

# **Production Handbook – UNI Department of Theatre**

A Guide for Students

## Table of Contents

<b>INTRODUCTION</b>	<b>7</b>
<b>I. GENERAL POLICIES AND PROCEDURES</b>	<b>8</b>
A. BASIC RULES AND CONDUCT	8
B. POSTINGS/BULLETIN BOARDS	9
C. STUDENT PRIORITIES	11
D. AUDITION POLICY	11
E. End of Year Evaluations	11
F. MINIMUM GPA POLICY	12
G. REQUEST FOR SMOKING/OPEN FLAME	12
H. DOCUMENTATION OF HOURS	12
I. PRODUCTION ASSIGNMENT REQUESTS	13
J. TECHNICAL ASSISTANTS AND THE APPLICATION PROCESS	13
K. SCHEDULING USE OF FACILITIES	14
L. BUILDING HOURS	14
M. COPIES/COMPUTERS	14
N. COSTUME RENTAL/CHECK-OUT	14
O. PROPS RENTAL/CHECK-OUT	15
P. PRODUCTION CALENDAR	15
<b>II. PRODUCTION FACILITIES AT THE UNI DEPARTMENT OF THEATRE</b>	<b>15</b>
A. STRAYER-WOOD THEATRE (109 SWT=Stage, 110 SWT=House)	15
B. SWT CONTROL BOOTHS (212-214 SWT)	15
C. BERTHA MARTIN THEATRE (117 SWT)	16
D. BMT CONTROL BOOTH (208 SWT)	16
E. PHELPS ACTING PRACTICE ROOM/LIGHTING LAB (1 SWT)	16

F. COSTUME STUDIO (11 SWT)	16
G. MAKEUP ROOM (7 SWT)	16
H. DRESSING ROOMS (3 SWT=Women, 9 SWT=Men)	16
I. COSTUME STORAGE (6 SWT)	16
J. SCENIC STUDIO (112 SWT)	16
K. MEZZANINE STORAGE (16 SWT)	17
L. TRAP ROOM (8 SWT)	17
M. THE GREEN ROOM (2 SWT)	17
N. GRAPHICS ROOM (116 SWT)	17
O. THEATRE OFFICE (257 CAC)	17
P. TICKET OFFICE (101 SWT)	17
Q. PRODUCTION OFFICE (125 SWT)	18
R. AV STORAGE (216 SWT)	18
S. LAPTOP AND IPAD STORAGE	18
<b>III. PRODUCTION PROCESS AT THE UNI DEPARTMENT OF THEATRE</b>	<b>18</b>
A. PRE-PRODUCTION PERIOD	18
Phase 1 - Conceptualization and Design/Design Meetings (4 weeks)	18
Phase 2 - Design Finalization and Budgeting (2 weeks)	18
Production Meetings:	18
Design Presentation:	19
Phase 3 - Construction and Rehearsal (4 ½ -8 weeks)	19
Crew View:	19
Phase 4 - Technical and Dress Rehearsals (1 week)	19
Technical Rehearsals:	19
Dress Rehearsals:	19
B. PERFORMANCE PERIOD	19
C. POST-PERFORMANCE PERIOD	19
Strike:	19

Production Assessment:	19
Production Forum:	20
<b>IV. PRODUCTION PERSONNEL</b>	<b>20</b>
Designers	20
Run Crews	20
<b>A. ADMINISTRATIVE AND MANAGEMENT PERSONNEL</b>	<b>21</b>
1. The Artistic Director	21
2. The Production Manager	21
a. The Assistant Production Manager/Production Assistant	21
3. The Stage Manager (SM)	21
4. The Costume Studio Technical Director	27
a. The Assistant Costume Studio Technical Director	27
5. The Scenic Studio Technical Director (TD)	27
a. Assistant Scenic Studio Technical Director (ATD)	27
6. The Department of Theatre Office Administrator	28
8. The House Manager	28
a. The Assistant House Manager	29
b. Ushers	29
<b>B. PERFORMANCE PERSONNEL</b>	<b>29</b>
1. The Director	29
a. The Assistant Director (AD)	29
b. The Assistant to the Director	29
c. The Dramaturg	29
2. The Music Director	30
3. The Choreographer	30
a. The Assistant Choreographer and the Assistant to the Choreographer	30
4. The Fight Arranger/Choreographer	30
a. The Fight Captain	31

b. Dance Captain	31
5. The Actors	31
Deputies	32
C. SCENIC/PROPERTIES PERSONNEL	32
1. The Scenic Designer	32
a. The Assistant Scenic Designer	33
b. The Assistant to the Scenic Designer	33
2. The Scenic Artist	33
a. The Paint Charge	33
b. The Paint Charge and Paint Crew	34
3. Scenic Construction Crew	34
4. The Properties Master	35
5. The Scenic and Props Run Crew	36
6. The Props Run Crew Head (ASM duty)	36
D. LIGHTING/SOUND/SPECIAL EFFECTS PERSONNEL	36
1. The Lighting Designer	36
a. The Assistant Lighting Designer	37
2. The Master Electrician (ME)	37
a. Assistant Master Electrician (AME)	38
b. The Electrics Crew	38
c. The Light Board Operator	38
3. The Sound Designer	38
a. The Assistant Sound Designer	39
b. The Sound Coordinator	39
4. Fire Captain	39
E. COSTUME, HAIR, and MAKEUP PERSONNEL	39
1. The Costume Designer	39
a. The Assistant Costume Designer	40

b. The Assistant to the Costume Designer	41
2. The Costume Construction Crew	41
3. Wardrobe Crew Head	41
a. The Wardrobe Run Crew	42
4. The Hair and Makeup Designer	43
5. The Hair and Makeup Crew	44
6. The Hair and Makeup Crew Head	44
a. Hair and Makeup Run Crew	45
F. PHOTOGRAPHER	46
V. SAFETY	46
PRODUCTION SAFETY PROCEDURES	46
(See Appendix D for accident/injury reporting and follow-up procedures)	46
SEVERE WEATHER PROCEDURES FOR PERFORMANCES	47
AUDIENCE EVACUATION PROCEDURES	48
EMERGENCY TELEPHONE NUMBERS:	48
APPENDIX A-FACILITY MAPS	48
APPENDIX B – THE DEPT. OF THEATRE FACULTY & STAFF DIRECTORY (2011-12)	49
APPENDIX C—UNIVERSITY INJURY/ILLNESS REPORTING PROCEDURES FLOW CHART	49
APPENDIX D—Art Search Login Procedures	50
APPENDIX E—Vocabulary List	50

## INTRODUCTION

Welcome to theatre production at the UNI Department of Theatre. Your participation in the main-stage season forges a new link in a chain of theatre experiences stretching back to the 1880's. Today, the Department of Theatre supports four main-stage productions and various other departmental and non-departmental productions each year.

The production handbook is the primary information resource about theatre production practices in the department. In it you will find information about policies, procedures, production facilities, production process, schedules and personnel. You will note that the table of contents concisely outlines the entire document, making it easy to reference specific information. All UNI Department of Theatre students should read this document. Students who are appointed to production personnel positions should use the handbook to define production duties and to clarify the chain of command among production personnel. For answers to production related questions which are not addressed by the handbook, please consult the Strayer-Wood Theatre Production Manager.

Revisions and additions to the Production Handbook are an ongoing process. The department welcomes comments and suggestions intended to assist with the revision process. Suggestions should be submitted in writing to the Production Manager.

It is my hope that students and faculty will work together to build on this foundation and achieve a thorough and complete resource for future participants in theatre production at UNI.

*Eric Lange*  
*Head*  
*Department of Theatre*

# I. GENERAL POLICIES AND PROCEDURES

## Mission Statement of the UNI Department of Theatre:

The mission of the Department of Theatre is to engage students, audiences, community members, teachers and guest artists in diverse, innovative and captivating theatre that illuminates the human condition. The department's coursework and productions serve both students preparing for a life in the theatre and those preparing a place for theatre in their lives. ***We create theatre, and in this process, educate.***

The department prepares majors to contribute to the discipline and provides leadership in theatre education. The requirements of both classes and productions keep everybody in the department busy. But the payoff is learning how to communicate and work together in an environment where people are valued for their unique traits and talents. In order to best achieve the educational and artistic goals that we set for ourselves in this collaborative environment, we must respect ourselves, our colleagues, and our facilities. Therefore, there are some policies and procedures that we should all be aware of and observe.

## A. BASIC RULES AND CONDUCT

In keeping with the professional model, all persons involved in production at the Department of Theatre are expected to conduct themselves in a professional, responsible manner which emphasizes at all times respect for the other individuals which comprise the team.

- **Punctuality**

- Lateness is not acceptable in classes, work and crew calls, or rehearsals, except in unavoidable or unforeseen emergencies. If you are going to be late, call your supervisor to let them know as soon as possible.
- The best way to avoid tardiness is to know your schedule and plan to arrive a few minutes early.
  - Early is on time, on time is late, and late is unacceptable
- This art is a collaborative art form and a written or verbal commitment to be somewhere at a given time is taken seriously. Lack of punctuality affects the entire company.
- In the event of an emergency, it is the individual's responsibility to know whom they should contact.
- **Chronic tardiness and absenteeism can result in dismissal from a job or cast of a production.**

- **Respect and Trust**

- It is essential that we maintain an atmosphere of trust.
  - In this, Cooperation, consideration, and support of others is crucial.
- Respect comes down to the Golden Rule, "Treat others the way you want to be treated."
  - We **Must** work in an environment that does not bring physical, emotional, or mental harm to others.
    - Consent - Before any scene of intimacy can be addressed, consent must be established between the actors. Permission may be given by a director, script, or choreographer; however, consent can only be given from the person receiving the action. (Intimacy Directors International)
    - Sexual Harrassment - The Theatre Arts Department fully supports and endorses the sexual harassment policy of the University of Northern Iowa. Additionally, the faculty and staff recognize that the practical study of theatre arts presents special challenges for the participants that extend beyond the classroom. In the process of theatrical production we play many different roles and work with



many different people in circumstances that frequently require great intimacy. It is important that everyone understand that the principles outlined in the University's policy will be fully honored in this process while respecting the requirements of rehearsal and performance. Whether compromising or hostile behavior comes from faculty, staff, or students, individuals should immediately report any incident to a faculty or staff member without fear that doing so will jeopardize their position in the department or future participation in departmental productions. Students may also report to production or department deputies, who will then bring the concern to the appropriate faculty or staff member. For more information and instructions about reporting please see The University of Northern Iowa Policy on Sexual Harassment at <https://policies.uni.edu/1302>

- **There will be no use of drugs or alcohol during any departmental function\*.**
  - **The discovery of such activity will not be tolerated and is grounds for dismissal from an assignment and possible removal from the program or the university. A drug free workplace and learning environment at UNI is mandated by the University and the State Board of Regents.**
    - \*If you are of age and alcohol is for sale you may purchase and imbibe. We do encourage moderation.**
- **Communication**
  - Most issues in theatre can be solved quickly and professionally with clear, concise communication.
  - Students are expected to use their UNI e-mail.
    - There are many times during the semester that information comes from the front office and the Production Manager in the form of a mass e-mail.
      - Those lists are provided to us from the university. If you choose not to use your UNI e-mail, you run the risk of missing important notifications.
  - Be aware of the hierarchy for problem solving and communicate any issues to your supervisor, so something can be done about it.
  - **IF YOU DO NOT COMMUNICATE YOUR ISSUE, NO ONE CAN HELP YOU.**
  - Always feel free to ask questions when you have them. You are here to learn, after all.
- **Smoking and Fire**
  - This campus is a smoke and Tobacco free campus.
    - In the event that simulated smoking is required in support of a production or in scene work executed by students for classes please consult with the Production Manager for information regarding the identification of allowable simulations of stage smoking.
- **Personal Belongings/Housekeeping**
  - The Strayer-Wood Theatre is a public building and as such, there are often non-theatre people in our spaces, especially the lobbies.
    - Respect our facilities and spaces by helping maintain our complex. This Means:
      - clean up after yourself when eating in the lobbies and/or green room
      - do not leave personal belongings in public areas of the theatre building
      - properly store away props, costumes, and rehearsal furniture after classes and rehearsals.

## B. POSTINGS/BULLETIN BOARDS

### A note about posting in the Strayer-Wood Theatre:

- Posters and signs advertising events, exhibits, and campus opportunities may be posted in the following areas:
  - Strayer-Wood Theatre lobbies
  - On the walls surrounding the box office
  - in the restrooms
  - Water fountains.
- When posting please follow these procedures:
  - Use only clear scotch tape or push pins
    - not masking tape or staples
  - Notices of immediate concern, such as a canceled class, may be posted on the Strayer-Wood Theatre lobby doors.
    - No other postings should be placed on the lobby doors.
  - Postings on the production office windows are restricted to those of the production manager.
  - All postings in the lobbies are subject to approval by Department Head
  - Management reserves the right to “clean up” postings prior to a public event in the building.

There are a few areas that are vital to production-related communication that you need to be aware of. These areas are:

- The bulletin boards located in the Production Ports/ The call board (S2 SWT)
  - The Production Ports bulletin boards include current information about productions in the main-stage season. Examples of typical information posted in this area are:
    - audition information
    - cast lists
    - production calendars
    - rehearsal schedules, ETC.
- The bulletin boards located in the Production Office (SWT 125)
  - Bulletin board on the wall
    - This board is for student opportunities on campus as well as a small assortment of carry out menus for local restaurants
    - Job Board - located on the Production Manager’s door
      - This board is for job opportunities and available internships in different aspects of theatre.
      - Always keep a close eye on updated postings on this board to make sure you have taken advantage of any opportunity that you can.

- Other job opportunities may be found by following the steps listed in Appendix D
- The bulletin boards located in the Green Room (SWT 3)
  - In the Green Room there are additional bulletin boards that serve to facilitate communication within the department. The names and functions of these boards are listed below:
    - **APO-TAP (Alpha Psi Omega-Theta Alpha Phi Chapter):** This bulletin board is reserved for information and messages for the Department of Theatre's chapter of Alpha Psi Omega, a national honor society for participants and graduates of college theater programs.
    - **UNISTA (UNI Student Theatre Association):** This bulletin board includes current information about UNISTA.
    - **USITT (United States Institute for Theatre Technology):** This bulletin board includes current information about USITT
    - **Employment Opportunities and Career Development Opportunities:** This board is reserved for employment notices and notices about graduate schools and other theatre training programs.

## C. STUDENT PRIORITIES

The following is a general sense of priorities as observed by the department:

1. Class work
  - a. All class work is of the highest priority. This includes both theatre and non-theatre courses. Production work is never considered a valid excuse for missing classes or for late assignments. If you anticipate difficulty in completing coursework in a timely manner, attempt to secure an extension from the appropriate professor.
2. Production Assignments
  - a. Once you have accepted any production assignment you are expected to fulfill this opportunity to the best of your ability.
  - b. In general the departmental production with the most imminent opening date is given the higher priority.
3. Non-Departmental Work
  - a. Occasionally, opportunities arise for theatre students to work on productions which are not under the auspices of the Department. Whenever possible the Department supports students in this work. Theatre majors must discuss these opportunities and their impact on their concentration with their academic advisors **BEFORE** accepting/committing to an outside project.
  - b. Performance students are not allowed to accept outside work that will keep them from being cast without first discussing it with the show director/directors for that semester.

## D. AUDITION POLICY

All Performance emphasis students are required to audition for all Department of Theatre main-stage productions. Permission to not participate in a given audition must be given by the Performance Committee. In order to be considered for an excused absence from auditions, you must submit an email request which outlines the reasons you are unable to participate. **Even if circumstances prohibit your participation in a main-stage production you are required to participate in its auditions.** Please note that participation in UNISTA productions does not excuse you from auditioning for Strayer-Wood Theatre main-stage productions.

There is an expectation from the faculty that students will be well prepared for auditions. Directors will communicate to the Performance Committee the names of those who were not prepared for their audition.

For more detailed information please see the performance handbook (<https://tinyurl.com/UNIPerformance>)

## E. End of Year Evaluations

### I. Portfolio Reviews

Design and production portfolio reviews are opportunities for students to share their design and production work with faculty and peers, and to receive constructive suggestions for portfolio and résumé development. These events take place near the end of each semester. The Design and Production Committee will post information each semester regarding the date and format of the reviews.

Please note that all Theatre Majors participating in practicum will either participate in either Portfolio Reviews or Acting Juries (more information below)

All students with a declared Design and Production emphasis are **required to participate in portfolio reviews each semester.** Guidelines for creating your portfolio and resume can be found on the Dept. of Theatre website under "Student Resources".

### II: Acting Juries

Acting Juries are opportunities for Performance students to receive feedback on their performances. Juries take place once a semester. Each student is typically required to present one monologue and one partner scene to acting faculty. This provides feedback to students and helps acting faculty make course and casting decisions.

For more information please see the performance handbook (<https://tinyurl.com/UNIPerformance>)

## F. MINIMUM GPA POLICY

Students must maintain a cumulative and prior semester GPA of 2.5 in all coursework to be eligible to participate in Department of Theatre main-stage productions unless they are credit bearing assignments in the Foundations Lab. The determination to allow production involvement for academic credit when a student's GPA is below 2.5 will be made by the Department Head in association with the Curriculum Committee. Students experiencing serious academic difficulty will be advised to curtail active involvement in the production program in order to concentrate on improving grades.

A one time exception can be made with the approval of the Department head and the appropriate committee. Students participating in a production via this exception must get all of their theatre faculty to sign-off on their class progress every other week.

## G. REQUEST FOR SMOKING/OPEN FLAME

The policy of the University of Northern Iowa is to provide a smoke free environment for its students, faculty, staff, administrators, visitors and the general public on campus. Smoking is not allowed in productions, backstage, and outside theatre spaces (i.e. Loading Dock.)

Should smoking be required in a production situation, appropriate smoking simulators must be used.

In association with UNI Public Safety and the Cedar Falls Fire Rescue Division, the following parameters have been established in an attempt to reduce the risk of fire in Department of Theatre facilities.

1. In order for open flame to be permitted in any Department of Theatre class, production, or non-Departmental event taking place in Department of Theatre facilities, a written request must be provided to the Production Manager. This request must include a detailed description of how open flame will be produced and used, and must include the signature of the faculty member responsible for the project (instructor of a class, organizational faculty sponsor, etc.). Then the Production Manager must receive an open flame certificate from the Fire Marshall.

2. For Production Manager-approved uses of open flame, a fire captain will be designated by the Production Manager. This person will have two primary responsibilities:

- a) After discussing the open flame needs with the Production Manager, the fire captain will become the source for any open flame materials, flame extinguishers, and disposal methods.
- b) Will document the lighting, extinguishing, and disposal of each individual incidence of open flame. Accountability for the safe management of open flame is the Department's best defense against a total ban on the theatrical use of open flame by UNI Public Safety and the Cedar Falls Fire Rescue Division.

## H. DOCUMENTATION OF HOURS

Student work in the Costume Studio and the Scenic Studio will be recorded in student labor logs that record the time of each work session, the total number of hours worked per session, and a brief description of the work accomplished during the session. It is each student's responsibility to keep the information current and accurate on student labor logs.

## I. PRODUCTION ASSIGNMENT REQUESTS

Students who wish to declare interest in specific production assignments should declare those interests via the following process to the Production Manager:

- Fill out the application sent to you by the production manager via UNI email
  - Read through the entire document and then fill out the sections that apply to you and delete those that do not.
- Email the application to the production manager
- **If you are applying for Design Practicums:**
  - There is usually a further component to be completed in some form of visual presentation. The details for this are generally sent out by the production manager each semester.
- **Assistant Director, Assistant to the Director, and Dramaturg**
  - There is a separate application that students must fill out to be considered for these positions
- The following is a list of possible practicums:

Stage Manager	Asst. Stage Manager	Production Assistant
Asst. to the Lighting Designer	Asst. to the Scenic Designer	Asst. to the Costume Designer
Asst. Lighting Designer	Asst. Scenic Designer	Asst. Costume Designer
Lighting Designer	Scenic Designer	Costume Designer
Sound Designer	Asst. Sound Designer	Projections Coordinator*
Hair & Makeup Designer	Hair & Makeup Crew Head*	Wardrobe Running Crew Head*
Asst. Director	Asst. to the Director	Dramaturg
Choreographer	House Manager*	Asst. House Manager
Dance Captain*	Master Electrician*	Asst. Master Electrician
Scenic Studio Technical Director*	Asst. Scenic Technical Director*	Scenic Construction Crew
Costume Studio Technical Director*	Asst. Costume Technical Director*	Costume Construction Crew
Lighting Crew	Properties Designer	Asst. Properties Designer
Scenic Artist/Paint Charge*	Milliner	Fight Captain*

- \* Denotes a “Supervisory” position that is not an assistant, design, or stage management role.

Deadlines for applications each semester will be communicated through UNI Email.

## J. TECHNICAL ASSISTANTS AND THE APPLICATION PROCESS

Technical Assistants (TAs) are paid student employees of the Department of Theatre who perform various production functions in the studios and Production Office. TA’s are hired on a per semester basis. In order to be hired as a TA, you must submit a completed application form to the supervisor from whom you hope to obtain a position (Production Manager, Costume Studio Technical Director, or Scenic Studio Technical Director).

To apply please visit: <https://theatre.uni.edu/theatre-uni/about/student-employment>

Or:

- Go to the Department of Theatre Homepage
  - Click on Explore the Department
  - Click on Current Students
  - Click on Student Resources
  - Click on Student Employment
  - Fill out appropriate application

## K. SCHEDULING USE OF FACILITIES

Students and staff who wish to reserve space in the Department’s facilities may do so by emailing the production manager to reserve a room for their space and time.

## L. BUILDING HOURS

Academic Year

- Monday - Friday
  - South and Main Lobby
    - 6:00 A.M. - 10:00 P.M.
- Saturday - Sunday
  - South and Main Lobby Doors
    - 8:00 A.M. - 10:00 P.M.
- Students are allowed to be in the building until 1:00 AM, but should not be there between 1:00 A.M. and 6:00 A.M.

## M. COPIES/COMPUTERS

Copies for production work may be made in the Production Office or Theatre Office with approval from the Production Manager, however **ALL OTHER COPIES** should be done in the **Library or Redeker Center**.

## N. COSTUME RENTAL/CHECK-OUT

Students are encouraged to use their own resources for costume needs for coursework or productions.

Specific items may be pulled from storage with approval of the Costume Studio. A 24-hour notice is required, and forms are available from the Costume Studio. A negotiated fee will be charged to cover dry cleaning costs for borrowed items. The fees cannot be charged to U-bills. Costumes are not available for borrowing during a time frame around the opening of departmental productions. All costume borrowing or renting takes place at the discretion of the Costume Studio staff. Costume Studio hours are 1-5 on weekdays.

## O. PROPS RENTAL/CHECK-OUT

Props may be checked-out for use in coursework and use in student theatre productions free of charge. Hours are established each semester by the Scenic Studio Technical Director during which requests for props can be made and a studio employee is assigned to facilitate these requests. See the Production Port for specific times. Props should be properly stored when not in use and promptly returned when no longer needed.

## P. PRODUCTION CALENDAR

The production calendar for the current main-stage season can be found by following the appropriate link on the Department of Theatre website ([www.uni.edu/theatre](http://www.uni.edu/theatre)). The Production Calendar contains information detailing the times and places of nearly all events related to the production of the Department's main-stage season. Production rehearsal schedules may not be found on the Production Calendar. Typically each show will have a dedicated website or google drive folder that is used to communicate schedule information. Rehearsal schedules for individual productions are also posted in the Production Ports.

## II. PRODUCTION FACILITIES AT THE UNI DEPARTMENT OF THEATRE

The home of the Department of Theatre is the Strayer-Wood Theatre Complex, located near the southwestern edge of the University of Northern Iowa campus. Completed in 1978 and costing \$4,500,000, this impressive building continues to serve as the core theatre production facility for the UNI community. Contained within the Strayer-Wood Theatre Complex (Appendix A) are the theatres and studios which support Strayer-Wood Theatre productions. The following locations are where theatrical production happens at UNI:

### A. STRAYER-WOOD THEATRE (109 SWT=Stage, 110 SWT=House)

This is the largest theatre in the Strayer-Wood Theatre Complex. Named after Strayer-Wood Theatre's first Directors

of Theatre, Hazel Strayer and Stan Wood, the theatre is most commonly known as the SWT or Strayer. It contains 416 fixed seats and 268 moveable seats. This special distribution of seating allows the theatre to be set up in thrust, proscenium, and arena configurations. Other noteworthy features include a 53-line counterweight fly system, a hydraulic orchestra lift, a lower level orchestra pit, 8 removable traps on-stage, a 288-dimmer digital lighting control system, and a 64 channel mixing console and both PC and Mac editing software for sound. The SWT catwalks serve as storage for lighting instruments, cable, and lighting accessories for the entire complex. They also house a maintenance area for electricians. The theatre is also equipped with listening devices for those patrons who are hard of hearing or deaf.

### **B. SWT CONTROL BOOTHS (212-214 SWT)**

Three large windows at the rear of the SWT mark the location of the three SWT control booths. Behind the center window is the Stage Manager's Booth (213 SWT). This booth is outfitted as a stage management office with a desk from which Stage Manager can call shows. It also houses the Department's large format scanner and one of the two color color plotters.

Behind the house right window is the Lighting Control Booth (214 SWT). In addition to housing the SWT lighting console, this space serves as storage for color media and instrument accessories.

Behind the house left window is the Sound Control Booth (212 SWT). This room houses equipment used for the amplification and transmission of sound and also serves as a small mixing studio.

### **C. BERTHA MARTIN THEATRE (117 SWT)**

Named after Strayer-Wood Theatre founder Bertha Martin, the Bertha Martin Theatre is more commonly referred to as the BMT. It is a black box theatre with moveable seating units. The moveable seats allow varied seating arrangements with seating capacities ranging from 125-150. The intimate scale of this space makes it an ideal venue for smaller theatrical productions. It is approximately 52' square.

### **D. BMT CONTROL BOOTH (208 SWT)**

The large glass window on the east wall of the BMT marks the location of the BMT control booth. Access to it is via the BMT catwalks or the properties loft above the Scenic studio. It houses the equipment used for sound and lighting control for the BMT.

### **E. PHELPS ACTING PRACTICE ROOM/LIGHTING LAB (1 SWT)**

The Phelps Acting Practice Room (APR) is a multi-functional space. Rigged with a lighting grid and a small lighting control system, it is used as a lighting lab for class work and for theatre productions with modest technical needs. The APR is also equipped with one mirrored wall and a permanently mounted dance bar. It also serves the Department of Theatre as a voice and movement and acting classroom, a warm-up room, and an audition space.

### **F. COSTUME STUDIO (11 SWT)**

The Costume Studio is a full-service creative space. All costumes and accessories worn in Department of Theatre productions originate here from the skilled hands of faculty and student designers and technicians. This studio provides everything needed to pattern or drape costumes, including commercial sewing machines, sergers, and steam irons. It also includes laundry facilities, a ventilated dye room, and a ventilated paint room.

### **G. MAKEUP ROOM (7 SWT)**

Adjacent to the Costume Studio and the APR is the Makeup Room. The mirrors, lighting and makeup stores which support this space allow the creation and application of the most complex theatrical makeup. There are 21 makeup stations which serve both classroom and production needs.



## **H. DRESSING ROOMS (3 SWT=Women, 9 SWT=Men)**

There are men's and women's dressing rooms which are accessed through the Makeup Room. Both women's and men's dressing rooms are equipped with toilets, showers, and lockers (locks not provided). Each room is capable of servicing approximately twelve individuals at a time. Personal items are to be removed from the lockers at the end of each academic year.

## **I. COSTUME STORAGE (6 SWT)**

Down the hall from the Costume Studio at the bottom of the Production Port stairwell is the main Costume Storage. Costumes and hats are stored here in categories of historical period, style, and gender. Additional costume storage can be found above the Costume Studio and on the Mezzanine. Access to these areas is permitted only through designated production personnel.

## **J. SCENIC STUDIO (112 SWT)**

The Scenic Studio is centrally located between the SWT and the BMT. Soundproof load-in doors connect it to both theatres. This studio houses all the supplies and tools used to build, paint and rig the Scenery which appears in Department of Theatre main-stage productions. A loading dock at studio floor level allows easy load-in of building materials, as well as easy load-out for objects destined for touring, storage, recycling, or disposal. In addition to the main floor carpentry shop, this studio also houses a paint studio, a metalworking shop, and a properties shop. A powerful exhaust blower and dust collector help to assure adequate ventilation for the safety of students and UNI personnel.

## **K. MEZZANINE STORAGE (16 SWT)**

A large storage area is located on the mezzanine level of the SWT which serves for property, costume and weapons storage. This space is supplemented by hand prop storage in the property shop, and an alternate storage facility off campus. Access to this area is permitted only to designated production personnel.

## **L. TRAP ROOM (8 SWT)**

Directly under the SWT stage floor is a large room with access to the traps in the stage floor. This room houses the costume facility dyeing and spray-painting rooms. It is also used as a studio space, a costume running crew area, and storage for stock Scenic and properties.

## **M. THE GREEN ROOM (2 SWT)**

The Strayer-Wood Theatre Green Room hosts a variety of activities including meetings, receptions, and lounging. It is the primary waiting area for actors during production. The Green Room is outfitted with comfortable chairs, a full kitchen, vending machines and a telephone. Audio monitors allow actors to follow onstage action from the Green Room.

## **N. GRAPHICS ROOM (116 SWT)**

The Graphics Room serves as the primary design classroom for the department and is used by student and faculty designers as a design studio. This room is equipped with drawing tables, flat files, computers, tablets and a sink. Secure storage of personal studio materials is available in lockers (locks not provided).

## **O. THEATRE OFFICE (257 CAC)**

The Theatre Office is the academic and business office of Department of Theatre. In it you will find the offices of the Artistic Director and Department Head, and the Department of Theatre Office Administrator. It also houses staff mailboxes and photocopy and document organization resources.

The George Glenn Theatre Resource Center is located in the Theatre Office and houses scripts and other materials that students may check out for class and personal use. Videos can be watched in-house. The Resource Center is

accessible from 10:00 A.M. -5:00 P.M. each weekday. Materials may be checked out for one week from Tange in the Main Office.

### **P. TICKET OFFICE (101 SWT)**

The SWT ticket office used to be commissioned and run by the Department of Theatre, however, it is now part of a non-departmental operation called UNITIX. This means that now this office is not just a place to buy tickets to SWT shows but also sporting events on campus and any production at the Gallagher Bluedorn Performing Arts Center (GBPAC).

A clarification about tickets:

All **FULL TIME STUDENTS** receive the following for **FREE** each semester

- 2 tickets to the GBPAC
- 1 free ticket to **EACH** show that the Department of Theatre funds (i.e. Department mainstage shows)

These ticket offerings are separate things that many students are never told about outside of information like this. Please share this information with your friends, so they will come support your departmental shows as well as take advantage of shows in the GBPAC.

### **Q. PRODUCTION OFFICE (125 SWT)**

The Production Office is a workspace for stage managers, production assistants, and production personnel. It also houses the departmental computer lab. The computer lab is accessible from 10:00 A.M. to 5:00 P.M. on a daily basis. This is a space for theatre study and activity. Those students with academic need or student employees working on projects will have priority use of the computers.

There will be times when the room is being used for a variety of meetings by production personnel. There are other times when classes may be utilizing the room. During those times, signs will be posted on the door announcing that a meeting is in progress; neither the space nor the computer lab will be available during these periods.

### **R. AV STORAGE (216 SWT)**

Located behind the SWT CONTROL BOOTHS is storage area for all portable AV and sound equipment, sound effects library and accessories for the Dept. of Theatre.

### **S. LAPTOP AND IPAD STORAGE**

The theatre is now equipped with several second generation iPads, iPad Pros, and MacBook Pros to be used by students to work on productions or design courses. iPads are kept in a locked charging cabinet in the Production Office and the MacBook Pros are kept in the Audio Cabinet on the SWT stage. To request access to any of these devices you must email the Production Manager with which device you would like to check out, your reasons for checking out the device, and the return date of the device. If your request is approved the Production Manager will email you with more information and provide you with a key. Sign in and return instructions for each device is posted in their respective cabinets.

## **III. PRODUCTION PROCESS AT THE UNI DEPARTMENT OF THEATRE**

The production process at the Department of Theatre is patterned after professional practices which have been modified to enrich the Department of Theatre's teaching mission. This process is mapped out in a production schedule which is designed to be flexible, and thus accommodate varied conceptual and directorial approaches to performance. The standard production schedule has three primary periods:

## **A. PRE-PRODUCTION PERIOD**

The Pre-Production Period of the standard production schedule is based on a four-phase, 11 1/2 week model:

### **Phase 1 - Conceptualization and Design/Design Meetings (4 weeks)**

This phase consists of design meetings involving directors and designers. The team discusses approaches to the work and begins the process of making design choices appropriate to the work and its collaborators.

### **Phase 2 - Design Finalization and Budgeting (2 weeks)**

During this phase, final design choices are made and evaluated from the perspective of available monetary and personnel resources. This phase involves calendar-scheduled production meetings involving the entire production team. It commences with the Initial Design Presentation and subsequent budget meeting, and concludes with the Final Design Presentation. At the conclusion of this phase the technical directors should possess approved and completed set and costume designs and budget projections that match available resources.

#### ***1. Production Meetings:***

Production meetings are held weekly beginning approximately six weeks prior to the opening of a production. Led by the Stage Manager or Production Manager, the production meeting includes the director, assistant director, Stage Manager, assistant stage managers, all designers and assistant designers, production manager, department head, master electrician, props head and assistant, and technical directors. Other production personnel are always welcome to attend as well. This meeting provides an opportunity for the production team to discuss the progress of putting the show together and provide information to each other as needed. Minutes are recorded by the stage manager and distributed to the production personnel. During tech week, "mini" production meetings are generally held after each technical rehearsal.

#### ***2. Design Presentation:***

This is an evening event on dates you can find posted on the Strayer- Wood Theatre Production Calendar. During this event, the design team for a specific production presents design ideas to a public audience.

### **Phase 3 - Construction and Rehearsal (4 ½ -8 weeks)**

This is the construction, painting, rigging and actor rehearsal phase of production. Lighting designs are drafted, rigged and focused during this phase. Costume construction and fittings are also scheduled during this time. Scheduled production meetings involve all necessary production personnel.

#### ***1. Crew View:***

The Crew View is the last run-through rehearsal before a production goes into technical rehearsals. It is an opportunity for run crew members and crew heads to see the entire show from an audience perspective before moving to work stations backstage. It is also a time during which the entire company is bonded together for the first time. An important part of this is the introduction of all cast and crew to each other, and the sharing and acknowledgement of call times and safety procedures.

### **Phase 4 - Technical and Dress Rehearsals (1 week)**

This is the technical and dress rehearsal phase of production. Scheduled production meetings involve all necessary production personnel. There is typically a brief production meeting following each technical and dress rehearsal.

#### ***1. Technical Rehearsals:***

During these rehearsals, lighting, sound, properties, special effects, etc. are added to the work of the actors.

## **2. Dress Rehearsals:**

During dress rehearsals, costumes, hair and makeup are added to the work resulting from the technical rehearsals.

## **B. PERFORMANCE PERIOD**

The performance period is initiated by opening night. Sometimes a brush-up rehearsal is scheduled midway between consecutive weekends of a run. The performance period ends after the last cue has been executed on closing night.

## **C. POST-PERFORMANCE PERIOD**

The post-performance period begins with strike and concludes with a Post Production Forum.

### **1. Strike:**

Strike is the process of dismantling a production after the completion of its run. Strike assignments are managed by studio technical directors, master electricians, and stage management. All cast, crew, and shop technical assistants are required to participate.

### **2. Production Assessment:**

Production Assessments are the instruments by which the department provides students with opportunities to submit comments about production experiences. These assessments are sent to the company by the production manager and usually have about a 2 week deadline. NOTE: Students with active practicums are required to fill this out as a part of their grade on their production assignment.

### **3. Production Forum:**

Post Production Forums are generally held within a week of closing a main-stage production. Everyone is invited to participate, sharing thoughts, ideas, and concerns about what worked, what didn't work, how procedures can be improved, etc.

## **IV. PRODUCTION PERSONNEL**

This section of the Production Handbook lists production personnel titles and includes descriptions of company obligations for each. Although the organization of listings is generally hierarchical, the personnel listing order found here should not be consulted as an ultimate authority concerning the administrative hierarchy of production personnel.

Among the most visible and active people behind the scenes, especially during the pre-performance phase of production are the members of the Production Team. The Production Team consists of the following people: Director(s), Scenic Designer, Costume Designer, Lighting Designer, Sound Designer, Hair & Makeup Designer, Projections Designer, Special Effects Designers, Production Manager, Stage Manager, Costume Studio Technical Director, Scenic Studio Technical Director, Properties Master, and Publicist/Department Head.

The business of the Production Team is conducted during regularly scheduled production meetings. Please consult the current Production Calendar for the time and place of these meetings.

Although the Design and Production Committee makes student production personnel appointments, the ultimate authority for all production personnel appointments is the Production Manager.

### **Designers**

Designers prepare all research, sketches, drawings, models, recordings, or paperwork necessary to build the design components for which they are responsible. In addition to the duties described above, designers assume roles as

supervisors once their designs have gone into production, maintaining daily contact and providing daily input into the creation of their designs.

The difference between Assistant Designers and Assistants to the Designers is one of degree of involvement with the creation and execution of the design. For instance, an Assistant Scenic Designer may be called upon to do drafting, paint elevations, model-building, supervise execution in the absence of the designer, or to actually design entire elements of the overall design. The Assistant to the Scenic Designer is more likely to be limited to doing research for the Scenic Designer. In all cases, however, the parameters of the working relationship between Designers and Assistants need to be specifically defined by the parties involved.

## Run Crews

Run crews are important contributors to all main-stage productions and are drawn from students registered in the current Foundations of Theatre Lab. Here is a list of possible run crew assignments at Strayer-Wood Theatre:

- Scenic and properties run crew
- Costume (wardrobe) run crew
- Makeup and Hair crew
- Sound and Light Board Operators
- Other (There are occasionally special run crew assignments such as Weapons Captain, Fire Captain, Fog Operator, etc. that may be added to a regular run crew assignment.)

After receiving a run crew assignment, students learn about participation in run crew activities from Foundations of Theatre instructors and from production staff supervisors. Run crew members are required to be appropriately dressed and/or equipped for their work onstage and backstage as follows:

- Black long-sleeve shirt with no decoration, no visible tags
- Black pants
- Black socks
- Black shoes
- 1 Small Flashlight
- 1 pocket spiral notebook and pen for note taking.

Run crew members should report to the first technical rehearsal (Scenic/props crew) or first dress rehearsal (costume/makeup/hair crew) equipped as noted above, unless otherwise directed by Stage Management.

## A. ADMINISTRATIVE AND MANAGEMENT PERSONNEL

### 1. The Artistic Director

The Artistic Director makes the final selection of the performance season in accordance with the Department of Theatre's stated mission.

The Artistic Director works with faculty and staff to set production budgets, schedules and assignments. In short, all aspects of departmental theatre are under the artistic and administrative auspices of the Artistic Director.

### 2. The Production Manager

The Production Manager is a production resource manager. The Production Manager is responsible for seeing that productions are adequately staffed, for scheduling all production events involving theatre staff and facilities, for overseeing the season production budget, and for serving all personnel as a channel through which to exchange production-relevant information. These general responsibilities are supplemented by the following specific duties:

- Scheduling and supervising all production meetings
- Working with the Department Head to negotiate all non-departmental uses of production space, equipment

and personnel

- Working with the Department of Theatre staff to create departmental production calendars.
- Supervising, coordinating, and updating the distribution of production-specific information
- Organizing and supervising Strayer-Wood Theatre design presentations and Crew View events
- Managing and facilitating communication between Department of Theatre staff regarding satisfactory or unsatisfactory participation by students in class-related production assignments
- Managing and updating critical online production resources
- Working with the Department Head, the Design and Production Committee, and the Performance Committee to monitor the enforcement of production policies, rules, and procedures.

#### ***a. The Assistant Production Manager/Production Assistant***

The Assistant Production Manager and Production Assistant work in collaboration with the Production Manager to manage production and help integrate theatre production and curricular activities.

### **3. The Stage Manager (SM)**

The Stage Manager serves as a clearinghouse for information and as a facilitator for communication between the cast, the Production Team and production personnel. They also help to maintain the artistic integrity of the production while it is in performance. Specific obligations and duties are outlined below as well as in the Stage Manager's' handbook in the production office. Additions, changes and deletions to these duties may be appropriate and will be made in consultation with the Director and Production Manager. The SM is directly responsible to all members of the Production Team. If there are questions about specific duties or problems, the SM will go to the Production Manager for assistance.

<https://drive.google.com/drive/folders/0BycoQW0DaDAkQndfc2FCQ1EzRDQ?usp=sharing>

The Stage Manager is a person who is able to maintain discipline and precision in a production. They should anticipate problems, have a knack for dealing with the unexpected and know when to seek the input of the Director, the Production Manager, or both, in the event of situations they cannot resolve on their own. The SM acts as a liaison between the cast, crew, and production teams.

Pre-rehearsal:

- Coordinates casting calls with the Director, organizing the auditionees into a format of the Director's choosing.
- Makes sure that each auditionee fills out a departmental activity card.
- Collects the class/work schedules of each auditionee and maintains the information once a cast is selected.
- In coordination with the Marketing Director, makes sure that all individuals and elements necessary for publicity photos are present.
- Upon the selection of the cast, makes a contact sheet with every cast and production team member on it and distributes it to everyone on the list. The SM also will distribute a rehearsal schedule as it becomes available and post it on the callboard.
- Prior to the first blocking rehearsals, the SM will tape the floor of the space to approximate where the scenic units will be. (Tape can be secured from the Technical Director.) The SM should also learn the location of all the light switches, monitor switches and safety equipment in the space.
- The SM, working with the Props personnel and the Scenic Designer, will procure rehearsal props for the rehearsal period by the date agreed upon with the Director.
- The SM, in consultation with the Director and the Costume Designer, will coordinate with the Costume TD to acquire needed rehearsal garments. The SM will get a lockable storage box from the TD in which to house the rehearsal costumes.
- The SM will prepare adequate table space in the rehearsal to meet the Director's needs.

## In Rehearsal:

By the time the show reaches Tech Week, the SM assumes full responsibility for running the show. In preparation for this role the SM must learn and document the production thoroughly. This involves creating a prompt book for the production. In it is the script, the actors' blocking\movement, the cues for all technical effects, the location and responsibilities of each crew member (shift assignments), the location of every piece of Scenic, prop and costume at all times during the show. Samples of prompt books can be obtained from the Production Manager. The Production Manager can advise the student Stage Manager on the process of assembling the prompt book.

At rehearsals, the SM's responsibilities may include and are not limited to the following.

- The SM notes the locations of all entrances/exits for the actors, props and potential places for costume changes.
- The SM lists all the actors in every scene.
- Learn the approximate locations of technical cues anticipated by the Director in the prompt book.
- At the Director's request, the SM or ASM may be asked to follow the actors "on book" when necessary.
- At every rehearsal, the SM will make sure the space is prepared. (floor swept and mopped, rehearsal props cabinets open, etc.)
- At every rehearsal, the SM will create a rehearsal report. This daily rehearsal log includes start times, stop times, material worked with, and notes about the usage of props, scenic elements, effects and costumes that should be discussed or known by a member of the production team. The best way of disseminating this information to the production team is via e-mail. (It is a good idea to get the times when each of the various crews will be working on a regular basis so the SM can get information to a crew head easily when the need arises.) Sample stage management paperwork may be obtained by consulting the SM handbook in the production office. Examples of things to watch for and note include: relocation of furniture, additions/deletions of props, use of costume props, alteration of casting, significant changes in the script. This listing is not exhaustive, but rather it is a general guide as to the type of things that may occur in rehearsal which members of the production team should discuss. Be sensitive as to how every decision will affect all of the production departments.
- Throughout the rehearsal process the SM will act as communicator between the cast and the costume studio to schedule fittings.
- The SM will be responsible for the security of rehearsal props and costumes, including weapons.

## Responsibilities in Production Meetings:

The Production Manager sets the agenda for the production meetings following the guidelines in the Production process section.

## The SM should:

- Put forth any issues that require the attention of more than one member of the Production Team.
- Coordinate any additional agenda items with the Production Manager.
- Be sure that everyone has the opportunity to discuss concerns.

Some examples of issues that the SM should be sure the Production Team deals with are:

- Shifts -- who, how many, how fast.
- Coordination of props rehearsal needs, times/date the actual props can be used.
- Personnel -- notify crew heads of which rehearsal crews should come and watch.
- Changes in any of the above
- Updates to rehearsal schedules

### In Advance of the First Technical Rehearsal:

- The SM should acquire complete cast and crew lists. From these lists the SM will prepare sign-in sheets for the callboard that will include each person's address and phone. Blank sheets are available from the Production Manager.
- The SM works with the Property Master to be sure props are on the correct side of the stage.
- Working with the Set Designer and the Props Master, the SM makes sure that all props are spiked at the proper location.
- The SM works with the Wardrobe Crew head to be sure the costumes are located where needed on stage and that locations for costume changes are accommodated.
- The SM should work with the Technical Director, Shift Crew Head and the Props Master to see that all shifts are covered.
- The SM coordinates paper tech, during which all cue placements, times, and levels are noted in the SM's prompt script.
- The SM schedules times for: the props crew to set up, the Master Electrician to do dimmer check, the Sound Operator to do a soundcheck, the Fight Captain to do pre-show fight rehearsals, actors to check props and preset costumes.
- The SM sets call times in conjunction with the Production Team and posts these times on the callboard.
- The SM checks to be sure that the cast and crews are at the theatre by their posted call times and contacts them if they are not.

### The Technical Rehearsal Period

The Technical rehearsal period is the time when the Stage Manager assumes control of the production.

- All changes, additions, and deletions must be funneled through the SM. As various elements are added and complexity increases, maintaining discipline is necessary to ensure that the rehearsal proceeds smoothly and productively.
- Time Announcements: Time announcements are the means by which the SM gets the production crews and cast ready to "go" by the appointed starting time. Time announcements should be instituted at the First Tech and will carry through the performances.

At 1 hour to "go" the SM begins the time announcements over the page mic and in person. Examples of time announcements are: "Actors to prop check, actors to costume, actors to makeup, actors to warm-up, actors to green room, actors to places, 1 hour to curtain, 45 minutes to curtain/15 minutes to house opening, 5 minutes to house opening, House Open half hour to curtain, 15 minutes, 5 minutes, Places." The actual placement of announcements is made in consultation with the Director and Production Manager.

Some guidelines regarding the timed announcements:

- At 15 min. to house opening, the SM should double-check the progress of the crews and notify them of the time. If there is an anticipated problem that might involve delaying the opening of the house the SM will notify the Director, Production Manager, and House Manager.
- By no later than 5 min. to house opening, the SM will check to be sure the crews have completed their pre-show duties and the actors have checked their props and preset costumes. If all the crews are ready to go, the SM then calls for the light and sound presets and notifies the House Manager that the house is ready.
- Once the house is opened, the SM monitors the space for appropriate decorum. No crews on stage, any backstage noise, etc.
- At 2 minutes to curtain, the SM calls places. A verbal response from each crew and notification from



someone backstage that all the actors are in place is required before calling the opening sequence of cues.

### Calling Cues

The Stage Manager calls the cues for the show. It is helpful to be entirely consistent, both in order and rhythm. The preferred language is as follows:

“Warning Light Q 5” --Warnings are given approximately 30 seconds to 1 minute prior to the “go”. This may change depending on the timing of the preceding and following cues. Operators and other technicians to whom calls are made should acknowledge each part of the call by giving a consistent response (“Warned” or “Lights”).

“Standby Light Q 5” -- Standbys are given 10 seconds to “go”. Again, this is a generalization based on the calling of one cue at a time. The SM should enforce a rule that prohibits any talking on headset after a Standby has been called.

“Light cue 5...go” -- the word “go” is the signal for the operator(s) to actuate the cue.

Complex cues can be combined. Ex: Warning Light Q 87, Sound Q 8, scene change 5 and Flies 17 and 20. Standby Light Q 87, Sound Q 8, Scene change 5 and Flies 17 and 20. Lights, Sound, Scene Change, and Flies, GO. These can also be combined by naming the moment such as, “Explosion” (I.E. Warning Explosion including.... Standby Explosion, Explosion GO). At the discretion of the SM, an operator should inform the SM of a cue’s completion by saying “Complete.”

Since a complete understanding of the cues in terms of timing and method of execution is required by all involved, the SM should formulate and practice a strategy for when mistakes or confusion cause the rehearsal to stop. For the sake of speed, it is up to the SM to quickly ascertain what caused the problem, and then just as quickly to decide if the cue or cues need to be repeated immediately, or if the problem will be sorted out by the next rehearsal. While this decision-making process is going on, the actors should be told to “Hold”. If it is decided to repeat the sequence, the S.M. should inform the actors as to what point they will begin again from. (It is usually quicker if the SM takes the initiative to anticipate needs and makes the decision of starting point themselves.) This way, time can be efficiently used while any discussions in the house between the Designers, the Director and the SM are had to correct the problem. Once that point is reached, the SM will make sure all operators are prepared, and then give the actors a “GO”.

Never take the prompt book from the theatre. Once a show opens it is a good idea to Xerox a copy of the book which should be secured with the Production Manager.

Intermission times should be coordinated with the Director and the House Manager. The SM should contact the House Manager during the intermission to notify him/her if there are any reasons for holding the house. The SM should call times every 5 minutes during intermission. If there is a hold for any reason, actors and crews should be held at “places.” When all shifts and intermission business are complete, the SM then begins the next act. At the end of the tech/dress rehearsals the SM should consult with the Director and Designers for possible changes to the crew calls and announce them to the appropriate crews. Then the SM should check with the members of the Production Team for notes or arrange a time the next day to get them if there is nothing pressing.

### Performance Responsibilities

After the show opens it is the Stage Manager’s duty to maintain the artistic integrity of the production. The mechanism for this is the performance report. Similar to the daily rehearsal log, it notes times and any problems that arose during the production. These notes are discussed with the Director and Production Manager who will

advise as to the most appropriate way to deal with them.

### At Strike

The SM coordinates crew assignments with the Scenic and Costume T.D.'s as to the best distribution in the strike process.

Stage Management also completes the following:

- Clean and restore Green Room
- Clean and restore Production Office
  - Including Call boards, personal cubbies, documents placed around the building, vacuuming the prod office and cleaning the computer lab area up.
- Finalize paperwork
- Restore, inventory, clean SM kits
- Check in with studios on progress of strike and timelines for completion.

### Emergency Procedures

In the event of an emergency of any sort, contact the faculty member in charge. During a rehearsal that would be the Director; during the technical rehearsals, the Production Manager, during performances it is a faculty member on duty. Do not do anything else until that faculty member directs you. Memorize these numbers: Public Safety Emergency: 319-273-4000 Public Safety Non-Emergency: 319-273-2712

**IMPORTANT NOTE:** In the event of an Emergency **DO NOT CALL 911**. If you call 911 it will take much longer for anyone to respond because they will dispatch to UNI Public safety who will then respond. **Contact public safety first.**

#### a. The Assistant Stage Manager (ASM)

The duties of the Assistant Stage Manager are similar to those of the SM. As the SM's assistant, the ASM takes on the responsibilities with which the SM needs assistance. The ASM should be familiar with the scope of the duties of the SM and be ready to act as a backup for any or all of those responsibilities. Generally, the ASM functions as a Backstage Manager during the technical rehearsal and performance periods. The ASM is the "eyes and ears" of the SM -- coordinating the actors, props and scene shifts and crews from the backstage. The ASM is directly responsible to the SM.

An example of how an ASM might work with an SM is as follows:

#### Pre-rehearsal

- Assist with the coordination of casting process
- Assist with the taping of the set
- Assist Props Master in pulling appropriate rehearsal props/costume pieces
- Assist with maintenance of the space
- Assist as assigned coordination and communication with Costume/Scenic Studio TD's

#### Rehearsal

- Assist with noting the movements of props, scene shifts and costume changes
- Assist with line notes
- Assist in organization of rehearsal materials/props
- Assist as directed by SM

### In advance of first tech

- Assist Properties Master with set-up of prop tables and costume change areas
- Assist with spiking of furniture and set pieces
- Learn the mechanics of all shifts
- Assist with the assignment of shift responsibilities to the props/shift crew

### During Technical rehearsals and performances

- Double check crews to be sure their pre-show tasks are complete
- Help maintain discipline backstage
- Observe and note any potential problems or hazards backstage and report them to the SM and the TD
- Serve as check-in point when actors are called to places
- Be able to assist with shifts as needed
- Notify the SM when all is prepared backstage

You must recognize that we take advantage of free labor- in the form of ASM's before techs and w/ running crew once techs start- to aid in the cleaning of the space from that day's build activity. If you find things that will in no way help your rehearsal- genie-lifts, tools, etc.- assume that the shop has not had time to remove it because they have been working on elements which will aid your rehearsal, and take those things to the shop.

Those pre-tech and tech periods are the ASM's opportunity to begin developing the pre-show and post-show checklists that we require you to type and post by the time of first dress. You should plan to update these on a daily basis until opening.

It is also the responsibility of the ASM to ensure that proper egress into and out of the space is maintained. This means not storing rehearsal cabinets or scenic units in paths that lead to entrances or emergency exits. In the Strayer-Wood Theatre you must clear any clutter or hazard from the down stage left door by the fly rail, from the down stage right door near the ports, from the main doors leading to the shop, and from the up stage right door that goes to the loading dock. On this one in particular you also have to be sure to pull the tab drapes that run upstage-downstage far enough downstage that there is clear access to that door. Consult with the Technical Director before designating shop space as storage areas for things used in the show.

Good communication between the ASM and the SM ensures a smoothly run production.

### **4. The Costume Studio Technical Director**

The Costume Studio TD coordinates the translation of the Costume Designer renderings and sketches for the student workers in the Costume Studio. In consultation with the Costume Designer for a production, the Costume Technical Director will be responsible for either all or portions of these tasks:

- Budget tracking
- Analyze designs for materials required and estimate purchases.
- Some purchasing as coordinated with designer
- Determining tasks and builds to be done after designs have been presented.
- Assigning specific tasks and builds to studio personnel and lab students
- Attend fittings to take notes
- Coordinating pulling of costumes from storage, determining and assigning alterations
- Draping, cutting, stitching, painting, dyeing and other construction needed for the production
- Attend dress rehearsals, taking notes and "troubleshooting" as needed.
- Supervise strike, organizing crew assignments and related "clean-up" activities.

### ***a. The Assistant Costume Studio Technical Director***

The Assistant Costume TD may perform any of the same duties as the Costume Studio Technical Director. The Assistant Costume TD will consult with the TD and Costume Designer before the production period begins to define the exact duties to be performed during the process.

## **5. The Scenic Studio Technical Director (TD)**

The Scenic Studio Technical Director's responsibilities are to ensure that the Scenic, lights, props, effects and sound are prepared for production and that all production related activities are conducted in a safe manner. Specific responsibilities include:

- Create and maintain build schedules
- Attend production meetings.
- Maintaining the budget for each show
- Analyze designs for materials required and estimate purchases.
- Ensuring that adequate supplies are on hand
- Supervising TA's and student crews in the Scenic Studio
- Ensure facility safety
- Attend Paper Tech as needed.
- Attend all Technical/ Dress Rehearsals

### ***a. Assistant Scenic Studio Technical Director (ATD)***

This is an assignment that carries with it a large number of responsibilities. Among these are the following:

- Attend all production meetings
- Translate designer elevations into shop-ready construction drawings (discuss material usage and construction techniques with TD)
- Participate in budget analysis and ordering of materials
- Develop build and load-in schedules in conjunction w/ TD
- Schedule daily assignments for shop staff and act as shop supervisor at least 3 days/week
- Schedule and participate in Saturday and late-night calls as needed
- Provide daily progress reports to T.D., including physically double-checking accuracy of completed units
- Attend technical rehearsals at the discretion of the T.D.
- Execute construction on at least one major scenic element
- Attend strike and supervise removal of Scenic/ restoration of shop.

## **6. The Department of Theatre Office Administrator**

This position is held by a permanent staff member in the department. The Theatre Office Administrator performs many functions, including:

- Accounting for all productions
- Handling accounts payable
- Processing time sheets
- Purchasing supplies
- Assisting the Department Head with administrative tasks related to the department's academic and theatre production activities.

## **8. The House Manager**

The House Manager is responsible for both the audience's safety and comfort during performances. The House Manager and Assistant House Manager must attend Crew View, the final dress rehearsal, and all performances of

the production. A full description of the duties for the House Manager is available in the House Manager handbook, available from the Production Manager.

<https://drive.google.com/drive/folders/0BycoQW0DaDAkfnNIUmVWZHJES0hHb2VWbGt1bTA2Vkl6MmF3WmJOaDdIWk5ucDV6bTA3QzQ?usp=sharing>

Some general duties are:

- Recruit ushers for all performances
- Prepare and oversee the maintenance of all public spaces during performances
- Coordinate house opening and intermission times with the Stage Manager
- Check-in and train ushers
- Check-in with Ticket Office staff to coordinate any special needs for the night (large groups, wheelchairs etc.)
- Manage and print content warnings as needed for each show. Content warnings are often needed for shows with loud noises, flashing lights, smoke, and issues of theme such as sexual violence or other things patrons may need to know before seeing a show.
- Confirm latecomer seating plan with SM and seat latecomers
- Monitor audience for cameras, food and beverages, suspicious packages, etc.
- Announce performance starting times
- File a House Manager's report with the Production Manager after every performance
- Secure the front of house areas before leaving

The House Manager or an assistant is to remain in the house during the performance to watch for cameras, accidents, health problems or other situations that may disturb the audience or the performers. The House Manager should be familiarized with all emergency procedures as outlined in the House Manager's handbook and in the Safety section (V) of this handbook. All emergencies and audience related problems should be immediately reported to the faculty member on duty.

#### *a. The Assistant House Manager*

This person is to assist the House Manager in his/her duties for each performance.

#### *b. Ushers*

The ushers for each performance are required to greet patrons, check tickets, distribute programs and help audience members to their seats. They will also open and close house doors on the word of the House Manager or Assistant House Manager, and may also be asked to help with crowd control during emergency situations as needed. (See Section V- Safety.)

## **B. PERFORMANCE PERSONNEL**

### **1. The Director**

It is the Director of a production who coordinates the efforts of the entire production team by defining the shape of a particular show. The director is the primary orchestrator of the rehearsal period, developing the rehearsal schedule and providing the leadership necessary to successfully combine the various elements into a professional whole. The Director's vision should be a primary point of departure for decision-making, planning and execution. All other members of the Production Team and those in various production positions should be aware that the Director should be considered as the final recipient of all production related communication, and that acknowledgment and approval of production decisions should be sought before supporting actions are taken.

### ***a. The Assistant Director (AD)***

When the complexity of the production demands it, or at the desire of the Director, an Assistant Director may be appointed. The AD is directly responsible to the Director. The exact duties of the AD will be worked out with the Director, the SM and the Production Manager. The AD should attend all rehearsals.. The AD should be prepared to undertake or conduct special or extra rehearsals as determined by the Director. The AD is a leadership role that may include supervising actors and contribute to the staging of a production and/or the exploration of character, as such students in this role need to demonstrate maturity and aptitude for directing.

Once run-throughs and/or technical rehearsals begin and the SM moves to the booth, the AD will remain in the house to help the Director conduct rehearsals, take Director's notes, etc. The AD may assume other performance responsibilities at the discretion of the Director. The AD should be available for daily consultation with other members of the production team and follow appropriate channels so all members of the production team stay informed of developments during the rehearsal process. Generally this means that all information should go through the Stage Manager who will ensure that it is communicated efficiently.

### ***b. The Assistant to the Director***

The function of this position will be defined specifically by the individual Director, but sample duties would include helping the Director to obtain research or aiding in the multiple administrative duties of the Director. This position is primarily an administrative and support position, students in this position will not be supervising actors or contributing to the staging of the production.

### ***c. The Dramaturg***

The Dramaturg serves as a literary and research liaison between the Director, Production Team, and Performers, most commonly in productions with specific literary needs and/or research needs. For new works, the Dramaturg may serve as "the voice of the play", advising the playwright and production team towards the development of the work and the production. In addition, the Dramaturg may be an important influence in the selection of new works to be performed by the company.

The Dramaturg may be a researcher who assembles for the company a reference bibliography, or collects information about style, historical period, literary or dramatic movements, or any other information relevant to the text.

The Dramaturg may assist or advise the Director in the preparation of a performance text from a script or collection of scripts, a translation or group of translations, non-dramatic material, or cutting of a playscript for performance.

The Dramaturg may provide analytical assistance to the cast of a production, giving them information and tools for dealing with extrinsic or intrinsic literary matters that will provide them with performance data, e.g., prosody, image analysis, rhetorical analysis, semeiotic/structural analysis, janechord analysis, etc.

The dramaturg also often attends rehearsals regularly and assists the director with continuity of story, concept, or character.

The Dramaturg may be responsible for the generation or preparation of educational materials, program copy, etc.

Dramaturgs work in differing relationships to directors, casts, and production teams, depending on the production's specific needs. It is not a regularly assigned production responsibility. At UNI the dramaturg is often responsible for creating lobby displays for the production. The position of Dramaturg at TheatreUNI is a research and reading intensive position

## **2. The Music Director**

The Music Director coordinates the musical aspects of rehearsal and performance, including acting as conductor for

the orchestra when one is used. In such cases, the Musical Director will schedule and direct sitzprobes, rehearsals designed to integrate the vocal and instrumental elements of a production. In conjunction with the Director, the Music Director coordinates the needs and efforts of instrumentalists and singers.

### **3. The Choreographer**

The Choreographer will create movement and dance pieces for the production and train performers in their execution. They will also consult with the Director and the Technical Director on the safe integration of scenic elements into dance numbers.

#### ***a. The Assistant Choreographer and the Assistant to the Choreographer***

The duties of the Assistant Choreographer, Assistant to the Choreographer, and Dance Captain are similar. The exact duties will be determined by the Choreographer in consultation with the other members of the Production Team. Examples of duties may include:

- Helping the Choreographer create dances
- Assisting in teaching dances (steps) to the group
- Running dance rehearsals
- Choreographing segments of work
- Keeping notes, schedules
- Running warm-ups
- Learning all dance roles
- Working as a liaison with other production personnel

### **4. The Fight Coordinator/Choreographer**

When the services of a Fight Arranger/Fight Choreographer are needed (as determined by the Director/Production Team), the FA/FC works with the Director and Designers to plan the fight, determine what weapons are needed and appropriate, and train and rehearse the actors in the safe execution of the fight. The goal of the Fight Arranger is to plan and execute a fight that is safe and fulfills the artistic goals and concepts as set forth by the Production Team.

In matters of safety, however, the Fight Arranger is the final arbiter and may override the wishes of the Director.

The Fight Arranger must work closely with the Designers, the T.D.'s, Properties Master, etc. to ensure that the designs and executions will facilitate the safe functioning of the fight.

The Fight Arranger is responsible for the acquisition, proper functioning, and maintenance of weapons for rehearsal and performance. When necessary, as in the case of using firearms on stage, the Fight Arranger will work with the SM in establishing effective security measures during rehearsal and performance. It will be the duty of the SM to maintain the security of the various weapons/ammunition.

#### ***a. The Fight Captain***

The Fight Captain is usually chosen from the actors in the production and may or may not be involved in the fights. The Fight Captain assists the Fight Arranger during rehearsals, and when the Fight Arranger is not present is responsible for the safety of the actors in relation to the fights. Responsibilities include:

- Attend all fight rehearsals and assist the fight arranger in making fight notation. Ensure that the SM has an up-to-date copy of all notation.
- Oversee any rehearsal involving the fights when the fight arranger is not present.
- Run the pre-show fight call, coordinating with the schedules of the SM.
- Monitor all performances to ensure that the choreography is not altered or adjusted, particularly in regard to safety issues.
- Check the weapons to see that they are being maintained.

If the Fight Captain is in the fight, the SM must check the fight notation and be alert for any changes or adjustments during rehearsal and performance.

### ***b. Dance Captain***

The dance captain acts as an assistant to the choreographer. Duties may include facilitating dance rehearsals, organizing members of the dancers, and leading physical warm-ups prior to rehearsals and performances.

## **5. The Actors**

The Actors and the responsibilities they bear are an integral part of creating a successful production experience. Among these responsibilities:

- Check the callboard daily for rehearsal information and other production related activities; fittings, photo calls, etc.
- The actor is responsible for all information posted.
- The actor must provide the SM with an accurate schedule immediately upon acceptance of a role. Any changes to this schedule must be given to the SM.
- The actor must adhere to the rehearsal schedule as a primary commitment.
- The actor is responsible to any deadlines set by director or stage manager.
- The actor is responsible for following all house rules.
- The actor is responsible for cleaning up after themselves in the rehearsal hall, make-up room, dressing room, and backstage.
- The actor should remain respectful of all fellow-workers on a production and are responsible for following proper communication channels. When in doubt ask the SM.
- The actor should bring your own makeup kit and supplies.
- Follow costume protocol as relayed to you by the Wardrobe Crew Head.
- Follow production protocol as relayed to you by the Makeup Crew Head.
- Follow production protocol as relayed to you by the Production Manager.
- Notify the SM of any production related concerns. The SM will then assist you in resolving the problem with the appropriate people.
- Participate in the strike of the production. The SM will assign you to an area where your assistance will be greatly appreciated.

### **a. Deputies**

- As a TheatreUNI cast Deputy, you serve as the liaison between your cast and the director and stage manager. You take actor concerns to the stage manager/director, and vice versa. You serve as the mediator in disagreements or miscommunications with other cast members and management, and are the cast “leader,” so to speak. All information given to the deputy is private and given in trust, and is expected to remain that way unless involving necessary parties, such as stage management or the director. You serve as a reliable and trustworthy person for cast members to turn to if a concern ever rises between cast/management, cast/cast, etc.
- As deputy, you are expected to uphold and maintain the rules and integrity of the current production. When dealing with cast conflicts, you remain a neutral party and handle discrepancies with the utmost care and respect for all parties involved. You serve as an advocate for the entire company and work to maintain professionalism and cohesiveness in the rehearsal space and during the run of the production.



## C. SCENIC/PROPERTIES PERSONNEL

### 1. The Scenic Designer

The scenic designer is responsible for creating an appropriate vision of the stage-environment or stage-picture for an original production of a dramatic work. The process of discovering, sharing, clarifying, communicating, and realizing this vision requires close collaboration with many colleagues throughout the design and production processes.

During the design process, the scenic designer works very closely with the design team (director, costume designer, lighting designer, sound designer, etc.) to discover and share a common world of ideas and images from and for the text. Sketches, collage, and design research are common tools used by the scenic designer to communicate ideas at this stage of the design process. Once the design team has clarified a shared vision of the world to be staged, the scenic designer communicates mature design ideas using an appropriate combination of drafting, rendering, and model making. At Strayer-Wood Theatre, this is a two-stage process.

The first stage is the preparation of a preliminary design. The scenic designer submits the preliminary design to the design team for review and discussion (see Production Calendar). Especially important are the responses from the director and the technical director. The director's response may suggest the need for revisions to the proposed design ideas. The technical director's response may indicate whether or not the proposed design ideas match designated resources for money, labor and time.

The next stage is the preparation and submission of the director-approved final design, contained in a complete design package which includes all information necessary to build the scenic components of a show (see Production Calendar). The scenic designer's initial obligations to the design process are now fulfilled, and the designer assumes somewhat different duties for the production process, the actual work of building a show.

During the production process the scenic designer works closely with the production team (director, designers, technical directors, design assistants, props master, scenic artist, publicist, etc.), attending all production meetings and having a regular presence in the studios. These duties are necessary in order to provide additional detailed information requested by the production team, and to ensure that the design is being realized as per the expectations of the entire design team. At the same time, the scenic designer must work closely with the properties master in the selection and building of properties, and with the scenic artist or paint charge, who will supervise all paint, sculpture, or craft techniques involved in the realization of the full scale Scenic. Additional duties for the scenic designer include presence at all production meetings and some rehearsals. There is great value in watching rehearsals prior to technical rehearsals, especially to understand how the Director and Actors are using the design. The scenic designer is present at all technical and dress rehearsals, answering questions, providing support, and taking notes that will be shared with Production Team colleagues. Thus, the scenic designer shares with the Director, other Designers and the Technical Directors, the work of synthesis during technical and dress rehearsals.

The designer's duty to career development is to make a photographic record of the show, including candid process studio-photos and staged production photos taken during a scheduled photo call (see Production Calendar). It is traditional and professional for the scenic designer to attend the opening night, and share the celebration which accompanies the birth of a new production. At Strayer-Wood Theatre, opening night and strike mark the end of the designer's work on a production.

#### *a. The Assistant Scenic Designer*

The assistant scenic designer assists the scenic designer with the development and execution of the design. Typical duties of this individual include: correspondence (electronic and non-electronic), design research, designing portions

of the overall design, drafting, model building, shopping, and serving as the agent for the designer at meetings, in the studios, and at rehearsals

### ***b. The Assistant to the Scenic Designer***

The assistant to the scenic designer assists the scenic designer or the assistant scenic designer with the development and execution of the design. Typical duties of this individual include: secretarial duties, design research, drafting, model building, shopping, etc.

## **2. The Scenic Artist**

The scenic artist is responsible for devising and supervising the methods and means by which the set designer's intentions for color, shape, and texture, (represented in renderings, paint elevations and/or models) are realized in full scale Scenic. In order to do this, the scenic artist must work in close collaboration with the set designer in order to discern the designer's intentions, and to offer the set designer options for production methods that best suit the design and the resources at hand. At the same time, the scenic artist must work closely with the technical director in order to make informed choices regarding process, scheduling, budget, and personnel. In order to facilitate sharing information with the set designer and technical director, the scenic artist should plan to attend all production meetings once a show has gone into production.

### ***a. The Paint Charge***

In the hierarchy of scenic studio personnel, the charge painter is between the scenic artist and the paint crew. Whereas the scenic artist is responsible for consulting directly with the designer, mixing paint and working out paint treatments, the charge painter is the person in charge of supervising the paint crew, and communicating the intentions of the designer and scenic artist to the crew. However, they may also be asked to consult with the designer and scenic artist and take part in mixing paint for a show. Often at Strayer-Wood Theatre, one person serves as both scenic artist and charge painter.

The scenic artist and paint charge are responsible to supervising the crew both in the execution of the design and in the maintenance of the paint room.

They also supervise the strike of the paint area during the strike for a production. Here is a strike checklist for Strayer-Wood Theatre scenic artists and paint charges:

- Return design materials to designer(s).
- Consolidate paint: pure hues to pure hues and mixed colors to mixed colors.
- Label if necessary and place on appropriate storage shelf. Make sure lids are secure.
- Place all containers of pure hues in appropriate storage areas, making sure lids are secure.
- Clean all dirty buckets; dry on drying rack.
- Place all clean buckets and equipment in dry storage locations.
- Tidy up storage shelves and flammables cabinet.
- Clean countertops, and sink.
- Sweep floor.
- Dump garbage.
- Return all newly dry containers and equipment to dry storage locations.

### ***b. The Paint Charge and Paint Crew***

In collaboration with the Scenic Designer and Scenic Artist, the paint charge and the paint crew will perform all painting duties as defined by the needs of a particular production. Perhaps more than in any other area, this assignment almost always carries with it the need to work some late night calls after rehearsal, as access to the space is limited due to construction work calls and rehearsals. A member of the painting crew is responsible for sculpting, crafting, or painting Scenic or properties as specified by the Scenic Artist. Here is a list of important duties

for a paint crew member:

- Report for work-calls on time and appropriately dressed.
- Follow instructions communicated by the supervising charge painter or scenic artist. Be sure to ask questions and request clarification if you're not sure about the meaning of instructions.
- Work in a safe manner that respects the needs and safety of other people working in the area.
- Keep in mind that fact that paint takes time to dry, and all freshly painted surfaces must be completely dry to the touch before crew members or actors can walk on or touch newly painted Scenic or props.
- Set up fans in order to speed-dry surfaces and ensure that they are dry for the next rehearsal. Inform the supervising paint charge or scenic artist when stores of materials nearly depleted.
- Clean up and store equipment before the end of a work-call,
- Work with other workers in the studio to keep the paint room tidy and free of litter.
- Carry out the garbage in the paint room when the waste receptacle is full!
- Be sure Ghost light is on after all work calls.

### 3. Scenic Construction Crew

Under the direct supervision of the Scenic Studio Technical Director, the Scenic Construction Crew member is responsible for the building of the scenic units for a production. This will primarily occur in the Scenic Studio, but may include work in either theatre or other work areas. You may also be asked to attend the strike of the production.

You are responsible for establishing and keeping a schedule of work times with the Technical Director. Up to date and accurate recording of work hours is very important. The Technical Director will show you how and where to log work hours. Daily recording will ensure proper grading for this assignment, if done for a class.

You are required to wear the proper attire, including closed shoes (no sandals), no loose fitting garments, and clothes that you do not mind getting dirty or painted.

You also agree to try to learn about shop procedures, tool operation, safety procedures and to ask questions when something is unclear.

### 4. The Properties Master

The Properties Master, in consultation with the set designer, technical director, and director, is in charge of building, finding, buying, or renting the properties for the production. The properties master should attend all production meetings and be able to report on the progress of each property, particularly as the progress may relate to the use of the property in rehearsal.

The Properties Master works directly with the scenic designer and the technical director and may work with the assistant stage manager in charge of properties to pull rehearsal props. An important responsibility for the properties master is to maintain and update the Master Properties List with the assistance of the assistant stage manager in charge of properties. This document lists every property and ideally tracks the following information:

- Is it a set prop or hand prop?
- Is it to be built, bought, rented, or pulled and altered?
- When it is used?
- Who uses it?
- Where it is stored?
- Where does it move during the performance?
- When it is needed in the rehearsal process?

- What scene or scenes it is used in?
- Deadlines for completion of individual props.

The Master Properties List is assembled from the lists of props provided by stage management and supplemented and updated by information included in daily rehearsal reports. Please note that samples of property tracking paperwork and properties charts are available for reference in the Theatre Production Office (125 SWT). It is essential that the properties master meets on a regular basis with the stage management in order to review changes to the master list resulting from the rehearsals. It is equally essential that the properties master meet regularly with the scenic designer and technical director in order to consult regarding artistic, technical and production issues.

The technical director has the responsibility for tracking properties expenditures and the Properties Master must coordinate his/her efforts with the technical director in order to ensure that the properties can be realized for the amount budgeted.

As personnel responsible for making purchases for Strayer-Wood Theatre, the properties master must follow Strayer-Wood of Theatre production purchasing procedures and process receipts as per the purchasing procedures guidelines. These guidelines, entitled "Dept. of Theatre Student Production Purchases" can be found from either the Technical Directors or Production Manager.

Here is a suggested timeline for important stages in the properties master's work:

Prior to First Tech:

- Check out keys from the TD
- Map out prop shifts with SM and TD
- Post a copy of the Master Props Progress Chart for the crews.
- Prepare all props tables for productions in consultation with the TD and SM.
- If the Properties Master is not also the Props Run Crew Head, then part of your responsibility includes handing over the props to the Run Crew head. This includes explanation of care, operation, and if needed the source of the prop.

During Technical Rehearsals and Performances:

- Keep actors up to date on the use of their props
- Remind actors of their responsibility towards all props
- Have props ready on time and oversee actor prop check
- Store valuable props in a secure area. Extremely valuable props may be stored in the mezzanine props storage area
- Monitor backstage area for mislaid props and remind actors to take responsibility for their props
- Report any damaged props to the SM and the TD
- Be prepared to do emergency repairs. Have a staple gun, hot glue gun, and a needle and thread handy at all times. Additional tools may be necessary depending on the show

At Strike:

- With the Props TA, return all props to proper storage or to a designated area for return
- Clean out refrigerator next to Technical Director Office if food props have been used. Dispose of food/ beverage props and wipe down the inside
- Collect all rented or borrowed props and secure them
- Return all rented or borrowed props at prearranged times (within one week of strike)

## 5. The Scenic and Props Run Crew

The Scenic Run Crew will attend Crew View and receive instructions from the ASM, SM or TD concerning the preset location of scenic units, proper execution of scene shifts, and any special requirements for Scenic maintenance. It is the run crew's responsibility to have a way of taking notes, to memorize the actions you take in each shift sequence, and to ask questions if something is unclear or seems unsafe. See also: Run Crew, page 17.

## 6. The Props Run Crew Head (ASM duty)

At Strayer-Wood Theatre, this job is may be undertaken by one of the assistant stage managers assigned to the production. Duties include:

- Attending production meetings
- Attending all rehearsals
- Pulling rehearsal props
- Working with the Property Master to make a master props list
- Working with the Property Master to keep the master props list updated
- Maintaining open lines of communication with the props master regarding property needs during the rehearsal process.
- Keeping property cabinets clean and organized
- Preparing charts, logs, signs and checklists in collaboration with the stage manager
- Training run crew members assigned to run props
- Assisting the stage manager in assigning particular run crew duties to particular run crew members

## D. LIGHTING/SOUND/SPECIAL EFFECTS PERSONNEL

### 1. The Lighting Designer

The Lighting Designer consults with the director, both in initial design meetings and in the attendance of rehearsals to determine the lighting needs for a production. Conferring with the other designers of the production is an important part of this process. The designer will then develop a design based upon existing instrumentation inventory and control capability, the implementation of which is based on a light plot and accompanying paperwork. It is through this document that the designer communicates intentions and desires to the Master Electrician. Once the plot has been successfully hung, which will include focusing all instruments, the designer will program cues for the production into the light board. Placement information will be shared with the Stage Manager. It is expected that the designer will be an active part of technical rehearsals in order to ensure successful implementation of the cues.

#### *a. The Assistant Lighting Designer*

The function and duties of the Assistant Lighting Designer vary according to the needs of specific productions and the expectations of individual designers. Organized lighting design execution requires large amounts of paperwork. Remember that almost everything the designer says or does is a change or a note. Documenting the results of those activities, and staying with the designer so you don't miss anything is important. Typical responsibilities would include:

- Aiding in the creation and drafting of the plot
- Acting as a liaison between the Master Electrician and the Lighting Designer
- Keeping up with paperwork (cue sheets, patch information, gel orders)
- Assisting with focus
- Performing data entry operations related to cueing
- Working to develop and engineer special lighting effects

- Creating follow-spot cue sheets

## 2. The Master Electrician (ME)

The Master Electrician is in charge of all the lighting equipment and crews in a production. . The ME is directly responsible to the Lighting Designer and the TD. Scheduling and pre-planning are a large part of this position.

As head of the lighting crew the ME will:

- organize light hangs and focus times with the Designer and TD
- possibly program the lighting control board during all cue-setting sessions and technical rehearsals
- train the board operators
- maintain the catwalks, booth and stage as it pertains to the lighting set-up

Prior to Hang and Focus:

- Get keys needed to access the dimmer racks and all lighting support spaces from the Production Manager.
- Read and understand light board instructions.
- Go over the Light plot with the Designer and be sure you understand it. Pre-planning circuit usage and cable runs can be an incredible time-saver.
- Make a list of all needed color media and gobos and give to the TD for ordering. Be sure to order only what is not maintained in stock.
- Make up a cut list for color media and assign a crew person to prepare it.
- Be sure there are enough instruments of the proper type that the designer has requested in proper working order. Repair any as necessary in consultation with the TD and House Electrician TA.
- Check to be sure that there are adequate replacement lamps.
- Schedule Electrics work calls with your crew (in consultation with the Lighting Designer and Technical Director.)

During Hang and Focus:

- Supervise and instruct the crew in the proper methods of interpreting the plot, handling the equipment (safety cables, shutters pulled, instruments hung right side up, Fresnels spotted down, etc.)
- Supervise cabling of instruments to ensure accuracy and safety.
- Check every instrument personally for safety reasons.
- “Trouble shoot” all instruments and repair as necessary.
- Rough focus according to the plot and notify Designer if there needs to be a change.
- Organize additional crews as necessary.
- Notify TD of any problems that you are not capable of repairing.
- Note any changes in circuiting on all copies of the light plot and the Designer’s paperwork.
- Coordinate focus times with the Designer and the TD.
- Dress all cables on floor, catwalks and battens.
- Be sure Ghost light is on after all work calls.

During Technical Rehearsals and Performances:

- Do light check with crews. Coordinate time with SM.
- Provide work light/run lights as needed onstage and at the tech table.
- Check all systems and effects to be sure they are in proper working order. This includes all instruments, lighting control board, dimmers, running lights, and practicals.
- Notify SM of any problems which may delay house opening.

- Instruct ASMs to make sure Ghost Light is on after rehearsals and performances.
- During tech and dress rehearsals the ME must be available to deal with any problems that may arise.

At Strike:

- Supervise and instruct crews in proper methods of handling equipment at strike. Return all instruments, cable to storage locations as required. Report any damage to TD Return usable color media and gobos to storage files.

For a more detailed job description, see the Master Electrician Handbook on the Dept. of Theatre web site at: <http://www.uni.edu/theatre/theatre/students/students.htm>

### ***a. Assistant Master Electrician (AME)***

The AME serves as the lighting crew foreperson for individual productions and reports to the Master Electrician. The AME leads lighting crew by example as the “right hand” of the ME and serves as the lighting crew supervisor when ME is not available. The AME acts as the liaison between Crew members and ME.

The AME should learn all responsibilities of the ME in preparation for the next step in future production assignments.

### ***b. The Electricians Crew***

The lighting crew is headed by the Master Electrician. It is the ME’s function to organize the hang, focus, and cueing sessions and to oversee the actualization of the lighting design. The ME will instruct you in the proper methods of handling the equipment and the safe operation of all equipment. Familiarize yourself with the lighting plot and follow all the instructions given to you by the ME. Assist in the lighting strike after the final performance. Be ready to help instruct the actors or other volunteers who may be assigned to help you strike the lighting equipment.

### ***c. The Light Board Operator***

The Light Board Operator is usually assigned out of Foundations of Theatre or Practicum classes. The Light Board Operator is responsible for Operation of the light board as soon as the Master Electrician and Lighting Designer require control. The time scheduled for this position should start at or about the light hang for the production.

## **3. The Sound Designer**

The sound designer is charged with providing for the acoustical needs of a production. This could include such items as placement of speakers, mixing and editing of recorded sound effects, arranging musical selections or selecting and gathering pre-recorded music, placing and connecting reinforcement microphones and engineering the mediums and devices for playback of sound cues during the production.

The sound designer is responsible for establishing and coordinating (with the Director) a schedule of when sound is introduced into the rehearsal process. This may include scheduling the operator into rehearsals before the start of the actual tech period.

### ***a. The Assistant Sound Designer***

The function and duties of the Assistant Sound Designer vary according to the needs of specific productions and the expectations of individual designers and directors. Typical responsibilities would include:

- Keeping up with paperwork (cue sheets, patch information)
- Assisting with installation and rigging of speakers, microphones, etc.
- Training operators in operations related to cue playback
- Acting as a liaison between the Sound Crew and the Sound Designer
- Working to develop and engineer special sound effects

### ***b. The Sound Coordinator***

When a director already knows exactly what pieces of music and which sound effects they wish to use, a Sound Coordinator is assigned. In this situation the Sound Coordinator serves in lieu of the sound designer. Under the supervision of the director, this person will seek out sources and prepare recordings and effects for the director's approval.

### **4. Fire Captain**

The Fire Captain is charged with the responsibility of overseeing the use of open flame, including simulated smoking, on stage during rehearsals and performances and must be present whenever open flame is being used. For procedures regarding the use of open flame and simulated smoking refer to the Request for Smoking/Open Flame Procedures on page 10.

## **E. COSTUME, HAIR, and MAKEUP PERSONNEL**

### **1. The Costume Designer**

The Costume Designer, in collaboration with the Director, is responsible for creating the vision of garments and costume accessories on stage. Listed below are some of the typical responsibilities of a costume designer.

- Make a calendar for your work, consulting the Production Calendar and the Costume Studio calendar.
- Read the script and thoroughly pursue background research on text and playwright, if applicable.
- Make a Costume Chart with costume needs indicated by the script.
- Attend all design meetings and production meetings.
- Share research of both a factual and evocative nature with the Production Team and the Costume Studio staff. Research may also be ongoing, throughout the process.
- During the course of the design meetings, produce preliminary drawings to share with the Production Team and Costume Studio staff by the due date agreed upon.
- Have color renderings ready by agreed due date.
- Work with Costume Studio TD to make itemized costume list for each character.
- Participate in the Design Presentation to the cast, crew, and department.
- Consult with Costume Technical Director regarding the division between pull/rent/buy/build for all costumes and costume accessories.
- Also consult with Costume T.D. about all fabrics and craft materials needed, and where to obtain them.
- Revise your budget based upon pull/rent/buy/build division. Discuss budget guidelines and purchasing procedures with Costume T.D.
- Shop and swatch any specific material needs; standard items may be in stock or the purchase delegated, but anything which needs the designer's eye should be purchased by the Costume Designer.
- Consult with Makeup Designer/Coordinator to coordinate your designs and process. Be sure to discuss the need for any special makeup or wigs. These may require significant budget or lead time, and need coordination with costumes.
- Divide up the work in the Costume Studio. Consult with Costume T.D. concerning which staff or student should do patterning, craft projects, etc. Traditionally the Costume Designer also takes on a project.
- Give direction to the Costume Studio to pull rehearsal garments to approximate actual costumes and to the Stage Manager regarding the use of rehearsal garments by the cast.
- Schedule and attend fittings with the Costume T.D or Costume Studio Supervisor and the actors. Anticipate mock-up fittings, first fabric fittings, and final fittings for costumes which are built. For pulled costumes, anticipate an initial fitting and a final fitting.
- Attend rehearsals throughout the rehearsal period.
- Throughout the rehearsal process keeps in touch with the Stage Manager and Director about any extreme movement by any of the actors.



- Attend shootings of publicity photos and provide costuming appropriate to the current point of the build process.
- Produce a Costume Plot or Action Chart by the time of Crew View. You will then be able to discuss with the Wardrobe Head and Crew some of the details of costume changes in the production.
- Paper Tech - Attend Paper tech or designate the Wardrobe Head to attend to coordinate costume changes with all other technical aspects of the production. Timing and position of changes must all be noted and discussed during Paper Tech when applicable/necessary.
- Prepare for Dress Rehearsals: Revise your Costume Plot and Costume List so that you can give these to the Wardrobe Head. The Wardrobe Head will use these to make Pre-set lists, Change Lists for Stage Left, Stage Right and Dressing Rooms, and Check-In Lists.
- With the Wardrobe Head, check everything on the rack before First Dress to make sure everything is there.
- Discuss maintenance and all costume changes with Wardrobe Head.
- View all Dress Rehearsals. Make notes to the Costume T.D. about costume adjustments. Make notes to the Wardrobe Head and Cast members about costume use. Discuss any major adjustments with the Director in the Production Meeting after each Dress Rehearsal and get the Director's notes to you.
- Attend Opening Performance.
- Check in with Wardrobe Head and Costume T.D. during the run.
- Attend Photo Call.
- Attend Strike.
- Attend Post Production Critique.
- Produce portfolio package of your designs. Include: Research, Sketches, Swatched Renderings, Design Statement, Technical Documentation, Budget, Production Photographs

Student Costume Designers must register for Theatre Production credit, and schedule weekly meetings with the faculty member who is supervising your Costume Design Assignment. Students must have had Costume Design class, Pattern Development class, and must have served as Assistant Costume Designer before taking on an assignment as Costume Designer.

#### *a. The Assistant Costume Designer*

The Assistant Designer must have completed some prior costume coursework. The Assistant Costume Designer assists the Costume Designer with the development and execution of the design. Typical duties of this individual include: correspondence (electronic and non-electronic): design research, designing portions of the overall design, rendering, attending fittings, attending dress rehearsals, shopping, and serving as the agent for the designer at meetings, in the studios, and at rehearsals.

#### *b. The Assistant to the Costume Designer*

The Assistant to the Costume Designer assists the Costume Designer or the Assistant Costume Designer with the development and execution of the design. Typical duties of this individual include: office duties, design research, sketching, attending fittings, shopping, coordinating rehearsal clothing, coordinating accessories, attending dress rehearsals, strike, etc.

### **2. The Costume Construction Crew**

Under the direct supervision of the Costume Studio Technical Director, the Costume Construction Crew member is responsible for the construction of costumes and accessories for a production. This will primarily occur in the Costume Studio, but may include work in the dye room, paint room, storage or other work areas. The Costume Construction Crew is required to attend strike.

You are responsible for establishing and keeping a schedule of work times with the Technical Director, and maintaining a task-oriented environment. Up to date and accurate recording of work hours is very important. The Costume Studio Technical Director will show you how and where to log work hours for grading purposes. Daily

recording will ensure proper grading for this assignment. With the knowledge to ask questions when something is unclear, you also agree to learn about costuming and its many aspects, studio procedures and equipment operation.

### 3. Wardrobe Crew Head

In the capacity of wardrobe crew head, the responsibilities are threefold, consisting of pre-production preparations, supervising the wardrobe crew in the organization and management of the costumes for the production, and insuring that the costumes appear on stage as the costume designer intended. To fulfill these responsibilities, the following duties need to be completed.

#### Pre-Production Preparations:

- Read the play prior to the initial meeting with the costume designer and costume technical director
- Attend the design presentation
- On the Wardrobe Crew Head Checklist worksheet, which is provided by the supervisor, fill in the appropriate dates and times related to the production. These dates and times are recorded in the production calendar.
- Schedule an initial meeting with the costume designer and technical director 3 weeks prior to opening night. Additional meetings will follow until Opening.
- Within one of the scheduled meetings, the wardrobe crew head will prepare a costume plot with the assistance of the costume designer and/or technical director. The costume plot will show what each actor wears in each scene making note of costume changes that may be a full change, a partial change, an accessory change or a quick change. This chart will update as costume needs change.
- A place backstage is normally required for quick changes and backstage changes. The wardrobe crew head will arrange that space with the stage manager and costume technical director.
- Compile a list of ALL costume changes noting where the changes will occur, when they will occur and what costume pieces will be involved and which wardrobe crew members are responsible for this change.
- Attend crew view. At this time, the wardrobe crew head will meet with the wardrobe crew and discuss any specifics related to the production. The wardrobe crew head will share their contact information with the crew.
- At the time of tech adjust, the wardrobe crew head will prepare the check in/check out sheets for the wardrobe crew. Each sheet will list every costume component and accessory that is designated for each character in the production.
- Create a pre-set list of costumes noting where they need to be located.
- Consult with the costume designer and/or technical director in regards to creating a laundering, ironing and any other maintenance schedule for the production. For specific information on the laundering, ironing and special care of each costume, refer to the check in/check out chart.

#### Dress Rehearsal and Production:

- Attend all dress rehearsals, performances and strike
- Take attendance of the wardrobe crew noting any absences or late arrivals. Also note and negotiate any crew conflicts. Use confidential crew forms to give instructions and feedback on the crew members.
- Rehearse quick changes with crew members and actors.
- Make assignments for the crew members including laundry duty, check-in/check-out of costumes, backstage duty, ironing and/or steaming, quick change assistance, pre-set of costumes and sewing kits, and any specifics related to the production.
- Monitor ironing, steaming, laundering, other maintenance, and repairs.
- Position quick-change racks and dressing screens.
- Supervise the presetting of costumes
- Receive instructions from the costume designer and/or technical director pertaining to specific “dressing” needs of the costumes so that the costume will appear on stage as the designer so intended. These

instructions will be observed or relayed to all crew members who may be needed to fulfill this goal.

- Notify the stage manager if there are any delays.
- Inform actors of any changes made in their costume or the wearing thereof.
- Remind cast at first dress of costume protocol: no smoking, eating or drinking in costume, and returning costumes properly hung on their hangers.
- Maintain a "To Do" repair list every night, and assign the crew to do repairs when needed. If a major problem occurs, notify the costume technical director. If any costume, costume component or accessory is reported missing either prior or after a performance, conduct a search of the dressing rooms (look on top and underneath the lockers), make-up room, green room and laundry room (check the washers and dryers). Consult the actor involved. Consult the assistant stage managers because it may have been left in the performance space. Double check the racks; it may be placed in the wrong actor's section or underneath another costume component. If the missing costume cannot be located, the wardrobe crew head will need to locate an appropriate replacement.
- Turn off all equipment before leaving the building.
- Supervise wardrobe crew at strike.

#### *a. The Wardrobe Run Crew*

The wardrobe run crew member is under the supervision of the wardrobe crew head. The duties of the wardrobe crew are to maintain the costumes and accessories for the production, assist the actors with their costume needs, and ensure that the costumes appear on stage as the costume designer intended. To fulfill these goals, the following duties need to be completed:

Pre-Production:

- Read the script.
- Attend crew view and meet with the wardrobe crew head. At this meeting, the crew member will receive information on the production and a written copy of the production call times. Any conflicts need to be reported to the wardrobe crew head and Stage Manager.
- Attend all dress rehearsals, performances and strike.
- Arrive promptly at the time of the call, and sign in at the call board which is located in the production ports
- After signing in, report to the costume studio and the costume wardrobe crew head. At the first dress rehearsal, the crew member will receive their specific duty assignments for the production. One of the first duties will be checking in costumes on the check in/check out sheet.
- The next duty is to iron, steam and press the designated costumes. This designation will be denoted on the check in/check out sheet. During this process, check for any rips that may have been missed, and then make the necessary repairs.
- Pre-set designated costumes to their appropriate location. This information can found on the 'Wardrobe Tracking Sheets, and a list will be with the wardrobe crew head.
- Pre-set the sewing kits. They should include needles and thread, safety pins of various sizes, scissors and a seam ripper.
- If requested, assist actors in dressing. Prior to the performance as well as during the performance, check to make sure their costumes reflect the designer's intent.
- Always be available to assist the actors.
- During the performance, remain at your posts, and stay quiet when assigned to backstage. Be prepared for emergency situations by staying calm and working quickly and efficiently.
- After the performance, retrieve all costumes, costume components and accessories that may be left or located in the performance space or the dressing stations.
- As the actors return their costumes, the process of checking in the costumes will begin. Using the check in/check out sheets, all costumes, costume components and accessories have to be inventoried. If anything

is missing, report to the wardrobe crew head and begin a search.

- If any rips or costume needs are reported, write them on the “To Do” repair list and inform the wardrobe crew head. Be specific about which actor, which garment and what kind of repair is needed.
- Referring to the check in/check out sheet, pull the costumes that need to be laundered. The wardrobe crew head will have a specific laundering schedule and will discuss this at the first dress rehearsal.

#### **4. The Hair and Makeup Designer**

Guidelines related to this position are as follows:

- Read the script.
- Take notes that may affect any makeup or hair design decisions on each character, including any mentioned in the dialogue of the script.
- Do any period research necessary.
- See the cast at a read-thru or rehearsal and take photos if necessary or possible.
- Find out if all cast members have makeup kits and prepare an order list to give to the Costume Studio T.D. Kits can be purchased through University Book and Supply.
- Attend production meetings. This is for receiving information as well as giving information, an open forum for production team discussions.
- Set up individual meetings with costume designer, director, lighting designer to discuss design ideas, problems, and concepts as necessary.
- Create color makeup maps indicating any and all makeup and hair needs after consultation with actors, director, and other designers.
- Check existing makeup stock and pull or purchase “special needs” makeup and hair supplies (e.g.: facial hair or wigs, hair color, latex, etc.,).
- Discuss your available budget with the Costume T.D. and Costume Designer to establish how monies will be spent. Confer with Costume T.D. about budget issues before making any purchases.
- Attend Crew View and set up meetings with Makeup Crew Head and crew to discuss crew responsibilities and scheduling.
- Schedule any necessary makeup meetings with cast members.
- Attend dress rehearsals. Discuss makeup designs with director and production team immediately after rehearsal at those evening production meetings. Introduce any complicated hair (wigs) and makeup components before standard makeup, which is usually second dress evening. During the run of performances, continue contact with makeup crew head to discuss any changes, problem solving, or supply needs.
- Supervise Strike in conjunction with Costume Studio T.D.
- The Hair and Makeup Designer often also serves as the Hair and Makeup Crew Head. See job description below.

#### **5. The Hair and Makeup Crew**

Under the supervision of the Costume Studio Technical Director, the Hair and Makeup Crew member is responsible for construction and preparation of hair and makeup requirements for a production. This will primarily occur in the Makeup Room and Costume Studio. You will also participate in the strike of your production.

#### **6. The Hair and Makeup Crew Head**

In the capacity of hair/makeup crew head, the responsibilities are threefold consisting of pre-production preparations, supervising the hair/makeup crew in the organization and execution of the hair and makeup for the production, and insuring that the hair and makeup appear on stage as the hair and makeup designer intended.

Pre-production Preparations:

- Read the script.
- Attend design presentation. The Hair and Makeup Crew Head is directly responsible to the Hair and Makeup Designer or the Costume Designer.
- Meet with the cast during the first week of rehearsals. At this time, the hair and makeup crew head will share general guidelines to the cast in regards to their hair and facial hair (these guidelines can be acquired from the technical director and designer). If the designer has made specific requirements, the crew head will inform the cast of these initiatives. The crew head will also inform the cast that they will need to purchase a makeup kit. They should purchase their kit at the University Book & Supply store.
- Fill in the appropriate dates and times related to the production on the run crew checklist. These dates and times are recorded in the production calendar.
- Schedule an initial meeting with the hair and makeup designer 3 weeks prior to opening night. At this meeting, the hair and makeup designer will discuss the hair and makeup designs, the technical director will discuss any anticipated special hair and makeup requirements for the production, and the hair and makeup crew head will schedule, through collaboration with the hair and makeup designer and the technical director, any necessary meetings. Another goal of this meeting is to analyze the designs so that a list of needs and supplies can be compiled by the hair/makeup crew head.
- Within the next week after this initial meeting, the crew head will compare the need/supply list to the current hair and makeup inventory so that a buying list can be created. A copy of this buying list will then be given to the costume technical director and the hair and makeup designer.
- Attend crew view. At this time, the hair and makeup crew head will meet with the hair and makeup crew and discuss any specifics related to the production. The crew head/ or stage manager will hand out written copies of the specific call times for the production and ask the crew if they have any conflicts.
- If practice sessions are needed for hair and/or make-up, the crew head will schedule these sessions with the actors and the designer, and any crew members if necessary.
- Coordinate a dress rehearsal and production call time schedule for the cast members and makeup and hair crew members. This schedule will inform them when to report for hairdressing and makeup. Coordinate this schedule with the Costume Technical Director, the Hair and Makeup Designer and the Stage Manager.
- If any hair and makeup changes occur during the production, coordinate a location and requirements with the Stage Manager. With this location, the crew head is responsible to set up the necessary equipment and supplies.

#### Dress Rehearsal and Production:

- Attend all dress rehearsals, performances and strike.
- Post hair and makeup maps on the actor's mirror.
- Be available to provide instruction and assistance to the cast members in regard to their make-up application and hair needs.
- Track attendance of the hair and makeup crew noting any absences or late arrivals. Also note and negotiate any crew conflicts.
- Make assignments for the crew members including organizing supplies used for the production, end of the evening clean-up duties and specific needs for the production.
- Remind cast of not sharing makeup
- Provide make-up shirts to all cast members.
- Crew head should supervise that appliances, makeup and supplies are put out and made available for the actors.
- Since hair and makeup are completed before the actor puts on their costume and some undergarments or costume pieces may be required to be put on before, the hair and makeup crew head needs to coordinate this procedure with the wardrobe crew head.
- Notify the stage manager if there are any delays.

- Inform actors of any changes made in their hair and/or makeup and provide instruction if necessary.
- To ensure that the hair and makeup reflect the designer's intent, be available for guidance and instruction to the actor and conduct a final "look over" before the actors go to costume. The crew can assist in the process. Make note of any problems and relay them to the costume technical director.
- Supervise hair and makeup crew at strike following the strike checklist that will be provided. Take inventory of all supplies and notify the Costume Technical Director of items that need to be reordered.

#### ***a. Hair and Makeup Run Crew***

The hair and makeup crew member is under the supervision of the hair and makeup crew head. The duties of the hair and makeup crew are to assist the actors with their makeup and hair needs, maintain the makeup room so that it is clean and ready for classes or the next rehearsal and/or performance, and ensure that the hair and make-up appear on stage as the Hair and Makeup Designer intended. To fulfill these goals, the following duties need to be completed.

Pre-Production:

- Read the script
- Attend crew view and meet with the hair and makeup crew head. At this meeting, the crew member will receive information on the production and a written copy of the production call times. Any conflicts need to be reported to the crew head and the stage manager
- Attend all dress rehearsals, performances and strike.
- After checking in, report to the makeup room and the hair and makeup crew head. Even though most productions do not do hair and makeup until the second dress rehearsal, crew members are required to be present at the first dress rehearsal. At the first dress rehearsal, the crew member will receive their specific duty assignments and training for the production.
- One of the first duties is to gather from the makeup closet the appliances, makeup and supplies that will be needed for the production, and arrange them on the central table.
- Distribute makeup shirts.
- Pre-set any make-up and/or hair needs backstage In the case that a crew member is assigned to assist a particular actor with hair and/or makeup, the crew member needs to discuss with the actor the procedure that is most comfortable to use each night.
- Prior to the performance as well as during the performance, check to make sure their hair and makeup reflects the designer's intent.
- Always be available to assist the actors.
- If assigned to be backstage during the performance, remain quiet. Be prepared for emergency situations by staying calm and working quickly and efficiently.

## **F. PHOTOGRAPHER**

The Photographer will photograph pre-selected shots of each production following a performance. This event is known as Photo Call and is generally coordinated by the Marketing Director and Stage Manager. These photos are selected by the Production Team prior to opening of the show.

## **V. SAFETY**

Part of working professionally is working safely, and part of working safely is understanding your work process. This implies familiarity with the materials you are working with, the equipment and the established procedures under

which we operate. Again, one needs to be active in seeking out the information that will allow a safe and informed work experience.

Use of the proper protective clothing and devices is mandatory for production work. The facilities that support Strayer-Wood Theatre productions are no place for playing around or not paying attention. It is of extreme importance that all accidents that result in any injury, no matter how small, are properly reported. This may involve filling out a University Accident Report Form under the direct supervision of the appropriate studio TD.

## **PRODUCTION SAFETY PROCEDURES**

### **(See Appendix D for accident/injury reporting and follow-up procedures)**

In case of an injury requiring an ambulance:

1. Summon ambulance by contacting public safety (319-273-4000)
2. Post someone at the SWT South Main Entrance to guide paramedics to accident scene
3. Call Production Manager or Department Head (phone numbers should be posted at Production ports)
4. Complete an accident report form with appropriate supervisor (available from Dept. of Theatre Office Administrator, Production Manager, Costume Studio Technical Director or Scenic Studio Technical Director)

In case of an injury which does not require an ambulance:

1. Assist injured person as needed to stabilize.
2. Immediately inform the Production Manager or Department Head. If the injury has occurred in a scenic or costume studio, inform the respective Technical Director.
3. Complete an accident report form with appropriate supervisor (available from Dept. of Theatre Office Administrator, Production Manager, Costume Studio Technical Director or Scenic Studio Technical Director)
4. Transport to Satori Hospital in Cedar Falls if non-employee or to Occupational Health if employee as needed.

## **SEVERE WEATHER PROCEDURES FOR PERFORMANCES**

### **In the event of a Severe Storm Warning:**

The only difficulties that might occur as a result of a severe storm include electrical failures and glass breakage. The audience is safest in the auditorium. There is no need to panic an audience because of a thunderstorm warning.

The audience is not to be dismissed when severe weather is in the area. Encourage the audience to stay indoors until all threat of danger is passed. However, members of the audience may not be detained if they wish to leave.

### **In case of Power Failure during a performance:**

If there is a power failure, all sound and lighting systems should be switched off. Emergency Safety lights will engage

in the house and backstage areas. The house manager should make an immediate announcement to the audience regarding the power failure and continuation of the show when power is resumed. The announcement should be done from the fore-stage with the house manager holding a flashlight for illumination.

Ushers should immediately proceed to the Box Office, pick up flashlights and station themselves in the house at prearranged locations to provide illumination where needed for emergencies or audience exiting. The House Manager and the Stage Manager should meet to determine how long to hold the audience.

Actors and crews should stand by in the Green Room.

If the show is canceled due to the power failure, ushers and staff should escort audience members to exits with flashlights, providing assistance to cars as necessary.

#### **In case of Broken Glass:**

House Management should immediately call Public Safety and request tarps, etc. Stanchions and ropes should be set up around the area of broken glass, and a safe path should be provided past the damage. No one should be allowed near areas of broken glass while there is danger of additional breakage or falling glass.

#### **In the event of a Tornado Warning:**

House Management should immediately inform Stage Manager and ushers of the situation. Ushers should take assigned positions and wait for audience announcement. The Stage Manager should stop the performance immediately upon recognition of the tornado warning. The light board operator will press the Panic Switch at which time all lights will bump to brightest level.

In the Strayer-Wood Theatre, ushers are to escort the top 7 rows of seating down the Northwest stairwell to the Acting Practice Room. Do not go through the lobby! The next 5 rows of seating should be taken out the ground level door of the main house on the North side and led single file to the Green Room. It is important to take as many people to the basement as possible. The remaining audience should be taken to the BMT through the North ground level door. Locate as many people toward the Northeast as possible.

In the Bertha Martin Theatre, take the entire audience to the Acting Practice Room and Green Room through the Production Port doors. Avoid passing in front of the large lobby windows.

Crews should follow the same procedure as for a power failure

House Management should maintain contact with Public Safety.

### **AUDIENCE EVACUATION PROCEDURES**

The Stage Manager should stop the performance immediately upon recognition of the safety hazard. In an event that is not a fire the light board operator will press the "house full" button on the touch screen.

The Assistant House Manager should notify Public Safety while the House Manager announces to the audience from the stage that they are to evacuate through the closest accessible exit. All staff will go to assigned locations to best facilitate the evacuation.

Cast and crews should exit the building as soon as their assigned sections have been evacuated. A central meeting location should be established for all cast and crews so that the Stage Manager can account for everyone.

There should be at least one cast/crew member/usher at each exit door inside the house. The Assistant House Manager and any ushers still at the theatre will be assigned positions at the stairs and in the lobby to move people



out of the building.

## **EMERGENCY TELEPHONE NUMBERS:**

**IMPORTANT NOTE:** In the event of an Emergency **DO NOT CALL 911 First**. If you call 911 first, it will take much longer for anyone to respond because they will dispatch to UNI Public safety who will then respond. **Contact public safety first.**

UNI Public Safety Emergency: (319-273-4000)

UNI Public Safety Non-Emergency (319-273-2712)

Ambulance 9-911

Police 9-911

Fire Dept. (9-911)

Production Manager (as posted)

Department Head (as posted)

## **APPENDIX A-FACILITY MAPS**

Available upon request from the Technical director and Production Manager

## **APPENDIX B – THE DEPT. OF THEATRE FACULTY & STAFF DIRECTORY (2018-19)**

Eric Lange - Associate Professor and Department Head, M.F.A. Technical Production, Temple University,  
257 CAC, 3-6386

Gretta Berghammer – Professor, M.F.A. Theatre for Youth/Creative Drama, University of Texas at Austin,  
250 CAC, 3-2149

Richard Glockner - Associate Professor M.F.A. Acting, Temple University, 255 CAC, 3-2655,

Stephen Taft - Associate Professor, Ph.D Fine Arts, Texas Tech University, 121 CAC, 3-2543

Jim Bray - Assistant Professor, M.F.A. Acting, Kent State University, 252 CAC, 3-6270

Ron Koinzan – Technical Director, M.F.A. Technical Production, Humboldt State University,  
SWT 120, 3-2139

Mark A. Parrott – Associate Professor, M.F.A. Theatre, Southern Illinois University, 205 SWT, 3-2208

Amy S. RohrBerg - Associate Professor, M.F.A. Costume/Makeup Design, Michigan State University,

122 CAC, 3-2375 or 3-6459

Tange Kole – Dept. of Theatre Office Administrator, 257 CAC, 3-6386

Katrina Sandvik- Adjunct Instructor/ Costume Studio Supervisor - B.A. in Theatre- Tech and Design, UNI, 102 SWT, 3-2375(Costume Studio)

Jennifer Sheshko Wood - Assistant Professor, MFA Costume Design, Indiana University Bloomington, 105 SWT, 3-6457 or 3-2375

Matthew Weedman, MFA University of California Los Angeles, CAC 253, 3-633

Amy S. Osatinski - Assistant Professor - PhD. Theatre, University of Colorado Boulder, CAC 251, 3-6389

Katy McGlaughlin - Production Manager, M.F.A Stage Management, University of Iowa, SWT 125, 3-6387

## **APPENDIX C—UNIVERSITY INJURY/ILLNESS REPORTING PROCEDURES FLOW CHART**

This document can be found in the following places:

- Production Office
- Production Manager’s Office
- Technical Director’s Office
- Costume Studio
- Main Office

## **APPENDIX D—Art Search Login Procedures**

<https://drive.google.com/a/uni.edu/file/d/0BycoQW0DaDAKS2J1VmNneGdxMjJEMDdiRkdnQi03RVJta19z/view?usp=sharing>

Get the code from the Production Manager- it changes yearly.

## **APPENDIX E—Vocabulary List**

Coming Soon!