

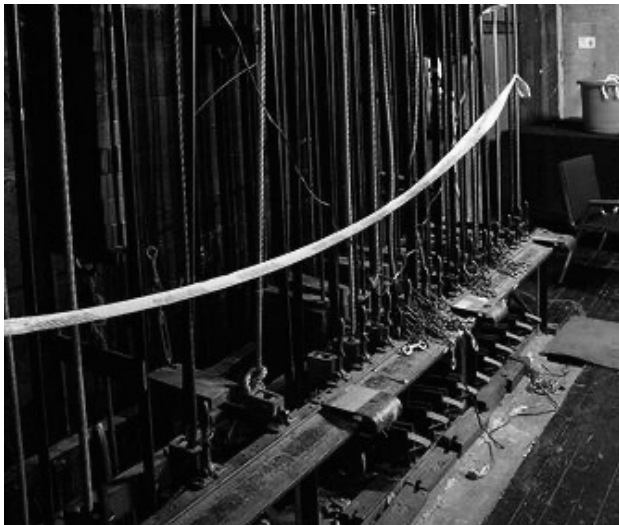
# TECHNICAL THEATRE GUIDE



**Tech Director / Stage Manager / House and Production Manager / Charge  
Artist / Construction / Sound Design / Light Design / Props / Costumes /  
Dramaturg / Assistant Director**

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# TECHNICAL DIRECTOR

## Pre-Show

- Look at the tech crew you're going to be working with. You have two types of tech members:
  1. Department heads who will have at least one show worth of experience in that specific department. Heads are going to be your partners throughout the show and the lowest maintenance in terms of how much they need you.
  2. General tech crew, the general crew is made up of people who haven't quite found their department, who like all the jobs, or the newest members of the tech crew. Examine who you have on your team, looking specifically at the general tech crew. Knowing what level each general tech member is at is going to help you gauge where to put them.
- Assign the general tech crew.
  - Talk to department heads to see how many crew members they need.
  - Talk to the general tech crew to see what they're interested in.
- Get to know the stage manager, house and production manager, and assistant director. You will be working with these individuals the most.

## Early Rehearsal Process

- After the read through talk with the department heads about their visions and gage their excitement.
- Create a tech schedule.
- Use a whiteboard to lay out weekly schedules and to-do lists for each department.



# TECHNICAL DIRECTOR

## During the Rehearsal Process

- Keep everyone on track. Stick to the deadlines!
- Help department heads and general tech, only if it is actually helpful.
- Check in with the general tech crew. If they don't like their assignment, move them.
- Problem solve, when something goes wrong or there is an odd job that needs to get done it is your job to complete it.

## Tech Week

- Talk with the director, stage manager, and house manager to assign tech roles during shows.
- Take part in the dry tech. A run through of the show with only tech to figure out scene changes and help crew members feel comfortable with the show.



# STAGE MANAGER

## Pre-Show

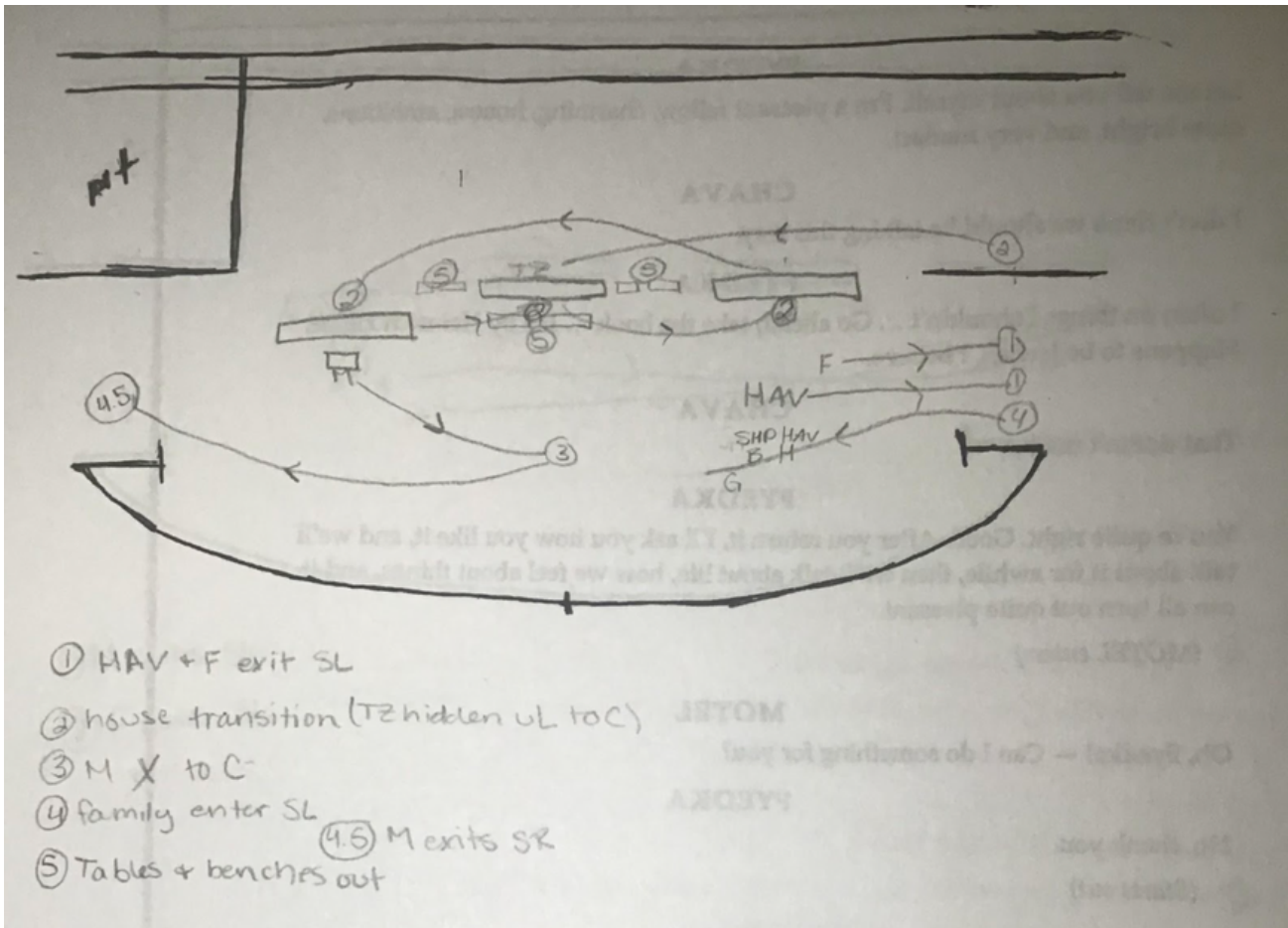
- Set up all the forms. They can all be found in this folder:  
<https://drive.google.com/drive/folders/1EMpzTe0wUli7UDEIHWwROjIVfIeFfQHo?usp=sharing>
- Fill out the contact sheet and make sure all company members have your number so they can contact you if they will be late or absent from rehearsal.

## Rehearsal Process

- Fill out a rehearsal report every rehearsal.
- Email the heads of departments 24 hours before every production meeting to figure out what they want to talk about.
- During the production meetings fill out the production meeting form.
- Write down all the blocking. When writing down character blocking, you can use symbols or initials of the characters to show where the characters are moving, exiting or entering and make sure to label them in order from the first movement of the page to the last. Next to the text of dialogue, write down the number (1,2,3, etc.) where the movement happens. (example on next page)
- It is also important that you write down cues for lighting or a sound effect if needed or specifically stated by the director.



# STAGE MANAGER



# STAGE MANAGER

- Set alarms for breaks, for every hour and 20 minutes in rehearsal make sure everyone gets a 10 minute break and for every 55 minutes in rehearsal make sure everyone gets a 5 minute break. Inform the director 5 minutes before the break is scheduled to take place.

## **Tech/Dress Week**

- Help assign tech positions.
- Write down all cues and moving pieces during the dry tech.

## **Performances**

- Position yourself at the stage manager box stage right.
- Call places once the director tells you to.
- Call cues.
- Help with mic, prop, or costume changes.
- Open and close the grand curtain.

## **Important Notes**

Of course, the stage management position isn't the easiest, but it is very rewarding. You learn a lot about the different aspects of theatre.

REMEMBER, ask questions and communicate to your director if needed. There are resources available to you and they are there to help you.

Always remember, you can do this and you are going to rock this!



# HOUSE AND PRODUCTION MANAGER

## Pre-Show

- At the first production meeting ask for access to the Participation Form. Use this to make the:
  - Email Lists
  - T-shirt Size Chart
  
- Talk to the director about the general aesthetic for the show. Use this to make the:
  - Color Palette
  - Lobby Displays
  - Audience Gifts
  - Program
  - Poster
  
- Have the director send you the show contract. You need to double check this for marketing.
  
- Work with the stage manager to put and set up the call board. The call board includes:
  - Rehearsal Location for the Day
  - Sign-in sheet
  - Tardy Slips
  - Rehearsal Release Request Forms
  - Announcements
  
- Help make the rehearsal calendar.





# HOUSE AND PRODUCTION MANAGER

## Rehearsal Process

- Make the color palette:
  - Color 1 HEX Code: \_\_\_\_\_
  - Color 2 HEX Code: \_\_\_\_\_
  - Color 3 HEX Code: \_\_\_\_\_
  
- Design the lobby displays. (they are normally biography boards)
  - Gather biographies from all company members.
  - Gather pictures if applicable, depending on the number of individuals involved you may or may not have room for photos.
  - Gain the director's approval.
    - Order, after running it by the director.
  
- Design the poster. Double check the contract to include all information correctly.
  
- Design the program
  - Reach out to local businesses for advertisements.
  - Gather senior photos from senior company members.
  - Gather biographies from applicable company members, depending on the number of individuals involved you may only use senior bios or everyone's.
  - Proof read and get everyone to sign off that their name is spelled correctly.
  - Gain the director's approval.
  - Order, after running it by the director.



# HOUSE AND PRODUCTION MANAGER

## **Closer to Tech Week**

- Organize tech/dress dinners
  - Account for vegan/vegetarian, allergies, etc.
  - Make the sign up to organize which days certain parents are bringing in meals.
  - Email every parent (Throw back to the email list)
  
- Make social media posts. Double check what is allowed to be posted and how with the contract.

## **Tech/Dress Week**

- Help set dinner up, bring dinners in, and clean up after dinner
  
- Do any random admin stuff
  
- Work with the music director to organize company ticket sales, cutting tickets, and organizing tickets for the box office.
  
- Sometimes you, the stage manager, and the tech director write letters and give flowers to company members.
  
- Post on social media. Double check contract. These posts can include:
  - Ghostlight videos
  - Announcements
  - Rehearsal pictures (as allowed)
  - Company member instagram takeovers



# HOUSE AND PRODUCTION MANAGER

## Performances

- Block off reserved seats (if you do them)
- Set out programs (whether on chairs or in a cool bucket)
- Pick up trash and make it look nice
- Train/communicate with ushers on the layout of the auditorium, when to close and open doors, and seating procedures
- Tell audience members where the bathroom is if they need.
- Greet the audience, and thank them for coming as they leave

## Important Notes

- At some point, you'll have to be okay with pestering the director if he isn't sending you stuff. Keep emailing and reminding him to send you contracts or to order things he said he was going to order.
- Canva is super awesome for designing graphics (they have a lot of templates if you don't know how to do graphic design). All examples of my work can be found here: [LINK](#)
- Make the position what works for you and the department. I was really particular about how I wanted things to work and look, so I made the system that worked for me.
- Communication is SO important (here and in life). Make sure that everyone—you, the director, the music director, the stage manager, the cast, the pit, etc.—are all on the same page. It saves a lot of headache.
- Have fun with the rest of your company. It can get pretty crazy, but having it be crazy with some pretty cool people makes it better. You got this. :)



# CHARGE ARTIST

## Pre-Show and Early Rehearsal Process

- Read the script! Compile a detailed script of all needed set pieces:

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- Communicate with the director and prop master to indicate if any more set pieces are needed or if the items you thought were part of the set were actually props.
- Figure out what you can make and what you can buy. Always use what we have before buying something.
- Set due dates
- Create sketches, both rough drafts and final drafts approved by the director. Make sure they are safe and do-able with the materials we have.
- Get your sketches, with measurements to your construction head to communicate what you need from them.
- Buy your materials, go through the director.



# CHARGE ARTIST

## Rehearsal Process

- Build!!
- Paint!!
- Help other departments if they need it

## Tech/Dress Week

- Help the construction head lead tech Saturdays so everything gets done.
- Get trained on your during show job.

## Post Show

- Work with the head of construction to run strike of the set.

## Important Notes

- Take good care of your materials, you will probably need to re-use them.
- Help where you can, always. Even if it's not your department, there is always something that can be worked on.
- Plan ahead and communicate with literally everything.
- There are never too many questions.
- Listen to everyone, and every suggestion. Be respectful about them, even if you disagree with them.
- If you are going to run out of some material, let your director know in advance so you can actually get said material before you truly run out.



# CONSTRUCTION HEAD

## Pre-Show and Early Rehearsal Process

- Work with the director and charge artist to develop and create a plan for the set.
  
- Make a calendar with all your deadlines. This includes things like:
  - Materials Ordered
  - Materials In
  - Building Begins
  - Building Ends
  
- Order materials, go through the director.

## Rehearsal Process

- Build! Make sure to stick to your deadlines.
  
- Keep everyone updated on your progress.

## Tech/Dress Week

- Put the set on stage, this normally happens on a tech Saturday.
  
- Train for your during show job.

## Important Notes

- Safety!
  - Closed toed shoes in the shop. No exceptions. If you're painting, check your shoes before you go back into the drama room.
  - When moving big pieces COMMUNICATE.



# SOUND DESIGNER

As a sound designer you are responsible for two things, the sound effects  
 and the microphones during the shows.

## Mics

During the read through gauge the general volume of the show.

Create a mic plot. Your mic plot will include:

The name of the character

The name of the actor

The mic number

If applicable, the specifics of a mic change

Go through your script and label what mics are going to be used on each page, mark down any drastic increases in volume and any other notes you need.

Make a mic table so you have a clear area for each mic to be returned to.

Using white gaff tape you want to label each mic pack with:

The actor/character name

The mic number

The frequency that mic is on.

Write a list with the frequency of each mic on it so that if there's an issue with a mic you know what channel it's supposed to be on.



# SOUND DESIGNER

- Give cast the mic talk. This should include:
  - The mics are expensive and need to be handled with care.
  - Each actor is responsible for their mic and their mic only.
  - Mic's are a booster they can add volume but only if they're getting volume remember 10 x 0 is still 0.
  - Don't ever let the mic pack dangle from the mic this can damage them.
- Make sure each cast member is aware of which mic is there's and assign a mic belt to anyone who would like one. Don't share mic belts, they get sweaty and gross.
- Get stage left and stage right set with a few extra batteries and mic tape just in case.
- Sit back and mix your sound

## Sound Effects

- Mark down any sound effects in your script during the read through.
- Create a chart that includes:
  - The sound effect
  - The page number
  - The cue line
- Communicate with the director and decide which sound effects you are keeping and if you are removing or adding any sounds.





# SOUND DESIGNER

- Begin the sound effect search. You can use free sound websites or even youtube to find sounds if you use YouTube follow these steps:
  - Find a video with the sound you like.
  - Convert the YouTube video into an MP3 file.
  - If needed trim the MP3 to the desired length.
  
- After compiling all your sound effects take them into Qlab, a digital tool that allows you to create sound cue lists. Qlab allows you to make edits if needed you can change the volume, create a loop, cut the sound effect. To use Qlab:
  - Drag the MP3 file from your desktop into the workspace and make sure you label it what it's called in the script.
  - Add the page number to the name and if you prefer in Qlab you can add a note with the cue line
  
- Once you have your completed cue list confer with the director to and make any required changes.
  
- Go through your script and make sure its labeled for when each sound effect will play.
  
- Practice the timing with the actors throughout the run throughs.
  
- Sit back and hit the space bar.



# LIGHT DESIGNER

## Pre-Show

- Watch 2-3 bootlegs of the show, taking notes on big moments and your likes and dislikes of specific lights.

### Big Moments:

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### Likes:

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### Dislikes:

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# LIGHT DESIGNER

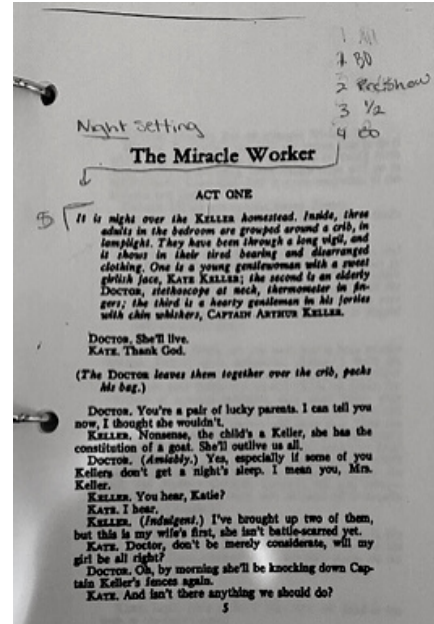
- On the first page of your script, make room for pre-show house lights. Follow guide on the right.
- In the first production meeting ask about the stage set up and any lighting limitations (whether it's outside or blocked off to some degree by pipe and drape, any other thing the director thinks of) to account for throughout the whole process.

## Limitations:

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- Gain approval to sit in on cast rehearsals, this can be all blocking and/or review days. This allows you to coordinate lights and blocking.
- Get to know what lights can reach where.

# LIGHT DESIGNER

## Rehearsal Process

- Sit in the audience and begin designing! Freedom of design is great, right? Welcome to the next 2-3 months of your life.
- Make a spreadsheet of cue number, page number, cue line, what's happening on stage, light for cue.

Cue #	A	B	C	D	E	F	G	H
Cue #	Page	Channel Numbers	Distinguishable Blocking	Bright	Duration	Scene/Musical #	Cue Line	
1								
2	1	0	BO					
3	2	0	Preshow (					
4	3	0	House 1/2					
5	4	0	BO					
6	4.1	1	warm and cool pattern	Tevye enters and start	@75	10 sec	Before tradition	10 secs after BO
7	5	1	SM 2	Everyone(including ensemble) enters and covers whole stage	@65	15 sec	Beginning of Tradition	"People scatter across the stage"
8	6	1	SM 2	Everyone stomps on stage	@100	1 sec	Tradition	TEVYE: "I can tell you in a word... Tra
9	7	1	(pools on groups)(center)	Ma(7/8)pa(5)so(3/4)da(1/2)pools	@65,10	3 sec	Tradition	TEVYE: "Because of our traditions..."
10	8	1	(pools on groups)	Ma/so/da- emph. on papas (DR, 9)	@65,100	3 sec	Tradition	TEVYE: "... what God expects him to
11	9	1	(M/D/S/P)	Pa/so/da pools - emph. on mamas (DL, 11/12)	@65,100	5 sec	Tradition	ALL: "the papa... tradition"
12	10	2	(D/S(C))P/M UL/UR(SM 17)	Da pool(1/2)- pa/ma in back line (1-4)- center on so(6/7)	@65,100	10 sec	Tradition	ALL: "the mama... tradition"
13	12	2	(M/D/S/P)	Ma/pa/so/da	@75	2 sec	Tradition	ALL: "the daughters... tradition"
14	13	2	SM 2	End of rounds	@100	1 sec	Tradition	ALL: "tradition"
15	14	2	(back line(1-4))(L/R (5/8)) (center)	1st Soone	@100	3 sec	Tradition	ALL: (last) "tradition"
16	15	3	(back line(1-4))/top half of 5-8)(center)	2nd scene	@100	3 sec	Tradition	YENTE: "... it's a perfect match."
17	16	3	Same as cue 14	3rd scene	@100	3 sec	Tradition	BEGGAR: "... why should I suffer?"
18	17	3/4	SM 2	Town gathering	@75	20 sec	Tradition	RABBI: "... far away from us."
19	18	4	SM 2	Town babble	@75	3 sec	Tradition	TEVYE: "... we got along perfectly we
20	19	4	(horse/mule groups 6/7)	Fight	@75	5 sec	Tradition	TEVYE: "... now we live in peace and
21	19.1	4	bumps (one channel for 6, one for 7)	Horse/mule fight	@100		Tradition	ALL: "Horse." "Mule."
22	20	4	SM 2	Tradition ending	@100	3 sec	Tradition	ALL: (last) "Mule."
23	20.1	4	SM 3	Snappy bois	@100	3 sec	Tradition	ALL: "snaps"
24	21	4	SM 2	Tradition transition	@25	3 sec	Transition	"music ends"
25	22	4	SM 2	Opening scene starts (Golde and Yente)	@75	3 sec	Opening	SHPRITZE: "Mama, where should...
26	22.1	7	(Center (middle of 6/7)(table)), SM 2	Yente and Golde banter	@75,25	3 sec	Opening	GOLDE: "sits down"
27	23	8	SM 2	Matchmaker prestart	@75	3 sec	Matchmaker	GOLDE: "exits"
28	23.1	9	Same as 22.1	Song starts	@75,25	3 sec	Matchmaker	TZEITEL: "Oh, Yente... Yente!"

- Email Yosh with updates, if he is working on the show. His email is yosuvius@gmail.com



# LIGHT DESIGNER

## Important Notes

- Be creative with the moving lights and led strips (see bottom right for the cardboard houses for fiddler and lights - creativity at its finest)
- Take into account LEDs can be the only light on stage if desired
- Cyc lights can be powerful if you do it right, account for them (Left, Middle, and Right)
- If you can use spots, make sure you're accounting for the fact that the center spot is much brighter than L/R combined
- Center spot has color options for the spot (kinda cheesy though), check out gels for the spots. They're in stage left closet with all the light stuff
- You're not allowed on the catwalk without the director so good luck with that if you want it :(
- LED DMX Setup to Laptop (bottom left)



# PROP MASTER & COSTUME HEAD

## Disclaimer

Depending on the show these roles may be fulfilled by two people.

## Pre-Show

- Make a list of every prop and costume mentioned in the script
- Plan general design ideas, coordinate with other departments to make sure everyone is on the same page with the look of the show.
- Go through prop and costume list and start planning how you're going to get all your materials (what are you going to make, what are you buying, what are you borrowing, etc.)
- Set deadlines! Backwards plan from when you need stuff finished to make sure you will have everything made, bought, and shipped in time.

## Rehearsals Process

- Fittings: Most important measurements are going to be bust, waist, hips, inseam, and height (also shoe size)
- You're gonna want to start buying first, then make things while items are shipping, if you're able to go on runs, thrift stores and walmart are incredible. Amazon is great too, but Mr. Wright will take two weeks to go over the list with you and then things will take another week to ship. Plan ahead
- Construct! You'll probably spend a lot of time sorting through the prop shop, duct taping, painting, maybe sewing, and panicking over props you forgot about. Check everything off your list.



# PROP MASTER & COSTUME HEAD

- Request props and costumes from cast and tech. Be specific about what you need and remind people constantly.
- When you have your costumes, have cast try them on and see if any alterations are necessary. Make the alterations.

## Tech/Dress Week

- Start organizing. Costumes are organized by character/ person, props by the side of the stage they enter.
- Surprise prop time! Check with cast once they finish with blocking and make sure they write down all their props. Compare what they think they have with what you actually have. Also get info on which side each prop enters and exits on.
- Depending on if you're doing a makeup/ hair heavy show you might need to do this earlier, but research what kind of makeup and hairstyles are appropriate and let cast know what they should be shooting for. Makeup diagrams are often helpful for sections of the cast (make one for male ensemble, one for female ensemble, one for female dancers, etc.)
- Make some prop tables! Every prop needs a spot on both the side it enters and the side it exits. Plan it out, tape it down, label, (and probably make labels glow if possible for backstage/ stage left use).
- If you have time and not needed backstage, watch a dress rehearsal. Watch for things that look bad from the audience, discontinuities in costumes or props, forgotten hair ties or jewelry, etc.



# PROP MASTER & COSTUME HEAD

## Performances

- This may vary, but during shows at least have emergency hair and costume supplies easily accessible on both sides. This includes hair spray, bobby pins, needle and thread, tape, etc.

## Important Notes

Always be prepared to ask any questions at production meetings, all of them are valuable and you need to be on the same page as everyone on your tech team. (Very important to know which items are a props responsibility and which fall under set/construction)





# DRAMATURG

## Pre-Show

Read the script, don't look for anything, just read

Re-read the script, highlight all the words you or other people don't know:

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Re-read one last time, highlight any pop culture or historical references:

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Watch 2-3 bootlegs on youtube, write down any traditional aspects of the show carried through all productions:

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# DRAMATURG

- Create a glossary with all character names and highlighted words from your script. Include the meaning and pronunciation of every word.
- Determine the setting of the show, time, location, and social class. This will help inform everything you are writing and critiquing.
- Split your dramaturgical report into sections for the applicable company departments. Most commonly:
  - Cast
  - Costumes
  - Construction
  - Props
  - Set Dressing
- The cast section of the report should include all historical and pop culture references and the reasoning for them. As well as all outside influences on the character's actions. This all depends on the type of show you are doing. Something like Fiddler on the Roof needed a lot more history into the background of Orthodox Jewish culture and the time period. Whereas, a show like Charlie Brown needs more research into the established character relationships like what positions each character played in baseball.
- The costumes section of the report should include the style guidelines of the time period and what the characters would and would not wear. This should also include makeup and hair.
- The construction section of the report should include the architecture and furniture of the time period.



# DRAMATURG

- The props section of the report should include guidelines of period appropriate props.
- The set dressing section of the report should include all necessary additional pieces that contribute to setting the scene. For example, it isn't stated in the script but in order to set the scene for Fiddler on the Roof a Mezuzah was needed to be placed on all doorways and a cloth cover was needed for the Challah bread.

## Rehearsal Process

- Sit in on cast rehearsals to watch the blocking and make notes where needed. Always ask the director before giving notes.
- Work with costumes, props, construction, and set dressing to make sure if they need help you are there to give it.
- Answer questions from company members about history.
- Work with the front of house manager on the lobby displays. One year this was a small display and one year it was bio posters, but it's a nice place to show off your work.

## Tech/Dress Week

- Watch the runs and give notes on any aspects that are not historically accurate. Always ask the director before giving notes.
- Train for your show job. It will most likely be front of house, because you have worked on lobby displays.



# DRAMATURG

## Important Notes

- Normally this is a two person job. Try to like the person you are working with, it can lead to great relationships. I would suggest splitting up the job into a mainly cast dramaturg and mainly a tech dramaturg.
- It's all about the little things. It may seem nitpicky and annoying to give notes on little things, but if the director didn't want them, the job wouldn't exist.
- It's okay to not know things. If you can't answer a question be honest, but do your best to find the answer.
- You will oftentimes find that the writer of the script was not as into the history as you are so there will be inconsistencies. You have to learn to let go of it a little.
- You have to be a nerd about stuff like this. I get so excited when I find out cool little things in history, and that's what makes the job so much fun.
- Don't sweat about not having enough time to do stuff, you normally have months before the first production meeting to prepare the report. It is a living breathing document that can always be added to.
- You're going to do great!



# ASSISTANT DIRECTOR

- Oversee blocking.
- Work with the stage manager to be the mediators between tech and cast/director. Often times the director can lose track of other things going on, so it's best to check in on both sides of things.
- Help aid the communication between the director and the cast. Clear up and answer any questions that arise.
- In production meetings help answer questions about blocking and give updates on the cast's progress.
- Read ahead. You will get the hang of organizing blocking after watching the director do it for a few scenes. You'll pick up their style quickly, so try and imagine every scene in the show with that in mind. There's a good chance you'll be asked to block a scene on the fly, so be ready.
- Aid the crew in anyway during tech week and shows.
- Keep it upbeat. You don't have to radiate an immense amount of positive energy to keep the momentum going. In overall interactions with everyone, make sure to listen closely and look for the positive opportunities.

