

## General Crewhead Information Sheet

This is a list of responsibilities common to all crewheads. They may vary with the show. If you have revisions or new ideas that you would like to try, please discuss with Mysti and your supervisor.

1. Contact your crew!
  - One thing that every crewhead must do is contact his/her crew. Call/text each person, or arrange a meeting for those signed up to work on your crew soon after signups take place. Introduce yourself, you can play some intro games or do an ice breaker activity (or not), and discuss the workings of your crew, Theatre Guild in general, and when you will begin working. Answer any questions they may have, or direct them to your supervisor, Mysti, or Susan if they have questions you can't answer. Continue to contact your crew throughout the year to remind them of crew meetings and Monday meetings.
  - Create a schedule of when individual members of your crew can be there through the work schedule-this will give you a better idea of what you can get done when.
2. Schedules
  - Every crew needs a schedule. The schedule helps your crew know what to work on and helps you know when you are behind so you can ask for help.
  - The schedule should be based upon your crew's deadlines and the amount of time you think it will take to complete those tasks. You can schedule work for both weekdays and weekends BUT, these hours do depend on when your supervisor and your crew are available.
  - Once you have completed the schedule, place it on the green board under the heading for your crew. You should give it to your crew, supervisor, Mysti, and the student board. Also announce the schedule for the week at every Monday meeting.
3. Crew Lists
  - Every crewhead needs to keep a list of the people who have worked on their crew. Keep track of who all help throughout the show, but also who is both there the most often and the most reliable. This will be your pool to pull from for running crew.
  - When the time comes, you must give a copy of your running crew list to the stage manager. They will announce a deadline for this list.
  - The business managers must also be given a complete crew list (preferably alphabetized) to put in the program. They will announce a deadline for this list.
4. Extra Notes!!
  - Keep in contact with the designer(s) designated for your crew, your supervisors, Mysti, the stage management team, as well as the director(s) when needed.
  - YOU MUST ATTEND ALL MONDAY MEETINGS AND CREWHEAD MEETINGS
  - Get a script from the stage managers-READ!! Notate as needed!

**Have fun!! Enjoy the show as crewhead!!**

## Lighting Crewhead Informational Sheet

1. Meet with the lighting designer/supervisor to discuss design and schedule.
  - The lighting design should include a light plot, which is essentially a floor plan of the theater which shows where each lighting instrument should be hung. You should also find out what gel colors, gobos, or frosts the designer plans to use in instruments.
  - The schedule will include all hang/focus days and performance days-more scheduling will be planned once you meet with your crew.
2. Make a schedule
  - You'll need to make a schedule around the days that you can get into the theatre to work - you must talk with designers and directors to avoid set load in, rehearsal, etc.. Estimate the number of days needed, and discuss with your supervisor to make sure they can assist in whatever is needed. You must be done with the lighting by the first cue to cue rehearsal. Next, figure out what your crew needs to set up *before* you have access to the theatre and schedule those days.
  - Post your schedule on the green board under "Lighting" and tell your crew (through phone, Monday meeting, etc.) You should give it to your crew, supervisor, Mysti, and the student board. Also announce the schedule for the week at every Monday meeting.
3. Complete all the work that can be done outside of the theatre
  - Before you work in the theatre, all of your gels should be in order and all instruments should have been tested to make sure they are functioning properly.
4. Hang and cable the lighting instruments
  - When you have the theatre, follow the lighting plot to hang all the instruments. Follow the instructions of the lighting designer or supervisor.
5. Focus and gel
  - Follow their instructions to gel and focus all instruments. Once this is done, check for dead spots and other problems, and then fix them when possible.
6. Patch and/or write submasters
  - If you are not scheduled for running the board yourself, the crewmember who will be should be present for this step.
7. Assign running crew
  - Discuss with the designer/supervisor to decide how many running crew members you will need. (These may include spot ops, floor electricians, fog operators, plus the board operators)
  - There may be other jobs necessary, but this should be discussed with the lighting designer
  - Once you have decided running crew, give your running crew list to the stage manager.
8. Write cues! This is happen during the first cue to cue rehearsal!
9. Rehearse! EVERYONE must attend each tech rehearsal, no matter what.
10. Perform! Just like rehearsing, but without mistakes. Make sure that you and your crew are there on time.
11. Strike
  - You and your crew (along with any actors assigned to you) will have to take down all instruments not part of the house set of the theatre. Remove all gels, frosts, and gobos. Remove and coil cables. Clean the booth and lighting closet for the next crew to come in!

## Sound Crewhead Information Sheet

1. Meet with the sound designer/supervisor to discuss design and schedule.
  - The sound design will include a mic plot, any equipment needed, and special fx requested.
  - The schedule will include all workshop, load in and performance days-more scheduling will be planned once you meet with your crew.
2. Make a schedule
  - You'll need to make a schedule around the days that you can get into the theatre to work - you must talk with designers and directors to avoid set load in, rehearsal, etc.. Estimate the number of days needed, and discuss with your supervisor to make sure they can assist in whatever is needed.
  - Post your schedule on the green board under "Sound" and tell your crew (through phone, Monday meeting, etc.) You should give it to your crew, supervisor, Mysti, and the student board. Also announce the schedule for the week at every Monday meeting.
3. Complete all the work that can be done outside of the theatre
  - Before you load-in to the theatre, all of your equipment should be in order and all microphones should have been tested to make sure they are functioning properly.
4. Load in all sound equipment into the space
  - Work with the supervisor to lead your crew to set-up all the equipment.
5. Patch the sound board with the supervisor
6. Assign running crew
  - Work with the supervisor to create a running crew for the show-both backstage and in the booth.
  - Once you have decided running crew, give your running crew list to the stage manager.
7. Write cues!
  - This is happen during the first cue to cue rehearsal!
8. Rehearse!
  - EVERYONE must attend each tech rehearsal, no matter what.
9. Perform!
  - Just like rehearsing, but without mistakes. Make sure that you and your crew are there on time.
10. Strike
  - You and your crew (along with any actors assigned to you) will have to take down all equipment set up for the show. Re-store all of the equipment in the booth. Remove and coil cables. Clean the booth for the next crew to come in!

## Set Crewhead Information Sheet

1. Meet with the set designer, technical director and scene shop supervisor
  - The set designer should provide you with a floor plan, elevations, and any other important drawings.
  - Discuss a preliminary schedule of building and when supplies need to be ordered.
2. Look through flat and platform storage to find set pieces you can use
  - It is always cheaper to cut down things that it is to build new ones
3. Scheduling!
  - Sets crew needs a schedule. The schedule helps your crew know what to work on and helps you know when you are behind so you can ask for help.
  - The schedule should be based upon your crew's deadlines and the amount of time you think it will take to complete those tasks. You can schedule work for both weekdays and weekends BUT, these hours do depend on when your supervisor and your crew are available.
  - Once you have completed the schedule, place it on the green board under the heading for your crew. You should give it to your crew, supervisor, Mysti, and the student board. Also announce the schedule for the week at every Monday meeting.
4. Build!
  - Assemble everything you will need for load in and store in the set shop, paint shop, or the back of Schrieber
  - Help train all newbies and recommend crew members to be trained on saws
5. Load In
  - Load the set into the theatre and fully assemble. Load any hanging scenery on the rails.
  - If there is anything you missed on the first build, build it over the next couple of days and add it to the set.
6. Assign running crew
  - Discuss with designer and director to figure out how many members will be needed for running crew.
  - Assign running crew members based on amount of time and energy they have put into the crew.
  - **EVERYONE MUST BE THERE EVERYDAY OF TECH REHEARSAL**
7. Rehearse
  - Practice, practice, practice
8. Perform
  - Just like rehearsal, but better
10. Strike
  - You, your crew, and the actors assigned to you must dismantle all of the set, bring pieces back to the set shop, and sort all wood, flats, platforms, and hardware and put them back in their place.
  - Cleaning the set shop for the next show to begin working!

## **Paint Crewhead Informational Sheet**

1. Meet with the set designer, technical director and paint supervisor
  - Talk with the set designer about what painting is needed for the show and get painting elevations and research materials.
  - Talk with the supervisor about supplies and what will be needed.
  - Talk with the technical director to set a preliminary schedule of when set pieces will be finished and available for painting.
2. Scheduling
  - Create a schedule for paint crew, discussing the paint crew supervisor and the set crew supervisor and crewhead to figure out when they will have things for you to paint.
  - Contact your crew and tell them when you will begin working. If it is not for a while, suggest they help with another crew for the time being.
  - Plan out some days before painting actual set pieces to teach your crew how to paint the techniques that will be used for this show.
3. Paint!
  - Gather all the set pieces from sets crew and props crew and then paint!
4. Running crew
  - Paint crew does not usually need a crew, but if another crew does need help with running crew, offer to help and assign crew members.
5. Schedule some time during tech week to look at the scenery on stage and for touch-ups.
6. Performances
7. Come watch the show!
8. Strike
  - Seal all remaining paint, sort, and store! Clean the paint shop for the next show coming in!

## Properties Crewhead Informational Sheet

1. Meet with the set designer and props supervisor
  - Find out what is needed for props for the show. Get elevations, if needed, from designers.
2. Look through storage
  - Look through the props stock to see if there is anything usable/changeable to use for the show.
3. Scheduling
  - Props crew needs a schedule. The schedule helps your crew know what to work on and helps you know when you are behind so you can ask for help.
  - The schedule should be based upon your crew's deadlines and the amount of time you think it will take to complete those tasks. You can schedule work for both weekdays and weekends BUT, these hours do depend on when your supervisor and your crew are available.
  - Once you have completed the schedule, place it on the green board under the heading for your crew. You should give it to your crew, supervisor, Mysti, and the student board. Also announce the schedule for the week at every Monday meeting.
4. Build/Find
  - Begin finding props/furniture at local thrift stores or craft stores. This step must be done with the props supervisor. It is preferable to have a large car to transport all the items back to the shop.
  - Begin putting together prop items
5. Assign running crew members
  - Discuss with the director and designer to see how many people may be needed to move props on and off stage during the show. Then, assign crew members to tasks. If more people are needed, you can often draw from paint crew members. **EVERYONE ON RUNNING CREW MUST BE THERE FOR EVERY DAY OF TECH WEEK.**
  - Remember, most props running crew members must also be in costume. Discuss with the costume designer to see what props crew members need to wear.
6. Rehearsal
  - Practice, practice, practice
7. Perform
  - Like rehearsal, but better.
8. Strike
  - You, your crew, and the actors assigned to you must remove props from the stage, sort them, dismantle them if needed, throw them away if needed, and either store or the return props to their rightful owner.
  - Cleaning the prop shop at the end of the year is always recommended.

## Costumes Crewhead Informational Sheet

1. Meet with the costume designer and costume supervisors.
  - Discuss the design and schedule
  - Get any drawings and/or research from the designer.
2. Look through costumes storage to find pieces you can use or adapt.
3. Scheduling!
  - Costume crew needs a schedule. The schedule helps your crew know what to work on and helps you know when you are behind so you can ask for help.
  - The schedule should be based upon your crew's deadlines and the amount of time you think it will take to complete those tasks. You can schedule work for both weekdays and weekends BUT, these hours do depend on when your supervisor and your crew are available.
  - Once you have completed the schedule, place it on the green board under the heading for your crew. You should give it to your crew, supervisor, Mysti, and the student board. Also announce the schedule for the week at every Monday meeting.
4. Costume plots/Train/Build
  - Work with the designer and supervisor to create a costume plot
  - Build/tailor/create costumes
  - Help train all newbies
5. Costume Parade
  - Work with the stage management team and Mysti to schedule a costume parade during cue to cue rehearsal
6. Assign running crew
  - Discuss with designer and technical director to figure out how many members will be needed for running crew.
  - Assign running crew members based on amount of time and energy they have put into the crew.
7. EVERYONE MUST BE THERE EVERYDAY OF DRESS REHEARSALS
8. Rehearse
  - Practice, practice, practice
9. Perform
  - Just like rehearsal, but better
10. Strike
  - You, your crew, and the actors assigned to you must dismantle all of the set, bring pieces back to the set shop, and sort all wood, flats, platforms, and hardware and put them back in their place.
  - Cleaning the set shop for the next show to begin working!