

The Production Workshop Show Packet Introduction & Purpose

Congratulations, and welcome to Production Workshop! In case you haven't noticed, you have been selected to direct a show in the Downstairs Space of PW. In order to make this experience as enjoyable and productive as possible we, the Production Workshop Board, have created The Production Workshop Show Packet. This document is intended to guide you and your staff through the process of creating a show at PW. Contained within this packet are the rules and regulations governing productions within PW, as well as other guidelines for using our space and equipment. It is expected that you familiarize yourself and your staff with the information contained in the packet, as you, the director, will be held responsible for any violations of the aforementioned rules and regulations. The packet, however, is not necessarily comprehensive. The rules, regulations and guidelines contained herein are not static and are subject to revision at the discretion of the PW board. General rule: if you have questions, just ask!

A note: We picked your show because we think it's hot. We're excited about you and about your ideas. Its important to us to give you the space you need to create, and we're eager to see the finished product. This packet is written so that we don't need to be constantly looking over your shoulder. That being said, the board exists because there is a group of people on this campus who want to make exciting art happen. We love the opportunity to get involved, and at your invitation we will happily attend auditions, rehearsals, run-throughs, production meetings, late-night venting sessions and whatever else you need. We can offer a wide variety of guidance and advice. We *want* to get involved. In order that we don't impose ourselves, we just wait for your invitation. If you need us, just call.

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The PW Board and what it Means to “Have the Downstairs Space”

The Production Workshop (PW) Board functions as the producing body of all events in the “Downstairs Space.” To that effect, PW supplies you, the director with the following materials and services to produce your show:

- 24 hour use of and access to the “PW Downstairs Space”—located on the first floor of the T.F. Green Building, 7 Young Orchard Avenue, Providence RI, 02906—for a pre-determined length of time culminating in a 4 or 5 performance engagement on a pre-arranged weekend (Friday-Monday).
- A fully functional scene shop with woodworking tools, some lumber and an assortment of used stage platforms, theatrical flats, and other accoutrements typically used in the creation of theatrical scenery.
- A full complement of theatrical lighting instruments and the accompanying dimming and circuiting equipment, as well as other illumination-related theatrical supplies.
- A functional theatrical sound system.
- A budget of pre-determined amount to be spent via the Brown University Student Activities Office Purchase Order System.
- Exclusive use of and access to the “PW Upstairs Space” for the week—six (6) days prior to opening night. Note: Further rules regarding upstairs space use below.
- Use of Audience Seating Platforms.
- Front of House operations for performances, including tickets, house management and ushering, provided by the PW Board.

In order to continue providing opportunities for theater makers and goers, PW reserves the right to collect and keep donations at the conclusion of each performance to be used at the discretion of the Board.

Communication Between the Board and Your Show

Each show is provided with a Bozo - a member of the board who serves as a liaison to your show. The Bozo will:

- Answer any production related questions you or your staff has.
- Will attend all production meetings
- If necessary, serve as a mediator for inter-staff conflicts.
- Coordinate the show's feedback for the PW board
- Do your homework
- Be your sex slave

The Bozo is also the authority on PW policy. If you have a question concerning the rules of the space, please contact your Bozo.

At your request, the PW Board will gladly provide guidance, advice, and frequently assistance regarding any facet of production. We're here to help you, don't hesitate to ask.

At the end of your show, the PW board asks that you give us some feedback on how we could have improved the process. Specifically, we're interested in ideas and suggestions you have about how the board could be more involved, make things easier for the shows, communicate better with our shows, or use our resources more efficiently. Although this feedback would be helpful from any members of the show's staff or cast, we specifically require it from the director and production manager. The feedback can be given in written or oral form to the Bozo, the original proposal mentor, any other board member, or the entire board at one of our weekly meetings. The Bozo will remind you about this near the end of the process.

Space Use Regulations

There are a few regulations governing use of the Downstairs Space. They have been created to ensure fair use of the space, and to guarantee the condition of the space for future users.

- There are to be no permanent alterations made to the space without the expressed consent of the PW board. If temporary alterations are made, the space must be returned to its original condition at the conclusion of your show's strike. The walls and floor of the space must also be returned to their "ordinary" condition with a coat of flat black paint, unless arrangements have been made with the incoming show. **If a show decides to paint any of the floor or wall, that show must also budget for and purchase an appropriate amount of "flat black latex paint" with which to restore the space.** *The black paint must come out of the show budget, and must be available by strike (typically Monday night immediately after the show ends).* The paint must be "flat black latex paint." You can budget approximately \$15 a can for this paint, and each can covers about 250 square feet. The platforms and stock scenery need not be repainted.
 - With the exception of paint, there are to be no permanent alterations made to the stock stage platforms, or stock flats with out the expressed consent of the PW board.
 - Nothing may be affixed to the velveteen surface of the duvetyn curtains with tape, glue or other sticky adhesive substance. Items may be affixed by means of pins or clamps.
 - ***PW's spaces must be kept clean and uncluttered. The trash must be taken out.***
 - No PW equipment (e.g. lighting instruments, sound equipment, tools, etc.) may be removed from the building without expressed consent of the PW board.
 - Nothing may be attached to the vertical supports of the lighting grid by any means.
 - No stock furniture may be altered from its "good" condition without the consent of the PW board. Unpainted, wood-finished doors, finished tables and other furniture need to remain that way. If you want to paint a beautiful chair another color, you need to ask us first. Similarly, if you want to deconstruct some stock item that you don't think you'll be able to restore, you need to check with us.
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Doors, Keys and Closing the Building

Currently, every Brown student has card access between the hours of 6:30am-12:30am. Additionally, 24 hour card access will be given to the stage manager and the technical director.

PW is given keys by Brown's administration, and we only get a few. Because of this, we are only able to give a limited amount of keys to each show. At the present moment, each show can only be given three keys. The keys unlock:

- Downstairs space
- Upstairs space
- Shop
- Furniture room
- Costume room
- Electrics room
- Paint room
- Hot room
- Green room
- Downstairs space booth
- Upstairs space booth

Traditionally one set of keys is distributed to the stage manager, another to the technical director, and the last to the production manager. However, this distribution schema is not mandatory.

IMPORTANT: It is mandatory that ***ALL*** the doors of the PW facility be locked at the end of each day. Do not assume that a door is locked just because it is closed; the downstairs space doors, the upstairs space doors and the green room *stay unlocked until you lock them with the key*. All the doors that must be locked are listed above. If you unlatch one of the double doors to the shop or the furniture room, it is also important that you re-latch it before you close the lockable door. Otherwise, the doors can simply be pushed open even if they are locked.

Furthermore, when closing the building for the day, all lights must be turned off, and all equipment must be stored in a secure space. *It is also necessary that all trash be emptied into the dumpster at the close of each day.*

We cannot over-stress the importance of locking the spaces up. Even if you are in the building, do not leave doors unlocked and unattended. Check every door before you leave. The entire Brown community has access to the building, and we have experienced serious theft and vandalism before. PW has a lot of very valuable equipment, and we want to keep it.

Once the keys are given to a staff member, they may not be lent or given to anyone else, even to another member of the staff. If someone on staff who does not have keys needs to be let in, they should either call one of the staff members with keys, or call any of the PW board members (our numbers are listed in appendix 3 of this document and are also posted around the building). We are happy to come and open a door for you!

If a set of keys is lost, Brown's administration may require us to re-key the entire building. The person to whom the keys were signed out will be required to pay the cost, which may be as high as \$75 per door. Do **NOT** lose your keys.

Money and How to Spend It

PW's money is administered by the SAO (Student Activities Office). The primary way to use your show budget is through the use of purchase orders (commonly referred to as "reqs" or "P.O.s"). The way this works is that you go to the store, ask if they accept purchase orders from Brown University, and price out the objects you want to buy (you may be able to do all this over the phone). Brown is tax exempt, so you should be able to price the item without including taxes. Then you tell your production manager how much money you need for that store. The production manager calls the PW treasurer, who goes to the SAO to get the req. The treasurer will not necessarily be able to drop everything and go to the SAO, **so please allow about 24 hours to get the req.** The SAO is not open on weekends or holidays. Reqs are like cash. If the req disappears, the money is gone. If you change your plans and don't use the req, return it to your production manager (who will get it to the PW treasurer). This is the only way to cancel a req and get the money back.

The production manager is responsible for making sure the show stays within budget. Going over budget is not an option. Other than the costume budget (detailed below), **PW does not reimburse.** We're going to repeat that: ***PW does not reimburse.*** If you spend money out of your own pocket, we'll politely thank you for the donation, but we will not reimburse you.

Brown University is tax exempt. That means PW is tax exempt. When you bring your req or check to a store, you should also print out and bring the tax exemption form located in the appendix of this document. Alternatively, you can print out the form from http://www.brown.edu/Administration/Controllers_Office/accounts/taxri.jpg

Alternative means of utilizing your budget:

- For places that do not accept purchase orders, it is possible to get a check. However, it takes 6-10 business days (ie, two weeks) to procure a check. Generally this is not practical in the time frame of a 4-week slot. To get a check, you must get an invoice or price quote from the store which the treasurer will bring to the SAO.
- There is an SAO credit card that can be used to make purchases online. The person making the purchase must accompany the PW treasurer to the SAO to make the purchase.
- Finally, 1/3 of the costume budget (up to \$100) can be reimbursed. To get a reimbursement, turn in the receipts to PW's treasurer, who will reimburse with cash. Reimbursements will not be made without receipts, so save your receipts! This is the only reimbursement allowed.

Places that do accept reqs:

- Adler's Hardware
- Lorraine's Fabrics
- Salvation Army
- Metcalf Copy Center
- Morris Novelty
- Turner Steel
- JT's Lumber

- Army Navy Store

Places that do **NOT** accept reqs (i.e., you must get a check):

- Home Depot
- Benny's
- Esta's
- Party Central
- Ardente Supply

These lists are not complete! For any store not on either list, you'll have to ask whether they accept purchase orders from Brown University.

Production Guidelines

The following section details the rules and regulations governing other facets of the production.

- If auditions are to be held, Downstairs Space productions will hold open auditions and times for these auditions should be widely publicized.
 - For the purpose of presenting to the board a production status report the production manager should attend all PW board meetings during the tenure of the production.
 - The cast and crew of the production shall attend the strike of the previous show, as well as their own strike. A strike entails:
 - The downstairs space will be cleaned out, and all materials will be returned to their proper storage rooms.
 - Any stock platforms that were used will be returned to their original states, and placed into storage.
 - Costumes will be checked back into the costume room
 - Tools, and other set construction equipment will be returned to the shop.
 - Props will be returned to the props room and furniture will be returned to the furniture room
 - All lighting instruments will be struck returned to and stored properly in the electrics room.
 - If necessary, the floor and walls will be painted with flat black latex paint.
 - The floor shall be swept.
 - If necessary, during the week prior to production the PW board will install and secure audience-seating platforms. The specific date of installation will be coordinated with the Technical Director and relayed to the board by the production manager during the appropriate weekly production status report.
 - PW has Faunce house banner space reserved for the week prior to each production and has a Daily Jolt “Baby Ad” reserved for the week of the show. Each show is responsible for designing their own banner, and the production manager should relay to the PW board any specific instructions for the Daily Jolt ad.
 - The University's policies on postering and table-slipping hold for PW productions. Any fines that we receive from the university will be passed on to the production and will have to be paid for out of your own pocket. We will not be held responsible for postering problems. *Please see the student handbook for complete postering regulations.*
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Midnight Shows

It is entirely within the discretion of the director, stage manager and production manager whether or not to have a “midnight show.” The idea behind the “midnight show” is that a production could add an extra performance by doing a show at midnight after either the Friday or (more typically) the Saturday evening show. Not all productions choose to do midnight shows, and PW neither encourages or discourages the practice. Some guidelines:

- A midnight show need not take place at midnight. If the show is short, a “midnight show” could happen at 11:00pm.
 - It is advisable to consult with actors, stage crew and stage management staff before deciding on whether/when to do a midnight show. Some shows are ideally suited to it, but your actors may not be interested in performing a 4 hour “King Lear” twice in one night.
 - If there is to be a midnight show, the PW board must be informed two weeks prior to the performance. The production manager can bring the information to the board meeting.
 - **Under no conditions are midnight shows to be “drunken shows..” Actors and alcohol do not mix, and an inebriated actor or crew member can be dangerous for audiences and performers. If the PW house manager feels any members of the cast/crew are under the influence, it is entirely within his/her authority to decide to CANCEL the show (prior to or during the performance). It is the director’s responsibility to make sure that if a midnight show will be occurring, the actors and crew members are all aware of this policy. NO DRUNKEN SHOWS WILL BE TOLERATED.**
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T. F. Green Hall

PW has a lovely new space. We're quite excited about it. We also have some new neighbors. We're quite excited about them. The purpose of this section is to explain how best to work with them.

- **The Upstairs Space** – Your friendly neighbor to the North is the Upstairs Space. The good news is that this space is administered by PW. During the week of your show, you have access to this space. If you want to let someone else use it, that is entirely within your discretion, but all permissions must be granted THROUGH the PW upstairs space coordinator. The space has been reserved for the downstairs space show on the day of the Saturday before your opening (typically “dry” tech), but that evening (beginning at 6:00pm) the space *may* be reserved by another show. Consult with the upstairs space coordinator to find out. After that time, the space will be reserved for your show (through strike), and no other shows will perform in the space without permission of the upstairs space coordinator and your production manager. **ALL** e-mails regarding upstairs space permissions **MUST** be CC'd to the Upstairs Space coordinator.

During the rest of your rehearsal process, the space may be booked. If you would like to use it for rehearsals, you must book it through the upstairs space coordinator. The sound-proofing between the two spaces is not ideal, we apologize. It is likely that you will hear bits and pieces of performances and rehearsals from upstairs. This is unfortunate. Its why the space is reserved for you during the week of your show. Try to remember that the group performing upstairs has nowhere else to perform, and that they are probably frustrated that they can hear you as well.

The coordinators of the Upstairs Space are Alex and Arik. E-mail or call them at Alexander.Rosenthal@brown.edu (914.522.8820) or Arieh.Beatty@brown.edu (847.542.0352).

- **Other Groups** – There are lots of other organizations that use T.F. Green as a home. It is cute. Next to the upstairs space (and more or less adequately sound-proofed) is a dance space, and on the first floor there are several sound-proofed musical practice rooms. During the week, any group has the right to ask any other group to be quiet. Only on Friday and Saturday nights are “excessively noisy” events allowed (and you may not ask them to be quiet). We're working on the logistics now, but nobody else should be rehearsing in the building during the evenings of your performances. If they are, call your Bozo. If it is immediately disruptive, please ask them to be quiet.

Please try and remember that while you may only be interacting with our neighbors for one show, we need to share the space with them for years. Please be civil and helpful,

and remember that they are just there to make art as well. If you have problems, contact your bozo.

Tickets

The PW board will make and distribute tickets for downstairs space shows. Ticket design is the job of the board; if a custom design is desired, the production manager should contact the board with design specifications.

A) Show reserves

25% of tickets for any show go to cast/crew reserves. Distribution of these tickets is at the discretion of the production manager. On the Wednesday a week and a half before the show opens, the production manager must provide the ticket master with an approximate house count (number of seats) and a complete list of the cast and crew. Cast and crew members can then e-mail the ticket master and reserve tickets for non-Brown family and friends. Each cast/crew member is allowed up to 2 reserves per night. If they request more, they will be put on the waiting list, and if there are extra reserves available (up to 25% of the house), the production manager will give those out on a first-come, first-serve basis to those on the waiting list. All ticket reserves must be made by midnight on the Sunday before the show opens (usually wet tech), and a confirmation e-mail will be sent out on Monday to those who received tickets. Changes to reserves can be made up to 4:00pm on the day of the show by e-mailing the ticket master, and a confirmation e-mail will be sent if the change was received. If a confirmation is not sent, the change was not made. On ONE NIGHT ONLY of the run, the cast/crew may exceed the 25% rule and take up to half the house for cast/crew reserves. The production manager will determine the night.

B) Front of house

The PW board is responsible for the front-of-house operations. Each night of performance, PW board will provide a house manager and ushers. The doors to the lobby are normally opened one hour before show time. The house manager's speech ("Welcome to PW, etc.") will normally be given in the downstairs space immediately preceding the show.

IMPORTANT: None of the front of house rules are set in stone; any changes in protocol should, however, be brought to the PW board by the board meeting before opening night.

C) Recommended ticket number (seating capacity) for a PW show:

While there is no strict rule for minimum seating capacity for a downstairs space show, PW board would strongly recommend a minimum of 85 seats available per night, and preferably 90 or 100. This recommendation is due to the demand for seats that normally accompanies a PW performance and is not intended to limit the production's creative needs; therefore seating capacity is ultimately up to the director, set designer, and production manager.

Helpful Information

Circuit Breakers

Circuit breakers are located on the first floor in room labeled “Electrical Room.” PW does not have keys to this room. If you think a breaker is tripped, let you bozo know immediately so we can get it fixed. The university typically responds in a few hours. Unplug whatever it is you think caused the breaker to trip. Often, the table saw in the shop can draw too much power. If using this saw, try to feed the wood slowly and carefully, without causing too much friction on the blade. Before using the saw, unplug any other items drawing power in the shop (including the charger for the screw-gun batteries). Don’t forget to plug them in again when you are through.

Thermostats

The thermostat for the downstairs space is located on the wall on your left as you come in the double doors. Prior to the start of a show the Stage Manager should lower the temperature if the space is overly heated and has the potential to create an unpleasant viewing situation for the audience.

Shop

Okay. The shop is nice, neat, and new. We’ve done everything we can to make it a useable space, and we’re really proud of it. **Nothing** may be screwed in to the large run-off table (for the table saw) in the center of the room. We understand that there are times when screwing in a jig would be really helpful, but screw-holes would reduce the table’s function as a run-off table. So don’t screw it up.

Please keep lumber stored in the lumber racks provided. The stick lumber rack (on the door-side of the wall) is organized with short pieces on the top, medium length in the middle, and long pieces along the bottom. If you have scrap that you want to return to the rack, please keep it organized. The flat lumber racks directly adjacent are for any flat goods, including flats themselves. Use them wisely.

The shop and all the tools and lumber contained within are available to the shows to use. Please keep the shop clean, and when you are all done, it should be as clean as, or preferably cleaner than before you got there. Remember kids; a messy shop is an unsafe shop. The tools are not to leave the building. We are giving you the keys to our shop. We expect you to be responsible adults. There is absolutely no smoking in the shop.

It is the responsibility of everyone who uses the shop to use it safely. Do **NOT** use a power tool unless you understand how it works and are perfectly comfortable with using it safely. Ask questions if you are concerned, your TD is there to help and supervise you, as are PW board members.

Any other Questions contact Andrew at 253.732.6201 or Allison at 513.207.8861.

The Costume Shop

We have an extensive costume stock. In addition to this stock, located around the dressing room are additional fabrics and costume pieces. We also have a sewing machine, a dress form and sewing supplies. If there is a problem with any of these things, please contact one of the costume shop liaisons on the board. Try not to buy things out of your own pocket...it is harder to reimburse you than it is to get a rec. Also, costume designers should try to pull their materials and costumes as early in the process as possible. We are the only place that lends out costumes on campus, and we often have requests to borrow our costumes from outside organizations. If we do not know a certain piece is being used, we may lend it out. The costume designer has permission to build on, or take apart existing costumes in stock, but when dealing with hard to find period costumes, he or she should try to do it in a manner that it can be returned to its original shape.

Any other Questions contact Jessie at 425.442.6019

Paint Room

The paint room is where we keep all the paint and the brushes. Please wash out your brushes and rollers when you're done with them, so they stay happy and useable for the rest of the people working in PW. Please only wash out brushes in the slop sink in the paint room, and not in the sinks in the bathrooms. When you are done with the paints, please close them up and return them to the racks on the walls. Do not leave paint cans scattered all around the room. There is an air vent in the room (which is controlled by a switch to the right of the door). If you have open cans of paint, turn on the air vent.

Any other Questions contact Kaya at 617.861.7059 or Allison at 513.207.8861

Props Room

The props are stored in room 116 on the first floor. This room contains all of PW's props, all fairly well sorted. The same rules apply to the props as with anything else you get from pw. If you see it and you want to use it, go ahead. If you want to modify it beyond repair, then please check with your bozo first. Everything should be okay, but just check to make sure. Remember, other people are going to want to use that stuff too. Once the production is over, all the props are to be returned to the props room. Please note that the props room will probably be used while you are in the space, so please keep it neat so others can use it easily as well.

Any other Questions contact Daria at 914.837.6559

Lights

The lighting equipment is free for the productions to use. We have an assortment of Lekos, fresnels, PAR cans and baby lekos along with twofers, threefer blocks and various lengths of cable. Any lighting instruments that are hung in the space must be safety cabled to the grid. The equipment should all be in pretty good condition. Some instruments are old, but they still work. Many are quite new. The cabling is in various states of well being. If you find any instruments or cables that look like they're in pretty bad shape, or look like they could stand to be fixed, please put them on the workbench in the electric's room. Someone will get to them eventually. Similarly, don't use any of the equipment on the workbench, as it's probably there for a reason. It is strongly recommended that you use the gam-check device to check that each piece of cable and

each light is in working condition *before* you put it in the air and plug it in. (This is both to help you in limiting trouble-shooting, and to protect our dimmers from being blown out by short-circuits caused by broken cable.) The gel should be fairly well sorted. After the show, during strike, please take the time to resort the gel that you used. This will make it much easier on the people who have to use it next. Oh, and feel free to cut any gel that you need to use from the rack. It's there for you. The lights are stored in the electric's rack on our spiffy new lighting grid. If you need to reach a light that's high up, please use the ladder, don't climb on the rack itself.

Rough inventory (plus or minus a light or two for each category):

- S4 50° - 12
- S4 36° - 25
- S4 26° - 12
- S4 19° - 8
- S4 par - 24
- 8" fresnel - 6
- 6" fresnel - 31
- Single-cell far cyc - 6
- Mini 10 - 3
- Zip strip - 4

There are assorted older Altman lights, but we don't have an accurate inventory right now.

Any other Questions contact Justin Spiegel at 917.209.1072 or Alana at 203.733.7083

Sound

PW's sound system is composed of three subsystems: CD player, tape player, and two minidisk players; mixer; speakers. You'll notice that this is different from most sound systems in that it is missing one element: amplifiers. This is because our speakers are brand new spiffy active speakers. They've got amps built in, you see. So no amps to deal with. This is a Good Thing. Let's take a little walk through the system, part by part.

Input

The CD and tape player are both old, but they work. Don't try firing any precise cues off of them, but they're fine for playing house music or background sounds. Currently, the display for the CD player is broken, so you need to count tracks or run off of the minidisk (highly recommended). The minidisk players are very nice and intuitive in their design. In short, the thing to do is record all your cues onto two disks, alternating from one to the other so you can fire off a cue just as the previous one is finishing up, if you need to. The top minidisk machine takes its recording source off of Aux sends 1 and 2 from the mixer. 1 for left, 2 for right. So send your source through the board on Aux 1 and 2 and hit record on the top deck and you're up and running. Of course, if you don't know what this means, you'll probably want to give the PW sound person a call.

Mixer

The mixer is a Mackie 1642. It's a nice piece of work. The first eight channels are normal mic/line single input strips. The next two are mic/stereo line input strips. The last two are stereo line strips. This gives you versatility in a minimum of space. The **MOST IMPORTANT THING** about the mixer is that if you mess with the patching, patch it back when you're done. This way the next guy coming in won't get confused. The speakers are patched into the subs, 1 through 4, and not the main outs. This might be confusing at first, so keep this in mind.

Speakers

The speakers are hung in the corners of the theatre. They weigh fifty pounds and cost \$750 each, so if you're even thinking about moving them, don't do a thing without talking to the PW board. We will be very very sad if something happens to these speakers. We might even do something like make you pay for the damage. Consider yourself warned. The speakers are powered through the orange extension cords plugged into the power strip on the floor. **Turn this on last and off first.** Go back and read that sentence one more time. Everyone forgets this, and it's important; it will help extend the life of the speakers.

Any other Questions contact Justin O'Neill at 203.984.4798

The Monitor System

The little black box with a bunch of small knobs and one big knob on it is a monitor amp. Turning this on will power up the speakers in the booth so people there can hear what's happening on stage. There is a volume knob on each speaker. Best not to mess with this too much.

The Headset System

We've got four headsets and a few belt packs for the clear-com. The stage manager can plug his or her headset right into the base station, and the other three can be plugged into the XLR cables hanging in the corners of the theatre. Clear-com is much more expensive than it looks. It's also far more delicate. Don't crunch the cables or sit on the headsets. Please be nice. Headset usage is something that varies from show to show, but it's also something that a lot of people don't really think about. Some good general guidelines are these:

- Remember that your volume knob controls the volume of your earpiece, not your mic.
- Everyone on headset should be speaking at more or less a whisper.
- Never say "no" on headset. It sounds like "go" and can cause an early cue. Say "negative" or "uh-uh" or something else that won't cause confusion.
- Whenever you take your headset off, announce your name and "going off headset." When you come back, say so. This keeps the stage manager informed.

- The golden rule: if you hear the word “clear”, stop talking. This word means that whatever that person has to say is more important and needs to be discussed right now.
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(Basic) Job Descriptions

Found below are some of the basic requirements/duties fulfilled by the following staff positions in a show. Of course, there is nothing saying that this is a fascistic checklist, but just some basic guidelines to help one orient oneself. Please pay specific attention to any italicized lines because these must be fulfilled by either the specified or another designated individual without any negotiation on the issue – these usually regard the health and safety of the space and its occupants.

Stage Manager Job Description

- Attends all rehearsals
- *MAKE SURE THAT ALL EXTERIOR DOORS TO PW AS WELL AS INTERIOR DOORS ARE LOCKED. Also, even if you were not using the upstairs space, please check to see whether it was left unlocked or propped on you way out.*
- Has the keys to PW and should be in charge of opening and locking PW before and after each rehearsal - check all doors
- Keeps SM's book with blocking notes, sound and electric cues, etc.
- *Should make up rehearsal schedule with director, reminding them of cast conflicts*
- Serves as the director - cast liaison for scheduling and other day-to-day business
- Responsible for calling actors, Xeroxing, keeping the director on schedule, etc.
- Should write up daily "Rehearsal Reports."
- A rehearsal report contains the following: what happened in rehearsal today, prop notes, set notes, costume notes, lighting notes, sound notes, what else is needed and the plan for the next day's rehearsal (including times and location, if not PW)
- *Responsible for the condition (i.e., cleaning up) of the rehearsal space. One can always have the ASMs or actors pitch in.*
- *Responsible for running the cue-to-cue tech rehearsals (dry and wet) and dress rehearsals as well as calling the show each night*
- Makes or delegates a pre-show check of props, costumes, moving scenic elements, etc. Keep a checklist.
- Should have knowledge of where the first aid kit is (i.e., in the hot room across from the downstairs space and the Shop) and make sure it is fully stocked. If empty contact your bozo and the board will fill it.
- Should be on book to give lines and blocking to actors who are off book (the former can be delegated to an asm)
- Takes out the trash in the downstairs space.
- Gives actors pre-show calls including "one-hour," "half-hour," "fifteen," "ten," "five," and "places." (The proper response to any call or announcement is "Thank You." This lets the SM know that they've been heard. Anything else is rude and unprofessional.)
- Responsible, in conjunction with the PW House Manager for any given night, for the condition of the house. Each night, the space should be swept and discarded programs should be picked up.

Assistant Stage Manager Job Description

- Attends rehearsals
- On book for actors
- Gives line notes (dropped or mis-memorized lines)
- Responsible for the backstage running of the show (crucial during tech and performances when the SM is in the booth)
- Pretty much anything else the SM wants/needs

Production Manager Job Description

- Let's the Bozo know of show needs / questions / problems- should attend the weekly PW board meetings.
- Budget liaison with PW
- Sets up Production schedule with director and staff (i.e. scheduling technical rehearsals as well as dark days and paint days).
- Responsible for publicity including posters, banner and programs.
- *Should hold on to a copy of Poster, Program, and ticket and ask for a select number of Photo Call photos to be given to the PW Board Archive Coordinator. Questions: ask the Board.*
- *Collects cast and crew reserve list (on Wednesday before the show opens). Drops it off along with programs in Upstairs Space PW for House Manager.*
- Puts together a contact sheet for the production staff
- Should call carpenters / electricians to help out tech director / master electrician to assemble a crew
- Discusses schedule for tech / dress rehearsals with SM beforehand and help out as needed on those days.
- Can be used to investigate rights, materials and costs, to seek out light and sound board operators, dressers and stage hands for the run of the show- any larger production concerns
- Makes sure all borrowed items are properly returned
- Communicates with the PW board the dates and times of all rehearsals outside of the 7-11pm framework (including tech rehearsals) so that our neighbors in the building are quiet.

Scenic Designer

- Designs all scenic elements for a given production through collaboration with the director and other designers
- Will present scenic plans to the MF board and technical director at the beginning of the rehearsal process
- Must allow for 100 available and safe seats
- Will attend all design runs

Technical Director Job Description

- Builds scenery
- Makes scenic budget with the designer
- Co-ordinates strike with previous / following TD
- Schedules construction
- Responsible for condition of tools, shop and tool room
- Orders lumber, hardware, fabric, paints, etc.
- Attends tech / dress rehearsals
- Sets up risers / chairs for the audience for the performance (with the assistance of the MF board)
- Makes sure space, hallways and upstairs space are clean and clear for the performance
- Makes sure the shop is clean before opening night (and preferably before the first dress)
- Takes out the trash in the shop.
- Makes sure borrowed set items are properly returned
- The TD should discuss the nature of the scenery and construction techniques with the scenic designer BEFORE the proposal and certainly before the building of the set.

Light Designer

- Will design a complete light plot for a production after collaboration with director and other designers
- Will attend all design runs
- Will aid in the hanging, circuiting, and focusing of the plot
- Will attend dry and wet tech to program cues

Costume Designer

- Will schedule fittings with all cast members
- Will design costumes for all cast members after collaboration with director and other designers
- Will do any necessary shopping or building to procure needed costumes
- Will make any necessary repairs or changes to costumes after moving into tech
- Will help to orchestrate wash schedule if desired
- Will attend all design runs

Sound Designer

- Will design any necessary sound effects after collaboration with director and other designers
- If microphones are used, will place microphones and mix sound
- Will hang speakers in show appropriate locations
- Will attend dry and wet tech
- Will attend all design runs

Props Designer

- Will design all properties for a production after receiving a properties list from either the stage manager or the director
 - Will be responsible for replenishing perishable props (such as food) or destroyed props
-

Appendix 1: Typical Production Calendar

The following is a suggested (i.e., tried and true) method of organizing a show's master calendar. This is put in place by the Production Manager, but is also useful (and essential) for the Director, Stage Manager and Designers.

The ensuing calendar will assume you have a four week slot and will number the days according to one's day in the space (i.e., day 1 is the first day in the space despite the actual calendar date you are allotted). The schedule will begin at the end and go backward. While this may seem intellectually unconventional, it is theatrically sound.

- Day 28: Closing Night - All cast and crew must arrive and remain for strike.
 - Either the PM or the Director presents the Archives Person with a copy of program, poster and ticket from the show. (Post show negative or extra photos would be appreciated but not mandatory.)
- Day 25: Opening Night - Celebrate you deserve it!
- Day 24: Invited Dress
- Day 22: First Dress Rehearsal
- Day 21: Second Tech Rehearsal & Costume Due Date
- Day 20: Wet Tech – *n.b. Begin early in the afternoon. Avoid a late night for your actors in the event of complications or changes. Cast/Crew reserves due to ticket master.*
- Day 19: Dry Tech – *n.b. Begin early. All production staff should be present except Costume Designer unless they desire to be there.*
- Day 18: Dark Day
- Day 16: Paint Day. Production manager must give house count and cast/crew list to ticket master.
- Day 15: Final Design Run – Blocking and Prop Freeze (unless Director consults designers)
- Day 10: 1st/2nd Design Run
- Day 5: 1st Design Run (optional)
- Day 1: Strike for previous show. ***All staff and cast must attend!***

Important: The Production Manager should schedule weekly (or bi-weekly depending on their interests) production and design meetings. The Design meetings usually work best after a design run.

- Pre- Space: First Read-Through
 - Organize and execute auditions. If rehearsal space is need either contact PW about Upstairs Space (contact [Alexander Rosenthal@brown.edu](mailto:Alexander.Rosenthal@brown.edu) or [Arieh Beatty@brown.edu](mailto:Arieh.Beatty@brown.edu)), or, in the event of its booking, contact either Phil O'Hara at the Student Activities Office (on the right of the Blue Room coming from the main green) or Residential Life (located in Wayland Arch).
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Appendix 2: Glossary of Useful Terms

- Dark Day - The day during which the Director and Actors are not allowed to work in the space in order to allow the Light Designer to hang and focus lights as well as set cues.
- Design Run- The actors run through the show for the benefit of the Director and Designers to get a sense of their movements, space usage and/or general arch of the show.
- Dry Tech - The day/evening when the Director, Stage Manager, Light Designer, Sound Designer gather to set and test cues. In an ideal world, the Light and Sound Designer will have finished setting and recording all their cues and can show the Director and Stage Manager where and how they will go. The Director has the ability to change any cues s/he deems need changing, but should also consider the amount of work and window of time left for corrections. The Set Designer and Technical Director should also be in attendance to make sure all set pieces and elements are functioning properly. *The Stage Manager should write the cues in his or her prompt script once all cues have been covered and agreed upon.*
- Paint Day- Depending on the show, this is useful to allow the entire set to be painted its final colors to aid the Lighting Designer in selecting colors for lighting the space. This should be scheduled with enough time to allow the set to dry. Often times, it is best to ask the Director to not rehearse with the actors in the space on this day, but it can also occur after a rehearsal.
- Wet Tech - Typically a cue-to-cue rehearsal during which the actors are incorporated into the previous days light and sound cues. This is primarily for the actors to become acquainted with where they must be during each cue. Yet, it also serves the equally important function of demonstrating to the Director, Light and Sound Designer whether their choices work (i.e. regarding location, color, timing, et al). While a Director can choose to have a “working run,” this could be detrimental if the show is technically complex and requires a lengthy tech rehearsal.
- Wonky - Theatre jargon for “not so good.”

Appendix 3: Contact Information

We love it when you contact us. Please don't hesitate to do so. Included are some of our jobs, but you can talk to anyone about any problems you have.

Jessie Hopkins '08
435.422.6019

Alana Jacoby '08
203.733.7083

Adam Mazer '08
205.706.3284

Alex Rosenthal '08
914.522.8820

Tara Schuster '08
310.922.0688

Justin Spiegel '08
917.209.1072

Katherine Cooper '09
abroad

Andrew Evans '09
253.732.6201

Allison Grubbs '09
513.207.8861

Albert Huber '09
401.330.0830

Alex Lubensky '09
abroad

Arik Beatty '10
847.542.0352

Daria Marinelli '10
914.837.6559

Justin O'Neill '11
203.984.4798

Max Posner '11
303.918.2407

Board Breakdown by Field

Always feel free to contact any of us, but if you have specific issues or certain problems that need to be answered, this list may be helpful.

ABSTRACT MATTERS

- Treasury – Daria, Arik
- Space Maintenance – Tara
- Issues with T.F. Green Hall, the SAO or other student groups in the building – Tara, Andrew
- Keys – Kaya
- The Dumpster – Elliot's Mom, Andrew's Mom, Andrew
- The PW PHONE! – Kaya
- The INTERNET – Arik
- This show packet (This one right here!) – Allison
- First Aid Kits – Allison

ACTUAL ROOMS

Scene Shop – Andrew, Allison
 Costume Shop – Jessie
 Electrics Room – Justin, Alana
 Sound Pile – Justin O'Neill
 Paint Room – Kaya, Allison
 Furniture Room – Albert
 Stair Chacker – Adam
 Props Room – Daria
 Green Room – Jessie
 Booth – Arik
 Box Office – Arik, Tara