

Props Master

The Props Master is responsible for working with the Scenic Designer and Technical Director to provide properties as called for by the production. The Props Master will be responsible for acquiring properties by any acceptable means necessary (buy, build, rent or borrow). In some cases the Props Master will also serve as the Assistant Scenic Designer as well. Read the sections of this manual that pertain to these areas. **REMEMBER THAT ALL DESIGNER'S & Technical Directors USE THEIR PROPS MASTERS DIFFERENTLY. USE THIS AS ONLY A GUIDE BEFORE YOUR FIRST MEETING WITH THE DESIGNER and/or TD TO LAYOUT YOUR DUTIES!**

In position of Props Master, you are an integral member of the production team. As such you are required to take part in every day of load in and tech day. These days are usually a Saturday and a Sunday.

Also, because of your position, you will most decidedly need to put in more than the three to four hours per week in the shop that is required of all practicum students. Indeed, you will need to be in your shop for every day of the build / hang / etc., to assist in work which needs to be accomplished. If you have questions regarding this, please discuss this with your mentor.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Program Head.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Study the Set Designer's plans, elevations, models, sketches, etc. to become thoroughly familiar with the design and scheme of the production.
4. From the Set Designer and Stage Manager obtain detailed properties lists and develop a comprehensive properties list.
5. Meet with the Director to discuss props with him/her. You may wish to have the Scenic Designer at this meeting.
6. Obtain from the Set Designer clear descriptions, draftings, research of everything that is to be built, bought, and borrowed for the production.
7. Check Equipment and Supplies, anticipate special needs, and obtain the prop budget from the Faculty Scenic Designer.

8. Develop and post a complete Prop list, noting deadlines for both set and hand props. Keep a daily check-list on the progress of your area.

9. Assist the Stage Manager in procuring rehearsal props.

REHEARSAL/PRODUCTION PERIOD

10. The production staff will attend the first rehearsal (usually a read through of the script) to present their designs and familiarize the cast with the design interpretation.

11. Crew Heads should receive a crew list including all phone numbers and addresses from the Stage Manager.

12. Plan your work so that the crew can begin work promptly when they arrive at lab sessions. If you cannot be present, someone must be there who can supervise work such as the shop foreman, technical director, designer, etc.

13. Note the locations of all fire extinguishers. Learn their proper use, and see they are kept easily accessible.

14. See that no standard equipment or prop furniture is modified in any way for special use without express permission of the Faculty Technical Director.

15. Maintain frequent contact with the Set Designer, Stage Manager, and Technical Director. Keep them informed of your progress and any problems you have encountered.

16. Prior to the end of the work call check to see that the tools are returned to storage and the prop area is clean.

17. Supervise and assist in the following:

- a. Selection of stock pieces.
- b. Modification of stock items.
- c. Planning & construction of new items.
- d. Accompany and assist the scene designer in the selection of materials, fabrics, special properties, to be purchased or borrowed.
- e. Keep an itemized record of all sources and donations.
- f. Keep an itemized expense record and enter on the property plot.

18. Consult with the Scenic Artist about any painting that must be completed on a prop.

19. With the Set Designer, get early approval from the director on all finished pieces.

20. Give to the Publicity Director any program acknowledgements regarding the loan or donation of props or services.

21. Lock up all completed items. Do not permit the use of props for rehearsal without your permission.

22. Personally show all new props to the SM or ASM to insure that they know that the prop is available for rehearsal and what it looks like.
23. Consult with the faculty Set Designer & Technical Director concerning expensive, borrowed, or extraordinary props (guns, knives, etc). that must be used on stage.
24. If gun shots or explosives or fire is used in the production, check with the Faculty Technical Director about authorization, proper use, and safety regulations.
25. Complete all work before the first technical rehearsal

TECHNICAL AND DRESS REHEARSALS AND PERFORMANCES

26. Prior to the first Technical Rehearsal, meet with the Prop Run Crew and Assistant Stage Manager. Supervise the setting up of props tables and the handling and storage of props.
27. You and the crew must attend a complete run through of the show before the first technical rehearsal.
28. You must attend technical and dress rehearsals as required by the Scenic Designer and/or Technical Director. The Stage Manager will post rehearsal schedules.
29. Inform the prop run crew / stagehands of any items which require special care.
30. Show the prop run crew / stagehands how to repair any broken props.
31. Be prepared to repair any prop damaged during the run of the show.

STRIKE

32. Assist the Technical Director in the orderly strike of the set and properties.
33. Help return any borrowed props either during strike or on the following work day.

I, _____ have read the above job description for my duties as _____ for the production of _____. I realize that these duties may be adjusted for, but not limited to the following reasons, show complexity, cast/crew size, cast/crew experience, etc. I will carry out my duties to the best of my abilities and ask questions when I need help.

Signed & Dated,

Student Faculty