Introduction

The Design & Production Student Handbook is an informational manual and instructional guide for BA Theatre: Concentration in Design & Production students. The handbook outlines the workings and policies of the Design and Production Area as part of the School of Theatre & Film, BA course of studies and SOTF Mainstage Productions. As an instructional guide, the handbook is designed to clearly delineate the responsibilities of Design & Production positions/assignments and policies/procedures of the design and production process for SOTF Mainstage Productions.

The primary intent of the handbook is to be a reference for all Design & Production faculty/staff and students. The information in this handbook is intended to assist in answering questions and clarifying the objectives of the Design & Production Area. Prospective students, as well as other faculty/staff/students, are encouraged to utilize the handbook for a comprehension of the goals, workings and policies/procedures of Design & Production as part of the School of Theatre & Film.
School of Theatre & Film Mission Statement

- To educate imaginative, knowledgeable, skilled, and responsible artists, teachers, scholars, audience members, and advocates for the future of theatre and film arts. We shape this education in our theatre laboratories, film studios and classrooms, where we work collaboratively to celebrate and confront our diverse artistic heritage and to examine and practice the complex process of constructing meaning in live performance and media. As artists and scholars, we explore new and diverse ideas and ethical principles. We create new work and engage existing work in innovative ways to challenge, enrich, and transform the university and the larger communities in which we live.

- To provide a comprehensive liberal arts education to undergraduates in the following focus areas: performance, design and production, new work development, theatre for youth, film and media production, and theatre and performance studies.

- To educate the theatre scholars of the future in our PhD program by engaging and developing the theories, histories, literatures, and practices of Theatre for Youth and Theatre and Performance of the Americas.

- To train the creative artists of the future in our MFA program to work across and between performance disciplines and provide them with the skills needed to achieve their fullest potential as theatre artists. MFA students create new work and original interpretations that are engaged with and responsive to diverse communities and exploit technology in the service of art.

- To provide production opportunities that are integral to a student’s theatre and film education; complement the classroom and studio curricula; enrich the cultural life of the university, the community, the state and the region; and move the arts of theatre and film production into the future.
B.A. in Theatre/ Design & Production Concentration

The B.A. in Theatre with a Concentration in Design & Production is an intensive program involving the theoretical and practical disciplines of theatrical design and craft. Participation in this program provides the student with greater access to faculty/staff mentoring as well as to hands-on production experience, leading to better preparation for graduate programs and/or entry-level jobs in professional theatre companies, production shops or other relevant career fields.

Application for admission into the Design & Production Concentration is suggested at the end of the freshman year to allow three years of academic supervision (first-semester freshmen will be considered for an interview in exceptional situations). Advanced individuals, however, may apply as sophomores or juniors, completing the program in a minimum of four semesters. Transfer students should apply for the Concentration during their first semester at ASU.

Admission interviews are held every semester with the Design & Production faculty/staff. A letter of intent, resume, portfolio of significant work, and unofficial transcript are required and are to be submitted at the interview. A minimum GPA requirement of 3.0 for SOTF courses and 2.5 overall University is set for the Concentration and must be met by all prospective students. Acceptance or declination is based upon the interview, submitted paperwork and Concentration requirements.

During the course of study, students engage in all aspects of Design & Production through Mainstage Production assignments - typically culminating in at least one fully mounted design or theatre technology project. As a requirement of the Concentration, assignments are given each semester based on faculty/staff advisement and student growth/development within relevant areas of Design & Production.

Portfolio Reviews are a requirement for all students in Design & Production. Reviews are held at the end of each semester to allow faculty/staff to assess student growth/development through the presentation of Concentration course and Mainstage Production assignment projects and relevant materials from other classes and employment. Portfolio Reviews will be held in either of two formats: Individual Presentation or Exhibition. The Individual Presentation allows Design & Production faculty/staff to meet with students, separately, to discuss and make assessments. Exhibitions are held to allow all students to present their portfolios in an open forum for review with Design & Production and other SOTF faculty/staff, peers, and invited guests. Portfolios are important in presenting an individual’s work and skills, thus making the requirement as part of Design & Production essential to a student’s development - academically and professionally.

Design & Production faculty/staff will meet at least twice during the semester with students as a group to monitor personal progress, assess portfolio progress, offer development lectures/seminars and create a sense of community. Retention in the program is based on satisfactory artistic growth, production participation, and maintaining the requirements set for the Design & Production Concentration.

If you have any questions concerning the Concentration, contact the Area Coordinator or the Design & Production Concentration Undergraduate Advisor.
Curriculum Information
B.A. in Theatre / Design & Production Concentration

The B.A. in Theatre with a Concentration in Design & Production prepares students for advanced graduate studies and entry-level careers in relevant fields of performance design and technology. To accomplish this, the curriculum is set “to provide a comprehensive liberal arts theatre education” with School of Theatre & Film core courses and offerings within the focus area of Design & Production.

In addition to ASU required General Studies, all SOTF Theatre majors (B.A., B.A.-Acting Concentration and B.A.-Design & Production Concentration) share core course requirements.

School of Theatre & Film – B.A. Core:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THF 125</td>
<td>Orientation to Theatre and Film</td>
<td>1</td>
</tr>
<tr>
<td>THF 126</td>
<td>School of Theatre and Film: First-Year Experience</td>
<td>2</td>
</tr>
<tr>
<td>THF 160</td>
<td>Introduction to Storytelling</td>
<td>3</td>
</tr>
<tr>
<td>THF 215</td>
<td>Design and Composition for Theatre and Film</td>
<td>3</td>
</tr>
<tr>
<td>THF 220</td>
<td>Principles of Dramatic Analysis (L)</td>
<td>3</td>
</tr>
<tr>
<td>THF 397</td>
<td>Professional Development Seminar</td>
<td>1</td>
</tr>
<tr>
<td>THE 320</td>
<td>History of the Theatre I (HU, H)</td>
<td>3</td>
</tr>
<tr>
<td>THE 321</td>
<td>History of the Theatre II (HU, H)</td>
<td>3</td>
</tr>
<tr>
<td>THE 440</td>
<td>Experimental Theatre and Performance</td>
<td>3</td>
</tr>
<tr>
<td>THP 102</td>
<td>Acting: Fundamentals</td>
<td>3</td>
</tr>
<tr>
<td>THP 213/214</td>
<td>Intro to Tech Theatre/Costuming (Choose one)</td>
<td>4</td>
</tr>
<tr>
<td>THP 218</td>
<td>The Director’s Vision</td>
<td>3</td>
</tr>
<tr>
<td>THP 301</td>
<td>Theatre Production: Running Crew</td>
<td>1</td>
</tr>
<tr>
<td>THP 301</td>
<td>Theatre Production</td>
<td>1</td>
</tr>
<tr>
<td>THP 428</td>
<td>Theatre and the Future</td>
<td>3</td>
</tr>
<tr>
<td>THF 497</td>
<td>Senior Project</td>
<td>1-6</td>
</tr>
<tr>
<td>THE ***</td>
<td>Dramatic Literature (See advisor for current list)</td>
<td>3</td>
</tr>
</tbody>
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School of Theatre & Film – Specific Design & Production Curricular Requirements:

12 Semester hours chosen from the following courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THP 317</td>
<td>Stage Management</td>
<td>3</td>
</tr>
<tr>
<td>THP 340</td>
<td>Scene Design</td>
<td>3</td>
</tr>
<tr>
<td>THP 345</td>
<td>Lighting Design</td>
<td>3</td>
</tr>
<tr>
<td>THP 350</td>
<td>Sound Design</td>
<td>3</td>
</tr>
<tr>
<td>THP 355</td>
<td>Media Design for Performance</td>
<td>3</td>
</tr>
<tr>
<td>THP 430</td>
<td>Costume Design</td>
<td>3</td>
</tr>
<tr>
<td>THP 442</td>
<td>Drawing</td>
<td>3</td>
</tr>
<tr>
<td>THP 494</td>
<td>Special Topics: Technical Direction</td>
<td>3</td>
</tr>
</tbody>
</table>

One of the following two courses, not taken as a part of the core, is also required.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THP 213</td>
<td>Intro to Technical Theatre</td>
<td>4</td>
</tr>
<tr>
<td>THP 214</td>
<td>Intro to Costuming</td>
<td>4</td>
</tr>
</tbody>
</table>

Nine semester hours in theatre design or theatre technology electives are also required, including supervised production participation for which academic credit is received. Approved internship credit may also be used to replace up to three semester hours of electives.

Major maps for all HIDA programs can be found at: [https://webapp4.asu.edu/programs/t5/programs/College/CHI/undergrad/false?init=false&nopassive=true](https://webapp4.asu.edu/programs/t5/programs/College/CHI/undergrad/false?init=false&nopassive=true)

Major maps are to assist students and Academic Advisors in tracking intended studies based on required General Studies, Core courses, Concentration courses and electives.
Additional Course Information

B.A. in Theatre / Design & Production Concentration

Be sure to check the current ASU Course Catalogue for information on courses offered by the School of Theatre & Film. In addition, SOTF faculty/staff may offer specialized instruction with permission from the Director of SOTF under the following course numbers and titles: THP 394 or 494 Special Topics and THP 499 Individualized Instruction. Design & Production faculty/staff will announce such intended courses at Area Meetings and Portfolio Reviews.

THP 484 - Internship can be taken (1-4 credit hours) for professional development. Design & Production faculty/staff advisement and permission from the Director of SOTF is required for consideration of an internship. Information regarding THP 484 is available at the Main Office at Dixie Gammage Hall (DGH 232).

A curriculum of General Studies is required by ASU as outlined on the Curriculum Check Sheet. General Studies courses recommended by Design & Production faculty/staff are listed below.

- ENG 321 Introduction to Shakespeare (HU, L)
- HST 101 Global History (G, H)
- HST 309 Exploration & Empire (L, H)
- PLB 101 Concepts in Plant Biology (SQ)
- PHY 101 Introduction to Physics (SQ)
- PHS 208 Patterns in Nature (SQ)
- PGS 101 Introduction to Psychology (SB)
- WST 100 Women and Society (SB, C)
- MCO 120 Media and Society (SB)
- COM 230 Small Groups Communications (SB)
- CSE 180 Computer Literacy (CS)
- CON 101 Construction and Culture (HU, H, G)
- ARS 100 Introduction to Art (HU)
- ARS 101 Art of the Western World I (HU, H)
- ARS 102 Art of the Western World II (HU, H)
- ARS 201 Art of Asia (HU, H, G)
- ARS 202 Art - Africa, Oceania, Americas (HU, H, G)
- DAH 100 Dance in World Culture (HU, G)
- MUS 356 Survey of the Musical Theatre (HU)
- INT 121 Intro to Computer Modeling for Interior Design (CS)
- INT 123 Introduction to Computer-Aided Design of Built Environments (CS)
- INT 233 Interior Design Issues & Theories (HU)
- DSC 100 Intro to Environmental Design (HU, H, G)
- DSC 101 Design Awareness (HU, G)

Design & Production Student Requirements and Responsibilities

General

1. **Coursework is expected to be of the upper most priority for all students. SOTF Mainstage Production assignments are based largely on attendance and progress in theatre courses. Students granted assignments must register for an appropriate practicum course. Be mindful of all courses in prioritizing time and effort.**

2. **Design & Production students are expected to complete their production assignments in a satisfactory manner. Any student receiving a grade lower than a B on a practicum course will be put on probation, with two such incidents being grounds for dismissal from the concentration.**

3. **Required Meetings:**
   a. There will be regular B.A. Design & Production Area meetings (locations to be announced). Dates and times will be announced by the Concentration Advisor at the beginning of each semester. All meetings are subject to change or cancellation. Students must attend all meetings, unless special arrangements are made with the Concentration Advisor.
   b. Portfolio Reviews are held at the end of each semester. The location will vary dependent upon space availability. Students are required to present a portfolio and resume for review as follows: in the Fall—juniors and seniors, in the Spring—all Concentration members who have been accepted prior to that semester. **Failure to attend portfolio reviews will result in the student being placed on probation, with a faculty assessment at the next portfolio review determining if the student will continue in the Concentration.**

4. **Any student with a significant SOTF Mainstage Production assignment is prohibited from holding a similar or higher position in any production on or off campus during the fourteen days prior to and including opening night. This rule is for your protection as well as the preservation of the integrity of the production to which you are assigned. Students may choose whether to keep their Mainstage assignment or the conflicting show, but should be aware that forfeiting a Mainstage assignment will result in their being placed at the bottom of the list to receive another such assignment.**

5. **Any student participating in a Mainstage production for 401/498/499 credit must include that work in their portfolio review at the end of the semester. Failure to do so will result in the student losing at least one letter grade for the relevant course.**

6. **Design & Production students will be given an assignment for at least one Mainstage Production each semester.**
   a. First-year students will be assigned general positions in Scenic, Costumes, Lighting, Sound, Media or Technical Production.
   b. Advanced students will be assigned upper-division positions as well as positions in general areas in which they remain or may be deficient.

7. **Design & Production students with a lead Mainstage Production assignment (Scenic/Costume/Lighting/Sound/Media Designer, Technical Director) must register for THP 498. Assistant Designers, Assistant Technical Directors, and Master Electricians must register for THP 401. Stage Managers will take the appropriate course credit under advisement of the faculty Production Manager. All other assignments are to be taken for credit as THP 301 or as advised by the faculty/staff mentor.**

8. **Design & Production students will attend all SOTF Mainstage Productions.**

9. **SOTF Production Shops operate from 8:00am – 12:00pm and 1:00pm – 5:00pm, Monday through Friday. Students will need to coordinate a working schedule with faculty/staff in the assigned shop. All Design & Production students are encouraged to contribute time to each production. Between 1st Hang/Load-in and Opening, especially during the week of Tech, there will be a greater time commitment for those with specific assignments.**
10. Communication for the Design & Production Area, SOTF Mainstage Productions and other relevant
groups/organizations is commonly handled via e-mail. All SOTF faculty/staff utilize ASU Exchange
and list servers, so it is essential to check University assigned e-mail for announcements, notes and
other information. For user details and/or to alleviate any issues with the assigned account refer to
ASU Computing Commons.

11. Check the Design & Production callboard located outside of the Main Office at Dixie Gammage, DGH
232, frequently for Area information.

12. Throughout the design and production process, all designers are responsible for adhering to the
schedule of meetings and deadlines on the Production Calendar, as set by the Production Manager.
Failure to submit drawings and paperwork by due dates may have a negative impact on your grade.

13. All Design & Production students are responsible for reading and familiarizing themselves with the full
Production Manual, which can be found on the SOTF website.

Probation & Dismissal From the Concentration

Participation in the Design & Production Concentration gives students greater access to faculty and staff
mentoring. In addition, Concentration students are given priority for Mainstage assignments, certain
internships and professional development experiences. If you are unwilling to abide by the
Concentration guidelines, you will be placed on probation, and your access to these opportunities will be
restricted. Beyond this, if you do not show clear evidence of improvement, you may be dismissed from
the Design & Production Concentration.

What are some of the reasons you could be put on probation?

1. Earning a grade below a B for a Mainstage assignment, or allowing your GPA to drop below the
required levels (see the admission guidelines for the concentration).

2. Failure to attend Design & Production meetings (students whose schedule does not allow them
to attend any meetings will be required to notify the Concentration Advisor of why they are
unable to attend and to meet one on one with their mentor.)

3. Not participating in a required portfolio review

4. Poor effort on your portfolio (lack of preparation, repeated failure to update portfolio, etc.)

5. Failure to abide by the guidelines set out in your Memo of Understanding for a Mainstage
assignment.

What does probation mean?

1. Students on program probation are not eligible for assignments to positions of responsibility for
Mainstage productions.

2. Students on program probation may not participate in extra-curricular Design & Production
Concentration activities (i.e. field trips, backstage tours, etc.)

3. If, after one semester, a student on probation does not show demonstrable improvement, they
may be asked to leave the Design & Production Concentration. However, the student will be
given a chance to discuss their status and situation with the Design & Production faculty/staff
before any such action is taken. Students may be kept on probation for more than one semester
depending on faculty/staff evaluation of their improvement. Students may, of course, continue
to pursue their B.A. Theatre degree without the concentration in Design & Production.
Design & Production Student Requirements and Responsibilities for
Mainstage Production Assignments: Overview

Production meetings are scheduled M-W-F during the 12:00-12:50 time slot--plan accordingly!

Meetings/Rehearsals/Performances

Concept Meetings: Read script prior to this meeting to be familiar with mood/atmosphere, period, and style, as well as specific Scenic/Costume/Lighting/Sound/Media/Prop requirements and changes. Take careful notes and refer to them as a springboard for your work.

Design Presentations: Designers need to present appropriate, supporting research. Rough sketches, revisions, final sketches, and scaled drawings are presented during these times.

Cost-out Presentations: Technical Directors need to present appropriate spreadsheets and supporting paperwork for cost-out and labor projections for designs. This information will determine whether preliminary designs are effectively within the allocated budget.

Production Meetings: Attend all meetings in order to collaborate with other members of the production team. Production meetings are for reportage of the individual design and production areas and do not take the place of individual meetings with the Director and other members of the production team to discuss design and production concerns and needs.

First Run-Through/Designer Run-Through: Designers are encouraged to attend multiple rehearsals. Attendance at the first run-through and subsequent designer run-throughs is required. Attend the entire rehearsal and take notes regarding alterations/changes of actors’ positions and/or use in the areas pertinent to design. Discuss these alterations with the Stage Manager and/or Director as appropriate.

Throughout the design and production process, all designers are responsible for adhering to the schedule of meetings and deadlines on the Production Calendar, as set by the Production Manager. Failure to submit drawings and paperwork by due dates may have a negative impact on your grade.

Paper Tech: Lighting, Sound and Media Designers must provide a cue list to the Stage Manager so that cues can be recorded into the Stage Manager’s prompt book/script. This should be done in person at a scheduled Paper Tech with the Director present.

Cue Setting/Level Set: Lighting, Sound and Media Designers must load and program cues into the consoles/running systems before the first Tech/Dress rehearsal so that the first Tech can proceed efficiently.

Dry Tech: Director, Scenic, Lighting, Sound and Media Designers, Technical Director, and Master Electrician must be present for Dry Tech, when the Stage Manager, board operators, and running crew run through the show cue-to-cue without actors.

Technical/Dress Rehearsals: Attend and take notes. Remain for note sessions following. All notes must be turned into the Production Shops by 8:00 a.m. the following day. Mechanical issues are to be dealt with during work calls outside of Tech/Dress Rehearsals.

Opening Night: Always attend Opening Night. Attend Openings of your mentors’ and peers’ productions, as well, especially if you were involved in the process. You are also encouraged to see one performance of all SOTF productions.

If you are experiencing problems, bring them up with your faculty/staff mentor as soon as they arise. Despite careful planning, change is part of the process. Being able to adjust with and accommodate change, whenever possible, is a strength.
Mainstage Production Assignments
in
Stage Management

Stage Manager responsibilities:

Auditions:
If you are assigned before auditions, assist the Production Manager and Director to prepare for and run auditions:

1. Post audition notices;
2. Copy audition forms;
3. Acquire office supplies for auditions;
4. Copy script sides (if applicable);
5. Control traffic flow and keep auditions on schedule.

Production Meetings:
Production Meetings are scheduled on Mondays, Wednesdays, or Fridays between 12:55 and 1:45pm.

1. Collect Production Calendar from the Program Coordinator/Production Manager
2. Attend and run all design and production meetings and take and distribute verbatim notes from all meetings to director, design team, faculty and staff
3. Email all design and production team members to announce and/or remind them about the meetings

Rehearsals:
Assist Director before and at each rehearsal:

1. Create prompt book for production
2. Track and distribute script changes (if applicable)
3. Track and notate blocking
4. Track and notate properties’ and costumes’ use/movement
5. Track time and remind Director of breaks
6. Track attendance and contact late Actors
7. Acquire and maintain design records (copies of ground plan and elevation, costume sketches, research, etc.)
8. Schedule costume fittings
9. Supervise Assistant Stage Managers and running crew members
10. Run scenes separate from Director when appropriate
11. Create, maintain and distribute all necessary paperwork:
   a. Prompt script with blocking, cues, tracking sheets, schedules, research
   b. Rehearsal and performance reports
   c. Properties, scenery, and costume tracking sheets
   d. French Scene breakdowns
**Technical Rehearsals:**

With Production Manager and Technical Director, take control of technical rehearsals:

1. Meet with designers and write cues in prompt book in advance of technical rehearsals
2. Call all lighting, sound, projection, fly and shift cues
3. Track and adjust cues as rehearsals progress
4. Track or delegate to Assistant Stage Managers the job of tracking changes in wardrobe, properties, shift cues
5. Track time and remind all of need for breaks
6. Post sign-in sheets and track attendance, and call late cast and crew members
7. Take rehearsal notes and distribute daily to creative and administrative team
8. Unlock all necessary doors pre-show and lock down facility post-show at every technical rehearsal

**Performances:** Maintain artistic integrity (Director’s and designers’ visions) of all performance components:

1. Post and check sign-in sheets and call late cast and crew
2. Coordinate house opening and start of performance with House Manager
3. Confirm all departments’ pre-show check lists, including Assistant Stage Managers’ sweeping and mopping stage floor, setting out properties, etc.
4. Call all cues during performances
5. Unlock all necessary doors pre-show and lock down facility post-show at every performance
6. Take performance notes and distribute daily to creative and administrative team
7. Assist at strike by cleaning booth areas, backstage areas, boxing properties, and any other duties as assigned by Technical Director or Production Manager, and secure facility at end of strike, if applicable.
Mainstage Production Assignments in Scenic Design

Scene Designer Responsibilities:

Models, Renderings and Drawings: Copies of ALL drawings (including elevations, section, plans, detail drawings, as well as supporting research) should be given to the Faculty Advisor and Technical Director prior to or on the assigned date(s). **All drawings must be signed off by the Faculty Advisor before submitting finals to the Technical Director/Scene Shop. A signature on each drawing/plate is required from the Faculty Advisor before construction can begin.** In addition, a complete set of drafting goes to the Lighting Designer and a complete set of renderings, paint elevations and swatches/samples to the Lighting and Costume Designers. **Failure to submit a complete set of drawings by due dates may have a negative impact on the grade in the 401 or 498 course.**

a. Complete scale groundplans. Copies of the final groundplan will need to be distributed to the following areas: Stage Management, Technical Director, Scene Shop, Lighting Designer, Sound Designer and Media Designer.

b. Complete sketches and models. Final sketches must be in color and fully rendered, including masking. There should be a complete sketch for every unique scene. Copies of the rendered sketches and necessary paint swatches/samples will need to be given to the Costume and Lighting Designers. Final models must include all scenic elements and masking.

c. Complete scale section (include an actor). Show the permanent lighting positions. Be sure to include the high and low sightlines. Copies of the final section will need to be distributed to the following areas: Technical Director, the Scene Shop, the Lighting Designer, Sound Designer and Media Designer.

d. Complete technical drawings:
   1. Front elevations of scenery and scenic elements: 2 copies of the technical drawings will be needed by the Technical Director and Scene Shop. Other copies should be made available to other design areas, as needed or requested.
   2. Detail and prop drawings, as necessary.
   3. Dressing and furniture drawings when appropriate, especially if they are to be built.
   4. Paint elevations: You only need to make one copy of the paint elevation. Deliver elevation and paint list, which is to include color swatches and codes and the amount of paint needed, to the scenic artist, if one has been assigned, **at least 1 week prior to painting the set.** A copy of the paint list must be given to the Technical Director and Scene Shop Supervisor, to ensure the materials are purchased prior to need. A copy of the paint elevation should be readily accessible to the Costume and Lighting Designers. Swatches and samples of paint treatments should be given to the Costume and Lighting Designers.

The Director and Stage Manager should receive a complete set of plans, as well as a color sketch. The director may also request a model.

Construction Duties:

- Supervise and coordinate the painting of the production, if no scenic artist has been assigned.

Consult with the Director and Stage Manager regarding scene shifts for Tech rehearsals. It is recommended that a shift and scenery storage plot be created for such needs.

Check in at the shop **DAILY** to see that the set is being constructed as drawn and to answer any questions the Technical Director or shop staff may have. If daily check in is not feasible, e-mail or phone contact must be made!
**Assistant Scene Designer Responsibilities** (under supervision of Scene Designer):

1. The assistant should attend all meetings and rehearsals as listed on page 9 to record and provide notes for the Scene Designer.
2. Check in with the Scene Designer each day for things to do. This will include the locating of design/construction materials as well as copying drawings/draftings.
3. Complete models, renderings, and drawings (as needed by Scene Designer)
   - Scale groundplans
   - Scale section
   - Scale white model
   - Technical drawings

Assist Scene Shop Supervisor and Assistant Technical Director in the location of production materials.

Aid Scene Designer in layout and cartooning of all set pieces.

Aid Scene Designer in detail painting.

Assist Scene Designer and Set Dresser in dressing the stage.

Tech rehearsal and Dress rehearsals – attend all and take notes for Scene Designer. Make the “to do” list for the next day. Separate the notes into the following categories: Designer, Shop, Props and Dressings, Paint.

4. Opening Night – you are encouraged to attend.

**Set Dresser Responsibilities**

**Design Execution:**

1. Procure a list of furniture/dressings from Scene Designer. Check with Props Master for overlap.
2. Discuss period, style, materials, color, textures and budget with the Scene Designer.
3. Obtain budget information from the Production Manager. Coordinate shared budget details with Scenic Designer, Technical Director and Properties Master. Develop list of anticipated expenses for all rentals and purchases. A spreadsheet of projected expenditures is recommended for tracking the budget. Please see faculty supervisor for advisement.

Purchase necessary materials and turn in your receipts. See purchasing guidelines at the end of this section.

Complete all set dressings by first Tech rehearsal.

Consult with the designer and assistant designer for “to-do” notes following Tech Rehearsals.

Repair damaged dressings during the run of the production. It is important check performance reports for information concerning dressing throughout the process. These notes may be found under both scenic and props.

Strike: return all dressings to sources. Report any damaged dressings to the Scene Designer and Production Manager.
Specific Props Master Responsibilities

**Design Execution/Paperwork:** Failure to submit a complete set of paperwork by due dates may have a negative impact on the grade in the 401 or 498 course.

a. Develop your own prop list from the script, as well as obtain a list from the stage manager based on the director's needs following the concept meeting, and then reconcile the two together.

b. Obtain budget information from the Production Manager. Develop list of anticipated expenses for all rentals, purchased props, and other expendables. A spreadsheet of projected expenditures is recommended for tracking the budget. Please see faculty supervisor for advisement.

c. Prop Coordination with other Designers.
   - Photocopy prop lists for the Scene Designer prior to the first production meeting.
   - Discuss period, style, materials, color, textures and budget with the Scene Designer.
   - Check with the Scene Designer for the design of special props. The Prop Master will execute all props unless otherwise specified by the Scene Designer or his/her Assistant. Research for special props may be requested by or forthcoming from the Scene Designer or their Assistant.
   - Discuss all props to be built with the Scene Designer.
   - Draw/draft specialty props, furniture and dressing when appropriate.
   - Confer with the Costume Designer regarding costume props. Match the costumes in color and texture.

d. Assist Stage Manager in procurement of rehearsal props and prop storage box.

e. Keys for properties warehouse may be checked out from the Technical Director or Shop Supervisor. The use of Departmental vehicles must be coordinated with the Shop Supervisor to pick up needed props and furniture. Not all students and staff will be eligible to drive department vehicles. Return all keys to the appropriate individual after each use.

f. Check with the Scene Designer and production faculty/staff for suggestions of places that props might be found or purchased.

g. Gather performance props in the following order:
   - Find props from stock that may be used “as-is” or altered only with prior consent from faculty.
   - Build props from available stock (please coordinate with Technical Director or Scene Shop Supervisor) or purchase materials.
   - Borrow/rent when possible. Check with production faculty/staff for contacts at local theatres and companies that may have items to borrow or rent. Research into this option should be done early in the process. Always ask for specifics of the items and inquire about parameters of alterations, such as paint treatment or re-upholstering. Once someone agrees to loan something, pick it up immediately. Options for special thanks and/or other format of appreciation should be discussed with the Production Manager and Program Coordinator.
   - Purchase, with consideration to budget/expenditures, what you cannot pull from stock, rent from local theatre companies or even borrow. Be sure to research cost effective alternatives before making purchases as in some cases sales are final. Coordinate purchasing with the Scene Shop Supervisor and/or faculty advisor. Turn in your receipts promptly after you make purchases.
h. Always check rehearsal reports. **This is very important!** Check in and follow up with the Stage Manager throughout the rehearsal period for additions or deletions to the list. Meet with the Stage Manager and Director for any clarification to changes/additions.

i. If you are having difficulty in finding items, discuss at production meetings. Ask your supervisor for a list of vendors.

j. All props must be completed and ready by the first Technical rehearsal. Coordinate and set up props table with the Stage Manager and assigned running crew. The Stage Manager is responsible for arranging them in the correct order.

k. If necessary, show the actors their props and demonstrate proper use and care of them.

l. **WEAPONS:** If there are any practical weapons required and utilized in the production, the coordination of such items must be addressed with the Production Manager, Technical Director, Fight Choreographer, Stage Manager and Director, prior to actor use. Depending on the weapons, proper protocols for safety, storage, use and cleaning must be specified and established before any training can be conducted. Check with the Production Manager and Technical Director for details and resources for informative procedures. All weapons must have proper storage available (lock boxes and/or cabinets) for Tech and performances. Only assigned actors and production crew may handle the weapons.

m. **FOOD:** If food or other expendables are used on stage, the Prop Master must supply enough to last from Tech through the first weekend of performances. The Prop Master will work with the Stage Manager and/or assigned production crew member to maintain edible food and/or expendables through the remaining performances run leading up to the closing show.

n. Maintain and repair all damaged props throughout the performance period. It is important to check performance reports for information concerning props throughout the process.

o. **Strike –** Do not leave props in the Prop cabinet or Prop Loft following the run of the production. Return **ALL** props to storage or lender. Place them in the proper area of the warehouse. Return all Costume oriented props to the Wardrobe Supervisor and/or Costume Shop.
Mainstage Production Assignments
in
Costume Design

Costume Designer Responsibilities

Design Execution/Paperwork: Copies of ALL sketches should be given to the Director and faculty supervisor on or before the assigned date(s). In addition, a complete set goes to the Scenic and Lighting Designers. The Costume Designer must check in with a staff costume coordinator daily. **Failure to submit a complete set of drawings by due dates may have a negative impact on the grade in the 401 or 498 course.**

Costume plot:
1. Research
   Complete costume sketches:
   1. Rough sketches and re-dos
   2. Final design sketches

Locate, price and purchase all fabric, trim, and garments necessary for the production. Turn in receipts as soon as possible. **See purchasing guidelines at the end of this section.**

Budget: Get budget from Production Manager. Develop a list of anticipated expenses for all planned rentals and purchases of material, clothing items, and other expendables. Keep a running total of expenditures in the staff costumer’s ledger.

Rehearsal costumes: Arrange with the Stage Manager the pick-up, storage, and return of all rehearsal costumes.

Publicity photo call: Arrange with Director and Production Manager a time and place for the photo call. Select the looks in collaboration with the Director and attend the photo shoot.

Fitting: Attend all fittings. Prepare the fitting room prior to the fitting.

Wardrobe list: Complete costume checklist for each actor/character.

Complete a costume chart for the production indicating all characters, costumes and changes.

Assistant Costume Designer Responsibilities (under supervision of Costume Designer):

a. The assistant should attend all meetings and rehearsals as listed on page 9 to record and provide notes for the Costume Designer.

b. Check in with the Costume Designer each day for things to do. This will include notes to the Costume Designer and locating, pricing, and purchasing items and services used for the production. The Assistant Designer is expected to assist the shop and the Designer in whatever capacity is needed to mount the show.

c. Attend fittings. Organize fitting room with all costume pieces prior to each fitting.

d. Take notes during fittings, type them, and add them to the bible.

e. Maintain and update bible with rehearsal and fitting notes.

f. Tech rehearsal and Dress rehearsals – attend all and take notes for Costume Designer. Make the “to do” list for the next day. Separate the notes into the following categories: Designer, Shop, Props and Dressings, Paint.

g. Opening night – you are encouraged to attend.

h. Strike – assist with subsequent storage and/or cleaning and return of costumes and articles.
**First Hand** (under supervision of Costume Shop Supervisor, Shop Staff and Costume Designer):  
Meet daily with cutter/draper to discuss projects. Acquire specific instructions for construction of costume pieces.  
Assist in cutting of costume pieces:  
1. Grade and size patterns as directed.  
2. Cut fabrics as directed.  
3. Set up projects for stitchers.  
Oversee work flow and chart progress of projects:  
1. Work directly with stitchers on the construction and alteration of costumes.  
2. Answer questions, consulting with cutter/draper to adhere to standards.  
Assist with fittings:  
1. Review fitting schedule and set up fitting room.  
2. Place all costume pieces to be fitted in fitting room.  
3. Pin up renderings of costumes to be fitted.  
4. Hand pins to staff fitting costume.  
5. Take notes.  
6. Clean dressing room, returning mockups and costumes to their respective areas.

**Stitcher** (under supervision of Costume Shop Supervisor, Shop Staff and Costume Designer):  
THP 214 is required, or approval by staff.  
Must be previously familiar with operations of sewing machines and sergers, must also be knowledgeable of hand sewing techniques used in costume shop:  
1. Check in with cutter/draper and first hand to discuss project to be worked.  
2. Complete sewing of specified piece as instructed by staff handling project.  
3. Clean work area, returning all used tools and materials to their respective areas.

**Crafts** (under supervision of Costume Shop Supervisor, Shop Staff and Costume Designer):  
THP 214 is required, or approval by staff.  
Must be previously familiar with operations of sewing machines and sergers, must also be knowledgeable of hand sewing techniques used in costume shop.  
Must be previously familiar with operations of craft materials used in the costume shop.  
4. Check with staff craft advisor to discuss project to be worked.  
5. Complete work as specified by staff handling project.  
6. Clean work area, returning all used tools and materials to their respective areas.
Mainstage Production Assignments
in
Lighting Design

Lighting Designer Responsibilities

Design Execution/Paperwork:

Copies of ALL paperwork should be given to the Lighting/Sound Supervisor and faculty supervisor on or before the assigned date(s). Work on design throughout Tech and Dress rehearsal process to improve levels, aesthetics, and timing of cues. Take notes on focus and mechanical issues of the lighting. Mechanical issues are to be dealt with during work calls outside technical rehearsals. List of physical notes should be to Lighting/Sound Supervisor by 8:00 a.m. the following day.

**Failure to submit a complete set of drawings and/or paperwork by due dates may have a negative impact on the grade in the 401 or 498 course.**

Paperwork to Lighting/Sound Supervisor

a. Light plot drafted with the scene plan on the drawing
b. Lighting section drafted with the scenic section on the drawing
c. Instrument schedule and channel hook-up paperwork in Lightwright
d. Special needs and/or equipment list (get budget from Production Manager).

Additional materials for Tech/Dress rehearsal process:

a. Lighting notes & script
b. Complete list of cues and cue placements provided to Stage Manager prior to dry tech.
c. Magic Sheet/Cheat Sheet for use during technical rehearsal
d. Accurate, up to date paperwork, including Lightwright, plot, section and cue lists, to be given to the Master Electrician and Stage Manager at the Final Dress.

Electrics Duties:

a. Coordinate lighting load-in schedule and work calls with the Lighting/Sound Supervisor for the department and the production.
b. Work with the Lighting/Sound Supervisor for load-in of lights to meet plot requirements.
c. Focus lights in time for all Tech rehearsals.
d. Load and program all cues into the console before the first Tech/Dress rehearsal.

Specific Assistant Lighting Designer Responsibilities (under supervision of Lighting Designer):

a. The assistant should attend all meetings as listed on page 9 to record and provide notes for the Lighting Designer—specific details to be worked out with Lighting Designer.
b. Check in with the Lighting Designer each day for things to do. This will include physical notes from the Lighting Designer and updating paperwork used for the production. The Assistant Designer is expected to aid the Designer as necessary to complete the design.
c. Assist in focus of instruments, both during specific focus calls and notes sessions.
d. Tech rehearsal and Dress rehearsals – attend all and take notes for Lighting Designer. Make the “to do” list for the next day. Separate the notes into the following categories: Designer and Electrics.
e. Opening night—you are encouraged to attend.
f. Strike – assist in returning electrics to dark state.
Mainstage Production Assignments
in
Lighting Production

Master Electrician Responsibilities:

Design Execution/Paperwork: Failure to submit a complete set of paperwork by due dates may have a negative impact on the grade in the 401 or 498 course.

a. Obtain plan and section view from Lighting Designer.

b. Hand count available/stock of instruments, color, templates, and other expendables, and compare hand counts to Lighting Designer’s totals.

c. Place order for color, templates, and other expendables – order up to two extra. Place the order to ensure that it is received two days prior to hang.

d. Order and pick up needed rental items for the production.

e. Produce hang cards/sheets and drop list of which lights are hung in which positions.

f. Cut color and organize in order of drop list to ensure efficient hanging of plot.

g. Access rigging needs (booms, taildowns, side arms) – schedule time to accomplish rigging work before hang, and develop list of instruments to be in rigged positions.

h. Make a list of questions for the Lighting Designer.

i. Make three copies of plot, hook-up, and instrument schedule prior to the hang.

j. Meet with the Lighting Designer to discuss rigging and timetable before the hang.

k. Meet with light riggers and have a hands-on review of rigging and focusing procedures. Write a rigging and focusing schedule and distribute.

l. Produce circuit plot in advance of hang.

m. Supervise all light hanging.

n. Supervise focus of instruments.

o. Supply board operator with an updated instrument schedule and hook-up by Final Dress. Keep LD or ALD supplied with updated dimmer information.

p. Attend technical rehearsals – Solve immediate problems if they occur.

q. Coordinate daily channel check with board operators during run of production.

r. Strike – Coordinate strike of electrics, and return electrics to dark state.
Mainstage Production Assignments in Sound Design

Sound Designer Responsibilities

Design Execution/Paperwork: Failure to complete cues or to submit a complete set of paperwork by due dates may have a negative impact on the grade in the 401 or 498 course.

a. Provide sound plot to Lighting/Sound Supervisor. Plot to include:
   1. Sound plot drafted with scene plan on the drawing. This should include the following:
      i. Speaker locations and types.
      ii. Microphone layout and types
   2. Section View: This will include height and angle of speakers.
   3. Equipment signal diagram for patching in the booth
   4. Amplifier rack schedule for patching in the Amplifier Room
   5. Cue List, recording schedule and cue sheet paperwork.

b. Get budget from Production Manager. Develop list of anticipated expenses for all rentals, source material, and other expendables.

c. Sound script with cues noted given to Stage Manager at Paper Tech.

d. Recording schedule back-timed from first Tech rehearsal for completion of all recording and editing of cues.

e. Materials for Tech rehearsal process:
   1. Copies of cue sheets
   2. Script

f. Maintain accurate paperwork for production maintenance. Final accurate paperwork, or updates of paperwork, is to be given to the Lighting/Sound Supervisor and Stage Manager at the Final Dress.

Sound Duties:

a. Coordinate audio load-in schedule with Lighting/Sound Supervisor for the School and the production.

b. Determine needs for sound equipment. Lay out design on ground plan. Decisions must be made with consideration of scenic and lighting designs and props design (practical sound equipment); therefore, check with those affected by your decisions.

c. Determine with the Director and advisor who will acquire which cues to record from a list of cues provided by the Director. The list may be a simple recording of various effects. Think of this assignment as a design position and provide active input. You and the director may decide that cues need to be constructed.

d. Prepare all live sound effects and place in pre-arranged area. Have the Director listen to all sound cues prepared before Tech/Dress.

e. Work on design through Tech/Dress rehearsal process to improve levels and timing of cues, taking notes on all audio issues. All source material or mechanical issues are to be dealt with during work calls outside the Tech/Dress rehearsals.

f. Collaborate as needed with composer (if applicable).
Specific Assistant Sound Designer Responsibilities (under supervision of the Sound Designer):

a. The assistant should attend all meetings and rehearsals as listed on page 9 to record and provide notes for the Sound Designer.

b. Check in with the Sound Designer each day for things to do. This will include notes to the Sound Designer and paperwork used for the production. The Assistant Designer is expected to assist the Designer in whatever capacity is needed to mount the show.

c. Assist in recording/editing notes.

d. Tech rehearsal and Dress rehearsals – attend all and take notes for Sound Designer. Make the “to do” list for the next day. Separate the notes into the following categories: Levels, Calling and Edit.

e. Opening night – you are encouraged to attend.

f. Strike – assist in returning Sound area to dark state.
Mainstage Production Assignments in Media Design

Media Designer Responsibilities:

Design Execution/Paperwork: **Failure to complete cues or to submit a complete set of paperwork by due dates may have a negative impact on the grade in the 401 or 498 course.**

a. Provide display/projector placement and system configuration to Master Electrician or designee, including:
   1. Device plot drafted with scene plan on the drawing if system involves more than one device for either playback or display. Projector lensing and placement must be drawn if used.
   2. Include display locations and equipment being used for playback.
   3. Cue list, shooting schedule (if applicable), and cue sheet paperwork.

b. Get budget from Production Manager. Develop list of anticipated expenses for all rentals, source material, and other expendables.

c. Media script with cues noted given to Stage Manager at Paper Tech (or cues booked with Stage Manager in person previous to Paper Tech).

d. Shooting schedule back-timed from first Tech rehearsal for completion of all shooting and editing of cues.

e. Materials complete by dry tech date:
   1. Copies of cue sheets
   2. Script annotated with cue placements

Media Duties:

7. Coordinate media load-in schedule with Master Electrician(s) or designee for the department and the production.

8. Determine needs for media equipment. Lay out design on ground plan. Decisions must be made with consideration of scenic and lighting designs and props design (practical sound equipment); therefore, check with those affected by your decisions.

9. Determine with the Director and advisor format and location of all cues, establishing rules for the world you are creating. Ascertain early in the process when and where actors will interact with media playback or use cameras/devices live onstage.

10. Prepare scratch cuts of principal cues previous to Tech – discuss with Director.

11. Work on design through Tech/Dress rehearsal process to improve content and timing of cues, taking notes on all media issues. All source material, mechanical or software issues are to be dealt with during work calls outside the Tech/Dress rehearsals.

12. Collaborate as needed with animators, cinematographers or editors (if applicable).
Assistant Media Designer Responsibilities (under supervision of Media Designer):

a. The assistant should attend as many meetings and rehearsals as possible, as listed on page 9 to record and provide notes for the Media Designer.

b. Check in with the Media Designer each day for things to do. This will include notes to the Media Designer and paperwork used for the production. The Assistant Designer is expected to assist the Designer in whatever capacity is needed to mount the show.

c. Assist in focus/placement of display devices and setup/configuration of playback system.

d. Tech rehearsal and Dress rehearsals – attend all and take notes for Media Designer. Make the “to do” list for the next day. Separate the notes into the following categories: Designer and Electrics.

e. Assist in creation and/or modification of content for playback to the extent necessary and able.

f. Opening night – you are encouraged to attend.

g. Strike – assist in storage/return of media equipment.
Mainstage Production Assignments in Technical Production

Technical Director Responsibilities:

Design Execution: Failure to submit a complete set of paperwork by due dates may have a negative impact on the grade in the 401 or 498 course.

1. Procure a groundplan and relevant information (sketches, renderings, research, etc.) from Scene Designer for projected cost-outs due per the production calendar deadlines. The cost-out process will assist with budgetary considerations for a final design.

2. Obtain budget information from the Production Manager. Locate and price relevant materials to assist in the cost-out and expenditures process. Develop list of anticipated expenses. A spreadsheet of projected expenditures is recommended for tracking the budget. Please see faculty supervisor for advisement.

3. Get a complete set of drawings (includes revised ground plan, section, elevations and detail drawings) from Scene Designer on the assigned date(s). ALL Scenic drawings must be signed off on by the Scenic Design mentor/advisor before any construction is to begin.

4. Determine construction materials in consultation with the Scene Designer and supervising faculty. Always maintain contact with the Scene Designer to ensure all questions and concerns are being discussed and addressed.

5. Work in conjunction with the Scene Designer and the rest of the production team to produce a production schedule based on specific needs; i.e., elements needing extended time for scenic painting or wiring for lighting needs.

6. Draft a complete set of construction drawings and appropriate paperwork (i.e., cut list and special notes) and give copies to the Scene Shop Supervisor by the morning of the assigned date(s). Allow time to discuss and answer questions as needed. The order of and deadlines for working drawings will be discussed and set with the faculty advisor and Scene Shop Supervisor.

7. Purchase necessary materials in coordination with the Scene Shop Supervisor and turn in your receipts.

8. Supervise and manage construction of the set and scenic elements. The Technical Director should assist in construction and load-in, as needed, to maintain the production schedule. Whenever the Technical Director needs to be away from the Scene Shop, make sure to address all questions and concerns the Scene Shop Supervisor and shop staff may have.

9. Check rehearsal reports to ensure notes have been maintained. Coordinate with the Assistant Technical Director and Scene Shop Supervisor.

10. Coordinate load-in needs and concerns with the Scene Shop Supervisor and other members of the Production Team, as necessary.

11. Ensure completion of all scenic elements by first Tech rehearsal.

12. Walk the set with the Stage Manager, the actors and assigned running crew, prior to first Tech, to address all safety points and necessary concerns. Specialty scenic elements, actor practicals, and scene shifts should be discussed and worked through at this time and throughout the Tech rehearsal process.

13. Consult with the Scene Designer, Assistant Scene Designer and Production Manager for “To-Do” List and notes at Post-Tech Production Meetings.
14. Ensure repair of damaged set/scenic elements during the run of the production. It is important to check performance reports for information concerning scenic needs throughout the process.

15. Strike: Coordinate and supervise. Work in conjunction with all areas of production. Return all stock items to appropriate areas/storage. Salvage and recycle materials within reason. Discuss in advance (with faculty Technical Director and Scene Shop Supervisor) which elements of the set and props shall be saved as stock.
**Assistant Technical Director Responsibilities** (under supervision of Technical Director):

a. The Assistant Technical Director should attend meetings and Tech rehearsals to assist the Technical Director, as needed.

b. Assist the Technical Director in formulating and preparing construction/working drawings for the Scene Shop.

c. Locate and price materials after consultation with the Technical Director.

d. Work with the Technical Director and the Scene Shop Supervisor in purchasing materials.

e. Make sure the materials and supplies are picked up and on hand for construction (Coordinate with Scene Shop Supervisor).

f. Meet with the Technical Director and Scene Shop Supervisor daily to discuss progress and schedule.

g. Supervise, as well as participate with, shop staff and students, in conjunction with the Scene Shop Supervisor, during construction and load-in.

h. The Technical Director will assign specialized projects/tasks within the scope of the production for the Assistant Technical Director to supervise and execute.

i. Make sure stage is kept clean and safe during the construction and load-in of the set and scenic elements.

j. Check rehearsal reports to ensure notes have been maintained, especially in the absence of the Technical Director.

k. Execute “To Do” List and notes from Tech Rehearsals in conjunction with the Scene Shop Supervisor.

l. Ensure repair of damaged set/scenic elements during the run of the production. It is important to check performance reports and e-mails from the Supervising Head of the Area for information concerning scenic needs throughout the process.

m. Strike – Consult with Technical Director in supervision of storage and salvage of elements during strike.

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**Master Carpenter/ Master Welder/ Special Projects/ Prop Artisan Responsibilities:**

a. Execute specific tasks as assigned by the Technical Director, Scene Shop Supervisor, Prop Master; i.e., construction of specific scenic elements, furniture, and/or props.

b. Create cut lists from construction/working drawings as needed.

c. Execute “To Do” List and notes in conjunction with the Technical Directors, Scenic Designer, Prop Master, Scene Shop Supervisor, Assistant Technical Director.

d. Ensure repair of damaged scenic elements, furniture and/or props during the run of the production. It is important to check performance reports and e-mails from the Supervising Head of the Area for information concerning scenic needs throughout the process.

e. Strike – Assist as assigned by the Technical Director and/or Area Head.
Master Rigger Responsibilities:

a. Execute specific tasks as assigned by the Technical Director, Scene Shop Supervisor, Lighting/Sound Supervisor and/or Master Electrician; i.e., prep rigging needs (cable/rope, pulleys, etc.) for flown scenic elements, lighting instruments/practicals, speakers, etc.

b. Receive a Line Set Schedule from the Technical Director. Review the current position of hung items within the theatre space and compile a Soft Goods Changeover/Strike List to be executed prior to Hang/Cable. This commonly happens the Friday or Monday before Hang/Cable.

c. Work with the Technical Director to coordinate the rigging and hanging of scenic elements. Prepare all items as discussed. Calculate the weight of items, so as to use appropriate cable/rope/gear and load arbors accordingly. This is to be done with other Areas (Lighting, Sound, Media, etc.) as necessitated by the production.
Contact Information

Guillermo Reyes  Interim Director of SoTF, Artistic Director  Guillermo.Reyes@asu.edu  480-965-2696  GHALL 232A

Design & Production Faculty

Tom Aberger  Stage Management  Tom.Aberger@asu.edu  480-965-4454  GHALL 240
Connie Furr  Costume Design, D&P Area Coordinator  Constance.Furr@asu.edu  480-965-5050  GHALL 241
Jennifer Setlow  Lighting Design, B.A. D&P Concentration Advisor  Jennifer.Setlow@asu.edu  480-965-5352  LYC 101
Jeff Thomson  Scenic Design  Jthomson42@yahoo.com  480-965-3446  LYC 104
Jake Pinholster  Media Design, Graduate Advisor  Jacob.Pinholster@asu.edu  480-965-6657  GHALL 243
Ron Thacker  Technical Direction  Ronald.Thacker@asu.edu  480-965-7966  FAC 21B

Production Staff

Christopher Tubilewicz  Staff Technical Director  Christopher.Tubilewicz@asu.edu  480-965-9553  FAC 21C
Tammi Hanawalt  Costume Specialist  TamHock@asu.edu  480-965-5050  FAC B23
Melissa Montoya  Costume Coordinator  Melissa.Montoya@asu.edu  480-965-5050  FAC B23
Kathy Stephenson  Costume Coordinator  Kathy.Stephenson@asu.edu  480-965-5050  FAC B23
John Tang  Program Coordinator  johntang@asu.edu  480-965-3381  GHALL 240
Peter Weisman  Lighting & Sound Supervisor  Peter.Weisman@asu.edu  480-965-6482  FAC B20a

Other Important Numbers

Megan Packard  Administrative Assistant to the Director  Megan.Packard@asu.edu  480-965-9547  GHALL 232
Beth Urbach  Academic Advisor  Beth.Urbach@asu.edu  480-965-4495  CDS 101
Carrie Graham  Costume Shop  Carrie.Graham@asu.edu  480-965-5050
Cindy Noldy  Business Manager  Cynthia.Noldy@asu.edu  480-727-7607  GHALL 230
Heidi Walsh  Administrative Assistant  Heidi.Walsh@asu.edu  480-965-5337  GHALL 232
(SoTF Main Office)  Graduate Student Secretary

Production Office  480-965-3381
HIDA Undergraduate Advising  480-965-4495
Costume Shop  480-965-5050
Scene Shop  480-965-9553
Electrics Shop  480-965-6482
Galvin Booth  480-727-7406
Lyceum Booth/Shop  480-965-3448