ❏ Attend quick-change rehearsals.
- ❏ Attend all dress rehearsals, performances, and strike.
- ❏ Check in costumes and makeup pieces prior to each dress rehearsal and performance in a timely manner.
- ❏ Retrieve all costume and makeup pieces and check out after each dress rehearsal and performance.
- ❏ Maintain backstage changing areas in neat and proper arrangement.
- ❏ Remind performers of food, beverage, and smoking policy, and to please keep dressing rooms organized.
- ❏ Maintain a calm, professional demeanor for performers in your care.
- ❏ Maintain costumes and accessories during dress rehearsals and performances. This includes but is not limited to: laundry, ironing, spot cleaning and basic repairs.
- ❏ Maintain makeup, wigs, and hair appliances during dress rehearsals and performances. This includes but is not limited to: repairs, cleaning, and setting wigs.
- ❏ Relay costume and makeup notes to the wardrobe and makeup crew head on matters of specific rigging or performer comfort or safety. Report all emergency situations to stage management.
- ❏ Perform other duties as assigned by the wardrobe crew head and/or shop supervisor.

Show Electrician

Pre-Technical Rehearsal Duties

- ❏ Attend Company Meeting(s.) (see schedule for dates and times)
- ❏ Attend Company Run Through. (see schedule for dates and times)
- ❏ Attend Work-Call:
  - ❏ Normally assist in hanging, circuiting, patching, focusing, & gelling of lighting
- ❏ Familiarize yourself with equipment: (may be done during work-call/otherwise a day or more before tech begins)
  - ❏ Patch Bay
  - ❏ Dimmers
  - ❏ Control Board

During Technical Rehearsals and Dress Rehearsals

- ❏ Attend all Technical & Dress Rehearsals at assigned call times. (see tech schedule for dates and times)

Bring:

- ❏ Writing material & implements
- ❏ Small Flashlight (mini-maglight or similar)

Wear Blacks: (see tech schedule for date usually first or second dress rehearsal)

- ❏ Black slacks or jeans and long sleeve shirt (turtleneck or tee)

Preparation of Cue Sheets and Checklists:

- ❏ You may be given a preliminary Cue Sheet at start of first Tech or you may have to record all instructions given during rehearsal as they are given and create your own Cue Sheet.
- ❏ Instructions will be provided by: Lighting Designer, Stage Manager, Technical Director, Master Electrician and/or Light Board Operator.
- ❏ Update the current Cue Sheet promptly and carefully.
- ❏ You may be given a preliminary Preshow Light Checklist at the start of Tech or you may have to create one with the help of the : Lighting Designer, Stage Manager, Technical Director, Master Electrician and/or Light Board Operator.
- ❏ Be prepared to provide Copies of the current Cue Sheet and Preshow Light Checklist to the Stage Manager at final dress or earlier.

Duties will likely include:

- ❏ Participating in Light & Equipment Check
- ❏ Relamping, Refocusing, Regelling, Rehanging, Recircuiting Instruments
- ❏ Running Followspots

- ❏ Repatching Patch Bay
- ❏ Performing other tasks as assigned

During Productions
- ❏ Attend all Performances at assigned call times. (see tech schedule for dates and times)
- ❏ Perform all duties as assigned and as recorded
- ❏ Take Cues from the Stage Manager

Duties will likely include:
- ❏ Powering Up all lighting equipment.
- ❏ Conduct Light & Equipment Check
- ❏ Report completing of Light & Equipment Check to & provide Stage Manager with the Light
- ❏ Check Report immediately following completion.
- ❏ Relamping, Refocusing, Regelling, Rehanging, Recircuiting Instruments
- ❏ Assist with Running Light board.
- ❏ Repatching Patch Bay.
- ❏ Performing other tasks as assigned
- ❏ Saving Show, Cues & Patch after each recording/editing session.
- ❏ Make sure that House & Work Lights are turned on from the Booth after Rehearsal and Cuing is complete
- ❏ Make sure that Light Board and any necessary peripheral equipment is Powered Down after Rehearsal and Cuing is complete

Bring:
- ❏ Fair copy of all updated Cue Sheets (these should remain in booth after dress rehearsals begin)
- ❏ Small Flashlight

Wear Blacks

Strike
- ❏ Attend Strike (see tech schedule for dates and times)
- ❏ Normally assist in striking lighting equipment
- ❏ Turn fair copies of Cue Sheets in to Stage Manager

Light Board Operator
Pre-Technical Rehearsal Duties

- ❏ Attend Company Meeting(s.) (see schedule for dates and times)
- ❏ Attend Company Run Through. (see schedule for dates and times)
- ❏ Attend Work-Call: Normally assist in hanging, circuiting, patching, focusing, & gelling of lighting
- ❏ Familiarize yourself with equipment: (may be done during work-call/otherwise a day or more before tech begins)
  - ❏ Light Board
  - ❏ Channel level input and changing
  - ❏ Recording Cues
  - ❏ Changing Recorded Cues
  - ❏ Saving Show, Cues & Patch
  - ❏ Patch Bay

During Technical Rehearsals and Dress Rehearsals

- ❏ Attend all Technical & Dress Rehearsals at assigned call times. (see tech schedule for dates and times)

Bring:

- ❏ Writing material & implements
- ❏ Small Flashlight (mini-maglight or similar)

Wear Blacks: (see tech schedule for date usually first or second dress rehearsal)

- ❏ black slacks or jeans and long sleeve shirt.

Preparation of Cue Sheets and Checklists and updating the Show.

- ❏ You may be given a preliminary Cue Sheet at start of first Tech or you may have to record all instructions given during rehearsal as they are given and create your own Cue Sheet.
- ❏ Instructions will be provided by: Lighting Designer, Stage Manager, Technical Director, and Master Electrician.
- ❏ Provide instruction to: Followspot Operator(s).
- ❏ Make updates to the Show, Cues & Patch immediately prior to, during, and immediately following Tech & Dress Rehearsals.
- ❏ Be prepared to assist Lighting Designer in changing the Show, Cues & Patch between Tech & Dress Rehearsals.
- ❏ Update the current Cue Sheet promptly and carefully.

❏ You may be given a preliminary Pre Show Light Checklist at the start of Tech or you may have to create one with the help of the Lighting Designer, Stage Manager, Technical Director, Master Electrician and/or Followspot Operator(s).

❏ Be prepared to provide Copies of the current Cue Sheet and Pre Show Light Checklist to the Stage Manager at final dress or earlier.

Duties will likely include:

❏ Powering Up all lighting equipment.

❏ Participating in Light & Equipment Check

❏ Relamping, Refocusing, Regelling, Rehanging, Recircuiting Instruments

❏ Running Light board.

❏ Repatching Patch Bay.

❏ Performing other tasks as assigned

❏ Saving Show, Cues & Patch after each recording/editing session.

❏ Turn on House & Work Lights from Booth after Rehearsal and Cuing is complete

❏ Power down the Light Board and any necessary peripheral equipment after Rehearsal and Cuing is complete

During Productions

❏ Attend all Performances at assigned call times. (see tech schedule for dates and times)

❏ Turn on Light Board and any necessary peripheral equipment.

❏ Take control of House & Work Lights from Booth.

❏ Run or participate in Light & Equipment Check

❏ Report completing of Light & Equipment Check to & provide Stage Manager with the Light

❏ Check Report immediately following completion.

❏ Perform all duties as assigned and as recorded

❏ Take Cues from the Stage Manager during run of show

❏ Turn on House & Work Lights from Booth once the audience has left the Auditorium

❏ Power down the Light Board and any necessary peripheral equipment once the audience has left the Auditorium

Bring:

❏ Fair copy of all updated Cue Sheets (these should remain in booth after dress rehearsals begin)

❏ Small Flashlight

Wear Blacks

Updated 5th October 2022

Strike

- ❏ Attend Strike (see tech schedule for dates and times)
- ❏ Normally assist in striking lighting equipment
- ❏ Turn fair copies of Cue Sheets into Stage Manager

Followspot Operator

Pre-Technical Rehearsal Duties
- ❏ Attend Company Meeting(s.) (see schedule for dates and times)
- ❏ Attend Company Run Through. (see schedule for dates and times)
- ❏ Attend Work-Call: Normally assist in hanging, circuiting, patching, focusing, & gelling of lighting
- ❏ Familiarize yourself with equipment: (may be done during work-call/otherwise a day or more before tech begins)
  - ❏ Followspots
  - ❏ Operation
  - ❏ Targeting Sights
  - ❏ Patch Bay

During Technical Rehearsals and Dress Rehearsals
- ❏ Attend all Technical & Dress Rehearsals at assigned call times. (see tech schedule for dates and times)

Bring:
- ❏ Writing material & implements
- ❏ Small Flashlight (mini-maglight or similar)

Wear Blacks: (see tech schedule for date usually first or second dress rehearsal)
- ❏ black slacks or jeans and long sleeve shirt.

Preparation of Cue Sheets and Checklists and updating the Show.
- ❏ You may be given a preliminary Cue Sheet at start of first Tech or you may have to record all instructions given during rehearsal as they are given and create your own Cue Sheet.
- ❏ Instructions will be provided by: Lighting Designer, Stage Manager, Technical Director, Master Electrician and/or Light Board Operator.
- ❏ Update the current Cue Sheet promptly and carefully
- ❏ You may be given preliminary Pre-show Light Checklist at the start of Tech or may have to create one with the help of the Lighting Designer, SM, TD, Master Electrician and/or Light Board Op
- ❏ Be prepared to provide copies of the current Cue Sheet and Pre-show Light Checklist to the SM at final dress or earlier

Duties will likely include:
- ❏ Participating in Light and Equipment Check

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❏ Relamping, Refocusing, Regelling, Rehanging, Recircuiting Instruments
❏ Running Followspots
❏ Repatching Patch Bay
❏ Performing other tasks as assigned

During Productions
❏ Attend all Performances at assigned call times. (see tech schedule for dates and times)
❏ Perform all duties as assigned and recorded
❏ Take Cues from SM

Bring:
❏ Fair copy of all updated Cue Sheets (these should remain in booth after dress rehearsals begin)
❏ Small Flashlight

Wear Blacks

Strike
❏ Attend Strike (see tech schedule for dates and times)
❏ Normally assist in striking lighting equipment
❏ Turn fair copies of Cue Sheets into Stage Manager

Projectionist
Pre-Technical Rehearsal Duties
- ❏ Attend Company Meeting(s.) (see schedule for dates and times)
- ❏ Attend Company Run Through. (see schedule for dates and times)
- ❏ Work with Director in creating a Preliminary Projection Cue Sheet
- ❏ Work with Set Designer on placement and type of projection equipment to be secured.
- ❏ Work with Technical Director on securing equipment identified
- ❏ Attend Work-Call:
  - ❏ Hang and work out control of Projection Equipment
  - ❏ Assist in hanging, circuiting, patching, focusing, & gelling of lighting equipment
- ❏ Familiarize yourself with equipment: (may be done during work-call/otherwise a day or more before tech begins)

During Technical Rehearsals and Dress Rehearsals
- ❏ Attend all Technical & Dress Rehearsals at assigned call times. (see tech schedule for dates and times)

Bring:
- ❏ Writing material & implements
- ❏ Small Flashlight (mini-maglite or similar)

Wear Blacks: (see tech schedule for date usually first or second dress rehearsal)
- ❏ black slacks or jeans and long sleeve shirt.

Preparation of Cue Sheets and Checklists and updating the Show.
- ❏ You may be given a preliminary Cue Sheet at start of first Tech or you may have to record all instructions given during rehearsal as they are given and create your own Cue Sheet.
- ❏ Instructions will be provided by: Director, Designer, Stage Manager, Technical Director, and Master Electrician.
- ❏ Update the current Cue Sheet promptly and carefully.
- ❏ You may be given a preliminary Pre-Show Projection Checklist at the start of Tech or you may have to create one with the help of the Director, Designer, Stage Manager, Technical Director, Master Electrician and/or Followspot Operator(s).
- ❏ Be prepared to provide copies of the current Cue Sheet and Pre-Show Projection Checklist to the Stage Manager at final dress or earlier.

Duties will likely include
- ❏ Powering up projection equipment
- ❏ Conduct projection check
- ❏ Relamping, refocusing, rehanging, recircuiting projection equipment
- ❏ Running projection equipment.
- ❏ Performing other tasks as assigned
- ❏ Power down the projection equipment and any necessary peripheral equipment after Rehearsal and Cuing is complete

During Productions
- ❏ Attend all performances at assigned call times. (see tech schedule for dates and times)
- ❏ Powering up projection equipment
- ❏ Conduct projection check
- ❏ Report completing of projection check to & provide Stage Manager with the projection check
- ❏ Report immediately following completion.
- ❏ Perform all duties as assigned and as recorded
- ❏ Take cues from the Stage Manager during run of show
- ❏ Power down the projection equipment and any necessary peripheral equipment after performance is complete

Bring:
- ❏ Fair copy of all updated Cue Sheets (these should remain in booth after dress rehearsals begin)
- ❏ Small Flashlight

Wear Blacks

Strike
- ❏ Attend Strike (see tech schedule for dates and times)
- ❏ Strike Projection Equipment
- ❏ Assist in striking Lighting Equipment
- ❏ Turn fair copies of Cue Sheets into Stage Manager

Sound Engineer

The Sound Engineer, oftentimes the Sound UGA, works closely with both the Sound Designer and Director on the construction of cues for a production. The Sound Engineer is provided with the raw music and effects and should assist in loading sound into the sound computer and writing cues. The Sound Engineer also runs sound check and headset check. They are also present for all of tech week and all performances just in case something goes wrong with the sound system as they are in charge of solving and fixing any problems.

QLab
1. *New Workspace*
   a. Open a new workspace by clicking New Workspace *(circled in red)*
   b. Save the workspace using the show name by either:
      i. Clicking file save & saving it to the desktop
      ii. Command + S on keyboard and saving it to the desktop
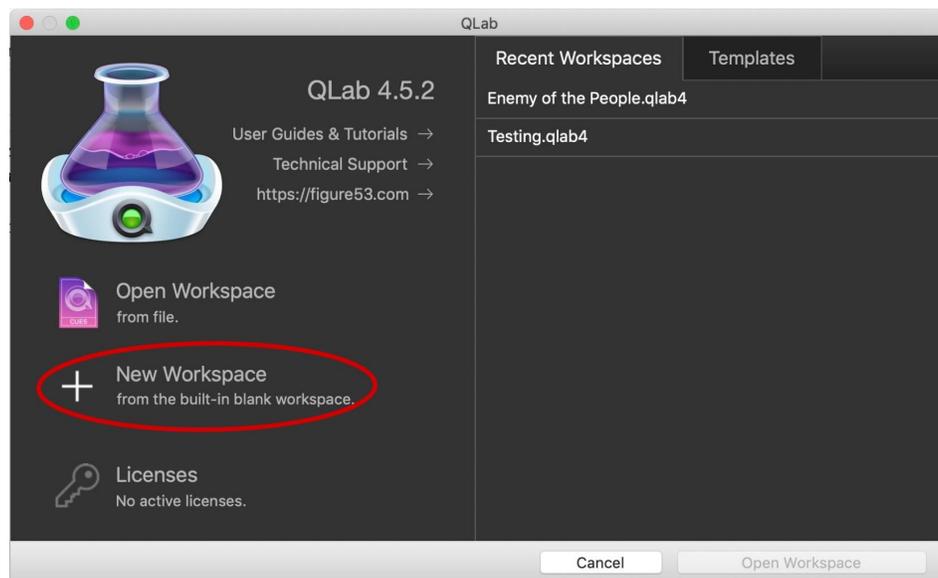
2. Importing Cue Files

    a. You will want to be in edit mode *(circled in red)*

    b. Select the sound button (*second button next to the mic*)

    c. Select browse and choose a file from the show folder on the sound computer

        i. Cue files should be in mp3 format

        ii. You will have to import them from the Sound Folder in Google Drive for the show or get them from the sound designer

            1. When you import them from the Drive make a folder on the desktop for the sound cues so they are all in one place. Keep it organized.

    d. Drag and drop the cue where you want it in the show.

    e. Repeat as needed.
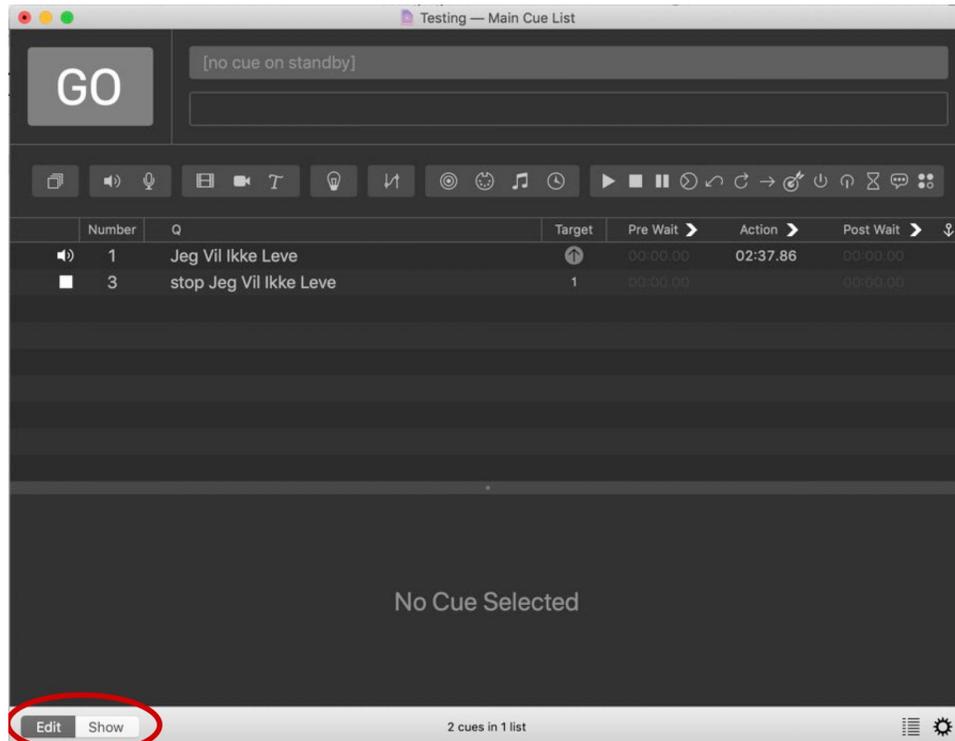
3. Editing Cues

 a. When you import a cue into QLab it automatically numbers them

   i. You will need to assign the sound cues LETTERS instead of numbers.

     1. Lighting cues are usually defined by numbers

     2. This will avoid confusion for the stage manager and board operators.

   ii. Each scene gets a new letter and cues within scenes are the letter.number *(see picture for an example, or look at past cue sheets and shows)*

   iii. To renumber the file:

     1. Click on the cue

     2. Go to the basics tab

     3. Go to the Number box and renumber it *(circled in red)*

 b. When you import a cue into QLab the name will include the whole file name, including the type of file it is. To rename the file:

   i. Click on the cue

   ii. Go to the basics tab

   iii. Go to the Name box and rename it *(circled in white)*
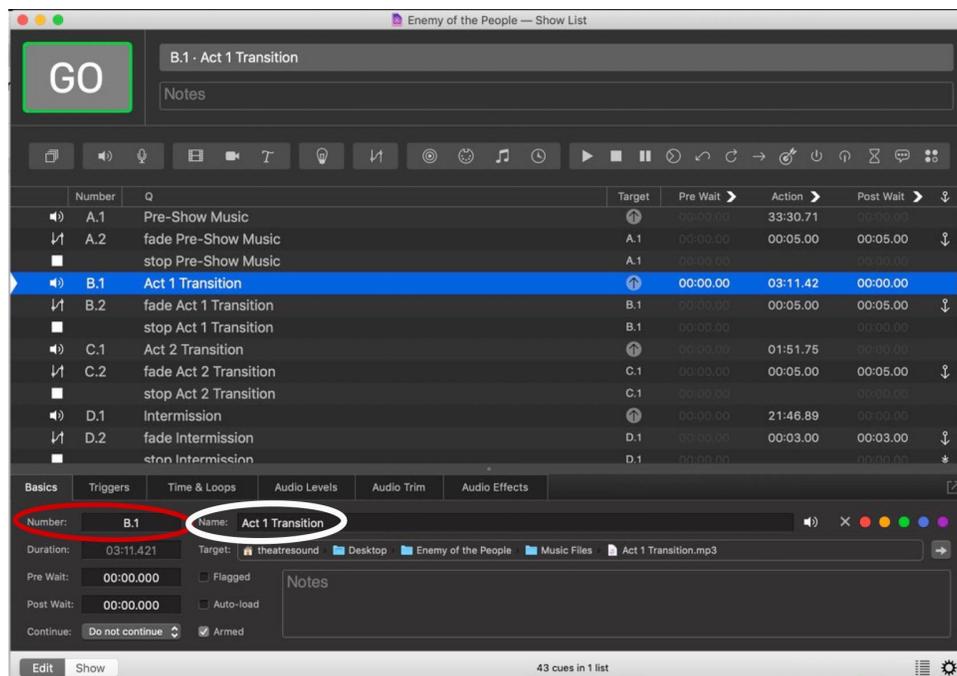
    c. To edit the volume of the cue *(pictures on the following page)*

        i. Select the audio output you are using *(circled in blue)*

            1. For Barnum, this output is the Scarlet.

            2. For Pote, this output is Headphones.

        ii. Set the master volume *(circled in white)*

            1. Make sure the box under the slider that says 0 in the photo says 0

            2. Make sure the inputs also both say 0

            3. If they don't select the proper box and type 0

        iii. Set the specific speaker volumes

            1. Set the volume by speaker

                a. Set each speaker like you set the master volume, but this will be specific to the speaker

                    i. If you don't know what volume the sound designer wants start at -35.0 in Pote or -55 in Barnum

            2. To turn a speaker off

                a. Go to the speaker you want and move the slider to the bottom.

                    i. The box should say -INF.

            3. Each speaker will need be labeled with every new show

                a. To label them

                    i. Send someone (usually the board op) downstairs to be by the speakers

                    ii. Play sound out of each output one at a time, and have the person downstairs identify what speaker the sound is coming out of

                        1. To make sure the sound is only coming out of one speaker turn off the other speakers like in c.iii.2.a.

                    iii. Label each output by selecting edit *(circled in green)* and then changing the name of the output by selecting the box *(circled in pink)* and labeling them by speaker
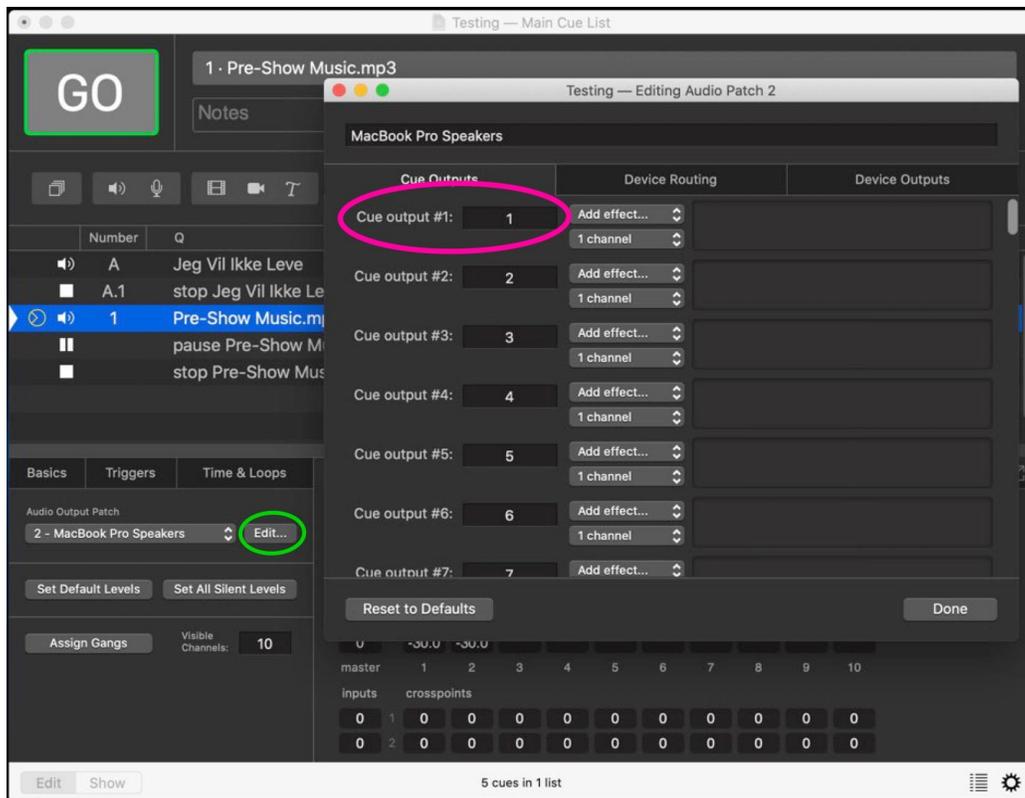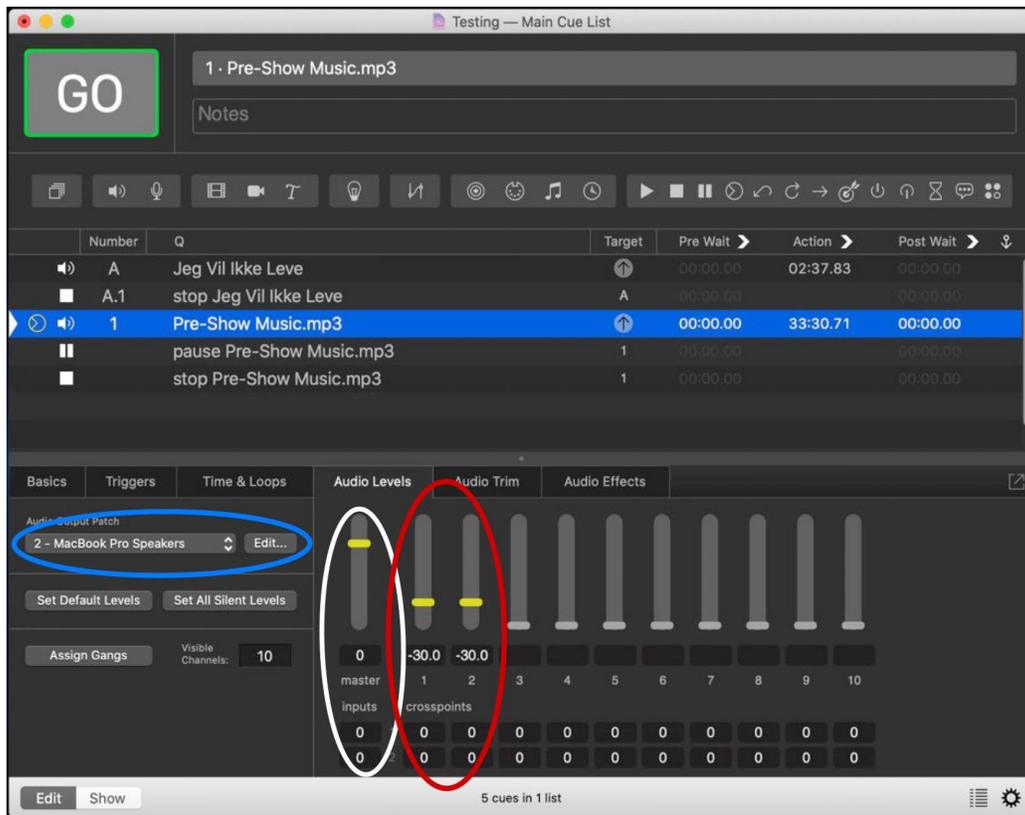
4. ***Effects***
   a. Auto-follow *(picture on the next page)*
      i. There are two ways to auto-follow in QLab
         1. Auto-follow
            a. Auto-following is when the next cue automatically follows the current cue once the current cue has finished
            b. To auto-follow:
               i. Click on the cue you want the next cue to auto-follow
               ii. Go to the basics tab
               iii. Click on the dropdown Continue menu *(circled in blue)*
               iv. Click Auto-follow
                  1. When this is clicked the cue will have a symbol on the right side *(circled in red)*
         2. Auto-continue
            a. Auto-continuing is when the next cue automatically follows the current one as soon as the current cue starts
            b. To auto-continue
               i. Click on the cue you want the next cue to auto-continue
               ii. Go to the basics tab
               iii. Click on the dropdown Continue menu *(circled in blue)*
               iv. Click Auto-continue
                  1. When this is clicked the cue will have a symbol on the right side *(circled in white)*
            c. You can also put a wait on an auto-continue
               i. If you want the wait before the cue starts click Pre Wait and put in how many seconds you want the cue to wait to start
               ii. If you want the wait once the cue is done click Post Wait and put in how many seconds you want the cue to wait before moving to the next cue

b. Fade

    i. A fade is used to fade out the sound cue so it doesn't just stop abruptly

    ii. To put a fade in QLab:

        1. Select the cue you want to fade.

        2. Select the fade symbol *(circled in blue)* to where you want the fade

        3. To change the duration of the fade go to the duration box *(circled in white)* and change the time

            a. The time goes in order minutes:seconds:milliseconds
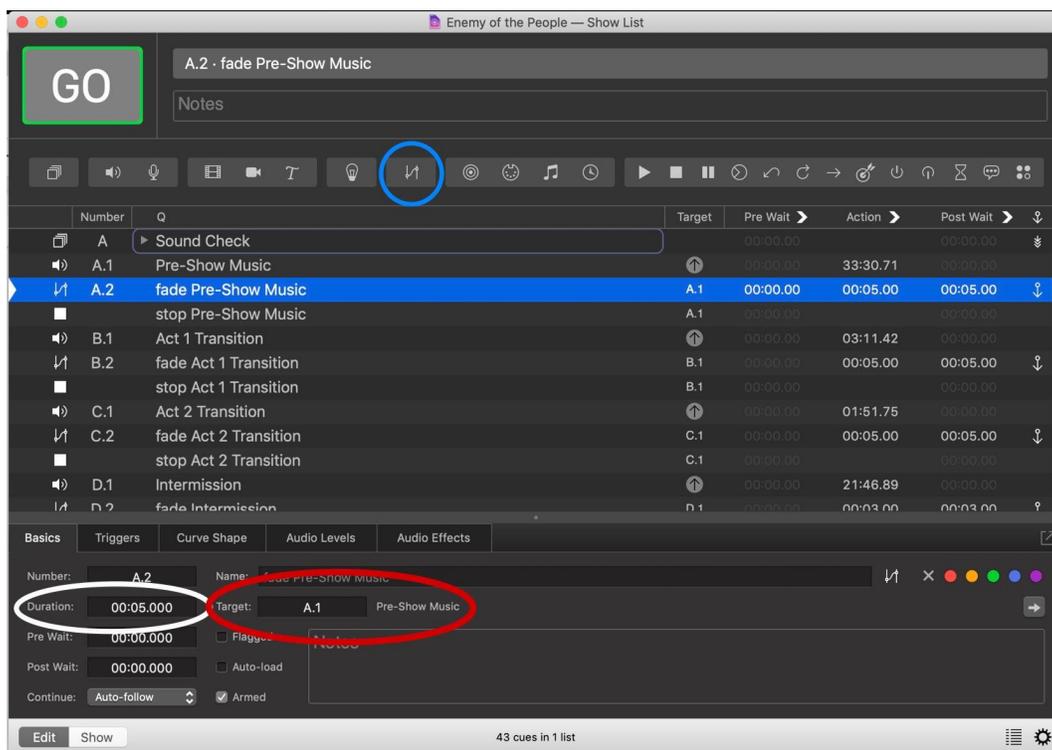
iii. To set the desired volume of the fade:
  1. Select the cue & go to the Audio Levels tab
  2. Go to the volume controls *(circled in red)* and
     a. To fade out, click on the slider and slide it all the way down until the boxes say -INF
     b. If you are fading to a certain volume click the boxes and set them to the desired volume
iv. To also stop the cue once the fade is done click the box next to "Stop target when done" *(circled in white)*
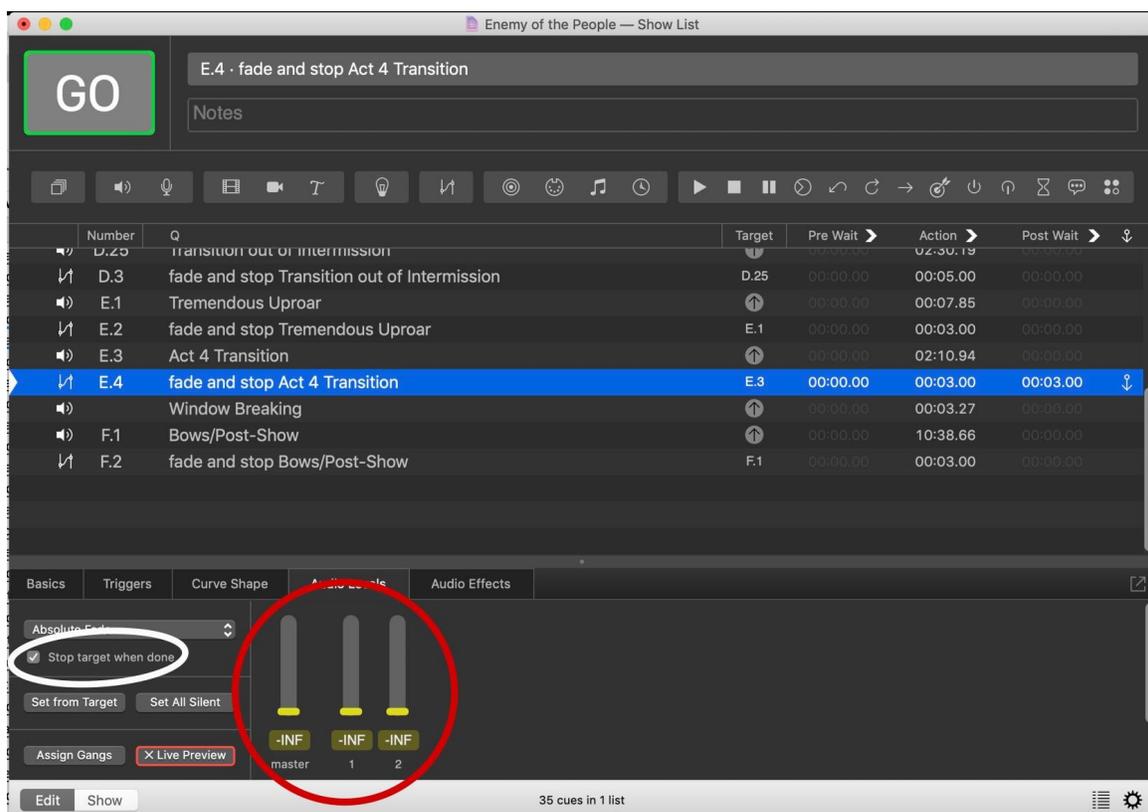
v.   To change the fade:
1.   Highlight the cue and go to the Curve Shape tab
2.   Click on the curve and select what type of curve you want *(circled in red)*
a.   The default will be an S-curve, as pictured below
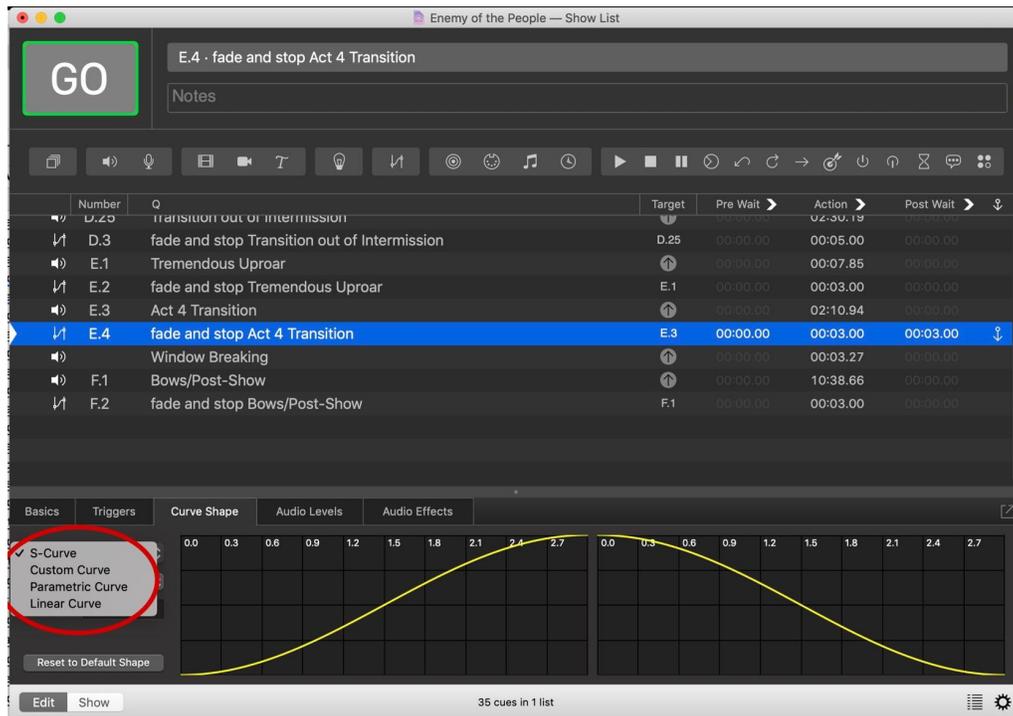
c. Wait
    i. A wait is used in an auto-follow sequence to set a time between one cue and the next cue
    ii. To do a wait in QLab:
        1. Select the cue you want to add the wait to.
        2. Select the wait symbol *(circled in blue)*.
        3. Select the wait cue, go to the basics tab, and in the duration box *(circled in red)*, change the time.
            a. The time goes in order minutes:seconds:milliseconds
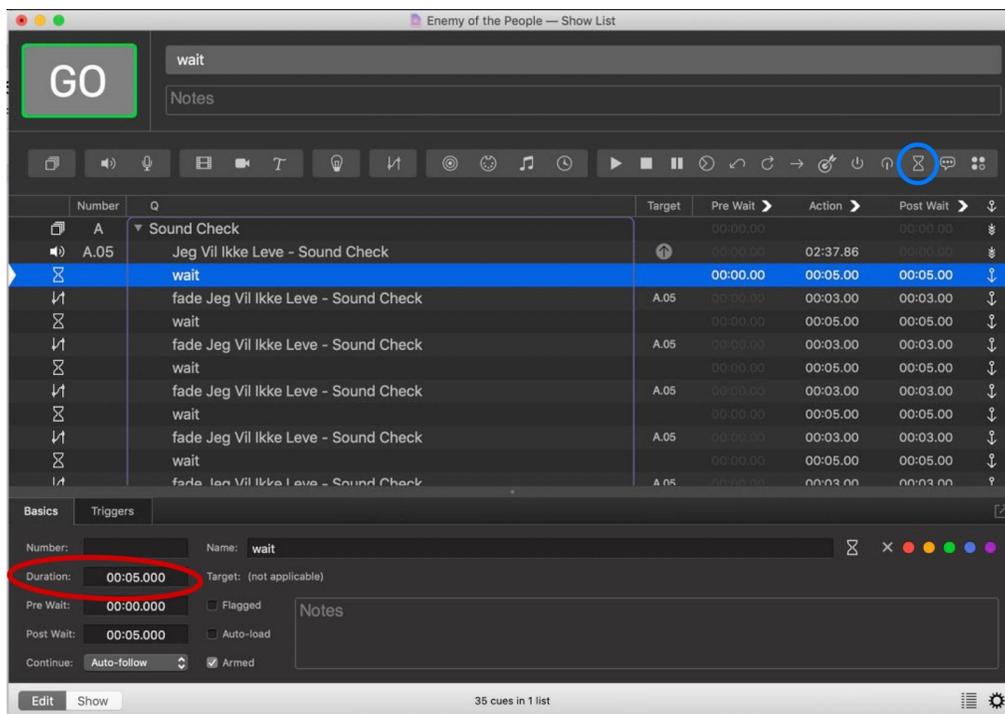
d. Stop
  i. You can use a stop to stop a cue without a fade
  ii. To do a stop in QLab:
      1. Select the cue you want to stop.
      2. Select the stop symbol *(circled in blue)*.
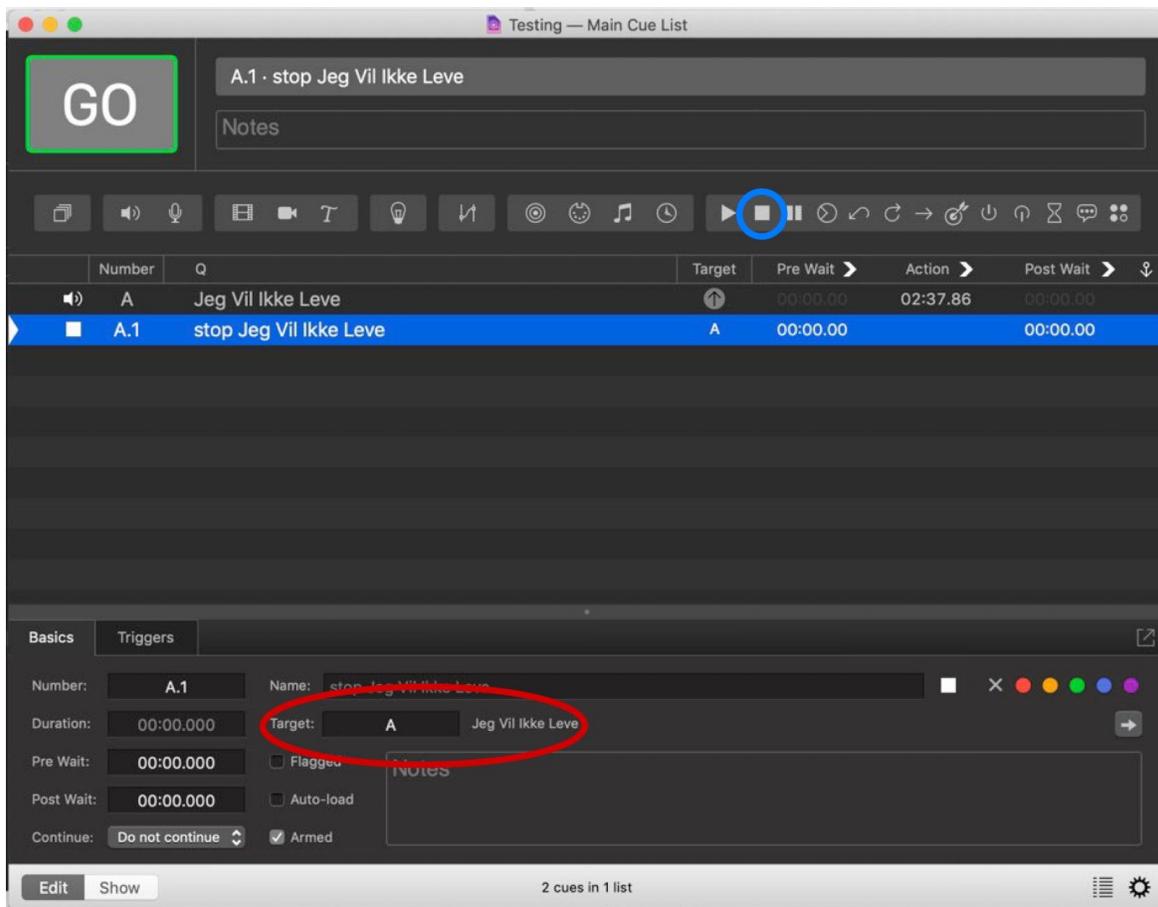
Save your work often!

Cue Sheet *(this is the Sound Designer's responsibility, but will be helpful in your work)*

1. The cue sheet is for you, the director, and stage manager to use so everyone is updated on what cues are happening when and the details of the cue
    a. This is also how you know what cues go where, and the details about the cue when you are putting the show into QLab
2. You should have a copy of the cue sheet in the Google Drive the sound designer should have shared with you
    a. If you do not have one, ask the sound designer to upload it to the Sound Folder in Google Drive for the show
3. The cue sheet should include the
    a. Cue letter
        i. Each letter indicates a new scene and the number after the letter is what number cue it is
        ii. These should match the cue letters you put into QLab
    b. Cue name
        i. These should match the cue names you put in QLab
    c. Page in the script the cue is on
    d. Line (or the last portion of the line) before the cue
    e. Speaker assignment
        i. These may or may not correspond to what you have relabeled them so you may need to clarify with the designer which speakers they want
        ii. Usually a cue comes from all of the speakers
        iii. Whatever these say initially should be what you put in QLab
            1. During tech week the designer should update the volumes in the cue sheet as they are changed so they continue to match
            2. If the designer is unsure of a volume, suggest starting at -35.0
    f. Notes about the cue
        i. This will be details about the cue
            1. For example:
                a. Length of fade
                b. Length of wait
                c. Auto-follow/Auto-continue
            2. Use this information when putting the cues into QLab
4. Having an updated cue sheet will help to answer questions when they arise (because they will!) and will help make Paper Tech go easier.
    a. Paper Tech is when you meet with the stage manager, sound designer, and usually the director as well, and go through all of the sound cues for the show, cue by cue.

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Challenges:
1. Getting started is sometimes the hardest part. And once you have started, you may not know where to go next. It is important to remember that when things go wrong, it is not necessarily your fault. If you are communicating well with the designer, hopefully things will go a little smoother.
2. Working by yourself can also be a challenge because you have to be your own self-motivator. Efficiency is the name of the game. If you do not make the most of the time you have to work, it will be more stressful later and you will get behind.
   a. Keep in communication with the designer to make sure things are happening when they need to happen and make sure you are all on the same page

Successes
1. Creating sound cues can be very rewarding. Sound has the opportunity to change the world of the play in a very powerful way. Don't ever underestimate the importance of your work.

Sound Board Operator

Pre-Technical Rehearsal Duties

- ❏ Attend Company Meeting(s).
- ❏ Attend Company Run Through.
- ❏ Attend Work-Call:
    - ❏ Normally assist in setting up peripheral audio equipment including Speakers, Microphones, and Cable
    - ❏ Normally assist in setting up Intercom equipment including: Amplifiers, Headsets, Remote Stations, and Beltpacks
- ❏ Familiarize yourself with equipment: (may be done during work-call/otherwise a day or more before tech begins)
    - ❏ Computer
    - ❏ Operation
    - ❏ Software including: Qlab
    - ❏ Mixer (sound board)
    - ❏ Scarlet (Barnum)
    - ❏ Amplifiers
    - ❏ Backstage Monitor system
    - ❏ Intercom Equipment including: Amplifiers, Headsets, Remote Stations, and Beltpacks

During Technical Rehearsals and Dress Rehearsals

- ❏ Attend all Technical & Dress Rehearsals at assigned call times (see tech schedule for dates and times)

Bring:

- ❏ Writing material & implements

Wear Blacks: (see tech schedule for date usually first or second dress rehearsal)

- ❏ Black slacks or jeans and long sleeve shirt (turtleneck or tee)

Preparation of Cue Sheets and Checklists and updating the Show
- ❏ You will be given a preliminary Cue Sheet at the start of first Tech or earlier.
- ❏ Make updates to the Show, Cues & Effects and Cue Sheet immediately prior to, during, and immediately following Tech & Dress Rehearsals as directed by the Designer

Duties will likely include:
- ❏ Participating in Sound Check
- ❏ Trouble-shooting software and hardware problems discovered during sound check
- ❏ Running Sound Computer and Mixer during Rehearsal
- ❏ Performing other tasks as assigned

During Productions
- ❏ Attend all Performances at assigned call times (see tech schedule for dates and times)
- ❏ Turn on Sound Computer, Scarlet (Barnum), Mixer, Amplifiers, Backstage Monitor Amplifier, and Intercom Amplifiers and any necessary peripheral equipment
- ❏ Run or participate in Sound & Equipment Check
- ❏ Report completion of Sound & Equipment Check to Stage Manager immediately following.
- ❏ Perform all duties as assigned and as recorded
- ❏ Take Cues from the Stage Manager during run of show
- ❏ Power down the Sound Computer, Scarlet, Mixer, Amplifiers, Backstage Monitor Amplifier, and Intercom Amplifiers and any necessary peripheral equipment once the audience has left the Auditorium

Bring:
- ❏ Fair copy of all updated Cue Sheets (these should remain in booth after dress rehearsals begin)

Wear Blacks

Strike
- ❏ Attend Strike (see tech schedule for dates and times)
- ❏ Normally assist in Striking peripheral audio equipment including Speakers, Microphones, and Cable
- ❏ Normally assist in Striking Intercom equipment including: Headsets, Remote Stations, and Beltpacks

<u>**BOX OFFICE MANAGER DUTIES**</u>
**The most important thing that you do as BOM is serve our
patrons. Thank you for taking care of our audience!**

2 – 4 weeks before performance:
- Acquire box office keys from Rick.
- Schedule training meeting with AS UGA to discuss the Front of House plans for performances and preparing for them. Also go over specificities of box office, accounting sheet, Eventbrite, ticket printer, box office email, will call tickets, etc.
- Attend pre-tech meeting on Friday prior to tech, 4:30 – 5:15 p.m.

<u>**BOM Performance Checklist**</u>
Before Show:
- Dress professionally in black and white (ushers will be in all black)
- Arrive by 5:30 p.m. for a 7:30 p.m. performance and 12:00 p.m.. for a 2 p.m. performance.
- Print off any additional will call tickets and label accordingly (ASUGA will teach you about proper labeling and color-coding) in alphabetical order.
  - o Will Call tickets should be out to the Will Call station an hour before performances
- Make sure that the printer is stocked with enough paper.
- Check voicemail – return calls and make new reservations.
- Use Box Office laptop or personal laptop to check box office email:
  - o bpacboxoffice@mysimpson.onmicrosoft.com
  - o Hamlet#22
- Check-in with HM to make sure everything in lobby is set up and good to go (including the Will Call station)
- Work with HM to distribute walkie-talkies/headsets to Ushers and SM. Distribute tablets to Ushers working at the doors.
- Have Will-Call Attendant make sure that all ticket orders for the night are in alphabetical order.
- Count cash box. It should contain $50; make sure that there are plenty of 1's and 5's.
- Sell tickets to patrons! Smile!
  - o Keep checking the phone, box office email, and Eventbrite in case any issues arise or new tickets come in that must be printed off
  - o Remember that we DO NOT offer refunds
  - o If a patron needs their tickets re-printed, please look up order and re-print
- Check in regularly with Will-Call Attendant and HM
- Box Office should never be left unattended **especially if cash box is laying out**
What to do if we sell out:

1. Once we sell out, add audience members to **Waiting List**. Tell patrons to stick around or come to the theatre at least 10 minutes before the show.
2. 10 minutes before the show, use **Student** tickets (under Will Call), go out to lobby and call out "Is [name] here? Is [name] here?" If no response, <u>cancel</u> tickets from Eventbrite system and re-sell.
3. Repeat the process with **Sold** tickets that have not been picked up yet.

Notes: Our ticket policy and website clearly state that patrons must pick up their tickets at least half an hour before the show or they can be resold. Try to get company members' families and out of town guests tickets first. Usually Simpson students can be convinced to come to a different performance.

During Show:
- Look at number of checked-in tickets on Eventbrite and notate this number. SM will ask for this at the end of the show for the show report.
- If there is an intermission, the Box Office should be open
- Count cash box. Leave $50 in the cash box and put the rest in an envelope labeled with the amount in cash and checks and the date. Put this envelope under the black part of the cash box and lock it underneath the counter.
- Fill out the "Accounting – Cash Box" slip with the date, time, amount you counted and your signature. Put that in the envelope as well. **<u>This is a double-check system that should be performed by the BOM and HM.</u>**

After Show:
- Communicate with the ASUGA, or leave a note, about how the night went. Record any incidents if need be
- Make sure box office is clean and organized for the next night.
  - Collect walkie-talkies/headsets and make sure they are put away neatly
  - Plug-in walkie-talkies and tablets!!!!
- Make sure all personal items are collected; lock up box office.
- Check in with HM before leaving.

HOUSE MANAGER DUTIES
The most important thing that you do as HM is serve our patrons.
Thank you for taking care of our audience!

I. House Manager Checklist
2 – 4 weeks before performance:
- Have training meeting with Audience Services UGA to familiarize self with protocols and the different spaces being used (also notating specific requirements for each show)
- Acquire HM keys from Rick.
- Attend pre-tech meeting on Friday before tech, 4:30 – 5:15 p.m. At this meeting, we should find out if FOH needs to help out with actor or prop shifts.

Week of performance:
- Work w/ Nancy and ASUGA to make sure cleaning crew and campus security are aware of the show weekend in advance
- Final Dress: Train your ushers at 5:30 p.m. before the final dress rehearsal. Then, conduct the usher meeting at 6:00 p.m. and proceed as if it were a show night.
- Work with ASUGA to make sure all signs are hung up and lobby is set up correctly
- Make sure that an email or some form of communication has been sent to all the ushers either from the HM or ASUGA about usher duties, uniforms, call times, etc.

Performance Checklist:

Before Show:
- Dress professionally in black and white (ushers will be in all black).
- Arrive by 5:45 p.m. for a 7:30 p.m. performance and 12:15 p.m. for a 2 p.m. performance.
- Unlock lobby doors: top, bottom, east, and west.
- Turn on Blade Light to the specified color. (UGA will show how). Send someone outside to verify light turns on and is the right color.
- Get walkie-talkie/headset to Stage Manager ASAP and make sure that they are clear on cues for FOH and the late seating procedure.
- Close the house doors before audience members begin to arrive.
- Make sure programs are laid out somewhere for audience members to grab
- Check-in with ushers by 6:30 p.m. or 1 p.m. (for evening and matinee shows, respectively) on duties that need to be completed before the audience arrives. Train volunteer ushers on how to use the Eventbrite Organizer app and scan in patrons! If you are missing an usher, find the SM or ASUGA to solve the issue.
- Work w/ BOM to distribute walkie-talkies/headsets to the ushers

- Tidy the house: walkthrough aisles, check for programs and program stands, and clean up trash.
- Lead usher team to set up the lobby, including displays, and tape off any held seats in the house
- Tidy the lobby: pick up trash, make sure design boards and tags are straightened, and make sure benches and trash cans are in the appropriate places, and check bathrooms to ensure they're clean.
- Pre-Show Reception: TBD

*** During the winter make sure the sidewalks are clear by salting/shoveling the walk ways. There should be enough room at the front entrance that if someone were to be dropped off in the circle drive, they could make it to the doorway without going through snow or slipping on ice. We *don't* want patrons to get hurt***

Make sure doors open and close on time

House Open:
- Notify ushers when it is time to open doors!
- Check in with Stage Manager every 10 minutes.
- While the audience is being seated, continue to check in at each entrance to make sure that all is running smoothly. If there is congestion at one particular door, you can help guide patrons to seats. **Ushers should be helping patrons find open seats near the center of Pote (for Guys and Dolls, avoid lower House Right section due to percussion instruments).**
- Check in with SM as curtain time approaches to make sure that there are no problems on their side that would cause reason to hold the curtain. **Flash the lobby lights 5 minutes before curtain.**
- Check with BOM about remaining tickets and the possibility of holding the curtain. *The curtain should never be held more than 4 minutes after the published curtain time except in extreme circumstances. More importantly, the doors should not close until the show is ready to start.*
    o Keep in contact with ushers via headset to make sure things are running smoothly and can start on time
- Check bathrooms for straggling patrons.
- Once you are ready to close the doors, let your ushers know and then give SM the clear.
    o **Make sure to flip off light switches in lower theatre doorways when shutting the doors.**

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During Show:
- Latecomers:
- Keep Box Office window open up until the end of intermission.
    - o For operas/musicals, reopen Box Office after the show for music majors to pick up recital attendance cards.
- After intermission, set out baskets for programs to be recycled in
- Fill out accounting sheet w/ BOM

Post Show:
- Turn on lobby lights, open doors, and turn on stair lights.
- Ushers must stay by their doors until the audience clears. Then, doors must be shut again.
- Tidy up the house. Your ushers will help you pick up trash, programs, and lost and found items.
- Wait approximately 20 minutes after the first actor comes up from the dressing rooms before flashing the lights, indicating that the audience needs to leave.
    - o Only dismiss your crew after all of the general public has left.
- Once the audience has left, lock up all four lobby doors. All FOH crew members must check in with you before leaving the building.
- Return headsets/walkie-talkies to chargers in box office.
    - o Make sure to grab a headset from SM after show is finished
- Communicate with the ASUGA, or leave a note, about how the night went. Record any incidents if need be, and check-in with the BOM before leaving.
- Turn off Blade Light. Send someone outside to verify the light turns off.

II. Usher Meeting Checklist
Run through this list around 6 p.m. for a 7:30 p.m. show and around 11:30 a.m. for a 1 p.m. show.
- Discuss the importance of Front of House (comments about this on the next page)
    - o Customer service – "Think like a patron", kindness is key, etc.
    - o Ownership mentality – "How do I make this work?"; "No sitting or standing still", etc.
- Check attire. If the dress code is violated, it is at your discretion to send an usher home to change. If the usher has an issue with this, ASUGA and BOM can back you up.
- Remind your ushers that they can work on homework in the conference room during the show. Ushers may watch the show during the final dress rehearsal.
- Review assignments.
- Review specific duties:
    - o Ushers:

- ▪ Assign to doors.
- ▪ Each usher at a door will have a tablet to scan tickets with via the Eventbrite Organizer app.
- ▪ Guide patrons to seats.
- ▪ Open and close doors at beginning and end of the show and as instructed (depending on the requirements of the show).
- ▪ Remind patrons to turn off electronic devices, whether or not there will be an intermission, any other requirements based on the show, etc.
- o Body guards:
  - ▪ Keep people from walking on sets by escorting patrons around set pieces.
  - ▪ Distribute programs to those who need them.
  - ▪ Guide patrons to seats. Try to guide them towards the center, so there is open seating on the ends for later arrivals.
- o Everyone/Floaters:
  - ▪ Will Call worker, please remain at your station to distribute tickets. Ask patron for last name. Please double-check Student and Faculty IDs (it will be indicated on their envelope if they are a student or faculty member). Simpson Productions/Theatre Simpson alums should have a Gold Card to show.
- − Discuss signals or how you will communicate doors open, close, and time left until those events (use walkie-talkies)
- − Remind ushers to watch for congestion and to help patrons find seats if this occurs.
- − Remind ushers of late seating procedures.
- − In case of audience disruption (e.g. Excessive talking or texting, alcohol or tobacco use, photography, etc.), please exercise your right to ask the patron to leave. If he or she will not leave, call Campus Security at extension 1711.
- − Ushers should help you do pre and post-show duties such as taping off seats or seating, reserving chairs, sweep of theatre for trash, reset any seating, set up lobby, any cleaning, etc.

* Note: Ushers are to stay until the end of the performance.

Usher Jobs
- o At least 1 usher at each of the doors (Go over which light switches may need to be turned off when shutting the doors)
- o 1 will-call attendant
- o 1 bodyguard (first job to go if not enough people)

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Make sure to impress upon your ushers the importance of Front of House. We want ushers to think for themselves and to take ownership of their roles. The ideal ushers consider the condition of the theatre from the perspective of a new patron and think to themselves "How do I make this work?" instead of "Nobody told me to do that." Ushers are never idle. Following is a list of specific tasks for Front of House. Everyone should think about all of these, but assign each usher a few specific tasks. You are welcome to add to this list and delegate from your own duties. You should not feel rushed to complete numerous tasks but should have time to oversee the quality of work your fellow ushers are doing and to troubleshoot problems.

- o Are the proper lights on and off?
- o Is the lobby furniture arranged neatly?
- o Is there any trash in the lobby, stairs, or hallways?
- o Are the bathrooms clean? No trash on the floor? Sinks dry? Take out the trash if it gets ¾ full. (Extra bags are in the trashcans.)
- o Is there dust on any surface? Look at lobby displays, water fountain, high and low, etc.* (There are cleaning supplies in the box office cabinet under the window, or you can use paper towels and water.)
- o How is the house? Walk through each row looking for trash, programs, and lost and found, and aligning the seats.*
- o Are all the necessary lobby signs up, neat, and in the right places? (check upstairs, main level, and downstairs)*
- o Walk through the building and check that everything looks "right".
- o Is there any trash in the parking lot?
- o Before signaling for the doors to close, are there any patrons in the bathroom?
- o Distribute baskets and programs to the other ushers.
- o Flick the lights 5 minutes before the show starts and 5 minutes before intermission ends.
- o Help out with ADA seating.

*Tasks with an asterisk must be complete by 6:45 (or 1:15 for a matinee).

FRONT OF HOUSE DUTIES

Front of House is the face of the theatre.
The audience sees us first and will base their whole experience on how we act.
Make sure you ask for help if you need it!

Front of House Responsibilities

Week of Performance:
- Arrive at 5:30 on Final Dress, ready to learn about your positions
- Wear all black clothing (something presentable and nice, preferably business casual)
- Listen to House Manager and ask questions if you need to
- Help set up the lobby (move furniture, set up APO Concessions, post signs, put black boxes and baskets near the entrances to the theatre - do these if the AS UGA has not yet done so)
- Run the time before the show like a regular performance. There are typically a couple of patrons at Final Dress who deserve to experience the full show like any other patron.
- Meet after the final run of the show to get notes from the House Manager on things that need to be fixed or changed for the weekend of performances.

Before Show:
- Arrive at 6:00 PM for a 7:30 PM show and 12:30 PM for a 2:00 PM show. Be ready to go right away at 6:00/12:30. You can arrive at the theatre in your clothes. If you plan not to, arrive early to be ready by the time of your call.
- Attend the meeting with the House Manager at 6:00 PM, especially if volunteer ushers need trained
- Walk around the theatre before the show starts to make sure all trash is cleaned up
- Tidy up around lobby. Make sure things look nice in the area that you will be working
- Will Call worker should be in place an hour before curtain (6:30 PM/1:00 PM)
- Pick-up walkie-talkies/headsets and tablets (for those who need it) from the HM or the BOM
- Be prepared to start welcoming and helping guests as early as 6:30 PM/1:00 PM

House Open:
- Perform the duties in your assigned area. If any questions come up, ask the House Manager for help
- APO Concessions are allowed in the theatre from patrons. Outside food is not.
- If someone comes to you and asks about Assisted Seating, help them. If you are unsure about what to do, contact the House Manager immediately.
- The elevator goes all the way downstairs for ADA Seating so the patron doesn't have to go on any risers or climb any stairs (inside or outside the theatre). They go to floor level in the elevator for Barnum or the second floor for Pote.

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- Be attentive and always kind to patrons
  - o For those working at the doors into the theatre, please scan every individual ticket. Be ready to share information about the run-time, whether or not there will be an intermission, loud noises or effects, etc.
  - o Programs should be laid out for audience members to grab
  - o Will Call worker should remain at Will Call station at all times
- Be prepared for when it's time to close the doors. Doors should be closed on time and not late because of distractions
  - o Those at the doors should be prepared to shut off specific light switches when shutting the doors. The House Manager will have more information on this

During Show:
- Stay in the lobby for the first 10-20 minutes of the show in case of late seating
- Stay in the conference room or lobby and be conscious of your noise levels
- Be prepared for intermission (if there is one)
- Assist in helping set up any additional activities (company celebrations, receptions, etc.)
- After intermission, set out baskets with signs for programs to be recycled in
- Be ready to open the doors together/open curtains and turn on light switches together like when they were shut

After Show:
- Mingle with patrons and be polite as they leave. Try not to chat too much with friends and ignore the others in attendance
- If the coat room has been in use, make sure someone is there to distribute coats back to patrons
- Help those with ADA Seating get back to the elevator and take them upstairs or downstairs (depending on the theatre)
- Close the doors of the house and clean up after all patrons have left
- Stay in the lobby until the general public leaves
- Check-in with HM and BOM before leaving