

BLOOMSBURG UNIVERSITY  
DIVISION OF THEATRE AND DANCE

# **PRODUCTION HANDBOOK**

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Routine updates completed annually



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# **1. Introduction**

Welcome to the Bloomsburg University Theatre Program. This handbook is designed to help you understand the many ways in which you can become involved. We encourage you to take part in as many of the activities as your time and interests permit.

Theatre at Bloomsburg University is both an academic pursuit and an extracurricular program. Some students major in theatre, usually aiming at a career as an actor, director, designer, technician, teacher, playwright, stage manager, dramaturg, or some other field. Others treat the theatre as an important activity while pursuing other professional goals. Regardless of which group you fall into, you are welcome to participate in productions, and to take classes which support your interest.

We're primarily an artistic, rather than a social, community. That means that while we usually enjoy each other's company, our focus is on working together to create excellent theatrical experiences for the university and town. The work we do is rigorous and requires many hands; we ask that all of our members join in to complete those tasks.

So, regardless of what your primary theatrical interest is, look through this handbook to find out about other opportunities that are open to you. We look forward to getting to know you.

The Faculty and Staff of the Division of Theatre and Dance:

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Sarah Forsythe

Nick Troisi

## Division of Theatre and Dance Mission Statement

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Our mission is to provide a strong undergraduate education in the theory and practice of theatre and dance, to support the University's general education curriculum, and to enhance the cultural life of the campus community. The division's goal is to develop students' working knowledge and application of historical and contemporary theories and practices in performance, design and technology, and dramatic and critical literature. We strive to develop artists who are imaginative critical thinkers and effective communicators producing art that celebrates humanity and challenges complacency.

## About this Handbook

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This handbook is a guide to theatre production at Bloomsburg University. It is intended to be used by individuals who are contemplating participation in one of the many available opportunities as well as, to a certain extent, a “how to” for each facet of production. It can’t substitute for coursework, or for hands-on participation, where you’ll learn more of the nuances of production elements. However, it can serve as a start.

**It also serves as a contract.** Before taking on a position, find out what’s involved. Read the pertinent portions of the handbook and ask questions of faculty and more experienced students. When everyone knows what’s expected, production goes much more smoothly than when one individual doesn’t.

The handbook was written by students, and revised and approved by the division faculty. It is a collaborative effort, incorporating the work of both beginning students and seniors, as well as every faculty member.

It is intended to be a living document. Production procedures of necessity change. For example, technology has become a much greater part of our work, and over the years our theatre buildings have changed. We also find better ways to do things. We invite you to suggest updates and changes to this document. The Handbook will incorporate needed changes annually, and will undergo a major revision prior to each NAST accreditation review.

Theatre Theatre Informal review of this document occurs each time you open the book or the computer file. If something isn’t clear or appears to be incorrect, send an email with your suggested change to [theatre@bloomu.edu](mailto:theatre@bloomu.edu). The suggestion will be noted and reviewed the following summer. We even have a way of incorporating urgent changes: contact a faculty member, who will bring it up at a faculty meeting. When your suggestion is reviewed, you’ll receive a communication indicating the result of the review.

Updates to this Production Handbook will be made available on BOLT (in the Theatre Forum and Theatre Practicum courses), as well as in Dropbox which can be accessed from the Callboard page on the Theatre & Dance website: <https://intranet.bloomu.edu/callboard>.

## Handbook Organization

The handbook is divided into 5 parts: this introduction, a description of facilities, production positions, production procedures, and division policies. **The Division Policies affect everything we do, so be sure**

**to read them – you are expected to abide by them in all theatrical endeavors while attending Bloomsburg University.**

The Facilities section covers the various places where we perform and do our other work. It's a good idea to skim it now and read the section on the venue you are working in when you get an assignment.

The Production Positions section includes some important general information at the beginning. Read that part now. After that introductory information, there's a description of every job you might do. When you are assigned to a position, read the section covering that job carefully. However, you should also read about what the individuals working with you are doing. In addition, you should look through this section to consider other areas of production where your interests and talents might fit.

The Production Procedures section is important to everyone. It lays out the specifics of how the different production departments fit together. It is referenced frequently in individual production position descriptions, but individuals should review it on a regular basis.

## **Theatre Production at Bloomsburg University**

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### **Mainstage Productions**

We typically produce two mainstage theatre productions at the Alvina Krause Theatre in downtown Bloomsburg and one mainstage dance concert on campus (Mitrani Hall in the Haas Center for Performing Arts or Gross Auditorium in Carver Hall) per year. Auditions are open to all Bloomsburg University students. Everyone is welcome to get involved behind the scenes. Additional productions include Student-driven Projects in the Theatre Laboratory or on-stage blackboxes in the Mitrani Hall or Gross Auditorium.

Mainstage theatre productions are usually directed by faculty or professional guest artists. In addition, advanced students may direct under the supervision of a faculty mentor. Productions are designed by faculty, guest artists, and students (also under a faculty mentor).

Each spring the Dance Minor program produces an annual concert. This concert features both student and faculty designs and choreography, and may also feature the work of guest artists. Opportunities to work on Publicity/Marketing, varied Production crews, Stage Management, lighting, costumes, makeup, sound and occasionally set pieces are all available to Theatre students. Credit may be earned through practicum or other modes. Please see your advisor if interested in this opportunity.

Academic credit is available for participation in all production areas for mainstage productions. Credit is received as either regular or extra-credit assignments for many courses, or through THEATRE 108 *Theatre Practicum*.

**Bloomsburg Theatre Ensemble Co-Productions**

Occasionally, we will produce a production in cooperation with the Bloomsburg Theatre Ensemble. These productions require a greater time commitment on the part of student actors because the run will be longer. However, they also afford students the opportunity to work with professional actors in the production process.

**Student-driven Projects and Independent Projects**

Students are encouraged to develop Student-driven Projects and Independent projects, which are student-initiated and executed productions.

**Student-driven Projects**

One or more *approved* student-driven projects are presented most years. Approved student-driven projects are generally scheduled into the Theatre Lab or one of the on-stage black boxes and provided with a small budget and a faculty mentor. Depending on the mainstage production schedule, minimal technical assistance is often provided, but not guaranteed. There is a formal application process for approved projects. Please see the section on Student-driven and Independent Projects for guidelines and consult with a faculty member when preparing your application.

**Independent Projects**

Some venues are available for presentation of non-approved independent projects on campus or in downtown Bloomsburg. These projects do not receive financial or technical support, but do have the blessing of the program. While these aren't officially sanctioned, faculty are usually available to offer advice to the lead students.

**Center for the Visual and Performing Arts**

The Center for the Visual & Performing Arts (CVPA) was founded after receiving initial funds from the IMPACT 2015 Presidential Strategic Planning Grants in 2011. The Center showcases the talents of our students and faculty in the disciplines of Theatre, Dance, Music, Art, Art History, and English by providing a link between the university and public communities. Many events feature students from multiple disciplines. CVPA supported events include the annual Taste of The Arts which provide a sampling of student work across all of the artistic disciplines.

**Directing Class Projects**

Typically performed at the end of the Fall Semester, these projects are the culmination of the Directing class, and of the Lighting class in those semesters in which they are taught. Auditions are open to any Bloomsburg University student. Students who act in these productions can sometimes receive extra credit, typically in *Introduction to Theatre Arts*.

**Other Class Projects**

Some classes may include public performances as part of their curriculum. Participation in these productions is usually restricted to students enrolled in the class.

**Dance Ensemble Club**

The BU Dance Ensemble club offers multiple opportunities to learn, teach and choreograph dance. The club presents concerts during both the fall and spring semesters. Performances are generally held in the field house (Fall) and Haas/Mitrani Hall (Spring.) Auditions for the year's events occur early each fall. Students interested in this opportunity may contact the faculty advisor. The ensemble is not affiliated with the Division of Theatre and Dance. (See <http://organizations.bloomu.edu/dance/> for additional information.)

## Organizations

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### **Bloomsburg University Players (BU Players)**

Bloomsburg University Players (BU Players) is an organization dedicated to promoting interest in the dramatic arts and gives its members the opportunity to gain experience through participation in any or all aspects of theatre.

Membership is open to all students.

At a minimum, membership requires joining the group portal on HuskySync. To be considered a full member of the group, students must also make payment of annual dues and participate in at least one production area/activity/event per semester. Dues paying members receive a complimentary ticket to all BU Players events that require them, assuming their dues are paid prior to the creation of the complimentary ticket list for a given production.

Membership in Players is an excellent way to meet people and to enjoy various theatre and dance related activities.

BU Players also works in concert with the Theatre and Dance program at BU to produce theatrical and dance performance events. It receives a subsidy from the Community Government Association for the purpose of presenting these performances. The production budget is managed by the faculty Director of Theatre and the student Production Manager.

### **Bloomsburg Players Website, Facebook, and Twitter**

<http://www.buplayers.org>

facebook.com/buplayers

Twitter @ buplayers

Instagram @buplayers

### **Alpha Psi Omega**

Alpha Psi Omega is the National Honor Fraternity for the Dramatics, and is the largest national honor society in America. New members are invited to join periodically throughout the year. Applicants for membership must have experience in at least three areas of Theatre. Selection is made utilizing a structured point system to evaluate a candidate's experience and their demonstrated leadership within the Theatre & Dance Division.

The membership represents the most dedicated of the students interested in theatre on campus. Alpha Psi's activities have varied over the years, depending on the membership's interests. Examples of recent projects include the organization of a concessions stand during mainstage theatre performances and an annual non-denominational holiday party in December. For more about the national organization, visit <http://www.alphapsiomega.org/>

## Other Opportunities

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### Kennedy Center American College Theatre Festival

*The Kennedy Center American College Theatre Festival* is an annual event in which colleges throughout the nation participate. The country is divided into eight regions and a festival is organized in each region. Respondents (usually two) from the region are asked to see each production at the university and present a response to the cast and crew, commenting upon their reaction to the performance. Respondents may choose to recommend a production to be performed at the Region II festival the following January. In addition, up to three actors from each participating production are nominated for the Irene Ryan Acting Scholarship Auditions, which occur at the regional festival. Furthermore, design and production elements are considered and also have the opportunity to be exhibited at both the regional and the national level, and have the opportunity to receive awards.

The festival itself is a great learning experience, with numerous workshops to attend and the chance to see great productions from other colleges in the region. In addition, participants are immersed in a remarkable social atmosphere with numerous other college students who share a commitment to the theatre. A group of students is organized to attend the regional festival each year; we are generally able to receive partial funding for the trip from CGA.

Recent productions from Bloomsburg University that have been invited and performed at the regional event include *Baby with the Bathwater* (2010), *Anon(ymous)* (2011), *Proof* (2012), and *Neighborhood 3: Requisition of Doom* (2016).

To find out more, visit our region's website at <http://www.kcactf2.org>

### Arts In Bloom Headliners

Arts in Bloom is the umbrella organization for the Arts at BU. Each academic year they sponsor approximately four Arts in Bloom Headliner performances. These are professional touring Broadway, theatre, music, and dance performances. In addition to opportunities to see these professional performances, work study positions are available in support of the program via the Performing Arts Facilities area. Up-to-date information for Arts in Bloom can be accessed each semester through the website at <http://www.bloomu.edu/arts-in-bloom>.

### Work Study

Work Study is a government-sponsored form of financial aid involving working for a branch of the university at an hourly wage. Most Theatre Division work study jobs pay minimum wage. Their advantage is that they are related to your field of interest, you are working closely with faculty and other theatre students, and there is no commute – you can work around your class schedule.

Division employment is available under both federal and state work study programs. While participants must complete financial aid applications, almost all students are eligible for employment in one of the programs. However, division funds are limited, so it is important to apply early.



**Listed below is a step-by-step process a student should take if interested in applying for work study.**

*Step 1:* Complete the Free Application for Federal Student Aid (FAFSA) form for the appropriate year (<http://departments.bloomu.edu/finaid/Main/fafsa-apps.shtml>). Also, be sure that you have applied and are eligible for work study. (<http://departments.bloomu.edu/finaid/Main/positions.shtml>).

*Step 2:* Once approved for work study, you must apply for the desired position on campus. -

*Step 3:* If offered the desired job, the student must fill out the required tax forms provided by the work study employer on campus. For Theatre Division jobs, those forms are completed in the Music, Theatre and Dance office in Haas Center for the Arts.

*Step 4:* Finally, as the previous steps have been finished, the student can arrange his/her work schedule with the employer and begin his/her work study job.

**\*Note:** Work study can NOT be counted for Theatre Practicum. However, scenery, props, lighting, and costume work study students are typically paid for their work during load ins and strikes, even if required to attend due to Practicum.

**Work study positions in the Division of Theatre and Dance. These are approved by the Director of Theatre (Prof. Ethan Krupp) upon the recommendation of relevant faculty and staff:**

- Scene Shop, Prop Master, Electrics – Prof. Ethan Krupp
- Costume Shop – Ms. Sarah Forsythe
- Production Manager – Prof. Ethan Krupp
- Theatre Appreciation Classroom Assistant – Dr. Carrie Winship
- Theatre and Dance office support staff – Prof. Ethan Krupp
- Recruitment and Marketing Assistant – Prof. David A. Miller
- Individual Faculty Projects and Classroom Support – All Faculty

### **Other Theatre-Related Work Study Positions**

#### ***Performing Arts Facilities - Ms. Abby Manns***

Working for Ms. Manns requires working throughout the Haas Performing Arts Facility and Kenneth S. Gross Auditorium located in Carver Hall. While working for Ms. Manns, the student is expected to work during the week, as well as on weekends throughout the semester for Arts In Bloom Headliners and other BU Resident Producer events. The student is expected to perform technical duties on and off stage in both of the facilities stated above.

### **Bloomsburg Theatre Ensemble**

The Bloomsburg Theatre Ensemble (BTE) was founded in 1978, and since then has formed a remarkable relationship with the town and the university. BTE is also known outside of Bloomsburg, having been featured in several theatre magazines and is recognized internationally. Ensemble members are very friendly and willing to assist university students whenever they can. Several specific benefits are available to students. For more about BTE, visit <http://www.bte.org>.

**Reduced Ticket Prices**

Reduced ticket prices for BTE productions are available to all Bloomsburg University students, so take advantage of it.

**Casting**

Occasionally, BTE will open auditions for select roles to community members or university students. If you are cast in one of these roles, you *may* be eligible for internship credit.

**Production Work**

While students do work in various production support positions (run crew, sound board operator, etc.) you should accept such opportunities only in consultation with your advisor. It is particularly important for majors to remember that their first responsibility is to BUP production assignments. It is also important to remember that these may provide resume credits and experience, but course credit (including practicum) will not be given. Students doing advanced production work for BTE may explore the internship option.

**Internships**

Students have been placed as costume, stage management, and performance interns. Depending on BTE's needs and structure, other positions may be available as well. Advanced students may wish to speak with their major advisor about this possibility.

**Expectations of Majors/Minors:**

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**Majors**

- Attend all load-ins and strikes as required by your practicum assignment (absence may result in inability to audition for or to be considered for production positions on the following production).
- Join BU Players and attend all of the meetings.
- Take all required courses including Practicum and Theatre Forum every semester as a major, must earn at least 4 credits in Practicum – See website for current course requirements.
- If you are a Performance Emphasis, you are expected to audition for all main stage productions (unless you speak with your academic advisor and/or the production director or you are forbidden due to previous circumstances).

**Minors**

- 2 practicum enrollments earning at least 1 credit practicum (40 hours) and minor coursework (see website for current requirements).
- Attend all load-ins and strikes as required by your practicum assignment (absence may result in inability to audition for or to be considered for production positions on the following production).

## **Bloomsburg University Theatre Etiquette**

### **Advice from students in past Career Seminars**

- Don't be ashamed to learn more about different aspects of theatre. You came to college to learn how to do it.
- Do not fear your professors. They are your greatest resources.
- Be as available as possible to help with all theatre related events, including light hangs, paint calls, techs, focus, load-ins, strikes, BU Player's activities, etc. You get to know everyone this way and you also prove that you're a hard worker.
- Even if you know what area of theatre you are most interested in, DO OTHER THINGS! Chances are, you won't be cast in a mainstage production as a freshman. Try to be an ASM or work on wardrobe crew. You'll learn a lot about other jobs and perhaps develop a newfound respect or love for that position.
- Specifically, pay attention to audition notices regarding hair and, occasionally, nudity.
- Respect your elders. Upperclassmen can teach you so much. They've gone through everything you are going through now. They are your mentors. Get as much information from them as you can.
- You're part of a team when you work on a production. No one is more important than anyone else.
- Don't be afraid to have your own opinions and speak up in conversations and class.
- Volunteer to do a lot of work your freshmen year. It's a great way to learn.
- The lab is never the right temperature, so dress for all weather conditions when you have class/rehearsal in there.
- Students interested in pursuing a career in acting should avoid piercings, tattoos, and other body modifications. These make it difficult to cast or costume you in many roles. If you already have a tattoo it would be wise to purchase a professional tattoo cover-up kit.
- Turn off cell phones when you enter the building for rehearsal and/or for performances.
- Respect all members of cast & crew! Nobody is a star. ENSEMBLE....
- Respect other's preparation, process and activities.
- Be on time (15 minutes prior to your call)! Notify proper authority (usually the stage manager) of any unforeseen or uncontrollable circumstances (if there is even a chance that you will be late). Sign in.
- Be prepared, fully functional and ready for work. If you are ill or not fully functional for any reason, inform the appropriate authority immediately.
- Be flexible! If a problem arises, there is always a solution. Be resourceful.
- Be safe! Use all necessary safety precautions. Be aware of surroundings at all times. Read and know posted safety rules, posted in the Lab and at shops.
- Communicate! Ask questions. Don't be afraid to ask questions.
- Avoid all unnecessary distractions, i.e. no gum chewing, inappropriate talking, singing, dancing, use of cell phones or electronic devices.
- Use good personal hygiene and do your best to stay healthy.

- Wear safe and appropriate attire for your assignment, no baggy clothing or open toed or slip on shoes for all work calls, load in, and strike.
- Give respect to earn respect and show appreciation for everyone's contribution.
- Lend a helping hand when needed. Stay within the boundaries of your assignment unless asked to do otherwise. If there is a problem or you would like to make a suggestion, follow the proper chain of command.
- Understand/realize the difference between character and actor.
- Laugh often and heartily. Don't take yourself too seriously.
- Use your best judgment.
- Use impeccable interpersonal skills, remember that the cast & crew are your peers. Treat them as you would expect to be treated.
- Make sure that all personal belongings are not in the way of the job at hand and only bring what you absolutely need.
- LEAVE YOUR BAGGAGE (emotional and otherwise) AT THE DOOR
- Be aware that this is an educational process. Be patient, willing to learn and ready to teach.
- "Do your best, your very best, and strive with all your might. Weariness will pass away and work will become a delight."
- One element of tech is to remember, in the words of a Bloom Stage Management Goddess, "The actors get 5 weeks to rehearse. The stage manager only gets 2 to 3 days to make everything work together... So sit down and shut up."

## Recommended Supplies

### Everyone

- Calendar / planner, either paper or digital.
- Notebook and pencil to bring to rehearsals or tech.
- Small LED flashlight or key chain light.
- Pair of work gloves.
- Plan for checking your bloomu e-mail daily.
- Emergency card in your wallet listing emergency contacts, allergies, and any relevant emergency medical info.
- Any emergency medications prescribed for you. For example, if your doctor has prescribed an inhaler for asthma or epi pen for bee allergies, you should have it with you at all times.
- Dropbox account (free, 2GB type is fine)

### All Actors

- Basic stage makeup kit including:
  - Make up brushes
  - Basic Ben Nye student kit (If you uncertain about details please see the costume department for explanation)
  - Base/ Concealer

- Mascara
- Eye liner (Black and/or Brown)
- Eye pencil Sharpener
- Tattoo cover-if applicable.
- Makeup remover of choice.
- Shaving supplies- if applicable
- Hairbrush and/or comb
- Small toolbox or container to hold your make up kit
- Combination lock for your makeup box.

**Male Actors**

- White briefs
- Black, dark grey, or navy briefs or boxer briefs
- White v neck undershirt
- White Ribbed sleeveless undershirt.
- Black Socks (2-3 pairs)
- Dance Belt - if applicable
- Suit jacket for rehearsals. (Should be purchased inexpensively at Salvation Army or Goodwill)
- Pair of black or brown hard sole dress shoes for rehearsals. (also available inexpensively at Salvation Army or Goodwill)

**Female Actors**

- Pair "no show" of nude underwear.
- Properly fitted convertible nude bra.
- Pair of high waisted nude spanx or similar.
- Pair of hard sole high heel shoes for rehearsals (Available inexpensively at Salvation Army or Goodwill)
- Medium length fitted skirt for rehearsals. (Salvation Army or Goodwill)
- Skirt for rehearsals. (Salvation Army or Goodwill)
- Black socks (2-3 pairs)

**Technicians**

- Pair of plain black sneakers. (Restaurant worker sneakers are inexpensive, solid black, and have a special anti-skid sole.)
- Black socks.
- Black pants with pockets. (please no leggings)
- Plain Black T-shirts
- Plain Black long sleeve shirt
- Plain Black sweatshirt with pockets.

## **2. Facilities**

Theatre and Dance Division / BU Players productions are primarily performed in the Alvina Krause Theatre (typically 2 mainstage productions per year), the Temporary Theatre Laboratory (independent projects), and the blackbox on stage configuration in the Kenneth S. Gross Auditorium (Carver Hall) and Mitrani Hall (Haas Center for the Arts) which are also stages used for the Dance Concert.

### **Alvina Krause Theatre**

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The Alvina Krause Theatre (AKT) is located in downtown Bloomsburg, at 226 Center Street, one block off of Main Street. The facility is owned by the Bloomsburg Theatre Ensemble and leased to the university for two 29-day periods for Bloomsburg University Players productions. Rehearsals for AKT productions typically begin on campus and are moved to the theatre 3 weeks before opening. It is a 350-seat proscenium theatre.

Bloomsburg Theatre Ensemble mainstage productions are also presented at the AKT.

### **Neutral State Agreement**

Use of the facility is governed by a Neutral State Agreement between Players and BTE. Students in supervisory roles, especially stage managers, assistant stage managers, set designers, and master electricians, must be familiar with the contents of the full agreement. All students who use the facility must be familiar with the parts included in this handbook. A copy of the agreement will be kept in a specific location anytime Players is in residence at the AKT. Please see the Technical Director (Professor Krupp) for the location if you need it.

### **Use of the facility**

During rehearsals, food and drink (with bottled water the only exception) are not permitted in the auditorium except with great care at the Tech Table. During performances, items purchased at concessions may be brought into the auditorium, provided that liquids are in approved containers. Nothing should ever happen in the Auditorium that would cause damage to the seats or carpets. (NSA, v10.0, Item 1.01)

No food or drink is permitted in the Booth. Spilled anything into the control board would be an expensive disaster. (Lighting Control / Sound Control / Stage Manager) Areas (NSA, v10.0, 1.02, 1.03, 1.04)

At the conclusion of all productions, booths must be empty and clear of any stored items, and any evidence of any previous production. (Lighting Control / Sound Control / Stage Manager) Areas (NSA, v10.0, 1.02, 1.03, 1.04)

The AKT Box Office is a business area for the Bloomsburg Theatre Ensemble as well as for Bloomsburg Players. It is off limits to any unauthorized personnel.

Watch for dripping sinks, leaking toilets and shower heads in the dressing rooms and report them immediately. (NSA, v10.0, 1.08) Actors and crew members should report these occurrences to the stage manager, who should then report them to the technical director (Professor Krupp).

Dressing room makeup lights should ONLY be turned on when actually applying or removing make-up. Otherwise, only the ceiling fixtures should be used. (NSA, v10.0, 1.08)

Food and drink may be consumed in the GREEN ROOM, but care must be taken to clean up afterward. A covered/sealed trash receptacle will be available in the GREEN ROOM for any food waste, so as not to attract vermin or insects of any kind. (NSA, v10.0, 1.10)

The BTE Library is not available to university students, faculty or staff. (NSA, v10.0, 1.10)

The STAGE LEFT HALLWAY must always be kept clear during production. The temptation is always present to fill it with props, furniture or scenery pieces, leave construction materials there, or plan to use it for costume changes. However, it must be kept completely clear whenever an audience is present. (NSA, v10.0, 1.11)

Tech Deck must be kept as clear as possible. Especially when it is used as a production workspace of any kind, all care must be taken to see that nothing is left here which could drop on the heads of theatre workers below. (NSA, v10.0, 1.16)

The Following areas of the AKT are NOT included in the Lease, and are to be considered off limits except as may be appropriate in emergency: OFFICE SPACES, both under the Auditorium and on the Upper Level, ELEVATOR EQUIPMENT ROOM, SPRINKLER ROOM, SEWERAGE EJECTOR PUMP ROOM. (NSA, v10.0, 2.0)

During our productions, a combination of BTE and BUP lighting equipment is used. Following many productions, the BUP equipment must be transported back to the "Cabin In The Woods" AKA the Old Forestry Building on Upper Campus, and care must be taken at strike to distinguish between the equipment belonging to the two organizations. Generally, all lighting equipment is labeled "BTE" or "BUP." As part of the terms of our lease, we are required to replace lamps. Report any lamp replacements to the technical director (Professor Krupp).

All BTE Tech Tables are available for Lessee use. They are stored above the Stage Left Hallway; they must be handed over in good, functional condition. (NSA, v10.0, 4.06)

Trash should be gathered inside the AKT in front of the blue double doors to the street in the clubhouse every THURSDAY and SUNDAY evenings. Ideally, all trash cans will have a bag in them to make the gathering easier. If there is no bag, the entire trash container should be placed in this area. The stage manager is responsible for making sure the trash is gathered at this location with the assistance of the ASM and available crew members. The Stage Management team should make sure cans receive new bags when the bags with trash are removed. The Stage Management team should make sure any containers placed in the collection location are returned to their correct location the next time they are in the building. BUILDING USE RULES (NSA, v10.0, 5.0 – 6.0)

## 5.0 BUILDING USE RULES

**5.01** No item for a given production justifies damage to the building or its furnishings.

**5.02** If you make a mess, clean it up. If you take something out, put it back. If you turn something on, turn it off when you are done.

**5.03** Food or drink are not allowed in the, **Dimmer Room, Control Booths, Stairways** and **Hallways** at any time. During rehearsals, food and drink, with bottled water the only exception, are not permitted in the **Auditorium** except with great care at the Tech Table. During performances, items purchased at concessions may be brought into the auditorium, provided that liquids are in approved containers.

**5.04** Smoking is prohibited in the building, except as required onstage as an essential part of performance, and in compliance with prevailing State & Federal laws.

**5.05** Scenery construction must be confined to the stage area only. If furniture, props, or lighting units must be put in the house, ideally a tarp should put down first. In every case, prudent care must be taken to ensure that seats and carpet are not damaged.

**5.06** Paint and other scenic materials are not to be stored in the theatre, and may not be stored in the theatre when a production is open to the public. All items not required for the run of a production must be removed prior to opening.

**5.07** Tools are to be kept in a secure area in a tidy manner.

**5.08** Public areas – **Lobby, Auditorium, Rest Rooms, Elevator, Stairs, and Hallways** – are not to be used as production work areas or as storage areas, even on a temporary basis.

**5.09** The marquee lights should only on performance nights, and should be used for the hour prior to performance until the end of that performance.

**5.10** Bicycles are not permitted anywhere in the Alvina Krause Theatre, except as specifically required onstage in production.

## 6.0 FIRE AND SAFETY RULES

**6.01** **Fire Hoses, Fire Extinguishers, Alarms, and Supervisory Panels** (Fire Alarm, Emergency Lights, and Sprinkler System) must be kept clear and in their proper place at all times.

**6.02** The **Stage Fire Curtain** and **Smoke Pocket**, just upstage of the Proscenium, must be kept clear at all times. No permanent item for any set may block the safe and complete operation of the fire safety curtain. Should the **Fire Curtain** fall, it must make a complete seal across the front of the stage. The **Smoke Pocket**, just upstage of the Proscenium, must always be left clear. Movable items, such as furniture and props, may be placed on this line, but no platform or flat that would obstruct **Fire Curtain** function. The **Fire Curtain Pull Boxes** on either side of the backstage Proscenium as well as the **Fire Curtain Winch**, on the SL Tech Deck must be kept clear at all times.

**6.03** Keep all **Hallways** and **Stairways** clear at all times.



**6.04** Keep **Tech Loft** over the **Stage** as well as the **Catwalk** over the **Auditorium** clear and empty except for items actually in use for the current production.

**6.05** Doors with self-closure are fire-rated doors, should never be propped open, and must remain at all times in the normal “closed” position.

**6.06** Keep all doors clear for instant access. No hangers or other devices should ever be hung on door hardware.

**6.07** **Sprinkler Room, Pump Room, Electrical Closet (on Tech Loft), Elevator Equipment Room, and Cleaning Supplies Closet** are all off limits to all but authorized personnel. These rooms (except the **Cleaning Supplies Closet**) should be accessed only by authorized personnel, except in emergency.

**6.08** The **Orchestra Pit** is not to be used for storage.

**6.09** **Flammable Materials** are not to be stored in the building. If a flammable material (example: lamp oil) is thought necessary for the current production, a Temporary Storage Plan must be submitted to the Facilities Committee two weeks prior to opening for consideration.

**6.10** **Firearms** and **pyrotechnics explosives** are generally not permitted in the building, except as they may be required for production. A Firearms Plan or Pyrotechnics Plan must be submitted to the Facilities Committee two weeks prior to opening for consideration.

**6.11** **Electrical Appliances** – except for refrigerators, microwave ovens, computers and other digital equipment – should be unplugged when not in use.

**6.12** **Green Room** and **Dressing Rooms** should be kept tidy at all times.

**6.13** **Make-up Lights** in the **Dressing Rooms** should be turned on ONLY when actually applying and removing makeup. Special care must be taken to ensure that nothing comes in contact with Make-up Lights. *Experience has shown this to be the greatest fire hazard in the Alvina Krause Theatre.*

**6.14** Nothing is to be affixed to the walls of the building without prior written permission from the BTE Facilities Committee. Items may be temporarily taped to the walls of the **Green Room, Dressing Rooms, or Stage** without permission.

**6.15** Thermostats, time clocks, and other building controls are to be adjusted by designated personnel only.

**6.16** The half-door between the “Clubhouse” and the area under the Auditorium Seats must be kept closed at all times.

**6.17** The **Stage** and **Auditorium** should never be completely dark. Whenever these rooms are unoccupied, the Ghost Light should be placed Down Center to provide some illumination.

### **FIRE ALARM PROCEDURE (8.03)**

This appears in the Appendices. All students should be generally familiar with them. Student supervisors must fully understand the procedures as they pertain to calls the student will supervise.

**SEWERAGE EJECTOR SYSTEM (8.04)**

Location: Lower Hallway, Center Street Side.

Sound: Loud constant ringing.

If this alarm is heard, notify the stage manager, crew head, or faculty or staff immediately and have them contract Prof. Ethan Krupp immediately. Specific actions must be taken that require a building master key.

**SPRINKLER SYSTEM ALARMS (8.05)**

Location: Sprinkler Room off Green Room, east wall. Bells Interior by Sprinkler Room; exterior on Center Street.

***Sounds:***

ALARM A: Large Constant Alarm Bell: Loud constant ringing.

ALARM B: Smaller, higher-pitched Constant Alarm Bell, constant ringing.

If either of these alarms is heard, notify the stage manager, crew head, or faculty or staff immediately. Specific actions must be taken.

**EMERGENCY PROCEDURES (9.0)****FIRE (9.01)**

When to use a Fire Extinguisher: Fire Extinguishers are always currently charged, and are distributed around the building. If there is a small fire – waste basket, a costume piece too close to a dressing room light – it is appropriate to act with the nearest fire extinguisher. Always aim at the base of the flame. If this does not solve the emergency quickly, abandon the effort, pull a Fire Alarm, and evacuate the building and call 911.

When not to use a Fire Extinguisher: If you smell significant smoke, and if a closed door is warm to the touch, or if a building evacuation has already been indicated, evacuate the building and call 911.

See FIRE ALARM section of the Neutral State Agreement (8.03) for detailed instructions.

**FLOODING (9.02)**

On rare occasions, water comes into the basement levels of the building. If you see evidence of water in any of the basement areas, notify the stage manager, crew head, or faculty or staff immediately. Everyone must exit the basement level and Prof. Krupp should be contacted immediately. Specific actions must be taken.

**POWER FAILURE (9.03)**

In case of a power failure during rehearsal or normal work, the building can remain occupied in hope that power will soon be restored.

In case of a power failure during performance, an announcement must be made to the audience, and the building should be calmly evacuated in an orderly manner. The audience can be readmitted once power is restored. It is not deemed safe to have the public in a building when safety systems are disabled by power failure.

See FIRE ALARM in the Neutral State Agreement for instructions of how to turn off the alarm that will sound whenever there is a power failure. (8.03.6)

### **UNWELCOME INTRUDERS (9.04)**

In case of an unwelcome intruder, or of an unruly or possibly dangerous patron, assess if it can be dealt with safely by staff on hand, without violence.

If the person(s) cannot be safely removed from the premises, call the Bloomsburg Police Department by calling 911. This is a municipal issue, not a campus police issue.

Contact Professor Krupp as soon as it is safe to do so. If he isn't immediately available, contact another faculty or staff member.

### **Keys**

Certain students, most notably stage managers, designers, and master electricians require after-hours access to the AKT. Those students will be issued keys by the division technical director (Prof. Krupp).

### **Theatre Lab**

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The Temporary Theatre Lab, MCHS 2314, is currently the multipurpose space used as a rehearsal space, performance space, classroom, and meeting room for theatre organizations.

The space measures approximately 25' X 48' X 8'(h). Black flats and rehearsal blocks are available for rehearsal and performance.

Three sets of chairs are available. The blue-cushioned chairs are restricted to audience and class use – they may not be used as props. The red-cushioned chairs and the black bent-wood chairs may be used for rehearsal and performance.

The list of students who are permitted access to the Theatre Lab is maintained by Prof. Krupp. This list generally includes current stage managers, student directors, student designers, and student cast members, as well as students enrolled in certain classes using the Lab.

Access to the Theatre Laboratory outside of normal building hours will happen via use of your student ID on both exterior and Theatre Laboratory doors. The records of card use for these doors are maintained by campus authorities. In the event of reports of problematic behavior in the building and/or classroom, those records will be used to establish names, dates, and times individuals entered the building and/or room.

- Under NO CIRCUMSTANCES are you to prop open any doors.
- All students in classes using the Theatre Laboratory are expected carry their campus ID with them, use it for entry, and present it upon request from any university staff or faculty when they are using the space outside of normal building hours.
- Please do not allow students not enrolled in your class to “glide” into the building behind you.
- If you are using someone not enrolled in your class for a group project in your class, please provide that individuals name and contact information (email and cell phone) to your faculty member.
- Students should also make sure doors latch and lock behind them when they leave.

All McCormick building access ends at 11:00 pm nightly. Please be sure to exit the building by that time.

The after-hours access is a privilege offered to students enrolled in relevant theatre classes and can be suspended at the discretion of the Theatre & Dance Division and other relevant campus authorities at any time.

### **Lab Use Requests**

The Theatre Lab is normally open Monday through Friday from 6:30 am – 10:30 pm when a production is in rehearsal. It is available for classroom rehearsals and club meetings on a limited basis. A sign-up reservation sheet will be posted in the hallway near the room. Classes and major projects will be blocked out on the schedule prior to posting. Sign-up is on a first come first served basis. Reservations can be made for the weekends as well. Please note that weekend use of the space, beyond production rehearsals, is limited to students enrolled in classes that use the space. Only Prof. Krupp can authorize and facilitate weekend access for students not currently enrolled in one of the classes. You should plan to speak with him at least two weeks before you hope to use the room.

### **Carver Hall**

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Carver Hall is located on Penn Street and the extension of Main Street identified as College Hill. In addition to its auditorium, it accommodates the offices of the President and Academic Affairs. The Theatre and Dance Division's primary use of Carver involves occasional performances in the Kenneth S. Gross Auditorium, which is located upstairs. Kenneth S. Gross Auditorium contains a raised proscenium stage with a square front and extended apron. It contains large windows throughout the auditorium.

Lighting positions consist of temporary truss units that are kept in a semi-permanent location.

The venue is equipped with 48 1.2-Kw onstage dimmers, 5 portable dimmer units with 4 circuits per unit, each on a dedicated 20-amp circuit, and 33 additional 1.2-Kw dimmers circuited to the Front of House lighting truss.

There is a one-piece grand valance and an ornate, Victorian style custom grand drape, pulled from Stage Right. There are 2 sets of legs and borders on roto-drapers mounted on the lighting trusses for flexible positioning. They are sewn flat and can be pulled together to form a solid wall mid-stage. There is 17'

of black soft goods tight to the rear wall of the stage. There is also a natural muslin cyclorama. These soft goods allow for either a full black or full white surround of the playing space.

Two ADA dressing rooms with L shaped counters and ADA compliant tables and an ADA compliant bathroom are located behind the proscenium. The auditorium also contains a balcony and a booth, which is used as a control room for performances.

## **Haas Center for the Arts**

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Haas Center for the Arts houses the technical theatre classroom, shops, and offices, as well as the music division, the art gallery, and the university's largest performance space (Mitrani Hall), where Celebrity Artists' Series events primarily take place.

It is located along the north edge of lower campus and is surrounded by Columbia Residence Hall, Navy Hall, and Bakeless Center for the Humanities. The main entrance is on the south side of the building and the department entrance is on the west side of the building across from Columbia Residence Hall.

## **Additional Information about Locations**

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Haas Art Gallery – Located on the second floor, above the main lobby, the gallery hosts a variety of student and professional art exhibits. It is accessible from either the main lobby, or an entrance on the east side of the building, near Bakeless Hall. Hidden in the gallery are a number of rooms that access a variety of places that affect Mitrani Hall.

Performing Arts Facilities (PAF) – This is the department that runs Haas and is responsible for the facility itself. The office of the Technical Director of the Performing Arts Facility (Abby Manns) is located off the main lobby, near the men's restroom (HCA 103).

Arts In Bloom Headliners – This a season of professional touring artists and productions invited to perform on campus. The season changes yearly and usually affects the theatre and dance division's schedule.

Theatre and Dance Division – Most of the division offices, storage, shops, classrooms, etc. are located within this building. It is, generally speaking, the hub of the theatre and dance division, although we never perform in it on a regular basis. However, it contains most of the resources and faculty a theatre student will need to know the whereabouts of.

## Virtual Locations

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### Electronic Callboard

Many announcements, documents, calendars, and lists can be found on the Division's Electronic Call Board. <https://intranet.bloomu.edu/callboard>. The BOLT pages for Theatre Forum and Theatre Practicum are also good sources for updated information and other resources.

### Faculty and Staff Offices

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#### Haas

- Dr. Stephen Clickard, Chair, Department of Music, Theatre and Dance – HCA 262 – Ext 4286
- Linda Fisher, Administrative Assistant, Department of Music, Theatre and Dance – HCA 168 – Ext 4284
- Prof. Elizabeth Wislar – Theatre Faculty – HCA 126 – Ext. 4295
- Dr. Carrie Winship – Theatre Faculty – HCA 230 – Ext. 5108
- Prof. Ethan Krupp – Theatre Faculty, Director of Theatre, Technical Director – HCA 226 – Ext. 4838
- Prof. Marija Krtolica – Dance Faculty, HCA 104 – Ext. #####
- Ms. Sarah Forsythe – Costume Shop Coordinator – HCA 123 – Ext. 4287/5412.
- Mr. Dominic (Nick) Troisi – Scene Shop Coordinator – Ext. 2775.
- Ms. Abby Manns, Technical Director of Performing Arts Facilities – HCA 103 – Ext. 4291.
- Division of Music and Dance Student Worker Office – HCA 231 – Ext 4256.

#### Outside of Haas

- Prof. David A. Miller – Theatre Faculty – Bakeless 319A – Ext 4579
- Prof. Julie Petry – Theatre and Dance Faculty – Wilson House #4 – Ext 4981

### Shops

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Scene Shop - Ext. 2775 – Haas 111 - Located on the west side of the building near the PAF technical director's office, the scene shop is where all sets are constructed before loading them on stage. Practicum hours can be obtained here, as well as work study employment. The shop is managed by the Scene Shop Coordinator, Mr. Dominic (Nick) Troisi.

Costume Shop – Ext. 4287 – Haas 123/124 - Located in the department's wing of Haas backstage, all costumes for Theatre Dept. productions are constructed here. The shop is managed by the Costume Shop Coordinator, Ms. Sarah Forsythe.

Storeroom – Located off the west entrance to Haas, this functions as a storage facility for PAF, as well as a shop for PAF and AIB Headliner functions. It is supervised by Ms. Manns and its use must be cleared through her.

**Classrooms**

Room 228 – Located on the second floor of the backstage wing of Haas, this room serves as a classroom for a variety of design and production courses. It also serves as a dressing room for Mitrani Hall.

Costume Shop – For practical reasons, the costume shop sometimes is utilized as a classroom as well, specifically for courses involving costume construction.

**Mitrani Hall**

Equipped with a large proscenium stage, Mitrani Hall seats approximately 1800 audience members and serves as the primary venue for Celebrity Artists Series, Commencements, and other campus events. A more detailed description appears in the Appendices.

**Front of Haas*****First Floor***

Box Office – The box office for the PAF is located just off the main lobby along the south wall. It services PAF and ticketed BU Players events.

**Backstage*****First Floor***

Secretary's Office (Room 168) – The secretary for the Department of Music, Theatre and Dance is located just inside the west entrance to the backstage hall. Located there are faculty mailboxes and a copier for faculty use.

Performers' Lounge – This is a fancy term for the green room for the theatre. It is in the middle of the hall, near the faculty offices and is used by the theatre and dance division for meetings.

Student Worker's Office – At the east end of the hall, on the landing between floors, is a small room, formerly an organ loft.

Professor Wislar's Office (Room 127) – Located at the far end of the hallway, across from the costume shop.

Call Boards – The main posting area for the theatre department, these bulletin boards located just outside the costume shop are where most everything for the department is posted, including cast lists, production assignments, etc. These should be checked frequently if not daily.

***Second Floor***

Theatre Design Lab (Room 228) – East end of the hallway. Most design/technology classes as well as career seminars are held in this room.

Professor Winship's Office (Room 230) – East end of the hallway.

Professor Krupp's Office (Room 226) – Middle of the hallway, heading towards the east end, past the practicum rooms.

Academic bulletin boards as well as bulletin boards listing graduate schools, internship opportunities, and outside auditions are on this floor.



## **Shops**

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### **Costume Shop**

Located in HCA 123/124.

The costume shop is where costumes are built for all mainstage productions. Costume Construction and Costume Design classes require lab hours working in the costume shop. Hours of Operation for the costume shop are posted on the call board and on the website

<http://facstaff.bloomu.edu/sforsythe/Index.html>

The Costume Director, Costume Shop Coordinator, or work-study students are in charge at all times when the costume shop is open.

### **Scene Shop**

Located in HCA 111.

The Scene Shop is where sets are built for all mainstage productions. Sets often have a trial set up in the shop before being disassembled and transported to the performance space. Students in Theatre Production/Stagecraft (Theatre 211) and Scene Design (Theatre 311) are required to work lab hours in the shop. Hours of operation are posted on the call board and by the shop door.

The Technical Director, Scene Shop Coordinator, or work-study students are in charge at all times when the scene shop is open.

You must be trained and certified on a power tool before using it in the scene shop.

### **Costume Inventory**

The costume inventory is located in the basement of Haas. You may not enter the Haas basement without permission.

THE COSTUME INVENTORY IS FOR MAINSTAGE THEATRE PRODUCTIONS; it is not available for Halloween, parties, parades, acting & directing finals, or other class projects.

Occasionally costumes may be loaned out to other organizations. For example, BU Players has reciprocal loan agreements with BTE and Bucknell University. All loans must be approved by the costume shop coordinator. No permanent alterations (cutting, dying, painting, gluing, or distressing) may be made, and all costumes must be returned freshly cleaned and in good repair within a reasonable time frame.

### **Warehouse Storage**

The warehouse is located on 7th Street in Bloomsburg behind a car wash.

The warehouse contains old set pieces, props and furniture that have been received over the years through purchases or donations for given productions.

See Professor Krupp to sign out keys, and arrange to use what you find at the warehouse.

The warehouse is not heated and is old and rather large.

Always be extremely careful and take someone with you when you access the space.

Always put safety and common sense first.

### 3. Production Positions

A variety of production positions are available. Some require no previous experience, while others may require completion of specific courses as well as previous related production assignments. In addition, some assignments require attendance at specific events, while others expect you only to contribute a number of hours. For example, actors are expected to attend all rehearsals and performances, while those assigned to the scene or costume shop may work at any time the shop is open. Some positions require independent work as well as regularly-scheduled participation. For example, actors are expected to learn lines outside of rehearsal and prop masters gather props at times they schedule themselves.

If you wish to be considered for a particular position, you should contact your advisor. Production positions are determined well in advance of the performance (directors, designers, and stage managers are determined in the Spring and Summer before a season begins; other crew positions are assigned at the beginning of the semester, and actors are determined at auditions), so it is important for you to think about positions you want to fill early on.

For theatre majors in particular, it is important to experience a variety of positions over the course of your career at Bloomsburg.

Production positions are assigned by the faculty, often in consultation with student supervisors (stage manager, etc.). You should be proactive in seeking a variety of positions by making requests in writing and verbally. There are many areas in which you can work without being specifically assigned. All students are encouraged to work in the scene shop and costume shop, as well as to volunteer in publicity activities such as hanging posters.

#### Practicum

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All students working on production are expected to enroll in Theatre 108, Theatre Practicum. In general, students will earn 1 credit per production assignment, while students who are already carrying 18 credits may enroll for 0 credits. For most production positions, an appropriate level means to simply fulfill the requirements of the position (run crew members participate in crew watch, tech, dress, and performance; stage managers perform the responsibilities of stage manager, light crew members hang and focus the show, etc.). For shop positions, an appropriate level is to complete 40 hours of work in that shop over the course of the semester.

#### Tracking Hours

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An attendance/time sheet is used for most crew calls, and especially for those associated with Theatre Practicum and other courses. It is important for you to sign in AND OUT for each time period that you work. This information is placed in a division database and reported to instructors at the end of the semester. Intermittent reports may also be placed on BOLT for the various courses so that you can track the accuracy of the database.

Occasionally, time sheets are misplaced. In order to protect yourself against this occurrence, you should maintain your own written record of your production participation. For each time you attend a crew

call, record the date, the time you started, the time you ended, the name of the person who supervised you (faculty, staff, or student), and a brief description of what you did (ask your supervisor what the task is called).

Students working Timed Assignments MUST keep their own log. See the Practicum Syllabus for details and submission instructions.

## Load-in and Strike

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All Theatre Majors and any student who participates in a production, including all Practicum students, are required to participate in the show load in, usually via completion of a 4 hour light hang, scenery load in, or light focus shift. All students who participate in a production are also required to work the strike of that production. All extenuating circumstance conflicts must be submitted in advance, via email, to the Theatre Practicum Coordinator (Prof. Krupp).

## Production Bios

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Any student listed in the program for a production is eligible to have his/her bio included in the program. The deadline for bios will be made clear by the stage manager of the production. Late bios cannot be guaranteed for inclusion. All bios should be submitted by email to [theatre@bloomu.edu](mailto:theatre@bloomu.edu), unless otherwise noted. The stage manager of the play should also be copied on the bio email.

All bios are subject to editing by the division, and a significant amount of office time is consumed with that editing. Please assist us by taking the following into consideration:

- Proofread carefully. While the program goes through several levels of proofreading, the initial submission is critical. Please correct any spelling and grammatical errors before submitting. Under the final printing deadline, a poorly written sentence is as likely to get cut as it is to be rewritten.
- Include your name, correctly spelled. The name in the bio must match the name in other parts of the program, so if there are any questions about this, be sure to contact the production office.
- The following may be included in the bio, at the writer's discretion: major, minor (especially if it's Theatre Arts), year in school, previous production experience (include where it was done), and other activities.
- Use the full and correct title for all production references. For example, Shakespeare wrote *A Midsummer Night's Dream*, not *Midsummer*. A list of titles recently produced by the BU Players is included in the appendices. Refer to it if you have any questions.
- The following will be cut, so it's best to leave them out of your bio: "Thank you to..." "Enjoy the show," or other non-theatre or gratuitous comments. These comments are generally considered to be unprofessional and take up a large amount of program space, particularly when a production has a large cast.
- Follow the guidelines for the word limit for the bio. For example, one production may ask for a bio of "no more than 200 words". (You can check this word count in Word by highlighting your bio, then clicking on Review then Word Count.)

## Sample Bios

### “No more than 100-words” bio Samples

**Greg Hoagland (Autolycus)** is a Junior Theatre Arts Major with a Performance Emphasis. He is Vice President of the BU Players, and Vice President of Alpha Psi Omega (National Honor Society for the Dramatics). Previous Roles include: Mrs. Taylor (*Bat Boy: The Musical*), Lysander (*A Midsummer Night's Dream*), Diplomatis (*Lysistrata*), Dick (*Moonchildren*), F.B.I. Agent (*You Can't Take It with You*), Hot Blades Harry (*Urinetown: The Musical*), An Actor (*Six Characters in Search of an Author*), Various Roles (*Feiffer's People*), and Robert/Greek Chorus (*The Riddle of the Sphinx*). He also stage managed *Performance Showcase*, and *The Vagina Monologues*.

**Michelle Jeffries (First Gentlewoman/Time/Ensemble)** is a Secondary Education major with a concentration in English. Michelle has been in eight plays/musicals including *Hello Dolly*, *Fiddler on the Roof*, and *High School Musical*. She is an active brother of Kappa Kappa Psi, the Honorary Band Fraternity and plays the bass drum in Bloomsburg's M&G Marching Band. This is her first BU Player's performance.

### “No more than 50-words” bio Sample

**Marie Danenhower (Joyce/Big B)** is a sophomore at Bloomsburg University majoring in Theatre Arts with an emphasis in Design/Technology. She is also completing a minor in Computer Science. This is her first time playing a major character.

## Director and Designers

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A number of opportunities exist for student directors and designers, both on mainstage and through independent projects. In pursuing these opportunities, students are encouraged to proceed through increasingly challenging projects, from classroom work, to independent projects, to mainstage. If you are interested in developing in these areas, make your interest known to faculty members early, so they can plan with you accordingly.

## Qualifications

As the artistic leaders of a production, directors and designers need to demonstrate a sense of responsibility to the collaborative process, to the functional demands of the job, and to their own development as artists. Any application for a directing or design position will be evaluated in part on the faculty's knowledge of the individual student's previous demonstration of these characteristics.

Student directors and designers must show clear evidence of the responsibility toward previous work assignments.

Student directors and designers must show clear evidence of developing proficiency within theatre arts.

Specific guidelines for previous experience follow. While some of these requirements are sometimes waived, they are important guideposts toward development and competence in these disciplines.

## Directors

Junior or Senior status.

Completion of Theatre 411 *Play Directing*.

Completion of Theatre 202 *Script Analysis*

Students applying for mainstage directing assignments should have directed at least one workshop production.

Students applying for mainstage directing assignments should have served as Assistant Director or Assistant to the Director for at least one mainstage production.

### **Set, Costume, Make Up, and Lighting Designers**

Completion of Theatre 270 *Fundamentals of Theatre Design*

Completion of Theatre 202 *Script Analysis*

Completion of the appropriate design course (*Scene Design, Costume Design, Stage Make Up, or Theory of Stage Lighting Design*)

Completion of the appropriate technical course (*Theatre Production, Costume Construction*)

Appropriate crew experience in the area to be designed

A design proposal/pitch and/or portfolio review and/or interview may be required.

### **Sound Designer**

Completion of Theatre 202 *Script Analysis*

Completion of Theatre 270 *Fundamentals of Theatre Design*.

While Sound Design is available as a course, it is taught infrequently (generally every two years). Sound designers develop proficiency by serving as sound operator, and by working at the sound design position with a faculty or student mentor.

Appropriate crew experience in the area to be designed

A design proposal/pitch and/or portfolio review and/or interview may be required.

### **Course Credit**

Course credit for mainstage activities is available through Theatre Practicum. Mainstage directing and design may also serve as partial fulfillment of requirements for advanced directing and design courses. Independent projects do not carry course credit.

### **Application**

#### **Mainstage**

Directors and designers are selected in the spring and summer, for the following season. This means that the assignment may be made as much as a year in advance. If you wish to be considered for a directing or design position, you should start the application process by letting a faculty or staff member know. The decision is made by the faculty and staff.

### **Supervision**

As a student director or designer, you are assigned a faculty/staff advisor/supervisor. This person will initiate a level of involvement based on his/her assessment of the entire production team's skills and abilities. You should not hesitate to ask that person to become more involved if you sense the need.

Always keep your advisor/supervisor informed of your progress. In particular, he/she should know before you start to meet with another member of the production team (e.g. drawings to the technical director, initial meeting with the stage manager). Your advisor may want to be present that meeting.

### **Production Schedule**

#### **First Design Meeting**

The date of this meeting is negotiated among the members of the design team and may or may not appear on the division production calendar. It is usually initiated by either the director or the set designer because they have the earliest production deadlines. Because of their early production deadlines, there is great temptation for the director and set designer to hold initial meetings separately, but this temptation should be avoided. When group meetings are not possible, it is contingent upon all designers to keep other designers informed of their progress.

In setting the date of the first design meeting, the director and designers must be aware of deadlines established by the division. Design work must proceed in a way that leads to meeting those deadlines.

The first design meeting will include the director, the set designer, the costume designer, the lighting designer, and the sound designer. The stage manager should also be present if possible.

All designers need to be prepared for this meeting by having read and thoroughly considered the script. The director will present basic concept ideas.

#### **Subsequent Design Meetings**

These will include weekly meetings between the director and designers. Work will progress through research, sketches, renderings, and models.

All designers must be aware of progress in all areas, as each design decision affects all design areas.

#### **Final Set Design**

Final set approval for mainstage productions is due 3 weeks before the scheduled beginning of construction. The director-approved design will be presented to the technical director and scene shop coordinator in the form of a model or ground plan and rendering. This early deadline allows the TD the opportunity to suggest changes that might make construction easier or possible.

**Final Design Drawings**

Final design drawings are due to the technical director 2 weeks prior to the scheduled beginning of construction. This deadline is required for the TD to budget the production, and to complete construction drawings.

The designers usually show their designs to the cast on the first day of rehearsal. The Set Designer does a similar presentation for the Production Class and shop staff before construction begins.

**Building the Designs**

Further scheduling issues are covered under Production Procedures.

**Rehearsals**

All designers will be expected to attend rehearsals to verify that the actors' actions fit their designs, and to negotiate changes in the designs as the production develops.

**Production Meetings**

Your attendance at weekly production meetings is very important. The other members of the production staff depend on these times to get answers to their questions.

**Program Copy.**

Must be delivered to the Theatre and Dance office staff. The due date appears in the Theatre and Dance Division Production Calendar.

**Purchasing**

Director and all designers must be familiar with and follow BU Players' and Community Government Association purchasing procedures.

**Responsibilities and Other Specific Information****Director**

- The director is ultimately responsible for all artistic decisions regarding a production and is the leader of the artistic team. He/she will often be the one to select the show.
- Regular consultations with the Director of Theater concerning planning and budget.
- Casting the play.
- Setting the rehearsal schedule. The director and stage manager are jointly responsible for reserving the rehearsal space.
- Staging the play.
- Conducting all rehearsals up until the opening.
- Working together with the lighting designer, scenic designer, and technical director during technical rehearsals, and the costume designer and wardrobe assistants during dress rehearsals, to create as smooth a transition from rehearsal hall to the stage.

**Set Designer**



- Furnishes a model or other acceptable form of full communication of the design for the director and TD. This model must be approved by the director prior to the beginning of construction.
- Completes all necessary ground plans, elevations, sections, and detail drawings for a complete communication of the design's look and function to the TD.
- Consults with the director regularly during rehearsals to be sure the design is functioning as conceived.
- Consults with the TD regularly during construction and installation to answer any questions related to the set's appearance and function.
- Selects paint. Often this means that it is the set designer's responsibility to purchase paint using approved purchasing procedures.
- Supervises the painting of the set.
- Approves all set props and supervises the dressing of the set. Final dressing of the set should occur at or prior to technical rehearsal.
- Attends Technical and Dress Rehearsals.
- The set designer must understand AKT Alarm Procedures.

## **Costume Designer**

### ***Responsibilities***

- Attends design and production meetings.
- Attends rehearsal occasionally.
- Completes costume design research.
- Completes costume plot and renderings for all costumes to be constructed.
- Participates in shopping for fabrics and specialty items.
- Assists in the construction of costumes.
- Stays in constant communication with the costume shop staff.
- Assists in the selection of garments from costume stock.
- Supervises fittings and alteration of costumes.
- Approves make-up design and execution.
- Responsible for anything worn onstage including costume props, wigs and accessories.
- Attends dress parade when applicable.
- Attends Dress Rehearsals.
- Often will inherently be responsible for makeup and hair design as well, if no makeup designer is assigned.

### ***Useful Information***

Practicum hours are required for many of the classes, and specifically costume design and costume construction require "Costume" hours. There are people available, be sure to delegate jobs.

BTE, BU, and Bucknell University have a reciprocal costume loan agreement. To borrow from another organization, talk to the costume shop coordinator about scheduling an appointment. No permanent alterations (cutting, dying, painting, gluing, or distressing) may be made to borrowed costumes, and all

costumes must be returned freshly cleaned and in good repair within a reasonable time frame. This may require allocating money from your costume budget to pay for dry cleaning. Also, all borrowed costumes must be inventoried and tagged to ensure their return to the proper place.

You are responsible for all articles of clothing that will be exposed on stage. Underwear is quite a gray area and is up to the discretion of the designer, though all actors should own at least one pair of neutral no-show foundation garments.

There is a standardized measurement sheet for BU's costume shop and is available through the shop, and many actors may already be on file. Be sure to also ask about any allergies to fabrics, detergents, or other liquids that actors may have.

### **Lighting Designer**

#### ***Deadlines***

Unless a different date is mutually agreed upon by the lighting designer, master electrician, and technical director, the light plot is due 3 days before light hang.

Lights focused prior to scheduled light levels.

#### ***Responsibilities***

- Attends Design and Production Meetings
- Furnishes light plot and schedules with all pertinent instrument selection, hanging, focusing, gel, and hookup information.
- Supervises focus.
- Attends rehearsal.
- Attends all tech and dress rehearsals, for the purpose of establishing and refining light levels.
- Light designers are responsible for specifying all practicals—i.e. table lamps, hanging lamps, etc. This will be done in consultation with and final approval by the scene designer.

### **Sound Designer**

Primarily concerned with the creation and or selection of sound source material, and with its use in the production, the Sound Designer records and edits the production sound files, and sets up the sound system for the production. He/she participates in setting levels, and in technical rehearsal.

#### ***Deadlines***

- Sound Source Material Approved. This includes all music, effects, etc., and refers to the actual records or other sources which will be used to make the final production files. The due date is on the Master Calendar or the show calendar
- Sound Equipment Plot Due. This includes specifications for all equipment needed for load-in.
- Final Sound Cues Due. The production files need to be completely edited by this date. It is on the Master Calendar or the show calendar

#### ***Responsibilities***

- Attends Design and Production Meetings
- The Sound Designer will design, and may run the sound during production.
- The sound designer is responsible for attending all production meetings, and tech and dress rehearsals.
- Train the sound board operator and provide him/her with all materials needed to perform the job. This includes all electronic equipment, cue sheets and any other necessities.
- Responsible for pre-show, intermission, and post-show music. Scheduled pre-show is 30 minutes, with holds on the house as long as 10 minutes for large audiences. Intermission and post show should generally allow for 15 minutes of music.
- Select and edit all sound cues in the script and any additional sound requested by the Director.
- Prepare rehearsal recording and work with the stage manager to provide appropriate playback during pre-tech rehearsals.
- Prepare sample recordings to be ready for the production meeting the week of Crew Watch. For some productions, an earlier date is necessary.
- Complete final recordings and load into Q-Lab by Crew Watch.
- Provide sound reinforcement when required by the directorial concept.
- Obtain and set up all necessary sound equipment (this includes on stage, backstage and in house)
- Acquire and hook up all headsets, and monitoring equipment for the first Tech and through the run of the show.
- After each show, all sound equipment must be stored appropriately. Any borrowed or rented equipment should be returned on the first working day following closing night.
- Call for the Sound Designer generally is 5:30 pm. Set up and check of all equipment should be done at this time. It is critical to have all checks done prior to actors' warm-ups.
- All show files should be labeled and stored in the show Dropbox folder or another folder shared with the technical director.

### ***Procedures***

As a sound designer, the student should begin by reading over the script at least three times before making decisions. It is helpful to take notes on the plot and the characters in each scene. This will assist the designer in understanding the overall mood of the scene, act, and/or the play.

Discuss sound concept with the director after the first or second reading and before making specific selections.

Sound is usually needed for pre-show, post-show, intermissions, in between scenes and underscoring.

Once all songs and sounds are chosen, the designer should place them in the proper order on a "cue sheet." This sheet will list each song; when it needs to come in and go out, as well as the appropriate levels, and any other notes in which the sound board operator and stage manager may need to know.

### **Directing and Design Assistants**

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Students wishing to direct and/or design will usually assist a faculty member or student before assuming full responsibility for a production. The expectations of these positions will vary, depending on the needs of the production and the assistant's level of development. Mainstage assistant positions carry practicum credit.

The descriptions below outline common responsibilities of these positions:

### **Assistant Director**

The Assistant Director (AD) is a student who assists the Director of a production in a variety of ways as outlined below. The student must secure the permission of the director of the production. The student should be enrolled in or should have taken a class in directing and should be familiar with this PROGRAM's approaches to actor training. A student becomes an AD by stepping forward and expressing an interest in being an AD. This is communicated to the Director. The Director makes the decision based on the needs of the production, his/her working style, and the skills and experience of the candidate. To become an AD, students must take the directing course, and any acting courses. Theatre literature and history courses are also good preparation for anyone interested in directing or being an AD.

The role of the Assistant Director is to assist the director of the production and to support the director's vision for the production (not to direct the production themselves). Full details of the Assistant Director's responsibilities will be established in conference with the director of the production. These responsibilities will be based on the needs of the director, the needs of the production, and the working style of the director.

#### **Responsibilities may include the following:**

- Do business errands (e.g. photocopying, calling actors, etc.) for the director during pre-production, rehearsals, and performances.
- Serve as a dramaturgical assistant by doing research, compiling notes, helping in selection and/or execution of special production needs (e.g., sound, special props).
- Assist with auditions.
- Attend design meetings and, at the director's discretion, and only when solicited, make suggestions to the director.
- Attend rehearsals and, at the director's discretion and only when solicited, make artistic suggestions to the director.
- Run lines with actors to aid them in the memorization process.
- At the director's discretion, rehearse scenes with the actors.
- When asked to do so, support the stage manager during rehearsals with such duties as timing each act/scene and intermissions and taking line notes for actors (to ensure that they are sticking to the script precisely).
- Take notes for the director during run throughs, technical and dress rehearsals.

- See all performances, and if director cannot be present, help the actors ready themselves before curtain; make a report to the director on the performance.
- Be present at and help strike the show closing night.
- Throughout the process, take notes and make observations so that you might be ready to share them with the director when asked and look for opportunities to help out in any way that you can.

### **Assistant to the Director**

The duties of the assistant to the director may include some of those typically given to the Assistant Director, but will primarily be administrative and clerical. Full details of the responsibilities of the Assistant to the Director will be established in conference with the director of the production. A student becomes an Assistant to the Director by stepping forward and expressing an interest in the position. This is communicated to the Director. The Director makes the decision. The classes a student takes to become an Assistant to the Director are: the directing course, and any acting courses. Theatre literature and history courses are all good preparation for anyone interested in directing or being an ATD.

### **Assistant Set Designer**

- Assists in research for the set
- Assists in the construction of the model
- Completes designer elevations and detail drawings
- Attends production meetings with or as representative of the designer
- Assists the designer in painting the set or supervising paint crews
- May complete the design of a special project specific to the design of the production

### **Assistant Costume Designer**

Many of the jobs are of a secondary assistance nature to the costume designer (see Costume Design)

- Aids in the process of developing a production's costumes
- Assists in the primary research for costumes for a production
- Makes lists, keeps order, and aids in the organization of materials for the design.
- Acts as a notetaker during Dress Parade/Rehearsal
- Aids in the continual contact necessary with Actors, Directors, Stage Manager and other areas of design.
- Attends production meetings with or as representative of the designer
- May complete the design of a special project specific to the design of the production

### **Assistant Lighting Designer**

- Assists in researching and acquiring lighting practicals for the production

- Drafts the light plot under the supervision of the lighting designer
- Completes paperwork (instrument schedule, hook-up, gel list, etc.)
- Assists the designer in executing the focus of the production
- Serves as a notetaker and general assistant to the designer at technical and dress rehearsals
- Attends production meetings with or as representative of the designer
- May complete the design of a special project specific to the design of the production

## **Subsidiary Designers**

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Subsidiary designers are used in many productions when one of the major design areas has special needs. Subsidiary designers may also be used when a student has a particular interest in that area. Students who have particularly focused interests in these areas should let the faculty know of those interests.

Practicum credit is available for subsidiary designers.

## **Makeup Design**

### **Course Requirements for mainstage eligibility in makeup design:**

- Theatre 270 Fundamentals of Design
- Theatre 202 Script Analysis
- Theatre 370 Stage Makeup

### **Designer's responsibilities:**

- Attend production meetings
- Attend occasional rehearsals
- Meet with the costume designer
- Attend dress rehearsal
- Participate in the procurement and construction of specialty makeup necessities
- Do the primary research for character makeup and hair of a production
- Produce makeup worksheets and renderings for each character
- Organize makeup and hair crew
- Demonstrate to actors and crew how the makeup should be applied

### **Some Information to know:**

- Practical hours are required for many of the classes. There are people available, be sure to delegate jobs.
- Each actor should own their own personal makeup kit. This is mostly for sanitation reasons. In supplement to their kit they should also own their own mascara.
- Always check for allergies to any kind of makeup with the actors.
- The first implementation of your makeup design will often be during the second evening of dress rehearsal.

**Assistant Makeup Designer**

Many of the jobs are of a secondary assistance nature to the makeup designer (see makeup design)

- Aid in the process of developing a production's makeup and hair
- Assist in the primary research for makeup and hair of a production
- Make lists, keep order, and aid in the organization of materials for the design.
- Act as a note taker during Dress Rehearsal
- Aid in the continual contact necessary with Actors, Directors, Stage Manager and other areas of design
- Often assists in part as a member of the makeup crew when implementing the design.

**Hair and Wig Design**

A hair and/or wig designer may be needed for a specific production. Students interested in this area should contact Professor Anselm.

**Properties Design**

Some productions require a greater design contribution on the part of the person in charge of props than do other productions. This may be due to specialty props, etc. Under these circumstances, the position will be designated as "Property Designer." The responsibilities are substantially the same as "Prop Master," listed below.

**Special Effects Design**

This area will depend on the needs of a particular production.

**Playwright**

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The presentation of student-written work is a significant part of the Bloomsburg Players' program. Produced student-written plays may be 10-minute plays, one-act plays (more than 10 pages and up to 60 minutes in length) and full-length works. They have been produced as independent projects and as part of the mainstage season.

**QUALIFICATIONS**

The primary qualification is to have a work deemed by the faculty to be ready for production. The qualifications may include, but are not limited to, the following:

- The play has gone through a revision process. (It is not a first draft.)
- The play tells a clear story.
- The language and the actions of the script are justified within the world of the play and avoid gratuitous use of obscenity.
- The message of the play is not misogynistic, racist or homophobic.
- The script follows proper playscript formatting guidelines and is clean of typos and formatting errors.

Anyone interested in writing plays should take THEATRE 340 *Scriptwriting*. There are also a number of creative writing classes in the English Department to augment one's learning as a playwright.

## RESPONSIBILITIES

- Provide a properly-formatted script in advance of the first rehearsal to director, designers, stage managers and others.
- Attend select rehearsals, in consultation with the director.
- Consult with the director regarding revisions needed.
- Complete requested revisions in a timely fashion and in a format so that they can be easily incorporated during rehearsals.
- Give no additional revisions to actors or others after the production script is "frozen" (a date to be determined before rehearsals begin).

## Dramaturg

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The Dictionary defines dramaturgy as "the art or technique of dramatic composition and theatrical representation," but perhaps the best way to think of a dramaturg is someone with varied skills and broad intellectual oversight, or simply, a resident scholar. The dramaturg assists the director and other members of the production team through research. On new plays, the dramaturg may contribute to the development of the script itself.

## RESPONSIBILITIES

In the professional theatre, dramaturgs provide a wide variety of literary support for both artistic directors and productions. The responsibilities of dramaturgs for Players productions are more limited in scope and will vary depending on the needs of the production, the skills of the dramaturg, and the preferences of the director. Responsibilities may include the following:

- In production, works primarily with director but may also be resource for actors, designers and technicians. Production responsibilities may include:
  - Serve as liaison between playwright and director and/or collaborator with director and playwright.
  - Research prior productions of the text. Provide research for the Director.
  - Research the historical and social context of the play. Provide research packet to director, actors, designers and others, subject to the approval of the Director .
  - Attend select pre-production meetings.
  - Analyze the script thoroughly.
  - Attend rehearsals, the first read-through, and as many run-throughs as possible.
  - Provide oral or written notes for the director.
  - Provide educational materials for the audience which may include written program notes, lobby displays, and study guides for students.
- Outside of an individual production work a dramaturg may read and assess new plays, providing critical, helpful feedback to playwrights.



- A dramaturg may also prepare texts for performance by revising/editing/adapting scripts by non-living playwrights, adapting non-theatrical text into a script, or translating of scripts from other languages.

## **QUALIFICATIONS**

- If a student is interested in being a dramaturg for a production they must be approved by the show's Director. If the production has a student director, faculty approval is also required.
- Completion of THEATRE 202 Script Analysis

## **Actors**

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### **Casting Procedure**

Productions are generally cast through open auditions held just prior to the rehearsal period. For further information, see Auditions, under production procedures.

### **Rehearsals**

Typically, rehearsals are held 5 or 6 days per week, M-F (7-11 or 6-10) and an afternoon and evening session on Sundays. The time of Friday rehearsals varies from production to production.

Attendance at rehearsals is mandatory. Actors should arrive at the rehearsal space a minimum of 15 minutes before their rehearsal call time. This will assure you of being warmed up and ready to work at the appropriate rehearsal time – actors are responsible for knowing when additional time is necessary to warm up, change clothes, or perform other actions so they are ready to work at the scheduled time. The Stage Manager is responsible for checking attendance at rehearsals.

Rehearsal discipline involves focusing on the rehearsal process. Be sure that all cell phones are turned off at the beginning of the rehearsal. There should be no extraneous conversations during the rehearsal. The stage manager will announce the beginning and end of all breaks – be sure to be back in the rehearsal hall prior to the end of a scheduled break.

A deadline for memorizing lines is placed in the rehearsal calendar. Actors are expected to be off book by this date. In order to successfully meet this deadline, you must begin the process of memorizing lines immediately upon receiving your script.

### **Costumes**

Costumes are an important aid in the actor's presentation of character, and they are also an important part of the production's overall visual impact.

The first step in getting costumed is reporting to the costume shop once you have been cast to have measurements taken. Construction on your costume can not start until this step has been completed. Please be sure to discuss any costume limitations like allergies to fabrics, dyes or detergents at this time.

Hair, make-up, and other elements of personal appearance are part of a production's costume scheme. Because of this, you must not change your physical appearance after being cast unless you have permission from the director AND the costume designer. This includes, but is not limited to: haircuts, dying hair, tattoos, and body piercings.

Costume fitting will be scheduled; please check your email daily. Depending on the type of costume being created this may require more than one appointment. It is vital that the actor appear for these appointments on time and in a professional manner. Please wear neutral foundation garments to your fitting. Please do not wear a padded bra or shape altering garment to measurement or fitting appointments unless this has been agreed upon as part of your final costume.

The purpose of the fitting is two-fold: (1) for the costume designer and costume shop staff to make adjustments in the costume so that it fits the actor and the overall production, and (2) for the actor to learn how to wear the costume. The costume designer may ask you to try different ways of wearing the costume to get the best look or more than one potential costume piece. In addition, be sure to ask any questions you have about how to wear the costume. Please be sure to discuss any specific costume issues that have come up in rehearsal such as the need for a pocket or unusual blocking.

Remember, however, that all final decision about the costume belong to the designer and director. If you have questions and/or disagreements about the design of a costume, you are welcome to bring these to the attention of the director and costume designer, but the final look of the costume is a design decision, not an actor's decision.

### **Costume Rules for Dress Rehearsals and Performances**

The way costumes are worn and cared for can drastically affect the production design and the way audience understands a character. Imagine an actor in a neatly pressed white buttoned up shirt, black pants, and blue tie. Now imagine the same actor in the same white shirt and black pants but the shirt and pants are wrinkled, the shirt is untucked, the tie is lopsided and there is a vague mysterious stain on it. Even though they are all the same garments they are not the same costume and tell a completely different story about the character.

- On stage, use your costume as your character would use it. Off stage, costumes are to be handled with extreme care.
- Return all costumes to the dressing room after each performance or rehearsal.
- Please hang costumes on the rack to the right of your name tag; the front of all shirts and jackets should face left.
- Please use separate hangers for your pants, shirt, and coat.
- Please don't eat, smoke, or drink anything except water in costume. (Except onstage.)
- No food or drinks in the dressing rooms.
- Be careful where you sit; be careful what you lean on.
- Before entering the stage check yourself for any item that your character would not be wearing or things that have not been assigned to you by the costume designer. (watches, earrings, jewelry, nail polish)

- Please shower daily. Use soap, toothpaste, and deodorant.
- Use band-aids to keep any injuries clean and covered.
- Be respectful of the people you are working with. At no time should actors feel their bodies are being criticized.
- Please leave everything you don't absolutely need at home; please don't bring any valuables.
- All costume changes should be done in the dressing room with the exception of costume quick changes. Please work with your wardrobe crew to designate areas to safely pre-set the garments you will need upstairs.
- It is your responsibility to double check that you have all of your costume pieces accounted for at the beginning and end of each rehearsal or performance.
- Unless you are directly involved in helping one of your fellow actors with a quick change you should demonstrate you respect by giving them as much privacy as possible.
- If your costume needs repair or adjustment please write it on the costume repair sheet.
- If you have any questions please ask.
- The makeup lights get extremely hot; please turn them off before you leave the dressing room. Do not SET THINGS ON OR NEAR THE MAKEUP lights.
- COSTUME DESIGN IS AN ART; it is up to you, the actor, to help maintain the artistic integrity of the design by consistently following all directions from the costume designer.

## **Supervision**

Prior to and throughout the performance period, you will work directly with the director and stage manager. During performance, the Stage Manager is in charge.

## **Relationship to Front of House**

Take care of ticket needs during the afternoon. You should not be in the lobby on performance evenings. In addition, you are not permitted in the house except as directed.

If you have family or friends who wish to greet you following the performance, they should meet you at the stage door after you have gotten out of costume. Two exceptions are made to this rule: (1) on photo call nights, a brief greeting time will be allowed in the auditorium (audience members should remain in the house on these nights); and (2) on nights of inclement weather (rain, snow, cold, etc.) the lobby of the Alvina Krause Theatre or the auditorium of the Theatre Lab will remain open for actors to greet their guests. If you are greeting friends or family at the AKT, exit the theatre through the stage door and come back in through the lobby street entrance rather than crossing through the house.

## **Technical Work**

As a small program, it isn't possible to completely separate performance areas from technical areas. In addition, tech work is an important part of your education. Therefore, all performers must participate in the construction of scenery and costumes, gathering of properties, hanging of lights, etc.

All cast members must participate in load-in shift and strike for the production in which they are cast. Failure to meet this requirement will result in ineligibility to audition for any future production until the requirement is made up.

## **Stage Manager**

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### **Qualifications**

Under normal circumstances, the stage manager for a main stage production will have completed the Theatre & Stage Management course and have Assistant Stage Managed a production. Occasionally, exceptions are made. Stage Management opportunities for less experienced students are also available in independent project productions.

### **Definition of a Stage Manager**

A stage manager's main function is to keep everything in the production moving as smoothly as possible.

The stage manager is there for the cast to go to if they have any questions or concerns and acts as a liaison between actors, director, and technical personnel.

In short, a Stage Manager is an artist, parent, friend, confidant, nurse, drill sergeant and cheerleader. Anyone who does not have the potential to possess all of these character traits and is not comfortable with juggling all of these responsibilities and roles at once should think twice before accepting a stage management position.

When the production opens, the stage manager is in charge.

The Stage Management position requires a major time commitment. Regular attendance will be required at rehearsals, production meetings, and performances. In addition, the Stage Manager will have individual and small-group conferences with the Director and other members of the production staff.

### **List of Responsibilities for a stage manager**

- Calls all rehearsals, before or after opening.
- Assembles and maintains the Prompt Book.
- Works with the Director and the Department Heads to schedule rehearsal and outside calls.
- Assumes active responsibility for the form and discipline of rehearsal and performance, and is the executive instrument in the technical running of each performance
- Maintains the artistic intentions of the Director after opening.
- Maintains discipline.

### **Good Personality traits for a stage manager to have**

- A Stage Manager is someone who desires and accepts responsibility.
- A Stage Manager is a tactful communicator with a sense of humor.

- A Stage Manager is organized, adaptable, and thinks quickly on his/her feet while keeping the goals and priorities of the artistic staff in mind.
- A Stage Manager is often privy to confidential information. As a condition of this knowledge, a Stage Manager knows when to keep his/her mouth shut and his/her eyes and ears open.
- A Stage Manager creates positive energy and inspires those around his/her to give 110% to the task at hand.
- A Stage Manager has at least some basic knowledge of each aspect of a theatrical production.

## **The Prompt Book**

Currently, there appear to be two approaches to prompt book organization; either one is acceptable at Bloomsburg University. For simple productions, a single prompt book will be developed containing all the information for the production. For more complex productions (large cast, many cues, etc.), two prompt books may be developed, one book for rehearsal contains blocking notes, and another book for performance contains cues. The stage manager needs to make the decision as to which approach will be followed early in the production process. This decision should be made in consultation with the faculty stage management supervisor.

Bloomsburg University practice is for the Assistant Stage Manager to create a duplicate prompt book. This serves the dual function of (a) supporting the ASM's training and (b) guaranteeing production documentation in the event of loss of the SM's book. It is important that all production books be updated on a DAILY basis.

## **Parts of the Prompt Book**

All parts of the prompt book are kept in one or two large 3-ring binders. The listed sections are separated by index tabs. A copy of every piece of paperwork regarding the technical and artistic operation of the production should be kept in this book along with a copy of the script, all production meeting notes and any of the charts or script analysis that you have produced.

- Specific parts include:
  - To Do
  - Cast List
  - Contact Sheet
  - Rehearsal Schedule
  - Attendance Sheet
  - Conflict Calendar
  - Emergency Information
  - Script
    - Blocking Key
    - Preshow Checklist
    - Printed Script
    - Post Show Checklist
  - Cue Sheets

- Rehearsal Reports
- Performance Log
- Performance Reports
- Scenery
- Lighting
- Costumes, Makeup & Hair
- Properties
- Sound

## **Pre-production Responsibilities**

### **Auditions**

Stage manager will be responsible for organizing auditions in consultation with director.

The stage manager maintains a sign-in list of performance emphasis students

Audition notice approved by Director and Director of Theatre, and posted in appropriate locations.

Minimum: Haas Callboard, Theatre Lab. For some productions, a wider posting will include campus bulletin boards – discuss this with the Director and the Director of Theatre.

Duplicate all forms in sufficient numbers for anticipated auditionees. All forms must be approved by the appropriate individual(s) prior to duplication.

- Audition form approved by Director and Director of Theatre. This form must include a conflict schedule, load-in/strike agreement, and hair-modification agreement. Check with costumer and director for other required agreements (nudity, same-sex kissing, etc.). While these are unusual, they are important for certain productions.
- Press form provided by Division office staff
- Measurement sheets if requested by costumer
- Body-exposure chart if requested by costumer

Prior to each audition session, the stage manager should arrive at least 30 minutes early. Sweep and mop the floor. Set up director's table and such audition furniture as the director requests. Straighten up the green room. Generally, prepare the space so that it will be as beneficial to the work as possible.

At the audition, the stage manager will greet auditionees, maintain forms, may be asked to photograph auditionees, and perform other duties as requested by the director.

Following each audition session, return all chairs to their storage location. Straighten up the room.

### **Rehearsals**

The SM should be the first person to arrive for a rehearsal or meeting. Remember, "Early is on time." The SM should always try to arrive at least 15 minutes before he/she thinks he/she really needs to be there, a minimum of 30 minutes before the first actor call.

It is the SM's responsibility to see that the rehearsal space is prepared for rehearsal before the cast begins to arrive. This means that the doors are unlocked, the lights are all on, the thermostat has been adjusted to a comfortable temperature, and the stage and properties are set.

The SM's workspace should also be prepared with the schedule, contact sheet, script and any other materials needed before the company begins to arrive. The SM should be completed with these tasks and free to answer questions, solve problems, schedule costume fittings or call missing company members before cast members begin to arrive.

Once the rehearsal starts, the SM should be responsible for keeping things running smoothly and as close to schedule as possible.

*Breaks.* Part of the stage manager's responsibility is the monitoring and calling of breaks; in this, you will work in partnership with the director, though it is your responsibility to see that the division rehearsal policy is observed. The division's rehearsal policy states that "Except during run-throughs and dress rehearsals, there shall be a break of five minutes after no more than 55 minutes of rehearsal or 10 minutes after no more than 80 minutes of rehearsal for each member of the company. During non-stop run-throughs, there shall be a break of not less than 10 minutes at the intermission point(s)". This is taken from the Actors' Equity Association Rulebook.

For all rehearsals, be sure that you give a break with slightly less than 80 minutes remaining rather than with slightly more, which would often shorten the effective rehearsal period. For a 2-hour rehearsal (most typically, Production Showcase), the following options are possible. You may have a 5-minute break 35 and 55 minutes into the rehearsal, or you can go past 55 minutes and give a 10-minute break.

It is perfectly acceptable to stagger breaks for individual actors so that the director can keep working with actors if he/she is so inclined. If actors who are on break wish to talk under this approach, ask them to leave the room.

### **Production Meetings**

The stage manager calls and presides over all production meetings. The first meeting must be called as soon as possible once the production team is assembled. See production procedures for a description of production meetings.

### **Technical Rehearsal**

The technical rehearsal (tech) is where the stage manager, director, designers and technicians get time to rehearse calling cues, scene shifts, quick changes, etc. The technical rehearsal is where all the elements of the show start coming together.

The stage manager should be responsible for the pace of the technical rehearsals. It is ultimately the stage manager's decision when s/he is ready to start and if s/he needs to hold to correct an error. If the stage manager does hold, it is up to them to determine when everyone is ready to proceed or has reset to repeat a sequence.

Bloomsburg Players' technical rehearsal schedule will vary, depending on the requirements of the production, and on the preferences of the director and designers. Experienced stage managers will also participate in this decision. The stage manager will conduct the technical rehearsal differently, depending on the type of tech being conducted.

### ***Dry tech/cue to cue***

A dry tech is a technical rehearsal done without actors present. The technical aspects are rehearsed and specific problems worked out.

A cue-to-cue rehearsal is descriptive of what the rehearsal does. The name originates from the fact that a cue-to-cue literally moves from one cue to another, and may skip over much of the text of the script. The rehearsal is used to rehearse and adjust lighting and all other applicable cues accordingly.

The stage manager's goal is to be sure that all cue numbers are placed in the script properly and all crew members understand that action required for each cue. Complex cue sequences will be rehearsed in order to coordinate crews.

### ***Wet tech***

A technical rehearsal with actors present is called a wet tech. Technical rehearsals do not include costumes.

At a wet tech sound levels on microphones or sound effects can be set because actors are present.

The scenes are often interrupted and repeated in order to adjust lights, sound, etc. Technical rehearsals can often be long and frustration is not uncommon. Make sure that you assure the actors that you understand they are tired, and thank everyone involved for their patience and hard work.

### **Dress Rehearsal**

The stage manager will run dress rehearsal in much the same way as performances. Check with the director regarding curtain time for each run. While final dress will typically begin at 7:30, this time may vary.

Typically, the first dress rehearsal will be called from the tech table. The lighting designer, in consultation with the stage manager, will determine when the lighting console is moved to the booth.

Determine a performance routine that establishes adequate time for crew checks, allowing the house to open 30 minutes prior to curtain.

### **Performance**

Continue to follow the performance routine established during dress rehearsal.

In addition, the stage manager will communicate with the house manager.

- 75 minutes before curtain. Establish face-to-face communication with the house manager



- 30 minutes before curtain. Stage is cleared. All presets taken. Give permission for house manager to open the house. Note that meeting this deadline requires planning in advance.
- Start show when you get permission from the house manager.

## **Lessons for a stage manager to learn**

### **Stay Focused:**

It is just as important for the Stage Manager and crew to remain focused and keep their heads in the show at all times as it for the performers on stage to have focus. In many ways, it is more important, keep unnecessary conversation backstage and on headsets to a minimum. Solve the problem and go on with the show. It can be discussed after the final curtain falls.

### **Anticipation:**

One of the hardest things to learn about calling cues is to anticipate the call. You must call a cue a split second before you want it to occur in order to give the operators time to react. Timing is everything. Knowing the rhythm of the show is crucial. How does the director want the pacing to feel? You should also know where your cast tends to ad lib, change lines or occasionally get lost. (If possible, you should do your best to break them of these bad habits!)

### **Consistency:**

As tech week progresses, you should begin to develop a consistent calling style and rhythm. Your crew members should be able to count on you warning them of an upcoming sequence at the same time during each performance. They should be able to anticipate the pause you insert between the words "Light Cue 38" and the word "Go." You'll know when you find that magic rhythm that drives the performance because everything will feel smooth and automatic.

### **Composure**

No matter what happens on-stage, keep your cool. You must be able to make quick, level-headed decisions if something goes wrong. This is a very hard skill for many people to master. Unfortunately, the best way to learn to maintain your composure is to survive a few performance crises of your own.

## **AKT Closing Procedure**

The stage manager must be familiar with the AKT Neutral State Agreement, which defines closing procedures for all rehearsals and performances. The following is an outline of the procedure to be followed:

- Verify that lighting and sound console are turned off.
- Turn off lights in booths and BTE office.
- Note any property, set, or costume repairs needed in order to include them in the rehearsal/performance report.
- Check dressing rooms and green room for trash, and especially for leftover food. While it is each individual's responsibility to clean up, we also have a group responsibility to see that the venue is kept clean.

- Turn off dressing room, green room, and hallway lights.
- Place ghost light on stage and turn it on.
- Turn off worklights and houselights.
- Close and lock Center Street stage entrance.
- CHECK THE DOOR before you leave the building.
- File rehearsal/performance report.

### **Understand all Alarm Procedures**

AKT alarm procedures are described in the Neutral State Agreement. Stage managers must be familiar with these procedures.

### **Assistant Stage Manager**

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The ASM assists, and occasionally substitutes for, the Stage Manager during rehearsal. In performance, he/she will relay cue calls from the booth, and be the primary backstage supervisor. The position is a valuable intermediate step for potential Stage Managers, but is also valuable experience for both actors and technicians in that it helps develop a total picture of the production process.

#### **Specific duties**

Must attend all auditions, rehearsals, performances, strike, and as many production meetings as possible.

Reports directly to the Stage Manager. Should make contact with them daily outside of rehearsal to keep up to date for the evening's work.

Must report to rehearsal 1/2 hour before call with the Stage Manager to:

- help sweep the stage
- set up furniture, props, etc.
- all eating utensils must be washed daily before rehearsal
- Will stay after to help strike the stage and close the theatre up.

Will assist the Stage Manager in taping the stage prior to the beginning of rehearsals. The floor plan is acquired from the scene designer.

During rehearsals you are responsible for having your own prompt book, and for following the character's lines. You need to be aware of the following:

- making certain that entrances are made on time;
- lines are not missed or transformed;
- if actors rephrase lines, sections or mispronounce words, keep a list and you will be given time during "notes" to give corrections. Do not correct during rehearsals unless the Director has stopped—then get permission;

- at any time if the Stage Manager is not available for rehearsal you will hold the prompt book for blocking and prop and costume lists as well as lines;
- responsible for all sound cues until tech week when the sound tape is added.

During Tech and Dress rehearsals through closing night will be working backstage.

- Responsible for cueing all actors for entrances;
- Relaying “places” call for each act;
- Be on headset with the Stage Manager;
- Cue all backstage sound and light cues if necessary;
- Keep all backstage crews and actors quiet;
- Know where actors are at all times;

Other Duties:

- Responsible for handling all emergency situations backstage during performances, with approval **of Stage Manager.**
- Responsible for placing glow tape on set once it has been completed. This should be done as soon as possible during tech week.
- Will help sound designer hook up headsets for Tech week and the run.
- On performance nights, responsible, with the help of the House manager, for blocking off any sections for the auditorium designated by the Director.
- Following each night’s performance, will help Prop Master and Stage Manager clear the stage and close up.
- Must attend and participate in Strike.
- May “call” the show during matinee performances if designated by the Director and Stage Manager.

## Technical Director

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The technical director for a production is usually a faculty member. However, advanced technical students may fulfill the position. The primary function is construction of the set, based on the set designer’s plans. The TD will produce a construction calendar and working drawings, order materials, and supervise the shop crews.

Student technical directors will work closely with the Theatre and Dance Division Technical Director and Scene Shop Coordinator. Specific responsibilities will vary, depending on the student’s experience and ability.

### Minimum Qualifications

Must have taken Theatre Production.

Worked as a crew head on multiple productions.

Demonstrated reliability and technical skills

## **How to Apply**

Contact Professor Krupp

## **Assistant Technical Director**

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The ATD assists the Technical Director in most of his/her activities. Specific responsibilities are worked out with the TD. If the production has a student TD, division of the TD and ATD responsibilities will be overseen by the Theater and Dance Division Technical Director.

## **Examples of ATD responsibilities**

Supervise a crew or crew call

Assist in completing production drawings

Complete a specific production-related project

## **Costumer**

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The Theatre Division's Costume Shop Coordinator usually serves as costumer for mainstage productions. However, advanced costuming students will sometimes take on the job under her supervision. Independent projects may also employ a costumer.

## **Qualifications**

If a student is going to take on the task of the costumer, they are expected to have a sufficient amount of costume shop knowledge. Classes in costume design and costume construction may be required before the student can fill the position. Assignment will be made by the faculty and staff.

The position is a very time consuming one that requires a great deal of collaboration with directors, designers, and actors.

Students interested in being a costumer for a production should contact Professor Anselm or Sarah Forsythe.

## **Tasks**

The costumer is responsible for assembling all of the costumes needed for a show. This is usually done in several ways: building, buying, renting/borrowing, or pulling from stock.

## **Property Master**

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The Prop Master is the head of the property crew. As such, he/she is responsible for buying, borrowing or constructing all props, as well as in the final dressing of the set. The prop master is also responsible for returning props to storage or to their owners. Properties include all items handled by the actors, and all pieces that dress the stage. This is an important intermediate position for prospective designers and directors.

Your work will be performed primarily during the rehearsal period of the production, with some responsibility continuing through the performance and clean-up periods.

The Theatre Division hires a prop master as a work study position. This individual will generally serve as the prop master for productions. However, students who wish to work in design areas may apply to serve as prop master either as a volunteer or for practicum credit.

**Prerequisites.**

Demonstrated expertise in properties

Demonstrated attention to deadlines

Completion of Theatre 202 *Script Analysis* (preferred)

Completion of Theatre 270 *Fundamentals of Theatre Design* (preferred)

**Responsibilities****Pre-production**

Like all other designer's, property design starts with reading the script, preferably several times; the first time to get a sense of the play as a whole and, the second, to make a list of all the items you need to collect.

The Pre-production Master Prop List is the key to your work. It is developed with information from reading the script and talking with the director, the stage manager, and the set designer. It contains notes for each prop in the production. Notes will include such matters as how the prop is used, whether it will have to be replaced during the run, color, size, etc.

A convenient way to organize the prop list is on 5" x 8" file cards. Each card should have the following information: Name of Production, name of prop, detailed description of prop, approval history (rehearsal substitute, pulled/ approved, preliminary approval, final approval), procurement history (vendors contacted—results), finish history (touch-up notes, completion), return date (who, where, when). These cards may be referred to while shopping, telephoning, working in the shop, etc.

**Rehearsal / Construction*****Rehearsal Props***

Rehearsal props are a vital part of the rehearsal process. They are props that are incomplete or an alternative to a prop used until the final product has been attained. It is important for the prop master to deliver rehearsal props ON TIME, and for the rehearsal props to feel and function as the performance props are expected to. For example, a stick labeled "rifle" might work better as a rehearsal prop than a 6"-long toy gun. Rehearsal props should be secured as soon as the prop list is developed, and always by the calendar deadline.

Rehearsal props are due at the first blocking run-through.

***Acquiring Final Props***

Performance Props. The key to prop procurement is organization and punctuality. As soon as you have a prop list, determine (1) whether or not we have the prop in our collection and (2) how props we don't have might be obtained. Start to locate props immediately, and get them approved as soon as you have obtained them.

We have a small supply of props in the warehouse. We also have an informal agreement with Bloomsburg Theatre Ensemble for access to their property stock. They are very generous in letting us use them, so when we do, please take good care of them and make sure they are returned after a performance is completed. Borrowed props may not be modified without permission from the lender.

Familiarize yourself with purchasing procedures appearing later in this manual.

### ***Approvals and communication***

All permanent properties must be approved by the scene designer and the Director. Some personal props may also be required to be approved by the Costume Designer.

Under most circumstances, approval will be conditioned on alterations to be made to the prop. When these alterations are requested, make careful notes of the work to be done, and complete it before the prop deadline.

For some items, there is a question as to whether that item is a prop, a costume, or a set piece. The identification of responsibility for each object where the responsible area is not clear needs to be discussed among the heads of the scenery, prop, and costume departments. This discussion is appropriate for production meetings.

### ***Attending Rehearsals***

Attend run-through rehearsals. Your purpose in attending run-through rehearsals is to monitor the use of props by the production. Some of the questions you must answer are: (1) Are the actors using the substitute props you have provided? (2) Are the actors miming (or using substitutes for) props that do not appear on your list? (3) Are the actors using props in a way that you anticipate won't be possible with the final prop? A "No" to question 1 or "Yes" to the other two will require discussion with the director and/or stage manager for clarification.

### ***Production Meetings***

These serve the dual purpose of allowing you to report on progress in gathering props, and for you to ask questions about items on the prop list before production meetings. Check your prop list before production meetings to know what questions you have. Your progress report should be brief, but specificity helps.

### ***Rehearsal Reports***

Review these daily. Make immediate contact with the Stage Manager to clarify any unclear property notes included. Add those notes to your to do list.

### ***The property deadline.***

All props are due at crew watch. This means that they must be approved and on the set by that time.

Work ahead. Directors are much more comfortable seeing props come in over the course of the rehearsal period than they are seeing everything arrive at once. In addition, remember that approval of a prop may be conditioned on alteration, and that takes time.

If changes in a prop require only painting or some other surface treatment, the deadline for these modifications is moved to technical rehearsal.

If a prop is particularly valuable or fragile, it's okay to request that it not be used until crew watch. However, props requiring extensive or intricate stage business need to be delivered well ahead of the crew watch deadline.

### ***Record Keeping.***

**Budget.** Your minimum responsibility is to keep track of your spending for the production. If you expect to have budget problems, you should discuss this with the Production Manager and/or Director of Theatre immediately.

**Property loan receipts.** When props are borrowed, a receipt must be issued indicating the item borrowed, its estimated value, and the date it is to be returned. A copy is given to the owner of the prop, and a copy is kept in the division.

**Student hours.** Be sure that all students complete a time record, and turn that record in to the division technical director in a timely manner.

### **Load-in to Tech**

At crew watch, meet the run crew and outline their responsibilities.

Organize the prop run crew's schedule in coordination with the stage manager

Set up prop table(s). Every prop needs to have a particular offstage position so that the actor who uses it will know exactly where to get it from and return it to. This is accomplished with a "mapped" prop table. The table is covered with craft paper which is labeled in magic marker, with the name of each prop.

Prop table location(s) must be discussed with the stage manager, technical director, and/or director.

Consumable props will need to be purchased later in the rehearsal period, since they might spoil. Estimate the necessary amount of a consumable prop by counting the number of performances, dress rehearsals, and run-throughs that the prop will be needed. Allow for several uses at tech rehearsal. Consumables which may spoil (e.g. food) will need to be repurchased at least once during the run, and may need to be prepared for each performance. Daily preparation can usually be assigned to the run crew or assistant prop master. Even though you will actually secure consumables late in the rehearsal period, be certain of your source early so that there will be no surprises. Perishable food props may be kept in the AKT green room refrigerator.

**Program Copy.** Must be delivered to the division office. Your responsibility in this area includes prop crew members (over 6 hours work) and program acknowledgements. The due date appears in the Master Calendar. All program materials may be emailed to [theatre@bloomu.edu](mailto:theatre@bloomu.edu).

**Dress the set.** This occurs a day or two before technical rehearsal. The director, set designer, stage manager, and prop master will meet to determine the precise location of set props on the set. As each scene is dressed, the prop master and stage manager will make a ground plan sketch of the scene. This session is also likely to suggest additional set dressing which may be needed.

### **Technical Rehearsal**

**Train prop run crew.** Run crew training involves prop table setup, placement of props on stage, and operation of any specialized props. Training normally occurs at dry tech.

**Take notes.** While several people may give you prop notes (director, designers, stage manager), you are the only individual whose specific responsibility is to pay attention to props. Using the rehearsal questions listed earlier, pay careful attention to the way in which the props are functioning. You should not, however, modify props without first consulting the director and set designer.

### **Dress Rehearsal**

**Be in daily contact with production staff.** The best way to accomplish this is to attend dress rehearsals. If you can see a prop in use, you will better understand any notes that are given, and you should be able to take touch-up notes yourself. If you cannot attend dress rehearsals, you must check with the stage manager early enough to complete any notes before the next dress rehearsal. When there are many prop notes, put your energy into their completion rather than attending rehearsal.

**Read and respond to rehearsal reports early in the day.**

### **Performance**

**Resupply expendable props as needed.** Check for and repair broken props.

**Continue to monitor performance reports.**

### **Strike**

**During strike,** all props must be returned to the prop room or stored until they can be returned. All props should be cleaned and repaired prior to storage.

**All borrowed or rented props need to be checked and returned during the first work day after closing**

## **Scene Shop Foreman**

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The Scene Shop is generally supervised by the Theatre Division's staff Scene Shop Coordinator or the faculty Technical Director. Advanced technical students may assume a secondary level of supervision, and are titled Scene Shop Foreman

### **Qualifications**



Must have taken Theatre Production

Must have worked in the scene shop at least one semester

Must have an intimate understanding of the tools, hardware, and materials used in the Scene Shop.

### **Job Description**

Responsibilities will be established in discussion between the student and the technical director. Course credit may be available through Theatre Practicum or as part of another course.

### **Master Electrician**

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The master electrician is the head of the lighting crew. He/she is responsible for hanging and focusing the lighting rig, and for the fabrication of special effects and practicals.

For liability reasons, all BU Players shows will employ a professional master electrician or electrics work will be supervised by the Technical Director. The following information is included here to help explain the job.

### **Qualifications**

- Demonstrated sense of responsibility
- An understanding of the safe operation of lighting equipment associated with the production's venue (theatre) including, dimmer and control function as well as ladder, scaffold, and personnel lift operation.
- For BU Players mainstage theatrical productions, understand Alvina Krause Theatre Alarm Procedures
- Understand how to change lamps, make field repairs to lighting instruments, and cable.

### **Responsibilities**

#### **Prior to Light Hang**

- Approximately one week before light hang, receive the light plot from the lighting designer to identify equipment available from BTE and BUP inventory, and to identify equipment that must be acquired from other sources. (See lighting equipment inventory in Appendices.)
- Work with the faculty TD to obtain equipment not available through our standard inventory. Typical sources include rental and borrowing from the Performing Arts Facilities (Ms. Manns). Rental equipment will require a purchase requisition.
- If the designer has not prepared a gel cut list, prepare one from the designer's instrument schedule or light plot. Check on the availability of gel stock to fulfill the designer's gel specifications.
- Work with the designer and faculty TD to purchase gobos and gels.
- In general, the lighting designer will provide channel assignments, but not circuit assignments. Unless, the lighting designer has provided circuit assignments, the master electrician is responsible for determining the final patch prior to light hang.

- Verify that there are a sufficient number of gel frames to hang the plot. Remember that occasionally, the designer will specify an intermission re-gel, and that additional frames will be necessary in this case.
- Post notices on the call board and through Players email of light calls, including light hang and light focus.
- Verify that equipment and supplies necessary for the light hang are available and ready to go, including: zip-ties or tie line, rope, GamChek, adjustable wrenches, white & black gaffer tape, black sharpie, grease pencil, paper cutter (for gel), and extra lamps. These items are all kept in the light road box, which is stored in the lab storage room.

### **Light Hang**

- For AKT productions, light hang is the first event to occur in the lease period. Two days are allowed for it in the load-in calendar.
- The master electrician will supervise the crew in seeing that all instruments are hung and circuited properly according to the light plot specifications. Prior to hanging each instrument or cable, the equipment needs to be tested for electrical continuity (GamCheked).
- In cabling instruments, allow enough additional so that the unit can be moved up to several feet – this is common.
- Instruments will be gelled and gobos installed at light hang or at light focus, depending on the lighting designer's preferences. Check with the lighting designer for his/her preferences.
- If the designer has specified top hats, barn doors, or other accessories, they should be installed at light hang unless the designer has indicated otherwise.
  - The light hang is not complete until all equipment has been hung and checked to verify that it is working according to the designer's channel assignments. This includes testing of moving lights, scrollers, gobo rotators, etc.

### **Light Focus**

- The master electrician and lighting designer will jointly estimate the amount of time needed to focus the rig.
- The master electrician is responsible for determining the specific times of light focus in coordination with the lighting designer's availability. For AKT productions, the normal focus days are the 11<sup>th</sup> and 12<sup>th</sup> days of the lease period (Friday and Saturday, a week before technical rehearsal).
- While the lighting designer will determine the general order of the hang, the master electrician is responsible to organize the crew within that order. If the rig has not been previously gelled, you will need to organize the gel by color in a location which is both out of the way of ladders and close to the stage. You will also have to assign an individual to operate the light board (if the production's light board operator is present, he/she should handle this task for at least part of the focus). Finally, each ladder or genie needs an individual to focus and at least two to move the ladder (union crews have four).

- The most efficient plan is for one ladder crew to move a ladder while another is focusing. As soon as the ladder is moved, the focusing electrician should get to the top of the ladder so that he/she is ready to focus when the designer is ready. If there are problems with a unit, the unit can be repaired while other ladder crews are focusing.

**Light Levels**

- All practicals and special effects need to be installed and working for light levels.
- The master electrician will be present at light levels to assist in training the light board operator and to handle any refocusing or re-geling that is necessary.

**Technical Rehearsal**

The master electrician may attend technical rehearsal to assist in completing any necessary lighting notes.

**Dress Rehearsal**

- The master electrician may complete a pre-show check prior to the dress rehearsal, or this may be assigned to the light board operator.
- If the ME doesn't attend the actual dress rehearsal, he/she needs to check in at the end to see if there are lighting notes to be completed. Under some circumstances, the LD and ME may pre-arrange to complete lighting notes at a specified time before the next dress rehearsal. Such arrangements need to be coordinated with the technical director and stage manager.

**Performance**

Pre-Show Check. If you have an experienced light board operator, this may be delegated to that individual with the approval of the SM and TD.

**Strike and Clean-up**

Strike and return of all equipment to the proper groups, organizations and storage.

**Sound Engineer**

In general, sound engineering will be handled by the sound designer. For some productions, the actual recording and/or equipment set-up will be separated from the research and design aspect of sound. In this case, the individual responsible for the technical elements of the design will be designated as the sound engineer.

For a description of responsibilities, see the sound designer description. Responsibilities will be divided by mutual agreement with the consultation of the technical director.

**Scene Shop Crew**

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There are no prerequisites to work in the scene shop. All members of Bloomsburg Players are encouraged to participate on a regular basis, and work is available for both experienced and inexperienced students. Regular supervision by university faculty and staff maintains safety and will help you develop skills, leading toward positions of greater responsibility and respect.

**When.** Normal shop hours are posted on the call board. While drop-ins may be utilized, you can be most productive if you participate for a minimum two-hour period and make an appointment before you come to the shop. Students fulfilling a course production assignment **MUST** follow these guidelines.

**Where.** The scene shop is located off of the main lobby in Haas.

**How to dress.** You are likely to be working with or around power tools: do not wear loose-fitting clothes; if you have long hair, tie it back. Wear clothing that you can get dirty. Particularly near opening, wear clothing that you can get paint on.

Hard-soled shoes are better than tennis shoes. Do not wear high heels or open toed styles. Sandals are unacceptable.

**What to bring.** Everyone should bring a pencil to shop calls.

You are not encouraged to bring your own tools, although some regulars do choose to do so. If you do bring your own tools, do not lend them to other students.

**Other considerations.** Much of the work in the scene shop is physical, including such activities as lifting. Inform the supervisor of any medical or other physical problems.

Listen carefully to any verbal or written instructions, and ask questions if you they aren't clear to you. Even small mistakes can be very expensive. Be sure to follow the maxim: "measure twice and cut once."

iPods and other headphone devices are not permitted to be used in the scene shop.

**Recording hours.** All students working in the scene shop should sign in and out.

## Costume Construction Crew

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The costume construction crew assists the costume designer and/or costumer in assembling new costume pieces and altering items pulled from the costume collection in order to prepare them for the intended production.

There are no prerequisites to work in the costume shop. All members of Bloomsburg Players are encouraged to participate on a regular basis, and work is available for both experienced and inexperienced students. Regular supervision by university faculty and staff maintains safety and will help you develop skills, leading toward positions of greater responsibility and respect.

During certain phases of production, participation in the costume shop is restricted to experienced students. Qualifications during these periods include a basic knowledge of sewing or current enrollment/past completion of Theatre 277 *Costume Construction*.

**Where.** The costume shop is located in HCA 123/124.

**When.** Students interested in working in the costume shop should make an appointment with the Costume Shop Coordinator or stop in during regular shop hours. Hours are announced and posted on the call board approximately a month in advance as well as the costume shop website:

<http://facstaff.bloomu.edu/sforsythe/Index.html>.

**What to expect.** When you report to the costume shop, sign in and a specific project will be assigned to you. During a typical week a variety of tasks need to be completed, even if you have no prior sewing experience there will be something you can do. In addition to sewing you may also be asked to help paint, run errands for the costume shop, find pieces in the costume collection, or help organize costume collection.

**Recording hours.** All students working in the costume shop should sign in and out as well as keeping a personal record.

## Props Crew

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The prop crew gathers props and prepares them for the production. There is a real variety of work available in this field. A particular production may involve a high level of invention or simply legwork. A car is helpful.

The crew also helps the prop master set up tables during tech for the placement of props during a performance.

The prop crew operates under the supervision of the prop master.

**When.** Prop crews work varied hours, depending on the schedules of the Prop Master and crew members.

**Where.** A significant portion of prop work involves driving to locations where props are to be obtained. The remainder of the work is performed in the scene shop.

**How to dress.** When you are picking up props, you should remember that you are representing Bloomsburg University Theatre, and dress accordingly. Dress neatly.

When you work in the shop, you should wear clothes that can get dirty.

**What to expect.** Prop crew work consists of prop collection and prop modification. In collecting props, you may pick up a prop from a supplier or you may drive someone to approve or pick up the props. In modifying props, you may learn and utilize a variety of shop skills. Prop work may also involve telephone contacts with potential suppliers.

**Who to contact.** The Production Prop Master. This person's name may be obtained from the department office or from the division technical director or from the crew list posted on the call board.

## Light Crew

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There are no prerequisites to work on the light crew. All members of BU Players are encouraged to participate on a regular basis, and work is available for both experienced and inexperienced students. Regular supervision by university faculty and staff and/or guest artists maintains safety and will help you develop skills, leading toward positions of greater responsibility and respect.

**When.** Light calls will be announced via emails from the Technical Director (Prof. Krupp). There are two basic light calls for each production: hang and focus. Each of those calls may take more than one day, depending on the complexity of the design.

**Where.** Light calls take place in the theatre where the performance is to take place.

**Responsibilities.** All work will take place under the supervision of the master electrician and the lighting designer. You will be hanging lighting instruments, running cable, and focusing lighting instruments.

Much of the work, though not all, will be done on top of a ladder, so let the master electrician know if you are afraid of heights. Some students are working to overcome their fear of heights, and this is okay. However, supervisors need to be aware of these circumstances.

### **Special Effects Preparation**

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For productions involving special effects, the job is usually assigned to a regular technician who has an interest in the technology or effect involved.

## **Run Crews (Including Board Operators)**

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Run crews work in various positions backstage and in the booths in support of the performance.

Introductory run assignments include shift crew and wardrobe. For certain productions, make-up and/or sound operator are also considered introductory assignments. As a run crew member, you agree to attend throughout the tech-dress-performance period of the production.

### **Qualifications**

No experience is required for most run crew positions.

All run crew positions require a high level of responsibility, as it is important that you appear on time and repeat your job accurately for each dress rehearsal and performance.

Each run crew has one or more preliminary rehearsals (described below) in which it learns its functions and coordinates them with the actors and other crews.

### **Responsibilities**

All crew members are required to be at Crew Watch (one week prior to Opening), usually at 7 pm, to review their different assignments, become acquainted with the theatre space, view the show, and begin their production responsibilities.

Must attend every technical rehearsal (see Wardrobe exception), dress rehearsal, and performance. Calls vary, see the production calendar for general times and the schedule from the Stage Manager for specific times.

After attending the run-through rehearsal, you will typically receive your training at Dry Tech, and then coordinate your work at Tech with Actors (wet tech). Occasionally, there will be some down time for you, so it is a good idea to bring a book to tech rehearsals. As much as possible, try not to use electronic devices in these down time moments, unless told it is OK by the faculty in charge. The glow can be distracting to the work being done.

All crew members must wear modest dark attire during rehearsals and performances. Sturdy dark shoes with quiet soles are necessary. The director and design team may determine specific attire for a production.

You are responsible to your Crew Head. Each Crew Head will clarify your individual responsibilities and schedule. You may be asked to work prior to Crew Watch.

At the end of each performance, you will stay after to help put away any materials used by your crew and whatever else is asked of you by your Crew Head or by the Stage Manager. Crew members must check out each night with the stage manager.

All run crew members will participate in strike at the end of the run.

### **Crew Decorum**

No talking backstage is permitted unless it pertains to the job.

All headset conversations must relate to the work of the crew. Evaluative comments about the actors or performance should be avoided, as should other socializing.

You are not working to socialize. Stay out of the way of actors and Crew Heads. No radios, iPods, headphones, etc., are allowed.

**Relationship to Front of House.** The lobby is off limits to run personnel. Booth personnel use the lobby restrooms, but should not mingle with the audience.

## **Specific Run Crew Positions and Duties**

### **Shift Crew**

General responsibilities include preparing the stage, securing and maintaining props, caring for expendable props, seeing that food is not eaten, etc., and performing scene shifts. Specific responsibilities vary considerably from production to production.

Be present for the entire rehearsal or performance (no leaving in the middle of a show). From the moment you sign in, you are considered to be on duty and should not leave the theatre unless you gain permission from the stage manager (this permission is rarely given). If you want a snack, bring it with you.

General instructions may be given by the director or designer. Specific instructions may be given by the technical director, the stage manager, the assistant stage manager, or the crew head. When these appear to be in conflict, ask questions.

When not working stay out of the actors and when the crew is working the actors stay out of their way

### **Prop Run Crew**

Responsible for maintaining props during a production's run. Prop and Scene Shift run responsibilities are sometimes combined.

All eating and drinking utensils must be washed daily. Prop check by the actors is on hour before curtain. Any problems should be addressed at that time.

At the end of each rehearsal and show all props must be struck and stored. Before storing, check props for damage. Report damaged props to the stage manager.

### **Light Board Operator**

Basic function is to operate the light board for light levels, technical and dress rehearsals, and performances. Additional general responsibility includes recording and updating light levels during and after each rehearsal, maintaining cue sheets up-to-date, and checking lighting equipment before each rehearsal and performance.

### ***Qualifications***



There are no formal qualifications to be light board operator. Training is provided at light calls and rehearsals.

In assigning the position, we look for individuals who are reliable and sensitive to dramatic action

### ***Responsibilities***

In addition to being a member of the run crew, the light board operator is a member of the light crew. This means that he/she needs to attend a sufficient number of light hang and focus calls to become familiar with the lighting operation.

The Light Board Operator controls our computerized light board, beginning with the setting of light levels, and continuing through the production run. This is a valuable intermediate step for potential lighting designers as well as Master Electricians.

**When.** For light hang and focus, see light crew. Light levels are generally set the day before technical rehearsal, though this varies from production. This is an extensive call, beginning in the afternoon and continuing late into the evening. The specific time for light levels varies from production to production. In addition to these calls, the light board operator is required for all run crew calls.

Between light focus and light levels, if you are a first-time operator, you will be trained to operate the console. This time is used because it allows you to see the equipment operate while you push the buttons.

For light levels, arrive before your call time. Assist the master electrician and lighting designer in checking the equipment. Operate the light board according to the lighting designer's instructions, setting the levels for each light cue. At the conclusion of light levels, backup the memory.

Check lighting equipment with the help of the master electrician or sound operator prior to rehearsals. Help the master electrician to perform any necessary repairs.

At the conclusion of each rehearsal and performance, see that the console is turned off. Leave cue sheets at the theatre, corrections and clean-ups are to be done in the building. In K.S. Gross Auditorium, be sure that the booth is locked.

**Who to contact.** To become a light board operator, you should respond to the Practicum Interest Survey and express interest in the position. We attempt to make this assignment at the beginning of each semester.

### **Sound Operator**

Basic function is to operate the sound console for sound levels, technical and dress rehearsals, and performances. Additional general responsibility includes maintaining cue sheets up-to-date, and checking sound equipment before each rehearsal and performance.

### ***Qualifications***

There are no “exact” qualifications for becoming a sound board operator; however, experience is always beneficial. This job will usually go to a student who has requested it through Theatre Practicum or any other major/minor who is interested.

***Pre-production responsibilities.***

Work with designer to determine performance equipment requirements. Work with designer to produce production tape. Determine production intercom needs.

***Assembly Responsibilities.***

Assist the sound designer or engineer in setting up speakers and checking out sound system. Use this time to gain a basic understanding of the operation of the system. Between speaker set-up and sound levels, you will receive a more detailed orientation to the sound system. Preliminary prepare cue sheets for the production.

Perform preliminary sound check. Set up headsets. Attend tech and dress rehearsals. Between rehearsals, perform equipment adjustments and reediting required. These should be done before the next rehearsal.

For sound levels, arrive before your call time. Assist the sound master in checking equipment. Operate the sound console according to the sound designer’s instructions, setting the levels for each cue. After each cue is set, record the level for each fader, IN PENCIL, on your cue sheet. Prior to rehearsals and performances, turn on the sound console and check equipment with the help of the sound master or light board operator. Check your basic settings, because they will occasionally be changed by designers doing re-recording. If execution changes are made during rehearsals record those changes on your cue sheet.

At the conclusion of each rehearsal, turn off the sound console and cover equipment. Clean up cue sheets in the building—do not take them out of the building.

***Run Responsibilities.***

Depending on the experience of the sound operator and the complexity of the production, you may need to help with nightly sound checks. Prior to closing, catalog production media for archival purposes and dispose of useless used media.

***Post-production***

Store media in appropriate location in sound library.

***Wardrobe***

General responsibilities include maintaining costumes, performing repairs, aiding actors with quick changes, checking actors to see that costumes are worn properly, and ensuring that the dressing room is maintained in proper order.

**Qualifications.** Wardrobe crew is generally recruited from the costume classes. However, this is not a requirement. Interested students should contact the costume shop coordinator. Knowledge of basic hand stitching and laundry care are a requirement for the position.

### ***Responsibilities***

The wardrobe crew meets all run crew calls, except that it does not generally participate in technical rehearsal.

### ***Prior to Dress Rehearsal***

You will assist in costume load-in.

Meet with the costume designer and/or costumer to learn about specific responsibilities.

You may participate in a dress parade.

### ***Dress Rehearsal and Run Responsibilities***

Call for all crew members is typically 2 hours before curtain for preparation. These times may vary, depending on the complexity of the production. Your stage manager will notify you of your call time, the night before, in person or by e-mail. If you have an evening class please see the Class Conflicts section. When you arrive at the theater, sign in and report to your crew head. You should be ready to work at the start of your call time. This means that you should already have eaten dinner and changed into an appropriate black shirt, black pants, and black sneakers. A black sweatshirt with pockets to hold safety pins, notes, pencil, and a flashlight is also very helpful.

At the start of the call please begin filling the garment steamers and plugging one in, in each dressing room. Connecting more than one steamer in an area will flip the circuit breaker. Also plug in the iron to preheat. While the steamers are heating, sort out any clean laundry that has been returned. If anything appears to be missing, please text the costume shop coordinator and/or ask the stage manager if there is enough time to send one wardrobe crew person to Haas to double check the laundry area.

Next steam all of the costumes with the exception of any that are made of suede, leather, or vinyl, or have been designated "No Steam" by the costume designer. Steaming helps to remove wrinkles and kill bacteria that cause odors. As you steam, be sure to check the costumes for any stains, repair needs, or other problems. If you find issues and you can resolve them on your own, please do so. If you have questions, please call the costume shop coordinator. It is important to try to finish the steaming and get the steamers unplugged and out of the dressing rooms before the actors arrive.

Next, half of the wardrobe crew should check the quick-change preset lists with the assistance of the actors if possible while the other half of the crew takes turns working on ironing men's button-down shirts or any other items designated by the costume designer. If you are running short on time, please give priority to items worn in Act 1 Scene 1 by the main characters.

As soon as the actors are called to places, please confirm that all curling irons, straighteners, irons, and garment steamers are unplugged, and that makeup lights are off.

During the run of the show, assist the actors with quick changes and help make sure their costumes are being worn correctly. In the event that something breaks during the show, fix it as best you can in the time allowed so the show can continue safely and without pause.

Post show, remind the actors that things need to be correctly hung up or stored and dressing rooms need to be put in order. Collect laundry (typically every other day) by making an announcement and posting the laundry signs. As the actors bring out the things they would like laundered, please confirm that everything is machine washable and can go in the dryer. Also check the pockets for props.

Once the actors are out of the dressing room please lightly mist the costumes with costume spray and confirm that all of the costumes have been returned to the dressing room and are correctly hung up, and that any garbage has been disposed of.

Next, please check the repair lists posted on the door. If you can resolve the issues on your own, please do so. Then please text the costume shop coordinator to notify her that all is well or that something needs major repairs before the next performance. Please also report any supplies that are running low.

Before leaving, please confirm that all curling irons, straighteners, irons, and garment steamers are unplugged, make-up lights are off, dressing room lights are off, and green room lights are off. See your stage manager and crew head to be excused for the night.

### **Make-up**

General responsibilities include maintaining the make-up inventory and assisting the actors with difficult make-ups. Your level of involvement will vary, depending on your experience and the production's needs. You may assist in research, and in make-up development.

On simple productions, you will work on a schedule similar to the wardrobe crew's. It is critical that make-up be inventoried and stocked before the first dress rehearsal.

On productions requiring more complex make-up, you may begin research and/or development several weeks before dress rehearsal.

### ***Qualifications***

- Experience with styling hair and applying stage makeup
- Theatre 370 Stage Makeup preferred.
- Students interested in working on the make-up crew you should respond to the Practicum Interest Survey and express interest in the position.

### ***Responsibilities***

#### ***Prior to Dress Rehearsal***

- Plan makeup schemes with designer.

#### ***During Dress Rehearsal and Performance***

- Apply makeup to face and body of actors.
- Style actor's hair

***Strike and Clean-up***

- During strike, clean dressing rooms and Green Room.
- Return all hair and makeup accessories/ items to storage.

**Marketing Committee**

The publicity committee works together with the division's faculty PR & Marketing Liaison (Prof. Miller) to advertise all of Bloomsburg Players' productions. Any member of Players may work with the publicity committee.

**Marketing Officer (BU Players)****Responsibilities**

- Serves as the chair of the Publicity Committee
- Works directly with the Director of Theatre and the division's faculty PR & Marketing Liaison (Prof. Miller) and is assisted by work study student(s) in the theatre division production office
- Attends production meetings.
- Meet with the director and/or division's faculty PR & Marketing Liaison (Prof. Miller) to gain an understanding of his/her needs and expectations for each production and for the season.
- Works with the BU press office and the PR & Marketing Liaison to ensure that a press release is written and is distributed to newspapers and radio stations.
- Ensures that a Publicity Photo from Press Enterprise (usually scheduled for a Monday night dress rehearsal) is made through the BU press office.

**Qualifications**

- A working knowledge of word processing and graphic design on a computer.
- It is helpful (but not necessary) to be acquainted with the staffs of the on-campus publications, the radio station and the TV station.
- Must be acquainted with personnel in University Relations for all outgoing and campus press articles.
- Should be acquainted with the staff of all campus publications, radio stations, and TV stations.

**Publicity Committee Responsibilities**

- Advertises auditions and casting.
- Prints and distributes posters.
- Prints and distributes postcards.
- Applies for table tent space with campus dining services, then prints and distributes table tents.
- Creates and posts Front-of-House display for productions.
- Ensures that advertisements and press releases are made to the following and others:
- Press Enterprise Newspaper
- Bloomsburg University Newspaper "The Voice" [www.buvoice.com](http://www.buvoice.com)
- Special Events calendar on BU web site (BU today add this event)

## **FRONT-OF-HOUSE**

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The front-of-house staff includes box office assistants, house managers, concessions managers, and ushers. Interested volunteers are welcomed. Box office assistants should be prepared to commit to 10-15 hours during the two weeks of production. House managers must attend the final dress rehearsal as well as all performances.

All front-of-house positions represent a crucial link in the theatre operation; they help facilitate the relationship of the actors and production staff to the audience. Front-of-house experience is valuable to any student interested in learning more about the total theatre operation.

For more information, contact the division director at 389-5108.

### **Box Office**

#### **Box Office Assistant**

Ticket presales are handled by the Has Center box office staff. Sales on the night of performance are handled by Theatre and Dance Division box office assistants. The position involves much public contact and cash transactions. Related experience is helpful, but not required. Box office positions are usually work-study, though volunteers are encouraged to participate.

#### **Box Office Guidelines**

- General Guidelines: Be courteous, friendly, and helpful. You are the first contact the customer has with the theatre, and this first impression is very important.
- Do not answer the BTE box office phone.
- We do not checks or credit cards. Refer the patron to one of the nearby ATMs
- Get to know where you are and note the proximity of parking lots and other businesses. People will ask.
- NEVER leave the box office unattended, not even to go to the restroom. If there is some emergency and you must leave, check with the faculty member in charge.
- Take your time; work with one customer at a time. Finish one transaction before you start another. It is fine to say "I'll be right with you." or put a caller on hold (briefly).
- Arrive on time or a few minutes early for your shift. We're all working around class schedules.
- Dress neatly for box office duty; no jeans are permitted when working a performance.
- Relax! It's important work, but there is no mistake that cannot be corrected. Never hesitate to call the faculty member in charge if you have any question at all about anything.

#### **Selling tickets on the night of performance**

On arrival:

- Begin to complete the Box Office Report by filling in the date, time, and title of the performance.
- Count the cash in the cash box and enter it as the opening balance on the Box Office Report.

- Sort tickets by row for easy distribution.

1-1/2 hours before curtain (6:00 for evening performances; 1:30 for matinees)

- Box office opens
- Prepaid tickets may be given to patrons
- Each ticket sold on the night of performance is stamped on the back with its ticket classification. Stamp both the ticket and the audit stub.
- Current prices are:
  - Adults \$6
  - Children/Non-BU Students/Seniors \$4
  - BU students free with student ID
  - Community Activities Sticker free for holder and 1 guest
- Musical prices:
  - Adults \$12
  - Children/Non-BU Students/Seniors \$8
  - BU students free with student ID
  - Community Activities Sticker free for holder and 1 guest
- After curtain
  - Wait 30 minutes for latecomers
  - Finish Box Office Report following instructions on the form

## **House Manager**

### **General Responsibilities**

- Supervises ushers. Works with the Stage Manager to maintain the smooth running of performances. Seats patrons, opens and closes house for performance and intermissions. Experience in ushering and/or box office is required. The house manager must attend the final dress rehearsal as well as all performances.
- Prior to the production's opening, work with the publicity coordinator to set up any lobby displays.
- Your job is to maintain the smooth running of the show (along with the Stage Manager), and assure the safety and comfort of the audience. Be pleasant and helpful; make the audience feel welcome and ready to enjoy the performance. The house manager is an important representative of Bloomsburg University Theatre.
- Dress nicely; no jeans or athletic shoes, please. WEAR A WATCH and your house manager name tag.
- Know your way around the building; Fire exits, restrooms, water fountain, telephones, fire extinguisher.
- You should attend the final dress rehearsal to familiarize yourself with the show; running time of each act, cues to seat latecomers, special seating configurations, use of audience entrances as playing areas, intermission length, etc. If there is an invited audience for final dress, you are on

duty just as if it were a performance. It is recommended that you attend one other dress rehearsal before the final one.

- Know the house policies: Smoking outside theater only. No cigarettes, cameras, or recording devices in the house. No alcohol in the building.
- Two to six ushers will be stationed in the house. They will hand out programs and help people find seats. They will also discourage patrons from walking across the set or bringing food, drink, cigarettes, cameras, and recording equipment into the house.

#### **BEFORE THE SHOW:**

- Arrive no later than one hour and thirty minutes before curtain, to get there before the ushers. Use the stage door. Check the house and lobbies to make sure they are tidy. Check in with the stage manager; see if any unusual variations in routine are expected. (For the Theatre Lab, does the director or other VIP need seats reserved?)
- Check with the box office to see how many reservations have to be picked up, and how many tickets are yet unsold. This will help you estimate the size of the crowd to be “processed.”
- For the AKT, turn marquee lights on 60 minutes before scheduled curtain.
- Greet ushers as they arrive; give nametags; show them around; review usher duties.
- Select a responsible usher to take tickets. In the AKT, the ticket taker must direct audience to the proper staircase. For all productions, it is important that the ticket taker verify that the ticket is for the correct performance date.
- Assist ushers in inserting program insert is necessary.
- In the AKT, be sure all ushers are ticketed and assigned to aisle seats. In the Theatre Lab, allow ushers to reserve seats ON THE AISLE.
- Rope off any sections of the house in which audience is prohibited.
- Prior to opening the house, double-check for any leftover debris, personal articles, etc., left in the house.
- Open house at approximately 30 minutes before curtain. You MUST have the stage manager’s permission to open; be sure there are no actors or crew members lurking in the house. They should be out by 35 minutes before curtain.
- While the house is open, you should stay in the house most of the time, helping ushers guide people to seats. Take an active role in pointing out assigned or empty seats; try not to let people wander around or create bottlenecks standing and looking. Check periodically with the box office to see how reservation pickups are going. Check with the stage manager about five minutes before curtain to be sure the show will start on time.
- If there is a waiting list, expect the show to start a few minutes late; check with box office, then notify the stage manager. You will seat waiting list patrons who purchase tickets in available seating.
- Just before the show starts (Check with Stage Manager about lobby lights). Close the house door and turn off the lobby lights.



- After the show starts, stay inside the house for at least fifteen or twenty minutes. Locate empty seats. The ticket taker will send latecomers in; seat them carefully and quietly. If using a flashlight, be sure to shine it only at the floor.
- Arrange with faculty member in charge that at least one person will be in the lobby throughout the performance. Typically, this responsibility is divided between the house manager and the faculty member in charge over the course of the run.

**INTERMISSION:**

- Note the time as soon as the houselights come up. For a ten-minute intermission, begin flashing lobby lights after eight minutes.
- Ushers, unless needed for concessions sales or other intermission duties, should stay in the house and at the house door, and encourage proper audience behavior (no food and drink, smoking, walking across the set) and direct patrons to restrooms.
- Close the house for Act II only with the OK of the Stage Manager. Close the house as for pre-show.

**AFTER THE SHOW:**

- Open the doors and turn on the light as for intermission. Stay until the audience has cleared the house and lobbies. Check the house and lobbies for lost items. Put away programs and flashlights. Thank the ushers. Be sure to tell the business manager when you leave.

**Ushers**

Six to ten ushers are needed for each performance to take tickets, hand out programs, and assist the house manager in seating patrons. Ushers are on duty from one hour before the performance until the audience leaves, and will often be able to watch the performance.

**GENERAL GUIDELINES:**

Your job is to help the house manager assure the safety and comfort of the audience. Be pleasant and helpful; make them feel welcome and ready to enjoy the performance.

As an usher it is your duty to present yourself in a professional manner.

You should wear a white dress shirt, modest black or navy pants or skirt, and black dress shoes.

**BEFORE THE PERFORMANCE:**

Report to the box office not later than one hour before the performance starts. Use the stage door, not the lobby door. Please dress neatly; you needn't "dress up", but please don't wear jeans or athletic shoes.

The house manager will show you around and review your duties before the house opens for seating. Two or three ushers will be stationed in the house; one person will be at the bottom of the steps to take tickets.

Be prepared! Have an armload of programs; know where the restrooms are so you can give directions; always be aware of where the empty seats are near you. Know these policies: smoking, food, drink, cameras, and recording devices are prohibited in the theatre.

Do not let people walk on the set. Report any problems to the house manager.

When the house opens (about 30 minutes before the show starts), ushers will take their places in the house, guide patrons to assigned seats (AKT) or available seats (Theatre Lab), and hand out programs. The ticket taker will stand at the assigned location tear tickets in half (make sure they're for the right performance), keep the bottom half, and direct patrons in to the house.

Offer assistance to elderly and children when seating them.

### **DURING THE PERFORMANCE:**

When the performance starts, ushers should sit in available empty seats (at the back of the house if possible). When necessary, give up your seat to latecomers. If there are no empty seats, stand quietly at the back of the house.

During intermission, ushers should stay in the house and near the house entrance, and politely inform people returning with food, drink, or cigarettes, that they are not allowed in the theatre.

Relax, smile and be friendly. As an usher, you are one of the first contacts a patron has with Bloomsburg University Theatre.

### **INTERMISSION**

An usher will be stationed at the top of each aisle (AKT) or at the exterior doorway (Theatre Lab) to direct patrons to restrooms, and to enforce prohibitions on food and beverages.

### **FOLLOWING THE PERFORMANCE**

Go through the aisles and look for any forgotten items and pick up any programs or trash that might have been left behind. Try to recycle programs if possible.

## **Programs**

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The student production manager or other division student office worker usually handles the programs, but if you are interested in doing the program, you can contact those people.

### **Responsibilities**

- Collect bios of all directors, designers, and actors in production
- Collect "Director's Notes" and other directorial information
- Create a cast list page
- Create a production staff page
- Review acknowledgements
- Check for any spelling/grammar errors
- Put all information into Microsoft Publisher file

- Submit to Director of Theatre for approval

## 4. Production Procedures

### Production Schedule

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Many elements must come together in order for a unified show to open, to help coordinate that we have a production schedule. Productions are developed through a series of phases. Each phase has a set of objectives, and has certain events associated with it. The phases of production include pre-rehearsal planning, auditions & recruiting, rehearsal & construction, assembly, performance, and strike.

First a play must be selected. Mainstage scripts are typically selected by the faculty during the spring and summer prior to the season. Students are encouraged to provide input into this process. Independent project productions are selected through a prospectus submitted by the director to the Director of Theatre (See Independent Projects at the end of Production Procedures).

In the course of developing the production, each group has a series of intermediate deadlines to meet. General deadlines are published in the division production calendar, which is published during the summer and posted on the callboard. More refined deadlines and schedules are printed on the various calendars which are distributed during production.

### Play Selection

The mainstage play selection process begins in the fall of the academic year prior to the season under consideration. The Play Selection Committee consists of the Division Faculty and two student representatives. Student representatives are self-nominated and are selected by the faculty. Each representative serves a two year term; the terms are staggered. All students are encouraged to submit titles to the student representatives during the first half of the fall semester. Proposals should include the play title along with a justification for why the play would be appropriate for the Players next season.

The season for the next academic year ideally is announced by April.

### Director and Designer Selection

Occurs in late spring and summer for the following season.

### Pre-rehearsal Planning

The pre-rehearsal period may last from several weeks to several months. We try to allow for as much time as possible, given the limitations of directors' and designers' schedules. Primary concept and design decisions are made by the Director and Design Staff. Set and costume designs are developed on paper. Light and sound designs are discussed. For more information, see Directors and Designers.

### Auditions

The first auditions of the year typically occur early in the fall semester. These auditions may be for multiple fall productions, so students need to be in gear right away at the beginning of the year. Winter production auditions typically occur late in the fall semester. The April production is generally

auditioned early in the Spring semester. It is the policy of the division that all student roles require an audition. In general, students will not be cast prior to auditions.

Typically, auditions last for 3 days, with open auditions the first two days and callbacks the third day. Further details are listed under Actors.

The final Cast List is always posted on the Theatre Call Board with notification about the first rehearsal. All cast members are expected to initial the cast list signifying acceptance of the role.

All Theatre Majors with a Performance emphasis are expected to audition for every production.

### **Rehearsal/Construction Period**

The rehearsal/construction period lasts from four to six weeks. It involves the various areas of production operating essentially separately. Coordination is accomplished through the work of the Stage Manager, and through weekly production meetings.

**Who's involved?** Actors have regular rehearsals. Set, prop and costume construction crews begin work immediately, and work regular schedules until opening. Light crew does its primary work near rehearsal, although some preliminary work may be necessary.

### **Rehearsals**

Rehearsals begin immediately following the audition process and may go through the production run. For mainstage productions, rehearsals will primarily take place in the Theatre Lab until after Load-in, at which point they will move to the AKT. Theatre Lab productions will generally rehearse entirely in the Theatre Lab, except that availability may require them to rehearse in found locations.

Rehearsal schedules for each show are determined by the director and will run up to 24 hours per week prior to technical rehearsal. Generally, however, rehearsals are 5-6 days a week for 4 hour sessions. Weekday rehearsals are normally 7-11pm. Weekend rehearsals are usually 1-5pm and 7-11pm. Actors should arrive at least 15 minutes prior to the start of rehearsal. Most directors opt to make Saturday a day off. The Stage Manager should arrive a 1/2 hour prior. This may vary depending on the Director.

Actor should also bring scripts and pencils to take blocking notes. Each actor should know the play in its entirety in reading and on stage. Actors should come dressed appropriately for work as designated by the director.

Rehearsals are mandatory, no matter how small your part is in the play. Casts should work as an ensemble. Each actor should know the play in its entirety in reading and on stage. Actors should come dressed appropriately for work as designated by the director. Any rehearsals missed without prior knowledge by the director will result in re-casting. Remember, rehearsals are a time to work, learn and improve your skills--NOT to socialize.

### **Rehearsal Process**

While each rehearsal process is determined by the director, patterns tend to develop. The following stages are typical, though actors need to be open to whatever process the director leads them through:

1st Read Through is where the cast, stage managers, and director sit and read the script for the first time as a whole group. Often, design presentations are made at this time as well.

Table Work happens early in the rehearsal process where the cast and the director start analyzing the script, and creating characters.

Warm-up or other character-building exercises may be included as part of the rehearsal process.

Scene Work is the majority of the rehearsal period. It is where the director stages where people are on stage and then it continues from there polishing and working out problems.

Stumble Through is normally the first time the cast runs the whole show after it's been blocked.

Off Book Date is the date that is set by the director that means the actors are no longer allowed to hold their scripts onstage and they should have their lines memorized.

Run Throughs normally happen a bit later in the rehearsal period and it means just what it says, the cast do the whole play straight through. This is done for timing purposes as well as rehearsal of the play.

### ***Non-actor Attendance***

Rehearsals are generally closed to non-participants. Designers and crew heads are expected to attend run-throughs. They and other personnel may attend other rehearsals as determined by the director.

Other individuals associated with the Theatre and Dance Division may be admitted to rehearsals, but only with the permission of the director.

### **Scene and Costume Shop Calls**

Shop Calls happen throughout the semester. The scene shop and costume shop have set hours each semester so that our sets can get built. Please go in and help build.

Set construction typically is scheduled to begin approximately 5 weeks before load-in. Costume construction typically begins shortly after the production is cast.

Paint Calls happen after the set or at least pieces of the set are built and they are supervised by the designer so that the set gets painted according to his/her vision. With the expansion of the scene shop, it is anticipated that most of the painting of the set will occur prior to load-in. However, some finish painting and floor treatment will need to occur at the theatre.

### **Production Meetings**

Production meetings begin prior to auditions and are held every week until technical rehearsal.

Production meetings are required for all Directors, Stage Managers, Designers and Crew Heads for the show presently in production.

The purpose of the production meeting is to report on progress made by each department over the week, and to coordinate all activities. Each department head reports on progress made, asks questions of the director and other department heads, and answers questions posed by the director largely

regarding issues that have come up in rehearsal. A major goal is to determine responsibility for various aspect of production (for example, is a particular object a prop or a costume?). Another major goal is scheduling, both of deadlines and of use of space.

Production meetings are called by and presided over by the stage manager.

### **Assembly Period (AKT Lease Period)**

This period involves a series of specific events during the last two weeks of rehearsal designed to pull the various elements of production together. Each production unit is involved in one or more of the events, and a separate calendar is distributed just prior to this period. For AKT, the process is synonymous with the first part of our lease with BTE, and is therefore governed by that lease. Under normal circumstances, the events described will occur at the same point in the lease period for every production.

### **Light Hang**

Light Hang is when the lighting designer has turned in his/her plot to the master electrician and a crew goes to the theatre that the show is in and hangs and cables all of the lighting instruments.

For AKT productions, this occurs on the first and second days of the lease (Tuesday and Wednesday, 3 weeks before opening).

Hours worked on light hang are considered part of load-in as determined by the division technical director. You may work addition hours for course credit as determined by the instructor. (See Master Electrician and Light Crew)

### **Load-in Prep**

Shop call to finalize set construction and load equipment and scenery onto the truck for load-in.

This occurs on the 3<sup>rd</sup> and 4<sup>th</sup> day of the lease period. (Thursday and Friday, 3 weeks before opening)

All students are eligible to participate.

### **Set Load-In**

Load In happens after light hang and is when the set is moved from the scene shop and placed on stage for the actors to use. Sound crews typically load in all of their equipment that day as well unless otherwise specified.

The day is typically divided into 4-hour shifts. All students involved in the production program are expected to participate in one shift, and most have course requirements that mandate participation. Sign-ups for shift preference are handled on the callboard. You may work additional shifts for practicum and other course credit.

AKT load-ins occur on the 5<sup>th</sup> day of the lease (Saturday, 3 weeks before opening), and sometimes will extend to Sunday.

Load-ins occur under the supervision of the Technical Director and the Shop Coordinator.

**First Rehearsal on Set**

AKT Rehearsal moves from the Theatre Lab to the theatre. This is the actors' first chance to actually work on the set. From this point on, rehearsals will be in the performance venue unless circumstances dictate otherwise.

The Technical Director and Set Designer will generally attend this rehearsal to answer any questions.

For AKT productions, this occurs on the 7<sup>th</sup> day of the lease period (Monday, 2 weeks before opening).

**Continuing Finish Set Work**

Work will continue to finish and dress the set during the two weeks of rehearsal leading up to tech. This work will take place during the day, while rehearsal continues at night.

Part of this work will include finish paint calls.

All call times will be posted on the callboard.

**Light Focus**

Light Focus happens after the set is in place on the stage and is when the lighting designer tells the crew where to point the lights onstage and what color gel they should have put in them.

This occurs on the 11<sup>th</sup> and 12<sup>th</sup> days of the lease period (Friday and Saturday, 2 weeks before opening).

See Master Electrician and Light Crew.

**Costume Load-in**

Occurs prior to Dress Parade (if scheduled) or Dress Rehearsal. See Costume Shop.

**Dress Parade**

**When.** During a regular rehearsal. The exact date will vary, depending on class break schedules and Costume Designer's and Director's preferences.

**Purpose.** (1) to note any unfinished details so that they may be completed before the first dress rehearsal, (2) for the director and costume designer to see the production's costumes together, before the dress rehearsal, in order to further unify the costume design, (3) to see the costumes under production lighting, and (4) to allow the other members of the design team to see the costumes.

**Preliminary Work.** Costumes basically complete. All costumes moved to the dressing room. Lights hung and focused.

**Required Attendance.** Director, Costume Designer, Stage Manager, Actors, Wardrobe Crew, Lighting Designer, Light Board Operator.



**What to expect.** Costume crew arrives before cast, and helps cast members find their costumes. Stage lights are turned on. Director and designers sit in the house and look at characters individually and in groups appropriate to the production. The costume designer will take notes for finishing each costume (e.g. hems, jewelry). Details are looked at, and an actor may be given notes on how to wear a costume. Several options for a particular costume piece may be tried.

## **Technical Week**

Begins the night of Crew Watch and lasts until Opening Night. There are NO absences allowed by any of the cast or crew from this point through Strike. Each crew and cast will have their particular schedules during this week and full cooperation is expected. This week is often tense and long for everyone, but if everyone pitches in and keeps a positive outlook it will go by smoothly.

### **Crew Watch**

Crew watch is required of all individuals involved with the production, from designers to running crews. Call is at 6pm for everyone to go over responsibilities, procedures and schedules. This will be followed by seeing a run-through of the production. Responsibilities of the crews will begin after rehearsal if they have not started previously. From this point through Strike, attendance to rehearsals and performances is mandatory.

**When.** During the last week before technical rehearsal, usually on Wednesday and Thursday.

**Purpose.** Run-throughs occur at various times throughout the rehearsal period, with various directorial objectives. This last run-through rehearsal serves the additional purpose of allowing crew members to see the production before participating in it.

**Preliminary Work.** Other than the entire rehearsal process, there is no particular preparation for this session.

**Required Attendance.** Actors, all run crew members, prop master. The design staff will usually attend.

**What to expect.** Crew members will attend the rehearsal as an audience. It is important to use appropriate audience behaviors, such as not talking during the performance and staying in the theatre until intermission. Crew members may be asked by the director or stage manager to sit in specific locations. This is to help the actors in relating to an audience.

### **Light Levels**

**When.** Generally on the Friday before technical rehearsal. The work will begin in the afternoon. If a rehearsal is scheduled, a break will be taken for the rehearsal, and light levels will resume following the rehearsal.

**Purpose.** To establish all light cues and basic light levels for all light cues in the production. To establish a lighting cue sheet which coordinates lighting preset numbers with cue numbers. To communicate to the stage manager the location of all lighting cues.

**Preliminary Work.** Director and Lighting Designer discuss the location of cues, and what the cues should do. This list may change a bit as levels are set, but it is beneficial as a starting point.

Lighting Designer prepares a list of cues and a “Cheat Sheet” or “Magic Sheet” of dimmer assignments.

Stage Manager prepares prompt book for cue entry. Some stage managers prefer to enter cues directly into their book during light levels, while some make a separate list and enter the cues between light levels and technical rehearsal. One method requires slightly less overall time-involvement on the stage manager’s part, while the other produces a cleaner book.

First time light board operators need to be checked out on the board by the Division Technical Director.

Stage Walkers wear clothes which are neither extremely light, extremely bright, nor extremely dark. Blondes and red-heads, bring a hat.

**Required Attendance.** Director, Lighting Designer, Stage Manager, Master Electrician, Light Board Operator. Additional people will be needed to walk the stage (Assistant Stage Manager if he/she has been with the production in rehearsal).

**Materials Needed.** Lighting Designer: Light plot, schedules, cheat sheet.

Stage Manager: Prompt Book

**What to expect.** At the beginning of light levels, the lighting designer, master electrician, and light board operator will check the lighting equipment. The stage manager and director are asked to arrive later than the designer and crew.

The usual process of setting levels is to start at the beginning of the show, setting a houselight, and preset cue, and continuing through on a cue-by-cue basis. Before moving from one cue to the next, the board operator must record the levels into the light board memory. In addition, he/she must record the cue number and preset number on his/her cue sheet. The stage manager will record the cue number and script location. The precise way in which cues are called is usually not determined at this time unless it affects the actual levels.

At the end of the session, the Board Operator must save the cues which have been set onto disk.

## **Sound Levels**

**When.** This will vary from production to production.

**Purpose.** To establish all sound cues and basic sound levels for all sound cues in the production. To establish a sound cue sheet which records fader levels for all sound cues. To communicate to the stage manager the location of all sound cues.

**Preliminary Work.** Sound Designer and Sound Master. Complete the production files. Prepare a list of cues with cue numbers. Install speakers.

**Stage Manager.** See note in previous section under Light Levels.

**Sound Operator.** Check to see that there are enough cue sheets and pencils in the booth. First time operators need to be checked out on the console by the Division Technical Director.

**Required Attendance.** Director, Sound Designer, Sound Engineer, Stage Manager, Sound Operator.

**Materials Needed.** Completed production sound media.

- Sound Designer and Sound Engineer. A complete list of cues, with numbers.
- Stage Manager. Prompt Book.

**What to expect.** Sound Designer, Engineer and Operator arrive and check equipment. Director and Stage Manager are scheduled to arrive after the check is complete.

The usual process of setting levels is to start at the beginning of the show, setting the preshow cue, and continuing through on a cue-by-cue basis. Before moving from one cue to the next, the sound operator must record the levels for each fader on the cue sheet. The stage manager will record the cue number and script location. The precise way in which cues are called is usually not determined at this time unless it affects the actual levels.

### **Technical Rehearsals**

Technical rehearsals are normally held the weekend before the show opens. The purpose of tech is to coordinate the technical elements with each other and with the acting. Tech is a rehearsal for the crew and stage manager, especially the stage manager. The stage manager is in charge of technical rehearsals.

Technical rehearsals require long hours. Actors are expected to be available for 10 hours in a 12-hour period on weekends (for example, 9am-9pm with a 2-hour meal break), and for a 5-hour period on weekdays (typically 6pm-11pm). Typically, full-length plays will require 20 hours of active tech with actors, though musicals and other complex productions may require more hours. For more complex productions, the tech time is extended by expanding the calendar rather than extending the work day.

During the technical rehearsal period, crew members will be required to work slightly longer hours than indicated by the parameters described for actors.

There are several types of technical rehearsals, most of which are used at one production or another at BUP. The specific types of technical rehearsal to be used for a particular production will depend on that production's particular needs.

### ***Paper Tech***

This is a meeting in which the various crew heads and designers talk through the entire production, verifying that all cues are written properly on cue sheets and in prompt books. It is used rarely at BUP.

### ***Dry Tech***

Dry Tech is a technical rehearsal where the stage manager, director, and designers work on placing cues and running sequences without the actors present.

People expected to be present are the stage manager, assistant stage managers, sound and light board operators, light and sound designers, the director, and the run crew.

Light and sound levels and cues are set by the designers, director, and stage manager at dry tech. The assistant stage managers and run crew are there to act as light reflectors and walk the blocking of the actors.

### ***Wet Tech***

Wet tech is a technical rehearsal with both actors and technical elements. All cues are run to coordinate the acting and the technical elements. This process involves a lot of starting and stopping, so everyone needs to remember to be patient.

Division practice generally is to not use costumes. Actors should wear clothes that approximate their costume colors, and rehearsal costumes may be worn as well.

Wet tech may take one of three forms. A cue-to-cue skips over parts of the performance that don't involve technical cues. A run with stops will run the performance and stop when there are technical areas that need to be worked out. A tech run will only occur after either a cue-to-cue or run with stops; it is an attempt run the entire performance without stops, though the stage manager (or the director or a designer through the stage manager) may stop the run if absolutely necessary.

Wet Tech is a technical rehearsal where the stage manager, director, designers, and actors work on sequences and pulling all of the elements of the production together.

During technical rehearsal, there will be a lot of starting and stopping. Actors will be asked to pick up the action at a certain part of the script. Use the instruction to do this as a warning, but don't actually start acting until you get a "go" from the stage manager. Continue to act until the stage manager says, "hold," even if you think there's been a mistake – often cues are being timed to your action, and holding without being told to might force everyone to do the sequence again.

### **Dress Rehearsals**

Dress rehearsals occur on each night prior to opening, beginning on either Sunday or Monday. Thus, most productions will have 2 or 3 dress rehearsals.

**Purpose.** Final assembly of the production. The Dress Rehearsal is a performance without an audience.

**Required Attendance.** Actors, all run crews, production staff.

**What to expect.** The procedures which are followed for performances are followed at dress rehearsals—from set-up to closing the theatre.

***Special Policies. Special Policies are activated for the production run. These policies take effect with first dress.***

**Backstage Visitors.** Visitors are not permitted backstage prior to or during the performance. Visitors are not permitted in the house prior to the performance. Visitors are permitted in dress rehearsals only with the permission of the director.

**Sign-In procedures.** A sign-in list is posted in the dressing room. INITIAL the appropriate square after your name. Initials, rather than other marks, reduce errors in reading the list. This procedure is effective for all cast and run-crew members.

### ***Final Dress Rehearsal / Invited Audience***

Curtain time for the final dress rehearsal is the same as the performance curtain (7:30).

Sometimes, an invited audience will be present for the final dress rehearsal. This provides an opportunity for actors to sense an audience reaction before opening.

### **Performances**

Our most typical performance run is Wednesday through Sunday (Thursday through Sunday for musicals). Wednesday through Saturday performances are at 7:30 pm; Sunday performances are at 3:00 pm. Production personnel are called from 1 to 2 hours before curtain. Specific call times and preparation schedules will have been determined during technical and dress rehearsals, and should be maintained throughout the run.

### **Regular Schedule.**

THIS IS A GENERAL SCHEDULE, WHICH TENDS TO FIT TYPICAL PRACTICE FOR BLOOMSBURG UNIVERSITY THEATRE PRODUCTIONS. IT IS INCLUDED HERE TO HELP DEVELOP GENERAL EXPECTATIONS. A SPECIFIC SCHEDULE IS DEVELOPED FOR EACH PRODUCTION. USE THAT SCHEDULE—NOT THIS ONE.

Each run includes a Sunday matinee. The times below will be adjusted to fit the earlier curtain time on that afternoon.

4:30–5:30 Crew Members arrive. Enter by the stage door. Sign in on the dressing room sign-in sheet. Crews prepare stage and check equipment.

5:30-6:30 . Actors arrive. Enter by the stage door. Sign in on the dressing room sign-in sheet. Actors get into make-up and costumes.

6:00-6:30. All crew work complete. This includes repair of any problems. Stage is available for actors to warm up and walk the stage. Crew members who are in the house should sit quietly—this is not party time.

6:30. Stage Manager gives 1 hour warning.

6:55. All production personnel clear the stage and house. Stage Manager and/or Technical Director make a final check of the stage, props and drapes. Lighting preset is taken.

7:00. House opens. Quiet backstage. Sequence of warns are issued to the actors and crews through the Assistant Stage Manager.

7:25. Actors called to places.

7:30. Curtain. Performance begins.

**Photo calls.**

**When.** Usually during the dress rehearsals.

**Who Called.** All actors. All run crews.

**What to expect.** If an actual photo call is scheduled, beyond shots during dress runs, selected scenes from the production are photographed for the department archives. In general, the last scene in the play will be the first one photographed. This allows actors to remain in costumes they were in at the end of the performance. It also allows the stage to be set up for the next night's performance, at the end of the photo session.

**Strike**

**When.** Immediately following the final performance of each production.

**Who called.** All theatre program participants (see strike policy).

**What to expect.** Performers and run crew are allowed a meal break. During this time, the shop crew begins the strike. It is important for performers to remove any personal items from the dressing rooms and green room prior to meal break so that costume strike can begin in those areas. When the company returns, everyone will be divided into crews to complete specific tasks.

The strike is complete when materials, hardware, and equipment are returned to campus and properly stored, and when the theatre is clean.

**Mandatory for all Cast and Crew, and All Theatre Majors.** Strike takes place immediately following the last performance, and lasts until the backstage and Stage areas are cleared and cleaned. Any properties to be returned need to be stored appropriately until the first working day for return. (See Strike Policy.)

**Distributed Schedules**

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The following calendars are distributed at various points in the rehearsal schedule. If at the scheduled time you have not received a calendar which you need, you should get a copy from the responsible person.

**Production Calendar:**

Issued at the beginning of rehearsal period.

Developed by: Department Technical Director in consultation with the Director.

Distributed to: Production staff members.

Includes: Major production deadlines and events.

**Rehearsal Calendar:**

Issued at the beginning of rehearsal period. Often revised.

Developed by: Director and Stage Manager.

Distributed to: Cast and Production Staff Members.

Distributed by: Stage Manager.

Includes: Rehearsal dates. Material to be rehearsed. Which actors called. Memorization and other deadlines.

**Construction Calendar:**

Issued at the beginning of rehearsal period.

Developed by: Production Technical Director.

Posted: In the shop office.

Includes: Breakdown of the construction and painting of the set.

**Production Week:**

Issued a week before the assembly period begins.

Developed by: Division Technical Director and Stage Manager.

Distributed to: Production Staff. Run Crew.

Includes: Listing of production-week events, times, who called.

**Purchasing Procedures**

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Each production has a budget, which is divided among the various production departments.

Responsibility for each production budget line is as follows: Division Technical Director (Sets/Lights), Division Costume Shop Coordinator (Costumes), Division Prop Master (Props), Production Sound Designer (Sound). Individuals assigned a budget line may spend up to the amount on that line. Others must receive approval, either from the individual in charge of the budget line or from the Director of Theatre.

The student Production Manager and the Director of Theatre are responsible for managing the overall production budget.

NOTE: All expenditures are ultimately subject to CGA approval, but in practice, the BU Players approval process will generally guarantee payment.

You should check with the person in charge of your budget line before spending money.

In general, spending is initiated through a Purchase Request to the Production Manager. Most requests must first be approved by either the technical director or the costume shop coordinator. Try to allow about a week for the approval process – emergency requests can be made more quickly, but you must speak directly with the production manager, technical director, or costume shop coordinator in order to put them into effect.

All paperwork must be retained and returned to the Division. Credit Card and Purchase Order charge and delivery slips must be returned to the budget authority immediately upon return to campus. All paperwork must then be forwarded to the production manager.

The following methods, listed in order of preference, are available for spending. These procedures are of particular importance to Prop Master, Technical Directors and Costume Designers. However, anyone else who might spend money for productions should be aware of them. Please note that cash expenditures are the least favorable, because they tie up funds and incur a sales tax.

OPEN PURCHASE ORDERS AND ACCOUNTS. Players, through CGA, has accounts with number of vendors, and gains authorization to purchase a limited amount of production materials and supplies from those vendors. As that allocation is used up, we request an additional authorization, thus allowing us to maintain those vendors as regular suppliers. The Division Technical Director and Production Manager maintain a list of those vendors. You may not purchase on these accounts without permission from the Director of Theatre. If unauthorized use is discovered, it will be referred to the appropriate legal authorities.

ONLINE PURCHASES. When you have a purchase to make online, you should email the web address where you found the item to [ekrupp@bloomu.edu](mailto:ekrupp@bloomu.edu) -- the web address will be found at the top of your web browser

CREDIT CARDS. CGA maintains credit cards for use at Wal-Mart and Home Depot. To use these, you must first make a spending request to the Production Manager, specifying a maximum amount to be spent. You may then borrow the credit card from the CGA office. You must turn in receipts to the CGA office when you return the credit card – make a copy of the receipts before giving them to CGA and turn that copy in to the Production Manager.

PURCHASE ORDERS. A purchase order is an agreement by the university to pay for goods or services. Most local suppliers will accept Community Government Association purchase orders. However, some want to see the piece of paper, some will accept your word and the P.O. number, and some will not accept them at all. This is further complicated by the fact that suppliers have different standards for students and employees. Check with the vendor to see what its needs are. To obtain a purchase order, have the supplier's name and address, the items to be purchased, and the amount to be



paid. Complete a purchase requisition. Issuance of purchase orders may take several days, so plan ahead.

**PETTY CASH.** The Director of Theatre may be able reimburse small out-of-pocket expenses immediately. Get approval before spending cash, and provide a receipt.

**CASH ADVANCE.** Individuals may be issued a cash advance to cover production needs. These are typically issued to the costume and props areas. You must clear the advance by turning in receipts or unspent cash immediately after the production opens (unless you have re-stocking needs such as food).

**CASH REIMBURSEMENT .** To get reimbursed by CGA check for approved out-of-pocket expenses, you must provide the Production Manager with a receipt. It is recommended that you make and keep copies of all receipts. You must have permission from the Director of Theatre before making the purchase.

## **Production Meetings**

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Production Meetings are very important meetings where ideally all the designers, stage managers, and crew heads meet with the director to make sure the production is progressing in as unified a way as possible and if anyone is having any problems the team can try to think of a solution. Each meeting can run a bit differently it all depends on who is directing and how they like to do things.

### **A Student Stage Manager's Experience**

Generally when I stage manage I tend to open the meeting with general announcements that everyone should hear just in case someone has to leave early. Then I'll ask the director if he/she has anything in general to say and then I start moving through each design element asking the designers to fill everyone in on their progress, if they have any upcoming work calls, problems they run into, questions they have etc. Once we've touched on all of the design elements I will normally ask one more time if there is anything general that people need to know then say thank you for coming see you next week. During the meeting I will have been taking notes and once the meeting is over I will type them up in an email and send a copy to everyone at the meeting and most importantly if someone was unable to come to a meeting they receive the notes. Some of the hardest things I have found about running a production meeting is sometimes we get off topic and meetings then tend to be much longer than they need to be and the hardest thing I have found is actually scheduling a production meeting can be very difficult sometimes due to conflicting schedules of so many students, and professors. Don't get frustrated, if it comes down to it, talk to your director and if you have to just set a meeting time and say you will be there or you will have a representative there in your place (this is a last resort method of setting meetings and you must have the consent of your director).

## **Program Credit**

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People who work on Bloomsburg University Theatre productions are appropriately credited on the program. Due to the various levels of participation on pre-production crews, students who contribute 10 or more hours on these crews, prior to the printer's deadline, will receive program credit.

## **Class Conflicts**

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Students who audition for productions must let the director know about evening class conflicts at the time of auditions, as they will impinge on rehearsals.

As a university-sponsored activity, instructors will usually excuse students who miss class for dress rehearsals and performances. At the student's request, the Director of Theatre will provide a letter to the course's instructor verifying the dress rehearsal or performance need. In order to receive that letter, you must provide the stage manager with the following information: your name, the number and title of the course, the course's meeting time, and the name of the instructor. That information will be requested at the beginning of the rehearsal period – if you're late with the request, you don't get a letter.

## **Building Access**

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After-hours access to various spaces should be made through the Director of Theatre.

Access to buildings other than the Temporary Theatre Laboratory, particularly Carver Hall and Haas Center for the Arts, must be through an advance request to Custodial Services to open the building.

## **Working with PAF**

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Abby Manns is the Performing Arts Facilities Technical Director for the university. She is in charge of maintaining, scheduling, and overseeing the performing art facilities, including the stages in Haas, and Carver. We as the theatre division make sure that our shows do not interfere with Arts In Bloom Headliners and other events that may be scheduled in the spaces by coordinating our production calendars with Ms. Manns.

The theatre division frequently borrows equipment from the PAF. For all productions, such loans must be negotiated through the division technical director and must be made at least 2 weeks in advance.

## **Student Driven Projects**

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A Student Driven Project is a production produced primarily or entirely by students. It will often be performed in the Temporary Theatre Laboratory or in a Black Box onstage setup in one of the PAF spaces on campus. The following guidelines are in place to support independent work on the part of students.

- General Information
  - If this is your first independent project, it is recommended that you begin with a staged reading or one-act rather than a full production of a full-length play. This will also be a factor in the approval process.
  - Approval/disapproval will be based in part on student preparedness and demonstrated production/academic record.
  - Acceptance of proposals is dependent on a variety of factors, including space availability, number of proposals, etc.
  - On occasion, students have made use of off-campus venues. The division supports this option, but division support, including equipment, use of shop, etc., will only be

provided for productions that have gone through the independent project submission process.

- Proposals
  - Name of play & Details
  - Playwright
  - Length
  - Character breakdown
  - Production history
  - Summary
  - Production challenges
  - Benefit to the applicant(s)
  - Initial directorial/design concept
  - How is this beneficial to your development as a director/theatre practitioner?
  - Benefit to division
  - Tentative rehearsal/production schedule
    - Consider division production schedule and student availability
  - Production demands
  - Tentative Creative team
- Proposal Due Dates
  - Submissions must be submitted to the Director of Theatre in electronic format. Spring proposal deadline: October 15; Fall proposal deadline: March 15.
  - Following your submission, prepare a 10-minute presentation of your proposal for the theatre and dance faculty. A date for this meeting will be announced.
  - You will be notified of faculty response to the proposal within 2 weeks of your presentation.
- After approval
  - Following approval of the project, it will be assigned a primary faculty mentor. It is important for you to schedule regular meetings with your faculty mentor, and to consult with other faculty members. The following must be submitted to the primary mentor no fewer than 2 weeks before the rehearsal/construction process begins:
    - Demonstrated evidence of preparation
      - Research
        - Detailed Script analysis
        - Images
        - Inspiration
        - Production research
        - (Remember your coursework – it's there to help this process)
      - Plan for addressing specific demands (dialect, stage combat, special props, unusual technical elements)
      - Detailed rehearsal/production schedule reflecting division production schedule and student availability

- Locations/times
  - Rehearsal
  - Construction
  - Production meetings
  - Design meetings
  - Goals
  - Plan for auditions/callbacks
- Plan for build and implementation of technical elements, including drawings, etc., as needed
  - Meet with the division technical director and the costume director.
- Furnish a plan for publicity (posters, speaking in classes, etc.)
- Guidelines for the rehearsal and performance process
  - Before beginning rehearsal, every faculty member using the rehearsal/performance space must review and approve your rehearsal calendar.
  - Following each rehearsal and performance, the space must be returned to its neutral state unless approved by faculty in writing. Copies of signed agreements shall be submitted to the production mentor.
  - Arrange a location to store props, costumes, and set pieces with the approval of every faculty member using the rehearsal/performance facility.
  - The stage manager must be present at all rehearsals
- Financial arrangements
  - The Theatre & Dance Division/BU Players will pay the expenses of script purchase and royalties.
  - Funds for the physical production will be provided as follows: \$100 for full length plays, \$75 for one-acts, \$50 for 10-minute plays, \$25 for readings.
  - No admission will be charged

## **5. Division Policies**

The policies by which Bloomsburg University Theatre operates are based on several basic principles: (1) the promotion of learning, (2) the aesthetic success and continuity of a production, (3) the safety of individual participants, (4) the protection of University and individual property, and (5) University policy, and civil and criminal codes.

The policies listed in this section refer to specific situations which have been experienced or anticipated by the Theatre Division Faculty and Staff. You should understand these policies as growing out of the basic principles. While in the theatre, keep these principles in mind to determine the propriety of a particular behavior.

Note that many policies vary with the date in relation to production. Each stage of production creates a different set of relationships between people, and with the physical environment. It would be well to re-read this section as your production moves from one stage to another.

### **Academic Probation**

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Students who are on academic probation are not eligible to be cast or to work on production other than in a timed assigned or other role not involved in the actual performances. The priority while you are a student at Bloomsburg University is your academic success, and this policy is designed to support this priority.

### **Alcohol Policy**

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Alcoholic beverages are not allowed in the theatre or in any shop area.

Performers and run crew members should not consume alcoholic beverages prior to a performance on the day of the performance. You will be dismissed from any production-related work if you are behaving as if you are under the influence. Note that the standard is not legal intoxication, but behavior – don't take any chances. Under these circumstances, the judge of inappropriate conduct will be either faculty who are present for the performance or the stage manager. Production-related coursework may not be made up in this circumstance.

### **Backstage Policy**

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Visitors are not permitted in production areas. Guests of cast and crew must enter the building as audience members.

### **Casting**

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All productions will hold an audition that is open to all Bloomsburg University students. Auditions will be publicized through flyers posted at campus locations, the Electronic Call Board, the university website, and/or other appropriate venues. All roles designated as student roles will require an audition in order to be filled. Directors will not offer a role to a student prior to the open audition. Exception to this policy may be made in the case of students who are assigned roles for the purpose of fulfilling specific academic requirements (typically, Career Seminar final project). Any casting prior to auditions

must be approved by majority vote of the Theatre and Dance Division faculty.

## **Complimentary Ticket Policy**

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No one shall attend a performance without a ticket.

All students eligible for individual program credit on a production are allowed 2 “comps” for that production. Production personnel who must be in the audience as part of their production responsibilities (e.g. Director, Lighting Designer) should arrange for tickets with the Director of Theatre.

Bloomsburg Players who have paid their dues for the semester are permitted two comps per production. To be eligible, the member must be active, including payment of dues and production requirements, at the time the complimentary ticket list is delivered to the box office (approximately 4-5 weeks before opening).

All complimentary tickets must be reserved or distributed in advance through the Haas Center for the Arts box office. Complimentary ticket lists are not available to box office staff on the night of performance. NO COMPLIMENTARY TICKETS WILL BE DISTRIBUTED ON THE NIGHT OF THE PERFORMANCE.

Comp tickets that are not picked up by half an hour before the performance will be forfeited and may not be requested for another performance.

## **Copies**

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Student office staff is permitted to use the department copier (HCA 168) as necessary for the reasonable operation of the division. This access allows such matters as building use schedules, copies of CGA financial transactions, and other work assigned by division faculty. It should not be used to circumvent the production copy policy shown below. In general, complete scripts of full-length plays should not be copied – perusal scripts will be ordered from the publisher or other vendor, and sufficient delivery time must be allowed for.

Production copies. Student stage managers or their designees are permitted to use the department copier to produce up to 100 copies per production per day, with the following stipulations:

- The permission may not be “banked.” If you make 50 copies on Monday, your allocation is not increased to 150 on Tuesday.
- The sense of the policy should not be circumvented by dividing large jobs over more than one day.
- A double-sided copy counts as 2 copies.
- 50 copies of 2 pages single-sided or 1-page double-sided counts as 100 copies.
- Whenever feasible, double-sided printing should be used.
- A production with multiple stage managers (10-minute plays / one-acts) counts as one production per stage manager.
- Exception is made for the copying of the production prompt script. The stage manager and his/her assistants may make copies for this purpose. For productions requiring multiple prompt

scripts, the stage manager may make the required number of copies. When binder copies of scripts are available from the publisher, such scripts shall be purchased.

- The Department Chair may, at his/her discretion, increase the daily limit on either a one-time or a one-production basis. If a request for such a variation is to be made, it should be processed through the Director of Theatre. In general, such requests cannot be granted instantaneously, so they must be anticipated.

Larger copy jobs should be completed by the University Duplicating office. Those jobs should be submitted to a faculty or staff member in electronic PDF format. The official window for such copies is 1 week, though simple copies (not punched, no cover, etc.) often are able to be completed in 2 days, depending on the office's workload and the size of the order.

If larger jobs require a tighter deadline, outside vendors may be used for copying. All such use must be approved in advance by the Director of Theatre. Productions needing to use off-campus copy facilities must anticipate that need in the budgeting process.

## **Costume Policy**

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The best practice for students enrolled in acting classes or directing classes is to provide their own costumes. However students who are properly enrolled may use anything from the Rehearsal Costume Collection stored in the Theatre Lab Green Room to further their artistic exploration. The borrower must make an honest attempt return the items in good condition, but no penalties will occur if an accident happens. Please neatly put away the items when you are finished.

The main costume inventory located in the basement of Haas is for main stage theatre productions; it is not available for Halloween, parties, parades, acting & directing finals, or other class projects. You may not enter the basement of Haas without permission.

Occasionally costumes may loaned out to other organizations. For example BU Players has reciprocal loan agreements with BTE and Bucknell University. All loans must be approved by the costume shop coordinator. No permanent alterations (cutting, dying, painting, gluing, or distressing) may be made, and all costumes must be returned freshly cleaned and in good repair within a reasonable time frame. The borrowing organization must guarantee the security of the borrowed costume and may be asked to provide proof of dry-cleaning in the form of receipts.

## **Food and Beverage Policy**

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During rehearsal, food and non-alcoholic beverages are permitted at the discretion of the director in the Temporary Theatre Laboratory. Individuals should be sure that all food, wrappers, and containers are properly disposed of. The Stage Manager is responsible for seeing that the rehearsal area is cleaned up after rehearsals, but is not expected to clean up after others themselves on a regular basis.

Food and beverages are not permitted in the Control Booths at any time.

Food and beverages, except props, are not permitted in the AKT auditorium. During technical rehearsal, they are permitted at the tech table, but only with extreme care. Bottled water is permitted at performances and crew calls.

Food and beverages are permitted in the AKT green room. Care must be taken to see that they are cleaned up each night.

During production, food and beverages are not permitted on stage, in the house, or in the dressing room. Actors should never eat while in costume, except as part of the performance. Crew members should never eat near actors who are in costume, or near properties.

Food props are an essential part of many productions. Do not eat them except as part of the action of the play.

### **Front-of-House Policy**

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Actors are actors and audience members are audience members—they should not meet offstage. The following rules intend to promote this separation. The lobby will be open to the public one hour before curtain. No actors or crew members should be in the lobby when it is open to the public.

The house will open thirty minutes before curtain. All actors and crew members will be out of the house by thirty-five minutes before curtain.

If a crew member must be in the lobby while it is open to the public, neat dress is required. Under NO circumstances should an actor be in costume in the lobby while it is open to the public unless directed to be there by the production's director. Crew members should not converse with audience members.

For AKT performances, if you wish to greet guests following a performance, it is preferred that you do so on the sidewalk outside the stage door after you have changed out of costume. For guests who prefer to remain inside, the lobby will be kept open. Actors should greet those guests by exiting through the stage door and reentering through the outside lobby door. Do not go through the auditorium. Exception is made on photo call night, when actors may greet their guests in the auditorium.

For Theatre Lab performances, performers are encouraged to greet their guests outside when the weather is good. The theatre will remain open following the performance on inclement evenings.

### **Incident Policy**

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- An actor or crew member who slips, trips, falls, or otherwise potentially hurt him or herself in any manner must report the incident directly to the stage manager, even if they feel no ill effects.
- Stage managers shall report any incident involving pain and/or use of the first aid kit to the designated faculty member as follows: for performances, the faculty member in charge of the venue; for technical and dress rehearsals, the faculty technical director; for other rehearsals, the director or student director's supervisor and the technical director. If that faculty member has



left for the evening when the incident is reported to the stage manager, the stage manager shall contact the technical director by phone.

- All incidents, including those use of the first aid kit and/or ones where the individual does not feel any ill effects, shall be reported ASAP via an emailed rehearsal/performance report.
- Actors who discover what they believe to be improperly set props, costumes, or other technical elements during their pre-show checks should report the incident directly to the appropriate deck manager/ASM, who shall forward the variation to the stage manager. Do not move the item yourself. The incident shall be included in the rehearsal/performance report.
- Actors or crew members who discover damaged, broken, moved, missing, or questionable props, costumes, or set pieces under their supervision must report the incident directly to the assistant stage or appropriate deck manager as soon as is practicable and in all cases before leaving the building for the night. All such incidents shall be reported by the appropriate crew head to the stage manager, who shall include the incident in the rehearsal/performance report.
- Stage managers who hear about any discrepancy via headset or other third parties should actively seek the parties involved and collect their first hand report.

## **Load-in Policy**

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Participants in Bloomsburg University Theatre productions are required to participate in the load-in for the production. Load-ins occur approximately 3 weeks before the production opens. The Division Technical Director is the primary supervisor and authority at division load-ins.

Scene shop assistants are required to work in a supervisory role on all load-ins. This is a primary condition of employment.

Any Cast, Crew member, or other student working on a specific untimed assignment for a production is required to complete a load in shift.

Any student who fails to complete their required load-in shift will be ineligible to audition in subsequent productions until he/she has made up the load-in requirement.

Other volunteers are invited to help with load-in. The Division Technical Director should be notified prior to attendance, if at all possible.

Load-in requirement is generally for approximately 4 hours, with the specific requirement determined by the technical director. Students who contribute more than 4 hours to load-in can receive practicum and other course hours for the additional time.

The Division Technical Director may, in his sole judgment, determine that calls at times other than the primary load-in call constitute appropriate load-in service.

## **Prop Policy**

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In general, Bloomsburg University Theatre lends properties to persons and organizations only with the approval of the Technical Director. The best practice for students enrolled in acting classes is to provide their own props.

Students who are properly enrolled in other directing or acting classes may be able to borrow props, with the approval of the instructor and the technical director. Permission may be requested by contacting both them via a detailed email that outlines the needs and desired props. Props which are available for such use are determined by the Division Technical Director. The borrower must guarantee the security of the borrowed prop. Students who borrow props for a class will have their grade withheld until the props are returned or restitution is made.

## **Rehearsal Policy**

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Actors shall provide a schedule of conflicts for potential rehearsals at the time of auditions. Directors may take those conflicts into consideration in making casting decisions. Actors shall make themselves available for rehearsal at any time not indicated in the conflict listing.

Prior to technical rehearsal, no actor shall be called for rehearsal more than 24 hours in a week or 4 hours in a single weekday (Monday through Friday). A single 4-hour load-in call will be in addition to the standard 24-hour rehearsal week.

Theatre Performance Emphasis Majors should refrain from scheduling night classes, as it interferes with rehearsal. However, students are not expected to miss class for rehearsal prior to technical rehearsal. For technical rehearsal, dress rehearsal, and performance, a letter will be provided to be delivered to instructors, asking that the student be excused from class for these events. It is the student's responsibility to communicate in advance with instructors about missed classes. It is also the student's responsibility to arrange to make up missed work. In general, no student will be expected to miss more than 1 week of a given class for a given production.

A call time means that all participants are ready to work at the time of the call. In order to implement this, actors generally must be at rehearsal at least 15 minutes before the scheduled call time.

Except during run-throughs and dress rehearsals, there shall be a break of five minutes after no more than 55 minutes of rehearsal or 10 minutes after no more than 80 minutes of rehearsal for each member of the company. During non-stop run-throughs, there shall be a break of not less than 10 minutes at the intermission point(s).

No rehearsal or other call may extend beyond midnight without the written approval of the Director of Theatre.

## **Smoking Policy**

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Smoking is not permitted in performance facilities or shops.

Smoking is not permitted during performances. State law requires that smokeless alternatives be used for prop smoking.

## **Strike Policy**

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Participants in Bloomsburg University Theatre productions are required to participate in the strike of the production they are working on. Strikes occur immediately following the final performance of each production. The Division Technical Director is the primary supervisor and authority at division strikes.

Shop assistants are required to work in a supervisory role on all strikes. This is a primary condition of employment.

Any student who fails to attend strike will be ineligible to audition in subsequent productions until he/she has made up the strike requirement.

Other volunteers are invited to help with strike. The Division Technical Director should be notified prior to attendance if at all possible.

Introduction to Theatre Arts extra-credit hours are not granted for work on strikes unless the student is not otherwise required to be present.

## **Telephone Use**

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The telephones in the main space, shop, box office and control booth are not for personal use.

Cell phones must be set to silent at all times during rehearsals or other calls. No personal calls, texting, or other use is permitted at these times. Directors and other faculty and staff supervisors may modify guidelines for cell phone use.

## **Visitor Policy**

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Cast and crew members should instruct their out-of-town guests to occupy themselves away from the building until the lobby opens.

## Appendices

### A. AKT Fire Alarm Procedure (NSA, v10.0, pp. 23-27)

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#### 8.03.1 FIRE ALARM PROCEDURE DURING PERFORMANCE:

- Evacuate the Theatre, calmly. More injuries and deaths occur in theatres during the panic of evacuation than are caused by fire.
- Silence Alarm at the Supervisory Panel. Open the box with the key (left in the lock at all times), operate Alarm / Silence switch, and then Reset switch. If the alarm will not silence or reset, it confirms that is likely that a fire is still in progress.
- Bring up HOUSE LIGHTS (Control in back of House, In Lighting Control Booth, and Backstage -- Downstage Left) and LOBBY LIGHTS (Control in the Box Office) to Full.
- Call 911 and report that the Fire Alarm has engaged. If a fire is apparent, report that as well.
- Stage Manager will calmly make an announcement, indicating the safest exits, reminding the audience that they have plenty of time (and they do, as the building is designed for safe exit.) "There is more than enough time to leave, there is no cause for panic. Locate the nearest exit and calmly leave the building."
- Ushers take positions to assist in an orderly evacuation. Be calm, good humored, and efficient. If there are individuals with disabilities in the audience, House manger will make certain that they are carefully evacuated.
- DO NOT USE ELEVATOR. This may mean getting help to carry wheelchairs downstairs. Remember, there is plenty of time.
- If it is possible, check Supervisory Panel (located in the Upper Office) A flashing light on the left will indicate the area that from which the alarm originated.

#### 8.03.2 FIRE ALARM PROCEDURE DURING REHEARSAL OR DAILY OFFICE OPERATION:

- Evacuate the Theatre, calmly.
- Silence Alarm at the Supervisory Panel. Open the box with the key (left in the lock at all times), operate Alarm / Silence switch, and then Reset switch. If the alarm will not silence or reset, it confirms that is likely that a fire is still in progress.
- If possible, and with great care for personal safety, investigate the source of the fire as indicated by the light on the Supervisory Panel.
- Bring up HOUSE LIGHTS (Control in back of House, In Lighting Control Booth, and Backstage -- Downstage Left) and LOBBY LIGHTS (Control in the Box Office) to Full.
- Call 911 and report that the Fire Alarm has engaged. If a fire is apparent, report that as well.

- DO NOT USE ELEVATOR. This may mean getting help to carry wheelchairs downstairs. Remember, there is plenty of time.

### **8.03.3 FIRE ALARM DUE TO SMOKE HATCH RELEASE:**

If excessive fog, haze, or smoke from a pyrotechnic effect releases the smoke hatches over the stage during a performance, do the following:

- Bring up HOUSE LIGHTS (Control in back of HOUSE, In LIGHTING CONTROL BOOTH, and Backstage -- Downstage Left) and LOBBY LIGHTS (Control in the BOX OFFICE) to Full.
- Silence Alarm at the Supervisory Panel. Open the box with the key (left in the lock at all times), operate Alarm / Silence switch, and then Reset switch in STAGE position.
- Stage Manager will explain to the audience what has occurred, and (Only if the set will permit promptly closing the Smoke Hatch) announce that there will be an unscheduled intermission – the play will resume in about 15 minutes. (If the set will not permit Roof hatch access, the audience must be sent home.)
- Under almost all circumstances, students working in the facility will have a primary faculty/staff contact for the call. However, if no such designation has been made, and a faculty or staff member is not present, immediately contact the first available person on the following list:
  - Professor Krupp
  - Professor Candlish
  - Mr. Troisi
  - Ms. Forsythe
  - Professor Anselm
  - Professor Petry

### **8.03.4 SMOKE HATCHES / CLOSING PROCEDURE**

Smoke hatches will only be closed under the direct supervision of faculty and/or staff.

### **8.03.5 FIRE ALARM / FALSE ALARM PROCEDURE**

If you suspect a FALSE ALARM during a performance, prudence and overall safety dictates that you must assume there is a fire. Follow evacuation procedure.

If you suspect a FALSE ALARM during a rehearsal or work day, when the public is not present, do the following:

- Evacuate the Theatre, calmly. One volunteer stays inside to investigate.
- Silence Alarm at the Supervisory Panel. Open the box with the key (left in the lock at all times), operate Alarm / Silence switch, and then Reset switch. If the alarm will not silence or reset, it confirms that there is a fire, and that the fire is likely still in progress. EVACUATE IMMEDIATELY.

- Bring up HOUSE LIGHTS (Control in back of House, In Lighting Control Booth, and Backstage -- Downstage Left) and LOBBY LIGHTS (Control in the Box Office) to Full.
- If the alarm does reset, it may be a FALSE ALARM with great care for personal safety, investigate the source of the fire as indicated by the light on the Supervisory Panel. If it is indeed a FALSE ALARM
- Call Bloomsburg Police at 784 4155 and report that the False Fire Alarm, ask them to cancel any emergency response, and to begin False Alarm investigation.
  - If a faculty or staff member is not present, contact faculty or staff.

### **8.03.6 FIRE ALARM DUE TO POWER FAILURE PROCEDURE**

If you suspect a FALSE ALARM during a rehearsal or work day, when the public is not present, do the following:

- Evacuate the Theatre, calmly.
- 

### **8.03.7 TEMPORARILY DISABLING THE SMOKE HATCH SMOKE DETECTOR TO PERMIT STAGE SMOKE, FOG AND HAZE EFFECTS.**

At times, controlled theatrical fog, smoke and haze are integral elements of theatrical production in the Alvina Krause Theatre. When such is to be used, the procedure to temporarily disable Smoke Hatch Smoke Detector is as follows:

- A written request must be made to the BTE Facilities Committee, two weeks in advance of the first use of such effects. Planned use of smoke, fog, or haze are to be considered Extraordinary Production Measures; the standard AKT Extraordinary Production Measures sheet will serve as the written request under normal circumstances. Unexpected use will be communicated via email to BTE's Technical Director.
- Written permission must be secured from the BTE Facilities Committee.
- Prior to each performance in which controlled theatrical fog, smoke or haze are to be employed, and BEFORE the building is open to the public, do the following:
  - Open the **Fire Alarm Supervisory Panel** in the Main Office.
  - On the left side of the **Fire Alarm Supervisory Panel** put toggle switch to UP position. The TROUBLE ALARM will sound.
  - Push the switch labeled TROUBLE / SILENCE to the right. The TROUBLE ALARM will be silenced.
  - The Smoke Hatch Smoke Detector is now disabled.
  - Close the **Fire Alarm Supervisory Panel** in the Main Office.

- NOTE: Under certain conditions, this action may also trigger an INTERRUPT ALARM on which sounds as a high pitched tone in the BOX OFFICE. The Digital Alarm Communication Transmitter box, which is under the Box Office Manager's counter, is a small grey wall mount box to the left of the phone system connection box. It is labeled FIRE WATCH 411UD / DIGITAL ALARM COMMUNICATION TRANSMITTER. Should this alarm sound, go under that counter with a ballpoint pen, and press the point into the hole marked "PUSH FOR LOCAL SILENCE." This will silence that alarm.

**NOTE:** The Alvina Krause Theatre is a monitored facility. (See SECTION 7.01) Should a fire alarm or a sprinkler head engage, **Select Security**, 241 N. Plum St., Lancaster PA 17602 (phone 877-877-0345 press 1) is automatically contacted. HOWEVER, disabling the Smoke Hatch Smoke Detector does NOT trigger the monitoring system. NO PHONE CALL TO SELECT SECURITY IS REQUIRED IN THIS SITUATION.

- Following each and every performance for which controlled theatrical fog, smoke or haze is used, and AFTER the building is cleared of the public, do the following:

- Open the **Fire Alarm Supervisory Panel** in the Main Office.
- On the left side of the **Fire Alarm Supervisory Panel** put toggle switch to DOWN position. The TROUBLE ALARM will sound.
- Push the switch labeled TROUBLE / SILENCE to the right. This will silence the TROUBLE ALARM.
- Return the switch labeled TROUBLE / SILENCE to the left position.
- The Smoke Hatch Smoke Detector is now armed and enabled.
- Close the **Fire Alarm Supervisory Panel** in the Main Office.

NOTE: The Smoke Hatch Smoke Detector must be armed and enabled at all times when the Alvina Krause Theatre is unoccupied, and at all times in normal operation. The Smoke Hatch Smoke Detector may only be disabled during appropriate performances, and only when prior permission has been secured.

IMPORTANT: Failure to disarm and disable the Smoke Hatch Smoke Detector while using controlled theatrical fog, smoke, or haze, may result in the sounding of an alarm, and the unwarranted opening of the smoke hatches. *This can engender an extremely dangerous situation in a crowded theatre. More audience injuries are due to fear and panic than any other cause, and a fire alarm is, in a word, alarming.*

IMPORTANT: Failure to re-arm and enable the Smoke Hatch Smoke Detector following a performance in which controlled theatrical fog, smoke, or haze is employed leaves the building seriously unprotected, and may void certain insurance provisions. Repeated failure to follow this procedure may result in revoking of permission to use such effects for future performances.

- NOTE: Under certain conditions, this action may also trigger an INTERRUPT ALARM on which sounds as a high-pitched tone in the BOX OFFICE. The Digital Alarm Communication Transmitter box, which is

under the Box Office Manager's counter, is a small grey wall mount box to the left of the phone system connection box. It is labeled FIRE WATCH 411UD / DIGITAL ALARM COMMUNICATION TRANSMITTER. Should this alarm sound, go under that counter with a ballpoint pen, and press the point into the hole marked "PUSH FOR LOCAL SILENCE." This will silence that alarm. Notify BTE authority as soon as possible, as this may have consequences in the operation of the phone system in the building.

## **B. AKT Other Alarm Procedures (NSA, v10.0, pp. 21-22; 27-)**

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### **8.0 ALARM SYSTEMS**

#### **8.01 ELEVATOR ALARMS:**

*Location:* Inside elevator, patron activated.

*Sound:* Higher pitched ringing.

*What it is telling you:* Someone is stuck in the elevator, and the elevator controls are not responding.

*What to do about it:*

- Try to get elevator to a level by appropriate control box button, allow door to open automatically.
- If unsuccessful, open the Emergency Key Box located on the left of the First Floor (Lobby Level) landing with a Phillips Screwdriver.
- IN A TRUE EMERGENCY such as fire, break glass on the Emergency Key Box with hammer to retrieve key.
- With Elevator Door Key, insert short floppy end into the hole on the door on the second floor.
- Turn Key, and simultaneously push the door to the left open.
- Prop door open, or have someone hold the door open.
- If the elevator is on the Upper Level, let patron out, reset alarm, call building authority, and tape an OUT OF ORDER sign to the Elevator Door.
- If the elevator is on the Lower Level, use the key to open the door, let the patron out, reset alarm, call building authority, and tape an OUT OF ORDER sign to the Elevator Door.
- If the elevator is between levels, rescuer must climb down onto elevator roof from Upper Level, open ceiling trap door, and remove the passengers with the aid of a small ladder or chair.
- In case of fire in the elevator, malfunctioning alarm, etc., power to the system should be shut off at the main switch just inside the Elevator Equipment Room.
- Should there be any major problem, as soon as possible, building authority will call:

Grindel Elevator  
300 Alder Avenue  
Scranton, PA  
Phone: 347 - 9951

#### **8.02 EMERGENCY LIGHTING SYSTEM ALARM**



*Location:* Tech deck over Stage, southwest corner of the building.

*Sound:* Loud constant ringing.

*What it is telling you:* The purpose of the Emergency Lighting System is, in case of utility power failure, to provide enough light in the building for occupants to safely leave the structure. Emergency Lighting Systems are battery operated, literally off of automobile-style batteries. The alarm will sound if the electrolyte in the batteries falls below a safe operational level below which the emergency lights may no longer function properly.

*What to do about it:*

- Silence Alarm: Toggle Alarm Switch to OFF.
- Contact building authority, who will:
  - A: Open cabinet, open batteries, and using distilled water, refill batteries to indicated proper level, covering electrodes.
  - B: Reset Alarm: Toggle switch to Alarm ON.
  - C: Check System in 24 hours to confirm system did recharge properly.
  - D: If not, replace batteries.

*Normal Setting:* Usually, the system shows one Orange Light. While recharging, there will be one Red Light and one Orange Light. When Emergency Lights are NOT engaged, the left meter should read close to zero, the right meter about 38 – 40. While recharging, both meters will read higher. When power is off to the building, the left meter will read high, and the right meter will read at zero.

*Safety Notes:*

- In case of a power failure during rehearsal or normal work, the building can remain occupied in hope that power will soon be restored.
- In case of a power failure during performance, an announcement must be made to the audience, and the building should be calmly evacuated in an orderly manner. The audience can be readmitted once power is restored. It is not deemed safe to have the public in a building when safety systems are disabled by power failure.

#### **8.04 SEWERAGE EJECTOR SYSTEM**

*Location:* Lower Hallway, Center Street Side.

*Sound:* Loud constant ringing.

*What it is telling you:* The purpose of the Sewerage Ejector System is to pump wastewater up from the basement level of the building up to the sewer line under Center Street. There is a holding tank, which collects wastewater from the sinks, showers, and toilets in both Dressing Rooms; once the contents of the tank reaches a preset level, the pump fires up and sends the wastewater on its way. You can hear it rush through a vertical pipe in the corner of the Men's Dressing Room. If for some reason the pump

cannot work, due to pump malfunction, or sudden flow, or backup of the Center Street sewer line, this alarm will sound.

*What to do about it:*

- Immediately stop using all sinks, toilets and showers on the lower level.
- Silence Alarm: Switch LEVEL ALARM to OFF. **Note:** *You will need a master key or other appropriate key to access the Sewerage Ejector Closet.*
- Put signs on all sinks, toilets and showers to prevent further use.
- Contact building authority, who will contact current BTE Plumbing Service Provider.

### **8.05 SPRINKLER SYSTEM ALARMS**

*Location:* Sprinkler Room off Green Room, east wall. Bells Interior by Sprinkler Room; exterior on Center Street. These areas of the AKT are equipped with Sprinklers:

- **Green Room**
- **Dressing Rooms**
- **Dimmer Room**
- **“Clubhouse” Office Area** under the Auditorium seats.
- **Stage**

*Sounds:*

ALARM A: Large Constant Alarm Bell: Loud constant ringing.

ALARM B: Smaller, higher-pitched Constant Alarm Bell, constant ringing.

#### **8.05.1 *SPRINKLER ALARM A: What it is telling you:***

This alarm indicates severe problems. This alarm engages when water flows through the Sprinkler System, either from a sprinkler head or from a ruptured sprinkler pipe. This can be for one of four reasons:

- **Fire** (the sprinkler heads are heat released)
- **Malfunction** or break in a sprinkler head or sprinkler pipe.
- **Malfunction** in the Sprinkler Alarm System itself.
- **Foul Play:** Someone held a lighter or a match to a sprinkler head to activate sprinkler, or another heat source, like a stage light, was mounted too close to a sprinkler head.

*Note:* The Sprinkler System is designed to buy time to save life, and secondarily to salvage the structure in the face of imminent destruction. However, once any one sprinkler head releases, every sprinkler

head in that zone is engaged. If this happens when there is no fire, the sprinklers themselves would cause great damage.

*What to do about it:*

- Immediately check for water flow in each of the zones listed above.
- If there is a fire, notify the Fire Department (911) and immediately evacuate the entire building.
- If there is no fire, but a malfunction or other reason, shut off alarm using **Green Room Subpanel/Circuit Breaker #2**, and in the Sprinkler System Room locate appropriate zone valve, and turn off water flow. **Note:** *You will need a master key or other appropriate key to access the Sprinkler System Room.*
- Telephone Bloomsburg Police (784 4155) (or 911) to cancel fire alarm – they will respond to the alarm sounding on Center Street.
- Contact building authority immediately, anytime day or night.

#### **8.05.2 SPRINKLER ALARM B: What it is telling you:**

This alarm, the smaller of the two interior Sprinkler Alarm Bells in the Green Room will sound if sectional valves are shut off, improperly set, or tampered with.

*What to do about it:*

- Confirm that the alarm is sounding due to a malfunction. Check each zone for fire or for sprinkler activity, and if there is fire, call 911 and evacuate the building immediately. If not, disable alarm.
- Shut off alarm using **Green Room Subpanel/Circuit Breaker #2**.
- Contact building authority immediately, day or night.
- Building authority must call: Harrell Automatic Sprinkler Co., Mifflinville PA 18631 (Phone 759-0161 or 752-5385) immediately.
- In case of malfunctioning or used sprinkler head, replacement sprinkler head spares are located in the Red Box in the Sprinkler Room. (Building owner only.)

*Note:* We have never heard either of these Sprinkler System Alarms sound in thirty years. Be prudent, and neither will you.

- Don't touch any of the sprinkler valves
- Avoid fire
- Respect anything having to do with the Sprinkler System
- Never clamp or tie anything to any sprinkler pipes or sprinkler heads.
- Never put any heat source, including lighting units of any kind, within 18" of any sprinkler head.

Prank release of sprinkler heads is a criminal offense. Any release of the sprinkler system will easily cause hundreds of thousands of dollars in damage. BTE would aggressively prosecute.

## **C. Mitrani Hall**

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Mitrani Hall is a 1,858 seat theatre in a proscenium arrangement. It is a fully rigged and trapped stage and is amply equipped to deal with most large scale productions.

### **Onstage Locations**

Access/Loading Doors – The two main entry points to the stage are the doors to loading dock SL and the doors to the backstage hallway located USR.

Fly System – A counterweight system used to raise and lower flown battens and equipment, its controls are located along the SR wall but should not be operated unless supervised or experienced, preferably both.

Grid – Located 51'-6" off of the deck, the grid can be used to hang a variety of things off of, usually lighting equipment. It is accessed by a ladder USL.

Pin Rail – A gallery at grid height above the fly system, the pin rail is used to load and unload weights from the arbors while they are in the air. To get there, one must use the ladder to the grid and cross the grid.

Traps – Two traps are in the stage floor, one DCR and the other UCL. They can be found by locating the pull rings in the floor. They are accessed from underneath through the basement. There is a removable counterweight elevator for the traps in storage at the warehouse.

Lighting Pockets – Located around the perimeter of the stage, these concealed holes in the floor are used to access the basement lighting equipment.

Amp Cabinets – Located along the SL wall, these cabinets contain the amp system for the stage.

Fire Curtain – Used to seal off the stage in case of a fire, this curtain is located directly behind the proscenium and is used by cutting the ropes on either side of the proscenium.

Apron – An adjustable extension of the stage towards the audience that adds 10' to the stage depth.

Bandshell – A large, white, sectional bandshell, used to amplify the auditoriums acoustics, is usually at least partially set up on stage. Some of the ceiling pieces for it are flown, some are not.

### **Locations in the House**

Clouds – The name for the pipes hanging in front of the proscenium arch is the clouds. These are lowered by a winch, which in turn is accessed through the second floor mechanical room at the west

end of the Art Gallery. Simply go to the back of the mechanical room, go up a steel ladder to a small catwalk, at the end of the catwalk is the winch.

Fingers – This term refers to the seven catwalks hanging from the auditorium ceiling, the ends of which can be used for stage lighting. The fingers are entered by doors from the roof. To get on the roof, enter the vestibule of the women's restroom in the second floor Art Gallery. Enter the janitor's closet and there is a ladder leading up to a trapdoor in the roof, from which the finger doors can be reached.

Light Booth – Used to run the technical aspects of show, the light booth is located on the second floor in the Art Gallery. The door is marked.

Side Booms – There are two side booms in Mitrani, one on either side of the audience over the first few rows. To use them, an A-frame ladder is required.

Seating – The seating in Mitrani is divided into three sections. 1. Orchestra – the front section of seats. 2. Loge – the rear section of seats beneath the balcony. 3. Balcony – the seats on the second floor.

#### **Miscellaneous Locations**

Basement Costume Inventory – You may not enter the costume basement storage area without permission from the costume shop coordinator.

Commencement Closet – Also just inside the basement by the east stairs, the commencement closet holds all of the onstage pieces used for graduation. It is controlled by PAF and the theatre and dance division is not allowed access.

#### **D. Program Bio Reference**

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**Plays recently produced by Bloomsburg Players can be found here:**

<https://intranet.bloomu.edu/buplayers-previous>

## E. Lighting Equipment Inventory

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### Bloomsburg University Theatre Division / Bloomsburg Players

Unit	Gel Cut	BUP Inventory	BTE Inventory	Total
Updated		7/1/19	7/1/19	
Source 4 90 deg tubes	7.5"	12		12
Source 4 50 deg tubes	6.25"	19	6	25
Source 4 36 deg tubes	6.25"	16	19	35
Source 4 26 deg tubes	6.25"	24	5	29
Source 4 19 deg tubes	6.25"	8	5	13
Source 4 Bodies (See notes)	N/A	91	35	126
Source 4 Jr. 50 deg	6.25"	21		21
Selecon 90 deg	7 3/8"	6		6
Source 4 Parnel @750w	7.5"	42	1	19
Source 4 Pars @750w	7.5"	42	2	44
Altman Inky (3") Fresnel		10		10
Color Command	N/A	4		4
Source 4 Revolution	N/A	4		2
Chroma Q Color Force II12" (Cyc & Border Lenses available)	N/A		12	12
Far Cycs/4 cells per unit, 1Kw per cell – generic, manufacturer unknown	Two cuts per sheet	6		6
Far Cycs/1 cells per unit, 1Kw – generic, manufacturer unknown	Two cuts per sheet	8		8
Chauvet COLORado 2 Zoom Tour	N/A	10		10
DMX Twin Spin	N/A	1		1
DMX Iris (See notes)	N/A	8		8
Rosco I-Cue Mirror	N/A	8		8
Meteor Elipsan Pro Mirror	N/A	4		4
Apollo Smart Color Pro 7.5 scroller	N/A	8		8

- GENERAL NOTES

- At this time, the Theatre Lab no longer exists and the dedicated inventory for it has been mixed into the normal BUP inventory.
- At this time, Source 4 ERS units are being converted to 750w where possible, but the process is not complete. Designers and ME should discuss what wattages to place in specific systems.
- In general, with repair exceptions noted below, BUP and BTE inventory will be available for AKT performances. However, check with the division technical director before committing to BTE equipment.
- Due to potential repair needs, don't commit to use of full inventory for any fixture type without first verifying availability with the division technical director.

- Two Single Cell Far Cyc units are in place at the AKT as work lights and cannot be used for show purposes without a suitable replacement being installed.
- 3 Source 4 Junior 50 degree units have been removed from the previously available inventory to become dedicated house lights at the AKT for the side landings and center section of the house. The chart above reflects the current available units for show use.
- I-Cue, Smart Color Pro, Revolution, COLORado, Color Command, DMX Iris are only available to BUP productions or productions designed by BUP faculty.
- BUP NOTES
  - BUP has more Source 4 tubes than bodies – see the inventory line for available bodies
  - Source 4 PARS can all be equipped with VNSP, NSP, MFL, WFL, XWFL lenses
  - Color Command specs:  
[http://www.highend.com/products/automated\\_luminaires/colorcommand.asp](http://www.highend.com/products/automated_luminaires/colorcommand.asp)
  - COLORado 2 Zoom Tour specs:
    - <http://www.chauvetlighting.com/colorado-2-zoomtour.html>
  - GAM Twin Spin Dual Motor DMX Indexing Rotator
    - <http://www.gamonline.com/catalog/dmx/pdf/INDEXING%20TWINSPIN%202%20motor%20instr.pdf>
  - Rosco I-Cue DMX mirrors
    - [http://us.rosco.com/sites/default/files/content/resource/2016-08/I-Cue\\_Manual.pdf](http://us.rosco.com/sites/default/files/content/resource/2016-08/I-Cue_Manual.pdf)
  - Meteor Elip-Scan Pro mirrors (have a distinct, high pitched whine)
    - <http://www.meteor-global.com/technical/UsersGuide-Meteor%20Elipscan.pdf>
  - Apollo Drop In DMX Irises
    - [http://www.apollodesign.net/media/resources/EZ\\_Iris\\_Manual.pdf](http://www.apollodesign.net/media/resources/EZ_Iris_Manual.pdf)
  - All Source 4 Revolutions can be equipped with any two of the following modules:
    - Iris Module
    - Shutter module
    - Rotating Gobo Wheel with 3 positions + open.
      - In addition, ONE Static Gobo Wheel with 4 positions Module is available.
    - All Source 4 Revolutions can be fitted with either of the stock colors listed:

- Stock Non-Wybron gel string:

**Control Values for the Standard 12-Color Gel String**

Frame	Gel Number <sup>a</sup>	Gel Name	Percent Start	Percent End	Percent Center Frame	DMX Start	DMX End	DMX Center Frame
0 (Leader)	—	Open White	0%	7%	3%	0	17	9
1	R02	Bastard Amber	7%	14%	11%	18	36	27
2	R05	Rose Tint	15%	21%	18%	37	54	46
3	R09	Pale Amber Gold	22%	28%	25%	55	72	64
4	R54	Special Lavender	29%	35%	32%	73	90	82
5	R357	Royal Lavender	36%	43%	39%	91	109	100
6	R36	Medium Pink	43%	50%	46%	110	127	119
7	R25	Orange Red	50%	57%	54%	128	145	137
8	L203	1/4 C.T. Blue	57%	64%	61%	146	164	155
9	L201	Full C.T. Blue	65%	71%	68%	165	182	174
10	R68	Sky Blue	72%	78%	75%	183	200	192
11	R88	Light Green	79%	85%	82%	201	218	210
12	L-HT115	Peacock Blue	86%	93%	89%	219	237	228
13 (Trailer)	—	Open White	93%	100%	97%	238	255	247

a) R = Roscolux and Rosco Supergel numbers, L = Lee.

- Stock Wybron gel string:

**Standard 12-Color Gel String**

Frame	Gel Number <sup>a</sup>	Color	Percent Start	Percent End	Percent Center Frame	DMX Start	DMX End	DMX Center Frame
1	Clear	R00	0	0	4	0	11	1
2	R33	No Color Pink	4	13	9	11	34	22
3	R13	Straw Tint	13	22	18	34	57	45
4	R57	Lavender	22	31	27	57	79	68
5	R348	Purple Jazz	31	40	36	79	102	91
6	R343	Neon Pink	40	49	45	102	125	113
7	R23	Orange	49	58	54	125	148	136
8	R371	Theatre Booster 1	58	67	63	148	172	160
9	R361	Hemsley Blue <sup>b</sup>	67	76	72	172	195	183
10	R83	Medium Blue	76	85	81	195	219	207
11	R26	Light Red	85	94	90	219	242	230
12	R89	Moss Green	94	100	100	242	255	254

a) R = Roscolux and Rosco Supergel numbers.

b) Rosco donates the proceeds for Hemsley Blue to the Hemsley Foundation.



- Apollo Smart Color Pro 7.5 Scrollers Specs
  - Gel String COLORS IN THE FOLLOWING ORDER:
    - CLEAR
    - AP6300 Neon Yellow > R10 Medium Yellow
    - AP7150 Santa Fe Amber > R16 Light Amber
    - AP7650 Coral Amber > R01 Light Bastard Amber
    - AP7600 Apollo Orange > R23 Orange
    - AP8250 Vixen Red > R25 Orange Red
    - AP8450 Spanked Pink > R34 Flesh Pink
    - AP8750 Hot Pink > R339 Broadway Pink
    - AP3250 Dominant Lavender > R52 Light Lavender
    - AP3700 Groovy Grape > R358 Rose Indigo
    - AP4800 Ice Blue > R63 Pale Blue
    - AP4450 Heavenly Blue > R69 Brilliant Blue
    - AP4750 Monday Morning Blue > R60 No Color Blue
    - AP5960 Margarita Green > R88 Light Green
    - AP5500 Neptune Blue Green > R95 Medium Blue Green
    - AP2000 Apollo Blue Full CTB > R3202 Full Blue CTB
    - AP7630 Peach My Interest > R305 Rose Gold
  - [http://www.apollobydesign.net/media/resources/SmartColor\\_Pro\\_Manual.pdf](http://www.apollobydesign.net/media/resources/SmartColor_Pro_Manual.pdf)
- Several old City Theatrical Iris – sort of functional, but slow and noisy, best used for special tasks only – these are NOT listed in the inventory counts above.
- BTE NOTES:
  - BTE Source 4 inventory is mainly Generation 1 or 2 units which are showing their age at this time.
  - Assume 10-15% of Source 4 body inventory owned by BTE is offline due repairs or loss.

Obsolete lighting equipment owned by BTE				
BU designers should not plan to use any units listed here, without first discussing with BU TD and ME				
6x12 Times Square Body	7.5"		12	12
6x9 Times Square Body	7.5"		12	12
Times Square Burn bases (575w)	N/A		24	24
6x12 Axial (575w)	7.5"		1	1
6x12 Radial (750w)	7.5"		9	9
6x9 Axial (575w)	7.5"		4	4
6x9 Radial (750w)	7.5"		7	7
4.5x6.5 Axial (575w)	7.5"		1	1
6" Fresnel	7.5"		15	15
Mini 10 (500/1000w)			2	2
PAR 64	10"		14	14

- Times Square Burn bases used in 6x12 and 6x19 bodies
- The BTE PAR 64 count is suspect at best due to wear and tear on the units and should be verified for EVERY production. Recommend initial plotting of NO MORE than 50% of BTE Par 64 inventory listed above.