

**University of New Mexico
Department of Theatre and Dance**

**Student
Academic &
Production
Handbook**

In case of emergency contact University of New Mexico Campus Police: (505) 277-2241

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Mission Statement

The Department of Theatre and Dance provides a broad, liberal arts education in the related performing arts of Dance, Theatre and Design for Performance that cultivates critical thinking and analysis as well as helping students build the basic skills for creative expression. For emerging artists and specialists, we provide tools to build careers in their chosen field and networks to the professional world, both nationally and internationally. We serve the community through high quality performance events that showcase student and faculty artistic work and serve as a laboratory for applying skills learned in the classroom and studio.

Vision

The UNM Department of Theatre and Dance, building on the rich cultural and artistic diversity of the state of New Mexico as well as on national and international influences, aims to serve its students through education and training in Dance, Design for Performance, and Theatre in an environment that supports exploration, artistic curiosity, experimentation, risk-taking, creative collaboration, and innovative projects across disciplines.

Values

We embrace the future and are open to new ways of conceiving of and creating theatre and performance. We develop new works in new ways and build bridges for interdisciplinary work within and beyond the department. We are committed to the collaborative process and to nurturing it with our students. Knowing our students is important to us. We aim to serve their needs, broaden their thinking and prepare them for the larger world. We build upon the expertise and connections of current and future faculty to think and act globally so as to embody the importance of the performing arts to celebrate individual expression, build community, and engage with the issues of our life and times.

History of the Department

The Department of Theatre and Dance moved to the newly constructed Rodey and Experimental theatres for the 1973 season under the Chairmanship of Robert Hartung. Before that, productions were mounted in the old Rodey Theatre located near Hodgin Hall. When this theatre was condemned and torn down, production continued in Keller and Popejoy Halls while the new Rodey was being constructed.

Rodey Season History

2009-10

Dracula, dir. Walters

Rent, dir. Clawson

Dead Man's Cell Phone

Meta/Morph - Faculty Dance
Dogboy/Boydog, Outreach
Words Afire Festival

2008-09

Frankenstein, R.N. Sandberg dir. Loree
Greek Row Tragedy, dir. Ford
gestalt, student dance
Fish Story, Outreach, dir Pearson
Words Afire Festival

2007-08

Twelfth Night, dir. Shultz
Words Afire Festival

2006-07

Urine Town, dir. Clawson
Madwoman, dir. Shultz

2005-06

The Most Fabulous Story Ever Told

2004-05

Midsummer Nights Dream, dir. Shultz

2003-04

Ivanov, dir.
Many Faces of Dance
Metamorphoses

2002-03

Plunda, James Linnel dir. Loree
Espiritu Flamenco

2001-02

Importance of Being Earnest, dir. Jones
La Posada Magica

2000-01

UBU Roi. dir. Ford
Secret Garden, dir. Pearson-Davis
Oresteia dir. Jones
The Pope & The Witch dir. Loree sd./ld. Malolepsy

1998-99

Stage Blood dir. Nakas, sd. Kennedy, cd. -----,ld. Malolepsy
A Christmas Carol, Charles Dickens dir. Pearson-Davis, sd/ld. Hogle, cd. Baca
Faculty Dance Springtime Space

Repertory: Hair dir. Jones/Clawson sd/lid. Malolepsy, cd. Baca
A Piece of My Heart dir. Schulz, sd. Malolepsy, ld. Duncan, cd.
Silferberg

1997-98

Rosencrantz and Guildenstern are Dead, Tom Stoppard
A Child's Christmas in Wales, Dylan Thomas
Repertory: Nicholas Nickleby I, Charles Dickens
Nickleby II dir. Jones/Loree sd. Malolepsy

1996-97

Dancing at Lughnasa dir. Ritson
Hydrogen Jukebox
St. Joan
Afternoon of the Elves

1995-96

Rodey and X Theatre under renovation Fall of 95

Doing Thy Will dir. Loree, Tour to Albq. High Schools, Tucumcari and New Mexico Tech
Student Dance Production
As You Like It
A Murder of Crows, X Theatre
Candide

1994-95

Brighton Beach Memoirs, dir. Loree , sd. Kennedy, ld. Kevin Cannan
Ramona
Marisol
Marat/Sade

1993-94

Ramona
Plough and the Stars
Hotel Paradiso

1992-93

When You Comin Back to the Five and Dime Jimmy Dean
Pilgrims of the Night
Measure for Measure
A Wrinkle in Time

1991-92

Three Sisters
Curse of the Starving Class

1990-91

Tales of the Lost Formicans
As You Like It

Time of Your Life
Yerma

1989-90

As You Like It
Death's Nose
Arms and the Man, G.B. Shaw. Dir, Hansen, sd. Kennedy
Three Penny Opera, Bertolt Brecht. Dir. Karkosh, sd, Karkosh, ld, Malolepsy

1988-89

Playboy of the Western World, dir. Pearson-David, sd. McKenzie, ld. Malolepsy
On the Verge
Endgame, Samuel Beckett. Dir. Criss, sd/ld. Malolepsy,
Our Town

1987-88

The Adding Machine, Elmer Rice. Dir. Schulz, sd/ld. Malolepsy, cd.
Al Wilderness, Eugene O'Neill. Dir. Pearson-Davis, sd/ld. Kennedy, sd. Cox
The Skin of Our Teeth
House of Blue Leaves

1986-87

Extremities
The Normal Heart dir. Criss, sd/ld: Malolepsy, projections. Lasiter
Last Days at the Dixie Girl Café
Jacque and his Master

1985-86

Bedroom Farce
Imaginary Invalid

1984-85

Playboy of the Western World
Working
The Crucible
Admirable Creighton

1983-84

The Visit
You Can't Take it With You
Wiley and the Hairy Man
The Tempest, Dir. Karkosh, SD. Karkosh, LD. Jason Sturm

1982-83

La Cantina de la Muerte
The Killer
House of Bernarda Alba, Garcia Lorca. Dir. Criss, sd. Malolepsy, ld. Aeby
Candide

1981-82

Six Characters in search of an Author

1980-81

The Unknown Soldier and His Wife

Death's Nose

A Midsummer Night's Dream

The Resurrection of Jackie Cramer

The Gemini

The Man Who Came to Dinner

1979-80

Rimers of Eldrige

Three Sisters

The Mousetrap

Travelin' Show

1978-79

The Shadow Box (ACTF Fort Worth, TX)

The Clouds

Aladdin and the Wonderful Lamp

Spring's Awakening

1977-78

The Cherry Orchard, Anton Checkov, dir. Criss, sd/lid. Malolepsy, cd. McGlone

City of Voices, Linnell. Dir. Linnell, sd/lid. Malolepsy, cd. McGlone

1976-77

Ballad of a Sad Café

Taming of the Shrew

Prague Spring

Kennedy's Children

1974-75

The Ghost's Sonata,

When You Comin' Back Red Ryder

Torch Bearers

A Delicate Balance

Anything Goes

1973-74

The Beggars Opera, John Gay dir. Hartung, SD. Karkosh, CD. Baca

Summer and Smoke, Tennessee Williams

Rita, Donzetti

The Old Maid and the Thief, Menotti

Zapatera, Garcia Lorca dir, Peter Prouse, sd. John Wright Stevens,

1972-73

Mass. Leonard Bernstein. Popejoy Hall. Dir. Hartung, SD: Karkosh, CD: Baca

Department Procedures

Communications

AVENUES OF COMMUNICATION:

We recognize the individual student needs a structure that facilitates communication within the Department of Theatre and Dance. If concerns arise regarding a student and faculty, other students or staff, students are encouraged to deal directly with the person(s) involved. If that avenue is exhausted, the student may then take his/her concern to the Area Head and/or Department Chair.

BULLETIN BOARDS:

There are several bulletin boards located through out the department. You are responsible for reading the callboards and department announcement boards on a daily basis. The callboards are next to the green room and just inside the main doors to Carlisle. Department announcement boards are located just outside the department offices in Carlisle and the Center for the Arts.

The callboards are for Stage Management postings only. The department bulletin board is for department or university postings only. There are many other boards through out the department that are for different types of postings, please pay attention to the label. Items posted on inappropriate bulletin boards will be removed.

EMAIL POLICY:

Students are expected to check their UNM email account at a minimum of twice daily. Students participating in departmental productions will be responsible for any email sent before 4pm.

PRODUCTION MEETINGS:

Production meetings will be held on Tuesdays between 3:30pm-5pm. Those involved in design, production, or direction of departmental main stage productions will need to arrange their schedule so that they are available during that time period.

FACULTY MEETINGS:

Departmental Faculty meetings are held biweekly on Thursdays from 3:30pm-5pm.

STUDENT MEETINGS (GATHERINGS):

There are two full department meetings, gatherings, through out the semester. Attendance is highly encouraged. These meetings are the department's only chance to communicate important information about the season, academics, policies, and changes in the department and the university.

CONTACT INFORMATION:

Please visit the department webpage, <http://www4.unm.edu/theatre/>, for current contact information for all faculty and staff. The website is also an excellent source of information about the department in general.

Policies

CLASS ASSIGNMENTS AND PRODUCTION:

Each year there are production deadlines to meet for projects within the department and production clubs. However, classes and assignments **are of equal importance**. Students must learn to manage their time so that classes and assignments do not suffer because of involvement with a production. See your advisor and/or area Head *early* in regards to schedule and workload.

CLASS ABSENCE/TARDINESS:

Theatre and Design for Performance:

Unexcused absences will affect your grade by reducing it one letter grade for each week of class that you miss (for example, 1/3 of a letter grade for classes that meet three times a week, 1/2 of a letter grade for classes that meet twice a week). This week may or may not be sequential. Only a note from a doctor, judge, or dean will be accepted for absences.

Lateness will not be tolerated. Should you enter the class late it will be noted. Two late arrivals will count as an unexcused absence.

If a student has missed the equivalent of two weeks of class they will be dropped from the class. If at mid-term the student is not passing they will be dropped from the class.

Late assignments will not be accepted.

Dance:

Attendance is of paramount importance to the development of appropriate dance discipline and to the growth of technical competence and artistry. Students are required to attend every class session.

“Excused “ absences are the following:

1. Medical appointments – the student must submit a written note from health care professional to document the need for the absence.
2. Verified family emergencies – the student must submit a note explaining the reason for absence to the Dance Program Head.

All other absences are considered to be unexcused. Students’ grades will, at the teacher’s discretion, be adversely affected by unexcused absences.

“Excused” absences may be made up through assignments. Each instructor will develop appropriate assignments for students seeking to make up excused absences.

UNXCUSED ABSENCES MAY NOT BE MADE UP.

Students who miss classes due to participation in Department sponsored events such as concerts, tours, and lecture-demonstrations will not be counted as absent, and will not be expected to make up dance classes missed.

NOTE: Students who sit out of class due to illness or injury must turn in an observational paper (see “Lateness” below) for that day. Otherwise they will be considered absent. Any student who sits out of technique class more than 6 times, or who accrues more than 5 absences (beyond the excused absences that can be made up) will automatically be dropped from the course.

LATENESS:

Lateness is disruptive to classes and, in technique classes, is unhealthy for proper warm-up. Students who arrive to technique classes later than ten minutes after the class has begun may not participate in that class. Instead, they must write an observation paper in order to be counted as present in the class that day. Each instructor will provide instruction to students regarding the content of the observation papers. Excessive lateness will affect students’ grades.

INCOMPLETES:

Incomplete grades are awarded only when a student is medically unable to complete work in a technique class, or must miss scheduled exams due to a verified family emergency. SEE Donna Jewell, HEAD OF DANCE, IF YOU THINK YOU MAY NEED AN INCOMPLETE.

CLEAN-UP:

It is expected that students will do their part to keep the spaces they use neat and clean. A day of all school clean-up will be scheduled at the end of the year, which students in every area are required to participate. In addition, all spaces are to be thoroughly cleaned after productions by all students involved. Remember, these are your spaces. Treat them with respect.

COMPUTER LAB:

See appendix B. Policy is also posted in lab.

CONTACT CARDS:

UNM registration cards are given to you at the beginning of each semester for you to fill out your current and /or permanent address. These contact cards are on file at the Theatre Office. Make sure that when you move or have a change of address the school is made aware of it. There have been several cases of students not receiving important departmental information or losing work because the Department did not have the current or correct contact address or phone number.

Emergency contact information will also be collected in certain classes and for productions. This information will only be used in case of emergency.

CREW:

Crew is an essential learning experience for all students. It requires commitment and teamwork. A production is a collaborative event and everyone involved is of vital importance to the final artistic product. Students will learn the importance of stage managing, backstage work, the costume construction and scenery for each production. Crew hours can vary depending on the production and the assignment.

OUTSIDE EMPLOYMENT:

Outside employment of any kind does not constitute an excused absence from the Department of Theatre and Dance classes, or the completion of any required class or production assignments. **Outside employment should be arranged so that it does not interrupt required class-work and prescribed production activities.**

REMAIN IN RESIDENCE:

All Department of Theatre and Dance students are expected to remain in residence until the last day of each semester in order to participate in mentoring, reviews, and other school activities. The Department Chair may clear absences in advance.

SAFETY:

UNM and the Department of Theatre and Dance are committed to safety as the most important consideration in any institute environment or endeavor. Be alert, exercise caution, seek information and use sound judgment. The individual is obligated to refuse any request that is unsafe. Faculty and students may never knowingly endanger themselves or each other. If injury or other emergency occurs, contact the UNM Police Department (505-277-2241) immediately. Any use of live flame or firearms must be cleared with the Production Manager, Department Chair, UNM Fire Marshal, and UNM Campus Police in that order. Seating capacity and arrangement must be cleared through the Production Manager, Department Chair and UNM Fire Marshal.

If your uncomfortable with anything being asked of you, speak up and let your concerns be known. If you're the last person out of a space make sure it is properly secured and locked. If you don't have keys call the UNM Police Department (505-277-2241).

SPACE SCHEDULING:

Classroom and theatre spaces are reserved in advance. Priority is given first to classes, then to department productions. Open slots are available for student use and granted on a first-come first-served basis. To reserve a space, email or directly contact the production manager by 6PM on Thursday for the following week. Once the room calendars have been posted outside the spaces on Monday morning, students are free to sign out available blocks of time by writing directly on the room calendar.

If you have reserved a rehearsal space and are not using it, please remove your name. Spaces must be left clean, furniture cleared or future access to the space will be denied for six weeks. Rehearsal space is very limited. Other than for season and curricular productions, requests for a specific room might not be approved. The rooms need to be shared for all student work. All requests will be processed and approved by the Production Manager.

STRIKE PROCEDURES:

All students assigned to perform in or crew a theatre production are required to attend strike for that production. Students must stay at strike until cleared to leave by the Technical Director and Stage Manager.

TICKET OFFICE/SPECIAL EVENTS:

The Ticket Office is located in front of the UNM Bookstore. It handles tickets for the entire department and is open Monday through Friday, 10:00am to 5:00pm, and one hour before curtain time for paid events. Majors are entitled to two (2) tickets at a discounted price of \$4 per ticket, with a valid majors card.

USE OF SHOPS AND PROP & COSTUME STOCK:

The shops and prop and costume stock are for primarily for department main stage productions. Shop supplies are available for school instruction and production only. The shops are not available for personal projects, non-department productions either on or off campus, or retail sales.

Actors are required to supply their own rehearsal garments. For productions, if there are needs for clothing that an actor could not be expected to own, the stage manager can request such a piece from the costume designer. The garment will be checked out to the stage manager.

It is highly recommended that all students take the entry-level technical courses as early in their academic careers as possible. These courses give students hands on knowledge and experience that will be of great use throughout their lives as theatre practitioners. They are required classes for your degree.

192: Stagecraft I

194: Introduction to Costuming

196: Introduction to Lighting

For more detailed descriptions of costume and prop loan policies, please see [Appendix C & D](#).

STATE PROPERTY:

All scenery, properties, costumes and other materials used in UNM productions are state property and must be returned to stock or dismantled as authorized after performances. This is state law. The use of any university property off campus must be authorized before it is removed from campus.

USE OF VEHICLES/VANS:

The Department maintains passenger and cargo vans that can be used by approved faculty and staff for legitimate school business. To use these vehicles, it is necessary to have authorization. Please see the Department of Theatre and Dance office for more information regarding this policy.

SEXUAL HARASSMENT:

Each new student and faculty member is issued a copy of the UNM sexual harassment policy at the beginning of his or her first semester. **If you do not have a copy, please see the Student Affairs office or visit <http://pathfinder.unm.edu/policies.htm#sexualharassment>.** UNM and the Department of Theatre and Dance are committed to maintaining a safe and comfortable atmosphere for the creation of art. If any student or faculty member feels they are being harassed, they should go immediately to the Associate Dean of Student Affairs. Tell the administrative assistant that you need to see the Associate Dean “on a matter of conduct,” and an appointment will be arranged immediately.

HEALTH & WELFARE:

The Theatre and Dance curriculum involves vigorous physical activities, and each student is expected to participate to the fullest extent of his or her capabilities. The School of Theatre will make reasonable accommodations to ensure that participation in these activities by other wise qualified handicapped persons is not restricted. Should any concerns arise, consult the mentor.

Please notify the necessary faculty and/or supervisor of any illness or injury of a short-term nature requiring absence from classes and/or production assignments. Illness or injury of a more serious nature will require an explanatory note from a physician and may necessitate a leave of absence.

All students should show common sense as regards their state of wellness and their responsibilities toward their classes and productions. Showing your responsibility to the show includes acknowledging when you can't perform.

Class instructors and supervisors of shop and running crews will inform students of appropriate work clothing and shoes for specific classes and activities.

Actors who are having vocal problems should see either of the voice teachers immediately.

EVACUATION PROCEDURES:

- When you leave your office, studio, or room, post a note indicating you are safe, what time you left and where you can be found.
- Exit according to your pre-determined route.
- Do not use elevators; use stairwell exits.
- Walk carefully and quickly.
- Stay to the right of the hallway; allow others to merge, and remain calm and orderly.
- Do not tie up the phones unless you have a genuine emergency.
- Do not go sightseeing. Remember the safety of others and cooperate with safety officials.
- Regroup at the designated gathering points and wait for further instructions.

Academics

PATHFINDER:

Pathfinder is a compilation of all the policies governing Student and Faculty life at the University of New Mexico. More detailed information on policies set forth by the University of New Mexico can be found in the Pathfinder documents. Please visit: <http://pathfinder.unm.edu/policies.htm>.

ACADEMIC ACTIONS:

In your UNM Course catalog or at or online at <http://pathfinder.unm.edu/policies.htm> you will find the following information:

- Academic Credit and Limitations
- Academic Warning, Probation, Dismissal and Appeal
- Academic/Artistic Satisfactory Progress
- Add/Drop
- Admission Policies
- Alcohol/Drugs
- Censorship
- Change of School
- Disciplinary Actions
- Exhibitions/Presentations
- Family Education Rights and Privacy Act of 1974 (FERPA)
- Field Study
- Graduation Process
- Grievance Procedures
- Harassment
- Independent Study (Institute-wide)
- Institute Degree and Certificate Requirements
- International Student Special Requirements
- Interschool Degree Program
- Leave of Absence, Absence Without Leave, Extended Leave
- Mentoring Process (Institute-wide)
- Part-time Study
- Rape
- Smoking
- Student Records and Review Policies
- Transfer Credit
- Withdrawal from the Institute
- Year Level Adjustment

FACULTY PROFESSIONAL LEAVE:

The University of New Mexico recognizes that faculty members may need to be absent to attend or present at conferences or for other professional obligations. Professional work and attendance at conferences raises the profile of the department nationally and internationally. In addition this leave

keeps faculty current on trends in the industry, which they can then bring back into the classroom. Contacts nurtured by faculty during this leave will also assist students find employment after they graduate or continue on in the academic training. Faculty can take up to 39 days of leave during an academic year, or 19.5 days a semester. Faculty will cover their classes in a number of ways, guest lectures, projects, films, etc.

ACCOMMODATION STATEMENT:

In accordance with University Policy 2310 and the Americans with Disabilities Act (ADA), academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. It is imperative that you take the initiative to bring such needs to the instructor's attention, as they are not legally permitted to inquire. Students who may require assistance in emergency evacuations should contact the instructor as to the most appropriate procedures to follow. Contact Accessibility Resource Center at 277-3506 for additional information.

WRITING ASSISTANCE:

All student writers are invited to meet with consultants at the Writing Center at CAPS. Sessions typically last from 30 to 50 minutes and can include brainstorming ideas, developing research skills, organizing an essay, revising, and discussing writing and rhetoric in any discipline. The format is two writers talking about writing. It is helpful if the student brings the course syllabus, the assignment sheet, and related materials. The center is located on the third floor of Zimmerman Library, hours and other information can be found at <http://caps.unm.edu/writing>.

ADVISING:

It is expected that students will meet with their advisor at least once a semester. The advisor will help the student prepare a plan of course study. It is the student's responsibility to follow the planed course of study. Substitutions will not be allowed except in very extraordinary circumstances.

PROGRESSION OF TRAINING:

Students are required to:

- Take all courses in the sequence prescribed by the Department of Theatre and Dance
- Work with the classroom material chosen by the faculty
- Participate in all projects and productions to which they are assigned

Production Procedures

Production Tier System

LEVEL A:

Director/Chorographer/Designer:

At this level the production is a faculty or guest artist directed/choreographed and faculty, guest artist, or advanced student designed production.

Location:

Generally it is performed in Rodey or some other predetermined location (such as Popejoy). If in Rodey, the theatre configuration can shift as needed.

Production Positions/Elements:

This level utilizes all departmental staff (Production Manager, Publicity, Technical staff, etc.). As part of the overall curriculum, an advanced stage manager and assistant stage manager are required, while the 100 level technical theatre course lab students build, hang, and focus the various design elements.

Crew:

Ultimately the crew and board operators will be pulled from the 100 level technical theatre courses. Additional positions of understudies, dramaturg, assistant director/chorographer, assistant designers, and house managers will be considered.

Mentorship:

Faculty and/or staff mentor all levels of production when a student is in a position of responsibility.

LEVEL B:

Director/Chorographer/Designer:

This level could involve faculty or advanced student director/chorographers and designers.

Location:

These productions could be performed in either Rodey or Experimental Theatre. The theatre configuration can be shifted as needed.

Production Positions/Elements:

This level utilizes all departmental staff (Production Manager, Publicity, Technical staff, etc.). As part of the overall curriculum, an advanced stage manager and assistant stage manager are required, while the 100 level technical theatre course lab students build, hang, and focus the various design elements.

Crew:

Ultimately the crew and board operators will be pulled from the 100 level technical theatre courses. Additional positions of understudies, dramaturg, assistant director/chorographer, assistant designers, and house managers will be considered.

Mentorship:

Faculty and/or staff mentor all levels of production when a student is in a position of responsibility. The only real difference between A level productions and B level productions is the amount of money allocated for the budget.

LEVEL C:

Director/Chorographer/Designer:

Can involve either Faculty or advanced student director/chorographers. The designers at this level of production will likely be student designers.

Location:

These productions are typically performed in the Experimental Theatre or Carlisle South Arena. The theatre configuration can shift to meet the needs of the production if there is a 2/3 faculty agreement at the start of the semester that the shift is necessary. The configuration will shift only once a semester, A or B level show have priority on configuration needs.

Production Positions/Elements:

Construction time in the scene shop can be negotiated in advance. Costumes can be pulled from the costume stock when arrangements and deposits are made in advance. The lighting design will be based on the repertory plot in place based on seating configuration. 12-20 specials and a spot light will be included in the repertory plot. Sound design is limited to the materials and space, which are planned according to the seating configuration.

Crew:

An advanced theatre management student or graduate student may do production management at this level. There will likely be only one stage manager available for these productions. Crew and board operators for the production will come from the 100 level technical theatre courses when such individuals are needed and available.

Mentorship:

Faculty and/or staff mentor all levels of production when a student is in a position of responsibility.

LEVEL D:

Director/Chorographer/Designer:

This level primarily involves student directed/choreographed material.

Location:

These productions are typically performed in the Experimental Theatre or South Arena in Carlisle. The theatre configuration cannot shift from that which is in place at the start of the semester.

Production Positions/Elements:

The design elements are limited to the scope of the resources available in the department. There will be stock set pieces and props may be checked out according to the prop loan policy. These rehearsal stock items cannot be painted or altered in any way. Those items designated for performance can be altered or painted as long as they can be returned to their original state at strike of the production. Access to the scene shop or paint shop or any tools or materials in these shops is not allowed. Access to the costume stock is meant for pieces the cast may not have in their closets at home. This access must be negotiated in advance. The light and sound equipment available at this level are that which is in the space – repertory plot with 3-6 specials and a spotlight position. Color changes can be made to the instruments, but refocusing of said instruments is not allowed.

Crew:

An advanced theatre management student or graduate student may do production management at this level. There will likely be only one stage manager available for these productions. Crew and board operators for the production will come from the 100 level technical theatre courses when available.

Mentorship:

All involved with this level of production can troubleshoot with faculty and/or staff as needed, but mentors will not be assigned to all aspects of production.

General Rules for All Production Participants

PROFESSIONAL CONDUCT:

- Students are required to read the Call Boards daily.
- Students are required to read their emails twice daily and will be responsible for emails sent before 4pm.
- Students are responsible for absolute punctuality at every class and rehearsal.
- Students are responsible for being in proper classroom attire at the beginning of class.
- Disrespect to the instructor, fellow students or the classroom space and equipment will not be tolerated; disruptive and destructive behavior in the rehearsal space or classroom is not acceptable.
- All students are responsible to be prepared and ready to work; students are required to devote their FULL attention to the task at hand and to follow the directions of the crew head.
- No smoking is permitted in the buildings or in any other non-designated areas per UNM Smoking Policy.
- No one shall appear at any rehearsal, crew call, or performance under the influence of alcohol or drugs.
- No one is allowed to leave rehearsals or crew for any reason without the permission of the director, production manager, or stage manager.
- Return the rehearsal area to a safe, clean, neat configuration when finished, even if it was not that way when you found it.
- No food and drink are permitted in the classrooms or theatres.
- Absolutely NO personal pets or animals in classrooms or rehearsal spaces.

PRODUCTION ETIQUETTE:

- It is mandatory that a participant **does not** miss rehearsals, performances, costume fittings, production meetings, or crew calls. It is taken for granted that you accept this rule without reservation. You are expected to fulfill all responsibilities for all positions you accept.
- It is expected that directors, actors, technicians and designers will arrive 10 to 15 minutes prior to any meeting, rehearsal, etc
- Within a rehearsal, regular breaks will be maintained: a minimum of 5 minutes for every 55 minutes or 10 minutes for every 80 minutes. No call may exceed 5 consecutive hours without a meal break of at least an hour. This call may be extended to 5 and ½ hours for crews during tech rehearsals.
- No rehearsal, including notes and crew responsibilities (clean-up, reset, etc.), may extend past 11pm.
- Those attending rehearsal should not take a stop in the action as a cue to talk. Actors should remain quietly in place. Those observing should also remain attentive.
- Do not walk between the director and the action.

- Stage Mangers cannot excuse absences from meetings, rehearsals, or performances. Reasons for absences must be presented to the appropriate faculty supervisor **in advance OF THE ABSENCE**, if at all possible.
- The students who hold the positions of assistant directors, stage managers, and crew heads represent the faculty and will receive the appropriate support of the faculty. These positions have traditionally demanded the respect of all other company members.
- Alcohol or recreational drugs are **NOT** permitted in the theatre facilities. This is an ALL UNIVERSITY POLICY. Violation of this regulation can be sufficient reason for dismissal from the company. For more specific information regarding this policy, please consult the UNM Pathfinder (<http://pathfinder.unm.edu/policies.htm#illegaldrugs>).
- No Company or University materials or supplies may be bought, loaned, borrowed, or used for personal use without clearance from the chair.
- No visitors are to be backstage unless cleared by the director or stage manager. It is theatre policy not to allow visitors backstage during tech rehearsals, dress rehearsals, or performances.
- Do not block or impede access to any backstage areas with furniture, props, ladders, etc.
- Do not block or impede access to any fire fighting equipment.
- During scene shifts, keep out of the way, especially if you are not involved in the shift.
- Stay alert to what is going on around you.
- If you use any tools, return all tools to their proper location when you are finished with them.
- Do NOT use any tools you are uncomfortable with.
- When in doubt, ask.
- Running crew members, fly line operators, properties, light board operators, sound, operators, grips, special effects, costumes, etc., may be called upon to spend extra time in rehearsing special or complex changes, repairing units, or making needed changes in the production. Any crewmember may be asked to help the stage crew sweep and mop the stage area.
- **AT ALL TIMES**, the final dress rehearsal is to be considered as a performance and will be conducted as such:
 - a. All actors will remain backstage.
 - b. No actor is to be seen by the public in costume or makeup unless on stage.
 - c. The performance will not be stopped except for catastrophic reasons.
- The command “clear the stage” means to get off the stage as efficiently as possible.
- The command “heads up” is a warning that an object is either falling or is being flown in. React immediately! Be aware of objects over your head.
- The command “places” means to take your assigned place for the opening of a scene. The scene is scheduled to start within two minutes.
- Take pride in the work you are doing and in the contribution you are making. Remember, by choosing the theatre you have chosen to produce art rather than just view art.
- Unless special arrangements have been made with the Technical Director, a strike of a production will take place immediately after the final performance. **MEMBERS OF THE COMPANY ARE EXPECTED TO ATTEND THE STRIKE ON TIME, AND ARE NOT EXCUSED UNTIL DISMISSED BY THE TD.** Once the strike is complete and the stage manager has taken roll, the company members have completed their responsibilities for that production.
- A few “nevers”:
 - Never assume anything.

- Never lose your sense of humor
- No Smoking, eating, or drinking in the theatre or backstage.
- Never work alone in a shop
- Never “Go to black” without announcing.
- Never rehearse a blackout unless glow tape and running lights are in place.
- Never chew gum on headset
- Never block a performer or audience pathway
- Never play with props or costumes

THE “PROFESSIONALLY ORIENTED” ACTOR/DANCER/TECHNICIAN:

- Will be ready to start at the beginning of rehearsals and calls.
- Does not leave the rehearsal space without informing the stage manager.
- Treats his or her costumes, properties, equipment with respect and returns them to their proper places.
- Immediately obeys the instructions of the stage manager or assistant director.
- Helps new members of the company to become familiar with the traditions and customs of our theatre.
- Signs in on time at the place designated by the stage manager.

*“The professional makes a business or a trade of something.
 A professional is a person who belongs to a recognized and organized profession.
 A professional does a job to a high degree and quality.”*

Performer’s Responsibilities

- The actor/dancer agrees to be prompt at all calls including but not limited to rehearsals, costume calls, and photo calls.
- The actor/dancer agrees to appear at the theatre no later than one half (1/2) hour prior to the performance.
- The actor/dancer agrees to pay strict regard to make-up and dress.
- The actor/dancer agrees to perform his/her services as reasonably directed, and sustained by the stage manager, and to conform to the language of the script to the best of his/her ability.
- The actor/dancer agrees to properly care for his/her costume and props.
- The actor/dancer agrees to respect the physical property of the production and the theatre.

- The actor/dancer agrees to abide by all reasonable rules and regulations of the theatre.
- In the event of repeated lateness or other infractions of the department policies, the actor will be subjected to disciplinary proceedings in accordance with university and departmental policy.
- There is no small part for the actor/dancer. He or she accepts all roles with full intent to play them with all the skill at his or her command.
- The actor/dancer will make every effort to cooperate with the other members of the company. The actor/dancer understands that for the next production he or she may be a crewmember and as such will expect the same respect given to those who are crewing this production.
- The actor/dancer always recognizes the importance of the director/choreographer, whether the director/choreographer is a student or a member of the faculty. Remember that the goal is for the best production, not just the best individual performance.

The actor/dancer is the principal instrument through which the director speaks and interprets the playwright's ideas; and because he or she represents to the public the combined activity of all backstage members of the company, the actor/dancer bears significant responsibilities and obligations. In addition to a cooperative attitude, a "professional" actor brings to rehearsal creative enthusiasm. A director/choreographer is fundamentally interested in trying to release every performer's creativity. Therefore, even when a director/choreographer appears to be dictating a precise reading or bit of business, he or she fully expects an actor/dancer to respond without mimicry but with creative vitality. An actor/dancer does not wait to be directed. Rather, the actor/dancer constantly contributes to rehearsal with intelligence and sensitivity, adding to a director's/choreographer's interpretation his or her own comments with is communicated through personality, skill and talent.

Performers and Costumes

An actor quickly learns that his or her costume is a vital part of performance since it determines the major portion of the actor's appearance. It is designed as part of the actor's performance, and the professional actor seeks ways in which to understand the costume's relationship to the performance. The actor should try to recognize aspects of the costume that can be utilized to benefit and extend this performance, and should note special features such as trains, capes, corsets, and shoes, which will require special attention to utilize most effectively. Each actor should consult with the costume designer for any special rehearsal clothing that the department might provide. The actor is ultimately responsible for rehearsal clothing, however, and he or she should be prepared to attend rehearsals in appropriate clothing.

COSTUME FITTINGS, DRESS REHEARSALS & PERFORMANCES:

The professional actor uses the fitting times to learn how the costume relates to his or her performance, and to discuss with the Costume Designer any specific needs or desires about the costume. A fitting can demand the same concentration for a rehearsal and is not time for frivolity. An actor makes certain he or she is completely and properly dressed, and spends time before a mirror checking.

- Items worn as a costume NEVER leave the theatre, except when taken by a crewmember for work, repair, or cleaning.
- The actor NEVER takes any part of the costume even it is his or her property, out of the theatre.
- The actor NEVER smokes, eats or drinks in costume unless it is on stage during rehearsal or performance.
- The actor will replace the costume on hangers in the manner in which it was found.
- A costume should be hung with some air space between it and the next costume, to give it a chance to “air out” and dry.
- It is the actor’s responsibility to let the costume crew head know of any needed repairs IMMEDIATELY upon discovery.
- An actor may be responsible financially for replacement fee for a lost or damaged costume item.

COSTUMES GUIDELINES FOR PERFORMERS:

- NO SMOKING, DRINKING OR EATING IN COSTUME (You can have a sealed water bottle in the dressing room)
- NO SMOKING, EATING OR DRINKING IN THE DRESSING ROOM (Eat up stairs in the Green Room)
- DON’T EVEN STAND BY SOMEONE SMOKING, EATING OR DRINKING
- YOU ARE RESPONSIBLE FOR YOUR OWN HAIR AND MAKE UP (You will be taught in dress rehearsal)
- BE RESPECTFUL OF ALL THE CAST AND CREW MEMBERS
- IF YOU ARE CAUGHT EATING, DRINKING OR SMOKING IN COSTUME, YOUR COSTUME WILL BE CONFISCATED. THE DIRECTOR CAN ALLOW YOU TO PERFORM, BUT YOU WILL NOT HAVE A COSTUME.

ACTORS ARRIVING IN THE DRESSING ROOM AT YOUR CALL TIME:

1. **CHECK COSTUMES:** Check and count all your costume pieces when you first walk into the dressing room
2. **ALERT WRDROBE CREW IF SOMETHING IS MISSING:** Let a dresser know if anything is missing right away.
3. **DISCUSS YOUR QUICK CHANGES:** Speak with your dresser and go over all your quick changes.
4. **DO YOUR OWN PRESETS:** The costumes will be where you need them to be and how you want them. You are the one on stage if something goes wrong. All professionals check their own costumes and props.
5. **TO CHANGE A COSTUME:** Speak to the Director if you want to make a costume change. The Director and the costume designer will discuss any changes and get back to you. You must wear the costume, as directed by the Costume Designer, unless the Director and the Costume Designer make a change.
6. **WARDROBE**
REPAIRS: If you have a costume note, tell one of the dressers. If they do not have a quick solution, have them write it in the costume notebook to be repaired by the crew the next day. **BE SPECIFIC.**
I.e. the button is missing on the left sleeve of my blue plaid polyester jumpsuit.
7. **COSTUME MAL FUNCTION:** If you have a technical problem with a costume or wig and the dresser does not have a solution, show Dorothy or Stacia the problem. We will need to see you in the costume. i.e. The right shoulder strap of my fuchsia and purple dress falls down when I do the cha cha.
8. **AFTER THE PERFORMANCE:** At the end of the evening, get out of your costume, before you go to notes, or to speak to your fans. Do not go out to front of house in costume, ever. Do not stand in the hallway, outside of the dressing room. Do not go into the lobby in costume. This is not a recital. The wardrobe crew needs to have all the costumes to wrap the show and go home. If you were paying the crew by the hour, you would want the them to wrap and get off the clock.
9. **AFTER THE PERMORMANCE:** At the end of the night, hang all your costume pieces on individual hangers, using the proper hanger for each garment. Do not fold anything over a hanger, stuff any clothing in the garment bag or hang garments on top of each other. Count all your costume pieces. Do not take any of your costume home.
10. **LAUNDRY:** The dressers will tell you when laundry is being done and give instructions for laundry. If they tell you to put your dirty jock strap in the white laundry basket, put it there and it will get washed. If you don't, you will have a very smelly jock strap.
11. **PHOTO CALL:** Wear hair, make-up and costumes exactly like you wear it in the productions. These photos are the documentation of the production for portfolios. The stage manager will have an order of the shots.
12. **PUBLICITY PHOTO CALL:** Come with hair and makeup photo ready. The costume designer will have spoken to you about hair and make up previous to the call. These may not be your costumes for the show. Just wear and do what is needed for the photo. This is just for the photo.
13. **THANK ALL THE CAST & CREW MEMBERS.** Have a great time and be thankful that we have such a glorious way to live our lives. **WE ARE SO LUCKY!**

General Running Crew Procedures

Running crews are divided into the following general areas:

- ❖ Deck running crew
- ❖ Costume running crew
- ❖ Lighting running crew
- ❖ Follow spot operators
- ❖ Property running crew
- ❖ Makeup crew
- ❖ Sound running crew
- ❖ Fly rail crew

Generally, students are assigned crews according to the needs of the particular production. While all duties for a crew will be explained at tech, there are some requirements for some crews that an individual may not be able to carry out (the light crew may have to climb ladders, the rail crew will have to work off the stage deck, etc.). Please let the stage manager or Technical Director know if you anticipate a problem, and all efforts will be made to switch you to an acceptable crew.

- Crews for productions in the Rodey Theatre season are generally assigned from Theatre 192, 194, and 196. Students wishing to volunteer for crews should contact the Departmental Production Manager. Theatre 200 credits are available for students who are not receiving other class credit.
- All crewmembers that are backstage are required to be dressed in all black. All crewmembers whose positions may be within the audience view must dress neatly and conservatively.
- Every crewmember is an important part of the production. Professionalism is required at all times.

ATTENDANCE:

- Students are expected to be on time for all running crew calls. This means you are ready to start your job at the call time, not that you arrive at the call time.
- Students are expected to schedule their time to insure that they can attend all calls.
- It is the responsibility of crewmembers to check the Call Board in the Green Room for the correct call times.
- Students are not released from a call until the stage manager has released them.
- Students are on call for each production that they have contracted for from the Saturday tech rehearsal through the following Sunday matinee performance and then for the second weekend from Thursday through Saturday performances, and strike after.

- Times for each rehearsal period is specified and rehearsals generally do not go over their limit.

The only reasons for absence from a call are: documented illness, regularly scheduled classes, or family emergency. The staff supervisor must be informed prior to the absence unless it is an emergency. In the case of class conflicts, the Technical Director must be informed at the beginning of the semester. Students with jobs or rehearsals that may conflict with crew assignments should make other arrangements with their employer or director. Class conflicts will be resolved on an individual basis PROVIDED that the student informs both the course instructor and the Technical Director of the conflict in a timely fashion, preferably as soon as the conflict is apparent.

Attendance is mandatory for all calls. Absence from a call without prior approval or documented emergency will result in an "F" in the course.

Technician Responsibilities

- Come prepared to work properly attired, rested, and with a clear mind. It is the departmental policy that students attending calls under the influence of alcohol or illegal substances will be released from the crew and will receive an "F" for the course.
- On those days that are considered technical rehearsals, students should wear work clothes. Work clothes are defined as hard sole shoes, long pants, and short or long sleeve shirt.
- Dress rehearsals require dark clothes, including socks and footwear. Electricians, sound technicians, and front of house staff should "dress up" unless they will have possible work assignments where good clothes would be inappropriate.
- It is IMPORTANT that crewmembers are rested and have eaten. Calls are long and often require concentration, timing, and attention to detail; as well as safe operation of power tools and equipment. Times will be provided for lunch and dinner breaks when necessary on weekend calls.
- When using prescription drugs that affect reflexes or balance, students must inform the Technical Director or the stage manager prior to the work call.
- It is the crewmember's responsibility to follow the instructions of the stage manager.
- During a performance, ONLY the stage manager gives instructions.
- A positive attitude toward your work and the production is essential. Crewmembers are expected to think and solve problems as well as follow instructions.
- Always check the Callboard located by the Green Room and by the Scene Shop daily for changes in the production schedule.
- Be aware of what is happening around you. The theatre can be a dangerous place.

- Lateness will **NOT** be tolerated. Habitual lateness will affect the final grade, ½ a letter grade for each tardy.
- Crewmembers will have to read the script and see a run through of the production.
- Crewmembers are responsible for learning the location and use of all fire fighting equipment, as well as, safety and emergency procedures.
- Crewmembers are expected to know the basic vocabulary of the theatre, as well as, the basic physical plant; i.e., light switches, telephones, exits, etc. If you do not know, ask.
- Crewmembers are responsible for asking questions at appropriate times concerning any aspect of the theatre facility or the production. This is intended as a learning experience. Use it; ask questions.
- Crewmembers are expected to work well with other members of the staff, crew and cast. This production process is a team effort.

Students with physical problems are responsible for their own well-being. However, the Technical Director and the immediate crew supervisor should be informed when physical problems or fear of heights will affect your work or the safety of the other crewmembers. Physical disabilities will not be considered a limitation to specific crew assignments unless that assignment will place the crewmember or others at risk. It is the student's responsibility to inform the technical director of such situations.

Production Job Descriptions

(Excerpted from Theatrical Design and Production, by J. Michael Gillette)

Although the organization of any company will fit its own needs, the duties of those holding the various positions will be much the same.

PRODUCER

The producer is the ultimate authority in the organizational structure of a theatrical production. He or she is, arguably, the most influential member of the team. The producer secures the rights to perform the play; hires the director, designers, actors, and crews; leases the theatre; and secures financial backing for the play. The specific functions of the producer can vary considerably. In the New York professional theatre, most productions are set up as individual entities. As a consequence, the producer and his or her staff are able to concentrate their efforts on each production. They will sometimes be working on the preliminary phases of a second or third production while another show is in production or in the final stages of rehearsal, but in general they concentrate on one show at a time.

Regional professional theatres such as the Guthrie Theatre in Minneapolis, the American Conservatory Theatre (ACT) in San Francisco, the Arizona Theatre Company in Tucson, the Osolo Theatre in Sarasota, Florida, and others have been set up in every section of North America over the

past forty years. Generally, these theatres produce a full seven or eight month season of limited-run productions. Some of them have active summer programs. Because of the sweeping responsibilities imposed on the producer within these organizations, the functions of the position are generally divided between two persons, the managing director and the artistic director. The business functions of the producer contracts, fund-raising, ticket sales, box-office management are handled by the managing director, and any artistic decisions selection of directors, actors, and designers, for example are made by the artistic director. The managing and artistic directors are hired by the theater's board of directors, which is responsible for determining the long-range artistic and fiscal goals of the theatre.

In educational theatre, the department chair and administrative staff frequently function in the same capacity as the managing director. The duties of the artistic director are often assigned to a production committee, which selects the plays and is responsible for their artistic quality.

In other nonprofit theatres, such as community or church groups, the functions of the producer are usually carried out by a production committee or board of directors, which functions as previously described.

PLAYWRIGHT

The playwright is obviously a vital and essential link in the production chain. The playwright creates and develops the ideas that ultimately evolve into the written script. In the initial public performance of the play, he or she may be involved in the production process. The playwright frequently helps the director by explaining his or her interpretation of various plot and character developments. During this developmental process, the playwright often needs to rewrite portions of some scenes or even whole scenes or acts. If the playwright is not available for conferences or meetings, the production design team proceeds with the development and interpretation of the script on its own.

DIRECTOR

The director is the artistic manager and inspirational leader of the production team. He or she coordinates the work of the actors, designers, and crews so that the production accurately expresses the production concept. Any complex activity such as the production of a play must have someone with the vision, energy, and ability to focus everyone else's efforts on the common goal. The director is this leader. He or she works closely with the other members of the production design team to develop the production concept and also works with the actors to develop their roles in a way that is consistent with the production concept. The director is ultimately responsible for the unified creative interpretation of the play as it is expressed in production.

PRODUCTION MANAGER

Theatres with heavy annual production programs, such as regional professional theatres and many educational theatre programs, frequently mount several productions or production series simultaneously, often in multiple theatres or venues. In many of these situations the directors and designers are hired or assigned for only one production per year. At the same time the "construction people"—those who actually build the scenery, props, costumes, lights, and sound are normally hired

on an annual basis to work/ supervise all of the shows that are produced by that organization. Typically, the technical director runs the scene shop and supervises the production of the scenery for every play in the company's season. Similarly, the property director runs the prop shop and supervises tile creation/acquisition of the props used in each production. The same applies for the costume shop supervisor, master electrician, and so forth. Someone on the organization's permanent staff needs to be in control of, and facilitate communication between, the individual design teams and the "permanent" production staff. Enter the production manager.

The production manager is typically responsible for keeping the individual production teams on track, on budget, and on time. He or she oversees the transition from plans to performance for each production and is responsible for managing the producing organization's production budget, personnel, and calendar, and generally keeping everything moving smoothly.

The production manager must be an adept mental gymnast, because this important position has the responsibility for coordinating the complex activities associated with a multi-show season. Each production within the theatre's season requires its own logistical Structure to bring it from concept to the stage. Figure 1.7 illustrates a typical period needed to develop a play from production concept to reality. Since most regional professional theatres or professionally oriented educational theatres produce eight to twelve limited-run plays a season, frequently on several different stages, they must develop rehearsal and performance schedules for all of them simultaneously.

The production calendar is used by the production manager to help keep track of the various stages of development for each play in the season. This master calendar contains all pertinent information regarding tryouts, rehearsals, design and construction deadlines, technical and dress rehearsals, and performances. From the production calendar, the production manager gleans the information to coordinate the assignment of personnel and rehearsal space as well as the scheduling of the various production meetings and other necessary activities.

STAGE MANAGER

The stage manager can be compared to a very gifted, slightly eccentric master mechanic who keeps a cantankerous, highly complex machine running at top efficiency by talking to it, soothing it, and lovingly fixing whatever is broken. The specific duties of the stage manager can be broken down into two primary categories: (1) assisting the director during rehearsals and (2) being responsible for all backstage activity after the show opens.

The stage manager is hired or assigned to the production at about the same time as the director. In the professional theatre, the stage manager must be a member of Actor's Equity, the actors' union. Sometimes the stage manager finds him or herself in an awkward position because he or she not only assists the director but also, if elected the Equity deputy by the union actors, functions as the enforcer of the Equity rules during rehearsals and performances. Since the Equity deputy can be viewed as enforcing the union rules to save money for the producer, some stage managers decline to serve as deputy because of the potential conflict of interest. Other stage managers elect to serve as deputy since they are already in a leadership position and do not see these activities as a conflict of interest.

The stage manager helps the director by taking responsibility for the majority of administrative details. They include such diverse activities as making sure that the ground plan of the set is taped or

chalked on the floor of the rehearsal hall, arranging for rehearsal furniture (substitute furniture for the set) as well as tables and chairs for the director and other production personnel, and writing the blocking in the stage manager's prompt book.

The stage manager also assists the director by keeping information flowing among the director, the designers, and the various technical shops. During the rehearsal process, the director may decide to introduce a piece of stage business that requires the modification of some technical element. If the director decides that an actor should bounce a ball against one of the set walls, the stage manager needs to tell the set designer that this section of the wall must be sturdy.

Until the production moves into the theatre-or until the beginning of technical rehearsals, if the play has already been rehearsing in the theatre-the stage manager usually sits beside the director to facilitate communication. When technical rehearsals begin, the stage manager moves to the location from which he or she will call the show. The crewmembers will have previously recorded what to do on their cue sheets, but they don't start the action until they receive their "go" cue from the stage manager. Stage managers have traditionally called the show from backstage, because this location kept them in close contact with the cast and crew. However, the development of new theatre conventions, environments, and equipment enables the cast to make entrances through the auditorium and allows the lighting and sound operators to be in the optimal positions for seeing and hearing the stage action. This dispersion of the actors and crew from the backstage space has freed the stage manager to call the show from whatever position provides the best overall view of the action.

When the stage manager begins to call the show, the primary focus of his or her responsibility changes from administrative support for the director to technical coordination of all production activities. The director and various designers determine the nature and timing of the cues, but it is the stage manager who is responsible for seeing that those instructions are carried out.

SCENIC DESIGNER

The scenic designer is responsible for the visual appearance and function of the scenic elements used in the production. The scene designer, normally in collaborative partnership with the property director, shares responsibility for the design and function of the production's props. To translate the scenic design from concept to the stage, the designer produces either hand-drawn or computer printed colored sketches or renderings of the sets and properties, scale models of the various sets, and scale mechanical drawings that fully describe the settings. When appropriate scene designer may also produce computer animations to describe any scenic movement.

SCENIC ARTIST

The scenic artist, under the supervision of the scenic designer, is responsible for the painting of the scenery. He or she needs to be an excellent craftsperson capable of working in a variety of media and styles. Although the scenic artist does a great deal of the actual scenic painting, he or she is also responsible for supervising the work of the paint crew.

PAINT CREW

The paint crew, under the supervision of the scenic artist, paints, the sets and sometimes the properties. This challenging job involves painting the set (walls, floor, background, properties) to make it reflect the character of the design. Rarely do playwrights set their plays in freshly painted environments. More frequently than not the paint crew must make the set look old, tired, abused, and worn.

PROPERTY MASTER

The property master, also known as the property director, is a unique artisan in the theatre. He or she must be adept at a variety of skills ranging from, but not limited to, design, painting, sculpting, furniture construction and upholstery, welding, and electronics. The property master/director is responsible for the supervision of the prop shop personnel in tile acquisition and construction of the various decorative and functional props in a collaborative design process with the scenic designer. The property director must also have a strong background in a wide range of areas: shop management organization, personnel, budgeting, inventory; period research; the ability to turn the prop design sketches/ideas into working drawings that use appropriate construction techniques and materials. They obviously need to be skilled in all phases of property construction. Like all good technical/design folk, the property director also needs to be an effective collaborative communicator with directors, designers, actors, stage managers, and other area heads and personnel.

The property director used to work under the artistic supervision of the scenic designer. Within the past decade in many producing organizations this situation has changed to a more collaborative process. The twofold reasons for the change are logical: (1) many scene designers are hired for only one show out of an organization's season while property directors are typically hired to work all the shows in any given season; (2) e-mail communication has made it simple, fast, and effective to send notes, ideas, and sketches to literally anywhere in the world where a scene designer might be working on another show. Now the scene designer and the property director, functioning as a de facto on-site property designer, frequently collaborate on the design of the stage props. The property director closely coordinates with the scenic, lighting, sound, and costuming departments when any technical needs overlap among those departments.

PROPERTY CREWS

There are two types of property crews – construction and running. Under the supervision of the property master/ director, the making and acquiring of properties is the responsibility of the property artisans. They are responsible for the creation and acquisition of all props used in a production. The skills needed to be a good property artisan are amazingly varied. Woodworking, furniture restoration/ conservation/ alteration and upholstery, welding, sewing, electronics, sculpting, graphics/ drafting, special effects, and weaponry are but a few of the skills needed. And that's just for those artisans who build and decorate the props. Other prop artisans specialize in buying and renting props. Just about any craft and/or shopping skill you can think of is useful in properties construction and acquisition. The individual artisans are expected to be innovative, creative, and collaborative artists working to honor the specific intent of each prop design while making those props safe and stage worthy.

The property running crew, under the supervision of the stage manager, is responsible for tracking, placing, and maintaining all props during rehearsals and performances.

During technical rehearsals both crews work together to implement any changes/notes coming from the technical rehearsal, but when the show "opens" the running, or run, crew has control of the props for that production.

TECHNICAL DIRECTOR

The technical director, also known as the TD, is responsible for purchasing construction materials, supervising the building of the scenery, transporting the sets from the shop(s) to the theatre stage, mounting the scenery onstage, overseeing the work of the scenic crews during rehearsals and performances, and maintaining the scene shop's equipment and supplies. To order the materials and build the scenery the TD reads scale plans supplied by the scene designer. These drawings may have to be supplemented with plates that the TD or an assistant draws that show the construction details and techniques that will be used to build the scenery.

SCENE-SHOP FOREMAN

The scene-shop foreman or master carpenter, under the supervision of the technical director, is responsible for the construction, mounting, and rigging of the scenery. He or she usually supervises a crew of carpenters in the actual construction. The foreman is also normally responsible for the maintenance of the scene-shop equipment and supplies.

CONSTRUCTION CREW

The construction crew is composed of the people who build the various pieces of scenery and properties for the production. After the set has been built and painted, they move the sets from the shop to the theatre and assemble them on the stage.

STAGE CREW

The stage crew shifts the set during technical and dress rehearsals and during the performances. This work is accomplished under the direct supervision of the stage manager.

LIGHTING DESIGNER

The lighting designer is responsible for the design, installation, and operation of the lighting and special electrical effects used in the production. Because light is a non tactile sculptural medium, it is all but impossible to build a model or draw a sketch of what the lighting will look like.

To present their visual ideas, lighting designers frequently draw sketches or show visual examples - paintings, photographs, and so forth - that demonstrate the type and style of lighting that they intend to create. Various computer rendering/ modeling/ animation programs can now be used to create virtual examples of how the lighting is going to look. With currently available programs it is possible to scan in a rendering of the set, add a character or two, then add the lighting and print the

result on a color printer. As computer technology continues to improve and rendering times are reduced, digital imagery will probably become the preferred method of demonstrating the lighting designer's concepts, simply because a computer image, whether printed or seen on the monitor, provides an extremely accurate, evocative visualization of the designer's intentions -one that was unavailable prior to the development of computer imaging.

To show where the lighting equipment will be placed, the lighting designer produces a light plot, which is a scale drawing that details the placement of the lighting instruments relative to the physical structure of the theatre and the location of the set.

ASSISTANT LIGHTING DESIGNER

While the lighting designer's primary duty is to concentrate on the artistic elements of the lighting design, it is often said that a lighting design is only as good as its paperwork. Producing that paperwork is the role of the assistant lighting designer, also known as the lighting associate. This person is responsible for creating and continually updating the various types of paperwork that are an essential element of any good lighting design. The assistant lighting designer may also, at the discretion of the designer, assist with focusing, organization of work, and so forth.

MASTER ELECTRICIAN

The master electrician, under the supervision of the lighting designer, implements the lighting design. He or she is directly responsible for the acquisition, installation, and maintenance of all lighting equipment and the supervision of the crews who hang, focus, and run the lighting equipment

PROGRAMMER

Programmers are individuals who program the specialized consoles used to control automated lighting fixtures and projectors. They generally work under the aesthetic direction of the lighting designer. Programmers may be freelance technicians although they are also often associated with companies that manufacture or distribute automated fixtures or projectors. Programmers are usually hired for individual projects that use these highly specialized fixtures and projectors rather than being employed by a producing organization for the full run of a show or for an entire season. Programmers normally run the console for one-time performances such as television specials and concert events where making adjustments "on-the-fly" is frequently the norm rather than the exception. For events with more consistent performance expectations, such as theatre performances with multi-week (or longer) runs, programmers normally train other electricians to serve as board operators for the specialized consoles.

ELECTRICIANS

The work of the electricians can be divided into three areas: hanging, focusing, and running. The hang crew, places the lighting instruments and associated equipment in the positions designated by the light plot. They also circuit and patch the instruments. The circuit and dimmer for each instrument are indicated on the light plot or hookup sheet; or the master electrician designates the appropriate circuit and dimmer during the hanging session. The hanging crew also puts the color

media on the lighting instruments and, under the supervision of the lighting designer, focuses the instruments.

The running crew is responsible for the operation of the lighting equipment during the rehearsals and performances. Depending on the complexity of the production, as few as one or as many as five or more electricians are needed to run the lights.

COSTUME DESIGNER

The costume designer is responsible for the visual appearance of the actors. These responsibilities will include what isn't seen as well as what is. Clothes and accessories are seen. Undergarments aren't. But undergarments can be just as important. Corsets, hoops, and boning create the distinctive silhouette and appearance that tell us much about the costumes of specific periods. Additionally, character elements such as padded stomachs, sagging bosoms, and so forth add greatly to the audience's understanding of the nature of each character. The visible costume elements include the clothes, accessories (shoes, hats, purses, canes, parasols), jewelry, wigs, and makeup worn by the actors during the performance.

Designs for theatrical costumes consist of colored sketches depicting the clothing and accessories that will be worn by the actor. In the case of complex costume designs, sketches that show more than one view may be needed. In either case, the sketches, which can be either hand- or computer-drawn and painted, normally have appropriate construction notes jotted in the margins, and small swatches of the fabrics and trims from which the costumes will be made are usually attached to the sketches.

COSTUME SHOP SUPERVISOR

The costume shop supervisor or manager, also known as the costumer or costume technician, is the person who, under the artistic supervision of the costume designer, builds or supervises the building of the costumes. The costume technician must be able to read and translate the costume designer's sketches into working garments, be skilled in all phases of costume construction, including pattern making, and be able to work with the designer and actors as well as supervise the shop personnel. In many operations, the costume shop supervisor is also responsible for maintaining the costume shop equipment and keeping the shop inventory of basic supplies current.

In larger costume operations, the duties of the costume shop supervisor are frequently divided into two parts - the costume shop and the craft shop. Each may have its own manager, although the craft shop sometimes is managed by an assistant to the costume shop supervisor. With this type of organization the duties are divided between the shops. The costume shop constructs the costumes-cuts, drapes, sews the fabric-while the craft shop generally creates "crafty" things-dyeing and painting fabric before it is cut and constructing shoes, accessories, millinery, jewelry, and specialty costumes such as animals, masks, and so forth.

COSTUME CREW

The costume crew can be divided into several specialty areas. Depending on the type (professional or educational) and size of the costume operation, these areas may or may not have their own heads, assistant heads, and crew members.

The cutter/drafter is responsible for actually translating the designer's sketches into reality. He or she devises an appropriate pattern using either draping or flat-patterning methods and, generally, cuts the fabric. This is an extremely important job because not only the shape of the pattern, but also how it is cut from the fabric – how the pattern is placed on the fabric in relation to the warp and weft or grain of the fabric – greatly affects the finished appearance of the costume. The first hand may also do some cutting from patterns developed by the cutter/drafter, but this job is generally to supervise the construction of the costumes. Sewing of the costumes is done by stitchers who operate the machines and do the hand sewing that pieces the costumes together. Depending on the size of the production, there may be more than one cutter/drafter on the show. If so, their responsibilities are frequently divided along gender lines, with one team (cutter/drafter, first hand, stitchers) making the female costumes and another team making the male costumes

Dyer/Painters dye and paint the fabric. They select and mix the dyes to the costume designer's specifications, dye the fabric before it is cut, paint or embellish finished costumes to add dimension, and distress or age costumes to make them look old and worn.

Hats are an important accessory for many period and contemporary costumes. They are frequently made in the costume shop by the milliner. Wigs, like hats, are an important part of costuming. The wig master not only styles and arranges wigs but also makes them.

Although many theatres adapt modern footwear through the use of appliqués that disguise the period of the footwear being worn, a complete costume shop frequently has the necessary equipment and expertise required to construct period footwear, or it has access to a company that produces this specialized work. The person who does this work is generally referred to as the costume craftsman.

After the show moves into performances, the wardrobe supervisor is responsible for all costumes and accessories. Under the wardrobe supervisor's guidance, the costume crew cleans, presses, stores, and organizes the costumes, dresses any wigs or hairpieces to create a specific style or look, and makes any necessary costume-related repairs. The costume crew also places all costumes and accessories in their appropriate locations – actors' lockers, quick-change dressing rooms, and so forth—before and during the dress rehearsals and performances. During dress rehearsals and performances, dressers may assist the actors in getting into their costumes, quick changes, and so forth.

MAKEUP DESIGNER

The makeup designer is responsible for the visual appearance of any makeup worn by the actors. The makeup designer works closely with the costume designer to create a look for each actor that will visually support the character. Many times the makeup designer is the costumer designer. In the

professional theatre actors may actually design their own makeup or work closely with the makeup designer in the creation of a character's makeup.

MAKEUP CREW

Actors are generally responsible for the application of their own makeup during a production, particularly if the design is basically street makeup. That said, if the design is unusual—for example, if it is fantasy-based or if it involves prosthetics or aging, or if some members of the cast are inexperienced in makeup application—a small crew may be needed to assist the actors in the proper execution of the designs.

SOUND DESIGNER

The sound designer is responsible for the design, recording, equipment setup, and playback of any sound used in the play. The sound designer is also responsible for any sound reinforcement used during the production. This would include placing any wired or wireless microphones as well as any associated playback equipment. The sound design can vary in complexity from simple recorded music used during intermissions to meticulously designed aural special effects used to underscore the entire production.

SOUND CREW

Under the supervision of the sound designer, the sound crew does the actual recording, editing, and playback of sound during rehearsals and performances. The sound crew is also responsible for the running of any sound reinforcement systems during the production.

APPENDIXES

APPENDIX A

Production Flow Chart and Department Flow Chart

APPENDIX B

Computer Lab Policies

APPENDIX C

COSTUME CHECK-OUT PROCEDURE DANCE:

Check out Days and Times are **BY APPOINTMENT ONLY**, please read the following then call the costume shop to schedule an appointment @ 277-5864.

1. **Who can Checkout Costumes-** Costumes can be checked out to Theater and Dance Productions, No class projects, No personal Rentals. We need at least one or more weeks notice to checkout costumes, last minute checkouts are not an option.
2. **Before making an appointment-** To make your costume selection please review the dance costume power point first (which can be obtained from the Dance Office) once you have found something contact Stacia Smith stacia@unm.edu. In the email please include the following information- 1. *name of the power point* 2. *the slide number* 3. *a description of your project and the costume you might need including colors, sizes, and quantity.* We want to make sure that we have what you need, this initial step will save time!
3. **Schedule an appointment** by calling 277-5864 or by email stacia@unm.edu
4. **Make a Deposit-** There is a \$50 deposit that must be paid at the Cashier's Office in the Student Service Center. Ask for the Theatre and Dance Costume Deposit. The deposit is fully refundable when all costumes are cleaned and returned. All missing items will be charged to your UNM account.
5. **Arrive (in costume shop)** to your appointment on time with your deposit receipt. If you need to reschedule your appointment please call 24 hours in advance 277-5864. If you miss your appointment without canceling you will be put at the end of the costume checkout priority list.
6. **Costume Check-out.**
 - a. Fill out borrowing agreement, an employee will write a list of all items being checked out including replacement prices and washing instructions.
 - b. Sign check-out form. The costume deposit receipt will also be stapled to this form. Signing this checkout means that you are responsible for the costumes return.

- c. Once items are checked out they must leave the shop; we will not hold any costumes for you.
 - d. We will make a photocopy of the check-out list so that you can keep track of everything you are borrowing.
 - e. Before you leave make a check-in appointment to return your costumes.
7. **Check-in.** Allow yourself at least 30minutes for the check-in process. Try to have costumes in the proper order according to check out-sheet. This will ensure a speedy check-in process.
 8. **Costume Return-** After the costumes have been check-in make sure you have enough time to put the costumes back in their proper spaces. If a costume item is missing or damaged all losses will be charged to your UNM Account.
 9. **Refund-** Upon completion of costume check-in and return you will be issued a refund receipt that you can take to the cashiers department for a full refund.

Thank you for your cooperation and time we appreciate it- Costume Staff

COSTUME CHECK-OUT PROCEDURE THEATRE:

Check out Days and Times are **BY APPOINTMENT ONLY**, please read the following then call the costume shop to schedule and appointment @ 277-5864.

1. Who can Checkout Costumes- Costumes can be checked out to **Theater and Dance Productions**, *No class projects, No personal Rentals.*
2. **Before making an appointment-** Please contact Stacia Smith stacia@unm.edu and give them a description of your project and costume you might need including colors, sizes, and quantity. We want to make sure that we have what you need, this initial step will save time!
3. **Schedule an appointment** during the set days and time listed above by calling 277-5864.
4. **Make a Deposit-** There is a \$50 deposit that must be paid at the Cashier's Office in the Student Service Center. Ask for the Theatre and Dance Costume Deposit. The deposit is fully refundable when all costumes are cleaned and returned. The Words-a-fire deposit is taken care of by the festival, but all missing items will be charged to the production.
5. **Arrive (in costume shop)** to your appointment on time with your deposit receipt and a list of clothing items and sizes you need to pull. If you need to reschedule your appointment please call 24 hours in advance 277-5864. If you miss your appointment without canceling you will be put at the end of the costume checkout priority list.
6. **Pulling costumes from the stockroom.** When pulling costumes please remember to keep the stockroom clean. Also remember where you pulled the costumes from because it is a requirement for you to return the costumes to their appropriate room and rack.
7. **Costume Check-out.**
 - a. Fill out borrowing agreement, an employee will write a list of all items being checked out including replacement prices and washing instructions.
 - b. Sign check-out form. The costume deposit receipt will also be stapled to this form. Signing this checkout means that you are responsible for the costumes return.
 - c. Once items are checked out they must leave the shop; we will not hold any costumes for you.
 - d. We will make a photocopy of the check-out list so that you can keep track of everything you are borrowing.
 - e. Before you leave make a check-in appointment to return your costumes.

8. **Check-in.** Allow yourself at least 30minutes for the check-in process. Try to have costumes in the proper order according to check out-sheet. This will ensure a speedy check-in process.
9. **Costume Return-** After the costumes have been check-in make sure you have enough time to put the costumes back in their proper spaces. If a costume item is missing or damaged all losses will be charged to your UNM Account.
10. **Refund-** Upon completion of costume check-in and return you will be issued a refund receipt that you can take to the cashiers department for a full refund.

Thank you for your cooperation and time we appreciate it- Costume Staff

APPENDIX D

PROP RENTAL/LOAN PROCESS FOR UNM THEATRE & DANCE STOCK:

Items will not be loaned out for class projects or for personal use. At least one weeks advance notice is needed to set up appointments.

1.Email Christopher Sousa-Wynn: sousawy@unm.edu

Production Company

Name of Production

Name/telephone of Person financially responsible

Dates needed

List if items needed

2. Chris will go over the list and decide if we have the items, and if they can be checked out.
3. Chris will set an appointment time and give the client the information for putting down the deposit at the bursar's office. (Props Loan Deposit-Theatre 652143 account code L3J1.
4. Client will put a deposit down at the Bursars office.
5. Chris will set up a check out time. The prop master/work study will go with the client to pull the props.
6. When the props are ready to be written up, Chris will be called to approve all the items.
7. The props will be written up, given a replacement value and the client will sign off agreeing on a return date and to pay for all the missing or damaged items.
8. The prop work-study student will give a copy of the list to the client and file a second copy with the receipt from the bursar's office in the prop rental notebook.
9. Client will set up a return time and date, when both Chris and prop work study student are both available.
10. When all props are returned to their storage space accounted for, the client will be given their receipt and a letter allowing them to return to the bursar's office for a refund of their deposit.

Thank you for your cooperation.

APPENDIX E

ASSOCIATED STUDENTS OF THEATRE AND DANCE:
(AKA Scrap)