

Master Electrician

“If it weren't for electricity, we'd all be watching television by candlelight.”
- George Gobel

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.
- Analyze all the lighting paperwork.
 - 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.
- 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.
- Maintain all lighting instruments, cable, and accessories during the production.
- You are responsible for keeping all of the electric's 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.

Hanging Call

- Prior to a hang call ensure that:
 - The genie has been properly charged.
 - Your crew has been certified 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.
- 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 electric's 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 present at crew call for each performance to go through a dimmer check with the light board operator.
- 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.

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All students working on a show must fill out this form. A separate form must be used for each position held. When complete, return this form to Eric Koger.

Name: _____

Phone #: _____

Email: _____

Production: _____

Why do you have this position? (circle one)

I am in the THEA 104 class.

I am a volunteer.

I am in an Independent Study class. Name the class _____

By signing this form, I assert that I have not only read and understand the above contract, but also that I agree to follow and abide by it. I also understand that I will be held accountable for my actions and that my role in the production may be terminated in the case of extreme misconduct.

Signature: _____ Date: _____