

# Master Electrician

## Weekly:

- Ensure that you meet with the lighting designer to discuss any ideas for how to overcome any unusual lighting challenges and provide an update to the overall process.

## Rehearsal Period:

- Meet with the lighting designer shortly after receiving this position.
  - Discuss the production concept.
  - Be sure to receive the light plot and other paperwork.
- Hold a workshop with all lighting crew members (electricians, spotlight operators, and board operator).
  - The workshop will be run by you and supervised by the lighting designer.
  - Cover all the basics of working with lighting.
- Analyze all the lighting paperwork.
  - Ensure the realization of the light plot completely.
  - Create a list of what instruments, gels and specialty equipment will be need to implement the design.
- Create any additional paperwork not given to you by the lighting designer.
  - Make sure the lighting designer and stage manager receive this paperwork.
- Create and maintain an inventory of instruments, gels, and special effects.
- Meet with the lighting designer a second time.
  - Discuss a tentative focus call schedule, any special positions or effects and the equipment inventory/orders.
- Create a crew call schedule. Notify the technical director of crew calls.
  - Send out crew calls to electricians as early as possible.
- Maintain all lighting instruments, cable, and accessories during the production.
  - Keep the mezzanine and catwalk neat, clean, and safe.
- You are responsible for keeping all of the electricians paperwork up-to-date and distributed to the appropriate individuals.
- You must personally implement any specialty lighting/electrical work. This may include tasks such as wiring practicals.
- You are responsible for cutting and labeling the necessary gels.
  - The gel storage should be kept tidy. Leave it in better condition than you found it.

## Hanging Call:

- Prior to a hang call ensure that:
  - The genie has been properly charged.
  - Your crew has been trained on the genie.
  - All gels are cut and prepared (preferably already in their gel frames).
  - Gobos and irises are prepared.
  - You have enough safety cable for every instrument.
  - Stage pin cable is ready and has been tested for usability.
  - All instruments have been tested and are ready to be hung.
  - Crescent wrenches with leashes are attached to each crewmember.

- No electrician should use a tool without a leash.
- During the hang, ensure that your crew is doing most of the standard hang.
  - You must personally implement any difficult or uncommon hangs.
  - All instruments should be rough focused.
- Ensure that the electricians crew understands the standard policies for cabling instruments.
  - Standard policies are:
    - All cable is to be neatly tied to pipes with tie line (simple bows only) or attached with Velcro straps.
    - All connections must be tied on both sides of the connection.
    - All connections must be tied together.
    - Cables should not sag or droop unnecessarily.
    - All instruments should be left with enough slack to allow a full range of motion during focus.
    - All remaining slack should be moved toward an offstage area. The goal is to ensure the least cable clutter in view of the audience.
    - Once moved offstage the cable should be coiled into appropriately sized loops and tied up.

### **Focus Call:**

- Prior to any focus call ensure that:
  - The genie has been properly charged.
  - Your crew has been certified on the genie.
  - The dimmers have been patched to the correct channels.
  - All dimmers and circuits function properly.
  - Your crew knows how to focus any of the hung instruments and that they understand the terms that will be used.
  - Crescent wrenches with leashes are attached to each crewmember.
  - Your crew understands the proper focus call protocol. Proper protocol includes:
    - A minimum of two electricians ready to focus at any moment (preferably in different areas).
    - Spend a maximum of 1-2 minutes on any instruments.
    - If an instrument is struck or otherwise broken, your electricians should tell you as soon as they realize.
    - If a third electrician is present, they should be fixing these broken instruments.
    - You should be either sitting by the lightboard, or on stage with the remote control unit.

### **Technical and Dress Rehearsals:**

- You are required to attend all technical and dress rehearsals.
- Prior to the first technical rehearsal, you should meet your lightboard operator and the stage manager in order to discuss the board operator's duties during the run of the show.
- You and your crew are responsible for rigging backstage running lights.

- Ensure that you have the approval of the lighting designer and the stage manager.
- After each technical or dress rehearsal, you must implement all of the lighting designer's notes.

**Performance:**

- You are required to be on call for every performance in case of emergency.
  - Ensure that the stage manager, the light board operator, and spotlight operator(s) have your contact information.
- Should the dimmer check not be successful, you should fix the issue.
  - If it looks like you will be working in plain view of the audience when the house opens, speak to the stage manager and they will make the final call.

**Strike:**

- Remove all lighting units attached to the set, impeding scenic strike or units on the stage floor.
- Strike all gobos, irises and gel. Units do not need to be struck immediately.
- After strike, ensure that you restore the electrics loft.
  - You may still have electrics calls to assure this.

# Master Electrician

All students participating in a show must fill out this form. A separate form must be used for each position held. When complete, return this form to the theatre department head.

**Please write clearly and legibly.**

Name:

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Phone Number:

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Email:

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Production:

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Role:

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Please check all that apply to you:

- I am in the THEA 104 class.
- I am in the Opera Workshop class.
- I am in an Independent study class. The class name is \_\_\_\_\_
- I am a BFA Tech major.
- I am a BFA Performance major.
- I am a volunteer.

By signing this form, I assert that I have not only read and understand the above contract, but I also agree to follow and abide by it. I also understand that I will be held accountable for my actions with repercussions ranging from failing the THEA 104 and Opera Workshop classes to being prohibited from participating in the next show and that my role in the production may be terminated in case of extreme misconduct.

Name (print):

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Signature:

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Date: \_\_\_\_\_