

EVERGREEN PRODUCTION, INC.

Job Description for MASTER CARPENTER

The master carpenter works collaboratively with the director and set designer and set dresser to help achieve a quality production while adhering to the budget. She/he must work with set designer and dresser regarding color and design style and budget allocations.

Prior to first production meeting:

- Meet with designer/s and director to review the set design as laid out by the designer.
- Review the budget.
- Keep track of all set building expenses to make sure to stay within budget, remember that painting is part of the set building expense.
- If necessary, contact the Production Coordinator before going over spending limits.

Rehearsal period:

- Continue to check with the designer periodically to make sure that what you are building has the same interpretation as what they intended.
- Plan the work:
 - a. Look at available set pieces and determine what can be reused, what must be built and what must be bought or borrowed.
 - b. For pieces that must be built, create building drawings that can be:
 - 1) Used to determine the materials that need to be purchased based on what we have on hand.
 - 2) Used to communicate to volunteers how to build various pieces.
- Contact Paul Mashl at St Norbert for any special needs like: running water on stage, special lighting, anything to be hung from the grid (including legs), use of the cyc, etc.
- Schedule the build:
 - a. Determine the number of “building days” and how many volunteers will be needed. **Rule of Thumb:** Teams of 2-3 people work well with at least one of the team being an experienced builder. If needed, as many as 4 separate teams could be working at once. But you need to be able to supervise, help, and answer questions for these teams so don’t spread yourself too thin by launching more than 4 teams at a time.
 - b. Contact the Volunteer Coordinator for the show to let them know about the schedule and the number of people needed. An email sent from you to our list of current “set building volunteers” probably works best. Try to send it at least one week in advance of each day.
 - c. Include time in the schedule for painting base coats as needed.
- Acquire materials prior to build days, use tax id #s as provided.
- Coordinate build days:
 - a. Assign teams and allocate projects to each one based on abilities.
 - b. Try to keep everyone engaged and make sure they feel safe with their assignment.
 - c. Monitor what each team is doing and pay attention to how they are doing it.

- d. Don't get too busy building things yourself or you could end up with re-work.
- e. For the Webb, the saying is "will anyone see that from 20 feet away?".
- Keep list of any thank you's and volunteers and provide to person doing the program by designated date set at pre-production meeting..

Load-in Tech:

- Coordinate load-in:
 - a. Send email well in advance to volunteers, just like build days.
 - b. Check with the Production Coordinator on the availability of the truck(s).
 - c. Lay out what needs to go to the Webb including set pieces, lumber, paint and tools.
 - d. Plan out the order for assembling things so that you know which tasks to assign next and won't have to go back and move big pieces after they have been put together.
 - e. Direct the loading of the truck (what goes in first, etc.) and unloading into the Webb (what should be stacked where to lead to efficient construction).
 - f. Assign people to the assembly tasks in the order you have planned them.
 - g. Monitor, monitor, monitor.....
- Final adjustments:
 - a. After each tech-week rehearsal, check with Stage Manager, Director and Designer on how the set is working.
 - b. Make any adjustments as needed or final touches like picture hanging, door stops, stair railings, etc.
 - c. Make sure all receipts are given to the Treasurer. On each one note the name of the show, whether it requires reimbursement and to whom.

Performance:

- Coordinate with Set Designer for repair and replace set as needed during run, info to be given by Stage Manager

Strike:

- Coordinate load-out:
 - a. Organize the break-down of the set. People usually do this without much instruction.
 - b. Be sure to leave the stage and the shop clean, as before we loaded in.
 - c. Coordinate where things go once back at the shop.

Attend Post-production meeting:

- Provide observations of what worked and what could be improved.