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Production
Handbook

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Department
of Dance

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UNC Greensboro

Production Handbook

Department of Dance

**The University of North Carolina
at Greensboro**

Revised – August, 2007

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Preface

This handbook has been developed as a reference work for individuals working in the production program in the Department of Dance at the University of North Carolina at Greensboro. It is the intent of this handbook to provide a set of guidelines which will help clarify the various positions of responsibility in a departmental performance and outline the specific duties which these positions carry. While these guidelines are by no means complete and absolute, it is the belief of the department faculty that codification of these responsibilities will help eliminate problems and confusion for all.

The production program is an integral part of the instructional process; the dance faculty firmly believe that one of the best ways to learn about dance performance is to be involved in dance performance, either as a dancer or a member of a production crew. Many departmental classes couple classroom or studio instruction with laboratory experience in the performance process. In addition, Dance 255 and 355, Production Practicum, are offered each semester. Students working in the various areas of technical production are always encouraged to enroll in this one-credit course, which may be repeated and is required of all majors in numbers varying by degree program:

Bachelor of Arts	255 once, 355 once, 2 credits total
Bachelor of Fine Arts	255 twice, 355 once, 3 credits total

General Responsibilities Of Participants In The Production Program

What happens between the time a work is selected for concert performance and the time it is presented to an audience is of utmost importance for a number of reasons. There is much more to a university dance program than the presentation of finished works to an audience; our goals, first and foremost, are educational.

The concert performance series functions as both a curricular and co-curricular program. Our educational objectives are few, but significant:

1. to provide a foundation and appreciation of dance and its contribution to our cultural heritage;
2. to teach the theory, technique, and practice of dance performance;
3. to develop professional discipline for rehearsal and performance processes and to enhance critical abilities in giving written and oral evaluations of dance performances.

The co-curricular aspect is designed to serve as both a practicum for students enrolled as performers and technologists, and as commercial enterprise. This is a neat trick. We attempt to provide an outlet or laboratory for individuals relatively inexperienced at playing before audiences and charge those same audiences for the privilege of watching young dance practitioners learn their profession.

The main concert series is intended to provide performers and audience members alike with a variety of experiences. Each year's concerts will generally include:

- the North Carolina Dance Festival, usually in the fall
- one Departmental concert each semester for rep classes and other selected works
- several faculty concerts, some joint, some individual
- one concert produced by Prime Movers, the student dance organization
- several MFA Thesis concerts by third-year students, usually in the spring
- one concert featuring the work of BFA seniors, usually in the spring.

A typical year will include 12-14 fully-produced dance concerts.

In addition, there are regular opportunities for public presentation of work in a less formal setting: class showings, occasional special showings throughout the semester, and the Department's regular end-of-semester showings, which are generally on a Sunday afternoon near the end of the semester.

A concert “company” is made up of the cast, crew and others involved in the performance elements of a production. ANY individual who accepts an assigned position as performer or crew member in the company is expected to conform to all rules and regulations governing company members.

1. Selection of the production staff is based upon the number of persons needed for the crews and number of students enrolled in technical production courses.

2. Selection of performers for individual concert pieces is based upon number of students enrolled in repertory classes and the plans of the various choreographers.

3. ALL COMPANY ASSIGNMENTS ARE TENTATIVE AND PROVISIONAL.

A. Anyone failing to fulfill assigned responsibilities may be dismissed by the choreographer (in the case of performers) or by the Technical Director (in the case of crew members).

B. Check designated call boards and eSpartan daily for special notices when you are in rehearsal. Make it a habit to check appropriate call board(s) and email at least once a day. NEGLIGENCE IN CHECKING THESE INFO SOURCES CANNOT SERVE AS AN EXCUSE FOR FAILURE TO COMPLETE OR BEGIN AN ASSIGNMENT AND/OR FOR MISSING A SPECIAL REHEARSAL OR CREW CALL.

C. Communication with crew members is generally done via email. This is particularly true prior to the beginning of concert rehearsals. Students enrolled in DCE255 or DCE355 can access this information through the University’s Blackboard website: <http://blackboard.uncg.edu>. Planned crew schedules are also available online here: <http://www.uncg.edu/dce/syllabi/dce255.html>.

4. BE ON TIME ALL THE TIME. Always try to be five minutes or so early to any rehearsal or crew call.

5. Those students who have been selected by the faculty to serve as stage managers or production assistants represent the faculty and will receive appropriate support from the faculty. The positions which these students occupy demand the respect of all other company members.

6. OBEY SMOKING REGULATIONS (HHP is smoke-free).

7. Don’t leave any litter or trash in the theater or studios. Clean up after yourself.

8. Know and observe University policies regarding controlled substances (in short: no alcohol or, of course, drugs in any Dance space). Violation of this regulation may result in immediate dismissal from the company and is likely to lead to University action as well.

9. Do not block or congest access to backstage areas with scenic or prop pieces.

10. Keep all fire extinguishers and alarm stations clear and free of clutter.

11. Be conscientious about locking studio doors and windows at the end of rehearsal.
12. Do not block or congest any corridors to stairways providing access to the theater.
13. During intervals between dances, keep out of the way if you are not involved in changing gels or some other aspect of the transition.
14. When using any rehearsal space, return it to an orderly condition before you leave. Do this even if the studio was a mess when you got there.
15. Clean up any mess you make. Keep the theater and studios clean. Avoid tossing debris or trash on the floor; find the appropriate place to put it.
16. Return any prop you use in a dance to its designated location when you are done with it. Do not touch anyone else's props!
17. If you use a piece of equipment, return it to its home when you are through with it. If you don't, you may be charged for any loss or damage.
18. Take initiative; don't wait for someone to have to tell you to do something.
19. Be aware of the work you are doing as well as what is going on around you. Take pride in the contribution you are making. Any performing art is a group effort and everyone involved must participate.
20. No supplies, particularly consumables, are to be bought, loaned, borrowed, or used without clearance from the Technical Director.
21. NO VISITORS backstage or in dressing or warmup areas during dress rehearsals or performances. Visitors are welcome after the rehearsal or performance has been completed. Dressing rooms are closed to the public.
22. Running crew members are those individuals who operate or have charge of technical production elements of a concert: lighting, sound, videography, effects, props and scenic pieces, etc. All running crew members may be called upon for added work or rehearsal which is sometimes needed as a concert moves through technical and dress rehearsals and performances. The entire running crew may also be asked to help the stage managers sweep and mop the stage floor.

23. Final dress rehearsal is to be considered the first performance and will be treated as such:

- A. All dancers will be called from the designated warmup studio.
- B. No one is to leave the theater area in makeup or costume.
- C. No visitors backstage.
- D. Invited audience, if any, will be determined by choreographers and faculty.

24. Some jargon:

A. The command “clear the stage” means to get off the main performance area immediately.

B. The command “places” means to take your assigned place for the beginning of your piece immediately because it is about to begin.

C. “Stage going dark” means stay where you are because the stage lights are going out.

25. Unless special arrangements have been announced by the Technical Director, strike for a concert will begin immediately following the final performance. All special lighting, scenery, props, etc. are removed from the theater and appropriately stored or disposed of. Any adjustment to the configuration of the theater will also begin at this time. All members of the production company are expected to take part in the strike for a concert. Often this involves little more than storing gels used in the performance. On other occasions, notably when bleachers will be moved for a reconfiguration of the theater or when there are significant pieces of scenery, strike is more involved. A student’s commitment to a concert is completed when strike is done.

IMPORTANT PHONE NUMBERS:

Technical Director’s office/control booth	334-3263
Box office/Department office	334-5570
Campus Police	334-5963
Emergency	334-4444

THE STAGE MANAGER

In many ways, the stage manager is the right arm of each choreographer and designer. This is probably at once the most important and thankless job in the performing arts. The stage manager is the checkpoint for all aspects of a concert performance, the individual who will be responsible for the smooth run of the show once dress rehearsals have begun. It is the organized, level-headed, responsible person who will be satisfied in the knowledge of a job well done who will give and gain the most from this position.

It is highly advisable that the stage manager verify that all members of the production staff, choreographers and crews are aware of schedules and responsibilities which apply to them. The stage manager must remain organized and think ahead to anticipate and help solve any potential problems which may come up.

The Planning Period

1. KNOW THE THEATER. This includes house and backstage areas, locations of exits, emergency lights, fire extinguishers and alarm stations, circuit breaker boxes, air handling units, telephones, etc.
2. Be prepared to handle any emergency.
3. Know campus policies concerning medical and fire emergencies:
 - fire: activate closest pull station and phone 4-4444, if possible.
 - severe injury or security emergency: activate closest pushbutton station and phone 4-4444.

NOTE: fire alarm and emergency alarm stations are different; know which is which!

 - other emergency: phone 4-4444.
4. With Technical Director, begin discussion of scenery and effect devices being used and their placement and operation.
5. Know the operation of the House: seating capacity, personnel in charge (house manager, ushers, box office staff).
6. Keep a do list. DON'T TRUST MEMORY; WRITE THINGS DOWN!!
7. Be prepared to maintain backstage discipline. This includes everything from keeping dancers and crew quiet backstage to enforcing safety regulations as well as regulations of this handbook.
8. If possible, arrange to view rehearsals of the individual pieces on the concert.
9. Post sign-in sheet for dancers and crew (this is generally located on the door of the warmup studio, usually HHP208).

Lighting and Technical Rehearsals

1. Assist Technical Director with informing choreographers and designers of rehearsal schedules, as requested.
2. Help inform dancers and crew of backstage procedures. Some subjects to cover:
 - A. visitors
 - B. smoking/food/beverage policy
 - C. location and operation of safety equipment
3. See that stage is in order before and after each technical and dress rehearsal and performance. Necessary checks include lighting, sound, scenery and effects. Also see that stage is swept and mopped. See that all work is completed prior to the opening of the house.
4. Time the running length of each piece.
5. Make sure that cast and crew know their call times for rehearsals and performances.
6. Keep choreographers, designers and crews in touch with one another. Share information regarding any problems and needed adjustments.
7. Make sure arrangements are made for videotaping of first technical runthrough. This accomplishes two purposes: it is an opportunity for the videographer to experiment with camera technique; it can also be helpful for the stage manager to review the tape in order to clarify placement of light and sound cues.
8. Go over headset procedure with the rest of the crew:
 - A. One person on stage and one person in the booth should be on headset beginning with the opening of the house.
 - B. Everyone should be on headset by five-minute call.
 - C. Make sure everyone knows how to respond to cues as they are given:

Stage Manager's call

"Warning, light cue 101."

"Stand by, light cue 101."

"Light cue 101...GO."

Response

"Lights warned."

"Lights standing by."

Execute cue on "GO."

Respond "complete" when cue is done.

These responses verify that everyone is attentive and ready to execute the cue.

D. It sounds stupid, but the stage manager will probably need to remind the crew on headset not to yell, breathe, whistle, or sneeze into the headset microphone. Also, minimize chatter on headset. It takes some experience to allow enough conversation to keep everyone loose, yet not so much as to be distracting.

E. Make sure crew members know that it is important to be gentle with the headsets. Report any malfunctioning equipment to the Technical Director.

9. Make sure that all cues are executed when they are called. Do not let anyone anticipate. Be firm! If you call a cue wrong, you get the blame. But if a crew member takes a cue early or late, you still get the blame! **THE STAGE MANAGER CALLS THE CUES!**

10. See that all crews have PRE and POST check lists. Doublecheck to see that these assigned tasks are completed.

11. Arrange for access to all necessary stage and support areas (dressing rooms, warmup studios, mop closets, etc.) as appropriate for dancer and crew call times.

12. Coordinate any between-dance shifts of scenery and props with deck crew and Technical Director. Prepare diagrams if necessary.

13. Get light, sound, and any other cues from designers and choreographers. Determine placement of warnings (30-45 seconds before) and stand-bys (10-15 seconds before). Be sure to consult with designers and lighting and sound operators, especially, after each rehearsal to see that all cues are clear and correctly placed. **DON'T TRUST MEMORY; TAKE WRITTEN NOTES!!**

14. Prepare or obtain copies of all cue sheets (sound, gel changes, etc.). Store separately from main sets kept by lighting and sound operators and assistant stage managers.

15. Remind running crew members to wear dark clothing.

16. When a choreographer or designer requests any technical changes, be sure the Technical Director is consulted for final approval before the requested change becomes official.

Final dress rehearsals and performances

1. From this point on, the stage manager is in charge of the concert.

2. Remind casts and crews that performance conditions are in effect. No cast or crew members are to sit in the house (except, perhaps, dancers during a concert half in which they're not performing). The objective is to encourage a professional look and attitude.
3. If a performance begins at 8:00, call time for crews and opening dancers is usually 6:30, with subsequent dancer calls staggered as appropriate. Latest calls should be 7:45 or so. Check the sign-in sheet to confirm everyone's presence; phone as necessary.
4. Pre-show preparations should be completed by around 7:15. It is desirable, though not always possible, for dancers to have a few minutes on stage prior to the opening of the house, which is generally at 7:40.
5. If a performance is being videotaped, coordinate with the videographer and sound operator the recording of 20-30 seconds of color bars, along with a verbal announcement of the event and date, at the beginning of the videotape in the control booth recorder(s), and the actual start of recording just prior to the beginning of the concert.
6. Provide warnings prior to the start of the concert in warm-up studios as follows: 30 minutes, 15 minutes, 10 minutes, 5 minutes, "places" (3 minutes). Call five minutes and "places" during intermission. About 6 minutes before the end of each piece, call "places" for the next.
7. Double check lighting, sound, scenery, effects, etc. before giving the okay for the house manager to open the house.
8. Encourage performers to leave all valuables at home.
9. Coordinate the start of the performance with the house manager.
10. Secure all Dance spaces at the close of the rehearsal or performance. Make sure exterior building doors facing Walker Avenue are locked (this is generally handled by HHP Building staff).
11. As requested, turn in cast/crew report within 48 hours of the final performance.
12. A comprehensive checklist for each performance is available from the Technical Director. A copy is included in the appendices of this handbook.

Strike

1. Make sure that cast and crew know that strike begins immediately after the final performance. Often, strike only involves the running crew; on other occasions, the whole company is needed. Consult with the Technical Director and let company members know what is expected of them.
2. Make sure that the Technical Director and crew heads have organized the activities of strike. "Loose ends" are often the stage manager's responsibility.
3. Assist in return of borrowed items, as requested.
4. Turn in final cast and crew report to the Technical Director within 48 hours, if requested.

GENERAL REQUIREMENTS FOR A CREW CHIEF POSITION

Any crew chief performs under the direct supervision of a specific faculty member or student assistant, and aids the Technical Director in making most effective use of scheduled work time. A crew chief never makes any design or cue changes without first obtaining the approval of the Technical Director.

1. Become acquainted with the theater: layout, exits, control systems, alarms, etc.
2. In consultation with the Technical Director, plan a work schedule to meet specified deadlines.
3. Do not borrow or use any items not belonging to the Department of Dance (even your own personal property) without checking with the choreographer (and, if appropriate, the choreographer's faculty advisor) or Technical Director. Before such items can be used, terms of their repair or replacement must be arranged. If an item is used without authorization of the faculty, any costs associated with loss or damage cannot be justified to the University.
4. Keep a current list of crew members complete with addresses and phone numbers.
5. See that work areas are clean; in other words, clean up after yourself (and others, if necessary)!
6. Help maintain a current inventory of tools/equipment/consumables. Any items lost, stolen, or broken should be reported immediately. Always return equipment and supplies to the proper storage area.
7. As crew chief, work with the stage manager in pre-planning for any special or unusual needs in your area of responsibility.
8. Be prepared to do emergency repair work on damaged lighting equipment, sound tapes or discs, scenic pieces, etc., as appropriate.
9. Help keep smoking, food, and drink out of studios and the theater.
10. Remind crew members of strike schedule and attendance requirements.
11. The crew chief is directly responsible for one particular area of technical production, and must maintain a level head to keep track of what is happening in that area, and how it relates to the overall concert. If a problem occurs, the crew chief is expected to help solve it. If too many mishaps occur under a student's leadership, the trustworthiness and responsibility quotient of that student will suffer in the eyes of both superiors and peers.
12. As requested, turn in a crew report to the stage manager or Technical Director, either weekly or at the end of the concert.

The dance faculty recognize that crew positions will sometimes be held by responsible but inexperienced individuals. With that in mind, specific expectations for each crew position are outlined on the following pages. These guidelines will, of course, vary at times depending, in part, on concert demands.

MASTER ELECTRICIAN -- SPECIFIC DUTIES

The master electrician is responsible for all lighting and other electrically-powered devices used in a concert. In most instances, the majority of the lighting will come from the repertory light plot already hanging in the theater. Any specials, electrically-powered effects, etc., are in the hands of the master electrician. Specific instructions will come from the Technical Director. Occasionally, the master electrician will serve as lighting operator for the concert. Once in technical rehearsals and performances, the master electrician will need to also coordinate work with the stage manager.

Planning and setup period

1. In conference with the Technical Director and lighting designer(s), go over the lighting design for the concert and prepare a schedule of work. Assist in preparation of revised light plot, magic sheet and other paperwork, as requested by the Technical Director.
2. Keep track of available numbers of lighting instruments.
3. Keep track of quantity and condition of available cable. Help arrange for any needed repairs.
4. Maintain a current inventory of color media. Assist with ordering, as requested.
5. Determine current state of lighting control system; note any controllers needing service, etc. Help arrange for same, as requested.
6. Develop any needed plugging and patch sheets.
7. Know where circuit breaker boxes are located and what each controls.
8. As directed by Technical Director and lighting designer(s), supervise hang and focus of any special lighting for the concert. Doublecheck focus of all units in the repertory plot.
9. Verify crew's understanding of safety regulations governing all electrical equipment, especially for any special effects used (flash pots, smoke machines, etc.).
10. If a lighting instrument doesn't operate, check (in order):
 - a. lamp
 - b. cable
 - c. controller
11. Keep crews informed of all changes in concert lighting and electrics.
12. Keep running tally of the number and type of color media used in the concert. Assist in preparation of gel change sheets.

13. Keep cable off the floor as much as possible. Any cable run along the floor must be covered and secured. Safety of audience and performers is paramount.

Technical and dress rehearsals and performances

1. The master electrician is responsible for seeing that light check happens before each dress rehearsal and performance. Sometimes, this duty is shared with the lighting operator, if the M. E. is not also the L. O.

2. Check in with the stage manager at the designated hour.

3. Be sure lighting control system(s) are turned on before each performance and off after each performance. This generally means operating the key switch on the control board to turn on the main control system (dimmers 1-96), the large disconnect mounted on the dimmer rack to turn on the auxiliary dimmers (97-120), and the power switch to the control unit for the color scrollers and moving lights (adjacent to main dimmer rack).

Strike

1. Return lighting setup (plot and control board) to its original condition unless instructed otherwise by the Technical Director.

2. Turn in an up-to-date inventory of consumables (lamps and color media), plus account of any equipment in need of service or repairs.

SOUND CREW CHIEF -- SPECIFIC DUTIES

The sound crew chief is responsible for all concert recorded or amplified sound. Most often, this task will consist mainly of assembling the recorded music for the concert. We almost always use mini-discs for concerts; it provides the best quality, and is easiest to edit and cue. Most of the time, choreographers will provide CD's or other sources for transfer to disc. In other instances, live music may be used in a piece; this live sound may or may not need amplification. In the event reinforcement is needed, it is the responsibility of the sound crew chief. Occasionally, the crew chief will serve as sound operator for the concert.

Planning and work periods

1. Consult with the Technical Director and choreographers to determine sound needs for each piece in the concert. Among the questions to ask:
 - a. What is the nature of the sound for each piece? recorded? live? a mix?
 - b. If recorded sound, is it:
 1. one recording played straight through without stopping?
 2. several recordings played separately in sequence with one or more stops and starts?
 3. several recordings with sounds overlapping one another?
 - c. If live sound, does it require reinforcement? If so, what is needed?
2. Collect sound sources or finished tapes from choreographers or recordists. Before beginning to record concert disc(s), determine the number and type(s) needed. Depending on type, each disc will hold either 60 or 74 minutes of audio.
3. Assemble concert disc(s) from source material. Target date should be the first lighting rehearsal. Absolute deadline is first technical runthrough.
4. The mini disc should be constructed so that the selections are on the disc in order, with about 20 seconds of silence at the end of each cue. Enter titles for each track, and for the whole disc.

Dress rehearsals and performances

1. See that stage managers and crew members develop a working knowledge of all music, cues and effects.
2. The crew chief is responsible for seeing that sound check happens before each dress rehearsal and performance. Sometimes, this duty is shared with the sound operator, if the chief is not also the operator.
3. Check in with the stage manager at the designated hour.
4. Distribute any necessary intercom equipment. See that all sound systems are turned on before each performance and off after each performance.

5. In making concert preparations, anticipate equipment failures and plan backup to the extent possible. Double check supply of replacement fuses for each piece of equipment and know each replacement technique.

6. After each performance, store sound and intercom equipment in control booth or designated lockup.

7. Bring any problems to the immediate attention of the Technical Director.

Strike and cleanup

1. Assume responsibility for all sound, music, and intercom equipment at strike.

2. Return all sound equipment to its proper storage place.

3. Box and label mini disc(s) or other recordings used in the concert. Check with the Technical Director for storage instructions.

SCENERY, PROPS, COSTUMES AND MAKEUP

Scenic, prop and costume pieces which will become Departmental property will, of course, be paid for by the Department. In general, this means that items for student work are the responsibility of each choreographer.

Any scenic and prop pieces to be used in a concert must be approved by the Technical Director, who serves as safety officer for the School of Health and Human Performance in such matters.

Scenery

Consult with the Technical Director regarding your scenery. In some instances, assistance in its preparation may be available.

Props

In most instances, props for a dance are the responsibility of the choreographer. The Technical Director may be able to offer advice or answer questions regarding a particular prop.

Props for a particular piece should be assigned to one dancer who can see that they are in place for each performance and properly secured afterward. Be sure to instruct the running crew in how to best assist with your props.

Costumes

The choreographer is in charge of arranging for the planning and construction of costumes. They should be available no later than the first lighting rehearsal. Once their costumes are completed, dancers are in charge of them.

Portable racks are available backstage to facilitate quick costume changes. The running crew can often assist in handling costumes, if needed.

Makeup

Dancers should provide and use their own makeup and related supplies. It is not wise to share makeup products. Any design of makeup is generally coordinated by the costume designer or choreographer.

LIGHTING DESIGNER

Interested students will find opportunities for lighting design work most every semester. A prospective lighting designer should have completed one or more semesters of DCE 255 and/or served as assistant to a faculty designer. Consult with the Technical Director if you have an interest in lighting design.

When lighting a piece in a concert, begin work well in advance.

1. Check with the Technical Director and other lighting designers on the concert to discuss gel colors for the repertory light plot. Remember that the designer can select mid and shin colors for each piece.
2. Meet with the choreographer to discuss basic ideas about the dance. View a fairly early rehearsal and begin to think about any specials you may wish to request. Also discuss costume textures and colors.
3. Develop a tentative cue list. Include in your notes a description of where in the dance (in terms of time) each cue occurs, what's happening in the dance when the cue occurs and what happens to the lighting in the cue. Also, be sure to make initial color selections for mids, shins, and backlights (scroller choices are listed on the magic sheet).
4. If possible, schedule some time in the theater in advance of the lighting rehearsal so that you can experiment with some lighting "looks" for the piece. NOTE: you'll need to make special arrangements with the Technical Director for access to the lighting control system. Sometimes it's helpful to have the choreographer present for at least a portion of this session.
5. **BE READY FOR YOUR LIGHTING REHEARSAL.** Remember that the main goals of a lighting rehearsal are to get cues roughed-in for the whole piece and to begin to acquaint the stage manager with the dance and its lighting. **Don't spend too much time fine-tuning at this point. You'll still have several rehearsals to view and make adjustments.**
6. Once cues are written, you are expected to attend technical and dress rehearsals to insure that the lighting is being executed properly and to be available to answer questions from the stage manager.

HOUSE MANAGER -- SPECIFIC DUTIES

The front-of-house operations are extremely important. Box office personnel and ushers are the initial contact a patron has with the Dance Theater. Few things will spoil a patron's experience more quickly than an ill-prepared or obnoxious house crew. Stress courtesy and politeness to all who work in direct contact with the audience.

1. Recruit ushers early (generally four for each performance, with at least two needing to remain past intermission).
2. Make sure ushers fully understand house layout. Appoint positions for each usher.
3. Report to the theater by approximately 6:45pm for an 8:00pm performance. Make sure appropriate building doors are unlocked. Meet all ushers and check all details, including setup of seating area and readiness of programs. Only Dance Theater staff are permitted in the theater before the house is open.
4. Consult with University box office staff upon their arrival (generally one hour before performance). Coordinate the collection of names for physicians or others on emergency call.
5. Verify proper operation of the lobby TV monitor.
6. See that hallways, lobby, and restrooms are checked for cleanliness and order, and that all restrooms are properly stocked with toilet paper and paper towels.
7. Prior to the opening of the house, supervise and assist ushers in checking cleanliness of the house, arrangement of chairs, space for videographer(s), etc. Also check chairs for chewing gum!
8. Instruct ushers in handling and disposition of tickets and stubs.
9. Synchronize your watch with the stage manager prior to 7:00pm for an 8:00pm performance. Obtain clearance from the stage manager before opening the house.
10. Handle all house emergencies: seating or ticket mistakes, etc. Make sure ushers know where to refer questions. Coordinate resolution of all ticket problems with the box office.
11. In seating audience members, be sure to retain several vacant seats near the audience entrance. Use these seats for late-comers, but only seat them during intervals between pieces.
12. Be alert during performances for noise in the lobby, hallways, or immediately outside. Quiet it tactfully—but quiet it!
13. Be gracious! Have a pleasant word for audience members (see that ushers do, too). Be aware of special arrangements for wheelchair access (difficult in this end of the HHP; street-level entrance is down at the atrium).
14. Do not allow flash cameras or recording devices into the theater. Rigidly enforce prohibition of smoking and beverages in the theater.
15. Check the time when intermission begins. Approximately three minutes before it is to end, shepherd the audience back into the theater. Check all hallways, including the upstairs and downstairs halls if necessary. See that all doors are closed when the concert resumes.
16. Store all programs and flashlights in the box office after each performance.

17. Make sure that exterior building doors are locked (this is generally handled by HHP Building staff, but House Manager is an important double-check).
18. Turn "lost and found" items over to the box office. Provide written notice of the same to the Dance Department office.

PUBLICITY FOR DEPARTMENTAL CONCERTS

Some overall caveats:

The Departmental Program Assistant is an important ally in preparing materials to publicize events. From news releases to publicity photos to program copy, this person is your friend!!

All publicity materials for any event sponsored by the Department of Dance must be approved by the Department Head before printing or posting. In the event material is viewed as potentially problematic, the Head will consult the designer, other faculty members, or the Dean, as appropriate. All persons whose image or work is to be used for Department publicity materials must give written approval for such use.

-the above policies were adopted by the Department faculty on 02/14/96

Parking information should be issued to concerned patrons. In general, free parking for Departmental concerts being held after 5:00pm on Friday and before 12:00am on Mondays is available in the lot at the corner of Walker Avenue and Aycock Street. Any questions should be addressed to Parking Services at x4-5681. Also include the University logo (one option is included):



At the beginning of the school year:

Discuss the concert schedule with the departmental representative to the Jackson Library Display Committee to see if your concert can be featured in their display cases. Then, as the time nears, take charge of organizing materials for the display and meeting the deadlines set out by the library committee.

Four weeks in advance of each concert:

A press release must be prepared and given to the Program Assistant, who will forward it to the University News Service (x4-5371). The press release should contain all relevant information about the concert. (See examples on the following pages.)

Arrange for publicity photos. Sometimes, several students will arrange a joint photo shoot, thereby lowering individual costs. We occasionally have students who are proficient photographers. The University Publications Office (x4-5921) can sometimes provide photography assistance, as well.

Three weeks in advance:

When the poster is back from the printer, if a mailing is being done, the mailers must be addressed, sorted, and mailed out. The Dance office can help you get started.

One-two weeks in advance:

Organize poster crews to hang posters all over campus, on Tate Street, and throughout the community. Remind potential crew helpers to log their hours for proper credit in Production Practicum classes. Carry extras with you and check to see that posters are up wherever you go.

A SAMPLE PRESS RELEASE

December 6, 1995

Contact: Jan Van Dyke - 334-3043

For Immediate Release:

The UNCG Department of Dance will present 1995-96 Guest Artists Leslie Dworkin and Kent De Spain in "AWAY FROM HOME", an evening of solo and duet choreography. Performances will be on Friday and Saturday, January 19 and 20 at 8:00 pm in the Dance Theater in Rosenthal Building, entrance on Walker Avenue at Kenilworth Street. Tickets are \$7.50 for general admission, \$5.00 for seniors and students, and \$3.00 for UNCG students. Free parking is available in the university lot at the corner of Walker and Aycock Avenue. For information and reservations call 334- 5570.

Although they call Philadelphia home, De Spain and Dworkin have performed and choreographed their works in places as various as Edinburgh, Scotland, Portland, Maine, Ann Arbor, Michigan, and Los Angeles, California. Their unique blend of abstract movement and dance theater creates lush movement landscapes complemented by emotionally charged and dramatic dance theater.

Dworkin's choreography has been described as "the equivalent of a dollop of caviar followed by a sip of champagne" (Bing Mark, The City Paper). On the program, Dworkin includes two duets. "Arc" is a new work that features intricate partnering and an original sound score by De Spain: "[Arc] uses parallel movements and delves into how two people may or may not meet in the middle--joining, ultimately splitting, yet remaining spiritually tethered. Well-constructed, sensitive and powerful, the piece has a real spark" (Deni Kasrel, The City Paper). "Falling" is a short, humorous duet with sound by writer William Burroughs and a surprise, one-liner ending. Dworkin will also perform an improvisational solo "From the Faraway Nearby" and "Geode", a piece inspired by the martial art form Tai Chi.

De Spain presents "Elegy", "set to Arvo Part's deeply moving score, ['Elegy'] is an equally moving and elegant duet of isolation, support and loss....De Spain's transition and build of the piece...is masterful and compelling" (Brad Rosenstein, The City Paper). Also by De Spain is "Benediction", a dance that features two short solos which meld into a tightly synchronized duet; the haunting vocal music is by Gavin Bryars. The evening concludes with De Spain's "North American Travelogue II", the only group piece of the evening. A witty romp of a dance, this sextet features guest appearances from four of the Dance Department's faculty.

The artists invite the audience to join them after the performance for discussion regarding their work and artistic process.

ANOTHER SAMPLE PRESS RELEASE

NOTE: Be sure to include an opening paragraph modelled after the opening paragraph of the previous release. Use quotation marks and/or all caps for titles.

Leslie Dworkin, this year's visiting artist, comes from Philadelphia. She will show "North Rim," a dance inspired by the landscape of the Southwest, translating natural images onto the human body. Originally performed in Philadelphia by four dancers, this expanded version uses ten dancers, video projected images, and sound by Brian Eno and the Kronos Quartet.

John Gamble will present a new group work, "Surabaya-Johnny," set to a Kurt Weill Berlin Theater Song written in the 1930s. For the dance, the song has been arranged by Gil Fray, a Greensboro composer, and will be performed live by guitarist Ruddy Shupik and singers John Gamble and Jennifer Tarrazi-Scully. The song's lyrics speak of a woman's frustration with her lover, a less than devoted sailor, who has gone to sea once again. The dark, cabaret-like tonalities of the song are reflected by complex partnering and stark movement imagery in the dance.

Rick McCullough will also present a new work, this one a duet entitled "Sarajevo." The dance depicts a young couple and how they cope with living in a culture of war. Music is by Henryk Gorecki.

Jan Van Dyke will perform the title role in her own "Ella," a dance for seven which premiered in 1974. Originally choreographed for the Corcoran Gallery of Art in Washington DC, the piece was shown last spring at the Green Hill Center for North Carolina Art. This fall's version has been reworked for the stage.

Sherone Price is creating a new piece for eleven dancers to music by Glen Velez. He is drawing on his experience as a performer and teacher of African dance, experimenting with African movement vocabulary while choreographing with a modern dance sensibility.

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RUNNING CREW DUTIES

Members of the running crew are responsible for coordinating dancers and technical production elements during technical and dress rehearsals and performances. The running crew “puts the pieces together.”

Responsibilities for everyone

1. Become familiar with the theater. Pay particular attention to location and operation of fire and security alarms, fire extinguishers, etc.
2. Beginning with final dress rehearsal, wear dark clothing, preferably black, including dark shoes and socks. This is vital for crew on stage, less important for crew in the control booth, who have the option of dressing as they would to attend a concert as an audience member.
3. Help encourage professional discipline among all members of the concert company.
4. Be reliable. Let performers know by your efficiency and demeanor that you can be counted on.
5. Be ready to help in areas outside your primary responsibilities (but don't lose sight of your primary duties!).

Assistant stage managers and stage hands -- specific duties

1. During technical rehearsals, assemble and maintain information regarding gel changes, placement of scenic pieces (make sure they get spiked!), dancer presets, etc.
2. Before each dress rehearsal or performance, sweep and mop the stage. The best mop solution for most vinyl dance floor surfaces is 1/4 to 1/2 cup ammonia in a bucket of water.
3. Verify function of all running lights in the backstage area.
4. For final dress rehearsal and performances, make sure path between warmup studio and backstage entrance is clear.
5. Place two instant cold packs backstage, one on each side. Be prepared to use these in the event of an injury requiring application of cold. In the event of such injury, dispatch an available crew or cast member to get ice from the ice machine in the closet outside the main audience entrance, as the cold pack only lasts for a few minutes.
6. If requested by the Stage Manager, provide calls for dancers in warmup studio: 30 minutes, 15 minutes, 10 minutes, 5 minutes, places. Once concert starts, call dancers

for next piece about 6 minutes before their piece will begin. Most of the time, the Stage Manager will use the booth paging microphone to accomplish this task.

7. In some cases, the assistant stage manager on the stage right side will be called on to operate the theater houselights.

8. Be prepared to guide dancers offstage at the end of each piece. This is often best accomplished with a stagehand in one wing on each side facing onstage and shining a flashlight up onto the face.

9. Between dances, make any gel changes, scene changes, presets, etc., quickly and efficiently.

10. After each rehearsal or performance, check backstage areas for stray costume or prop pieces and turn off all running lights. Store flashlights, headsets, etc. in the control booth.

Lighting operator -- specific duties

1. Before the first lighting rehearsal, become familiar with basic operation of the control console.

2. Before each dress rehearsal or performance, verify proper operation of all lighting equipment. All electrical devices are within the jurisdiction of the lighting operator.

3. Double check with deck crew to make sure they have all necessary gels.

4. Make sure spotting light is turned on before the concert and off afterward. Usually the spotting light is powered on and off with the light board.

Sound operator -- specific duties

1. Check function and level of all sound devices—mini disc players, tape machines, CD players, speakers, microphones, mixer/amplifiers, speaker switching devices, etc.--prior to the opening of the house.

2. Verify audio signal to control booth VCRs (make sure both mic and line feeds are working).

3. Distribute headsets and turn on intercom equipment.

4. For performances being recorded, see that 20-30 seconds of color bars, together with a verbal announcement of the event and date, are recorded at the beginning of the tape. Then make sure that recording is begun on the booth recorder(s) just prior to the beginning of the performance.
5. Be prepared to make evacuation or other emergency announcements using control booth microphone.
6. If any reel-to-reel tapes are being used, store them "tail out," and rewind them prior to each rehearsal or performance. If a tape is going to break, it will tend to do it then!
7. See that all equipment is turned off, intercom units collected and stored, and disc(s) or tape(s) appropriately stored, after each rehearsal or performance.

Videographer -- specific duties

1. Become familiar with the equipment you will be using. The Technical Director or a Teaching Assistant will work with you. Concert recordings are generally made using a JVC or Sony camera feeding one or more recorders in the control booth. This seemingly cumbersome arrangement provides a mixed audio signal (direct feed from the theater sound system plus signal from overhead mics) and allows multiple "originals" in several formats (SVHS, regular VHS, DV, etc.).
2. Before each rehearsal or performance which you will record, set up the camera and connect it to the video line from the booth. For most concerts, standard VHS tapes are made of the technical runthrough and dress rehearsal (those are also rehearsals for the videographer!), and multiple recordings (SVHS/VHS/DV/DTE) are made of performances. Make sure you have appropriate recording media!
3. Consult with the choreographers and/or designers of each piece to see if there are specific closeups they want. Otherwise, the shot should be basically full stage. Camera movement should be limited, slow, steady, and unobtrusive.
4. At the beginning of each video, record about 30 seconds of color bars. During this recording, make sure someone in the theater identifies the date and event using a moderately loud voice (this will provide an audible label).
5. Just before the concert begins, verify that all appropriate devices are in record mode! Few mishaps are as frustrating as not getting the recording started! Let recorders run straight through until the end of the concert, unless instructed otherwise (most concerts are well under two hours).

6. At the end of the performance, wait about 30 seconds before turning off the camera. Then, strike the camera to the booth and rewind all tapes. Make sure the camera is properly stored and each tape is properly labeled. Leave each tape next to the deck in which it was recorded.

7. Review sections of the tape as requested with choreographers or the Technical Director to discuss shot selection, camera technique, etc.

EMERGENCY PREPAREDNESS

Fire, explosion, or other violent accident

1. Know the location of fire extinguishers and alarm boxes in your area and know how to use them. Know where all exits are located.
2. In the event of a fire, remain calm. The less panic there is, the less chance of injury and damage.
3. Activate the building fire alarm **no matter how small the fire** (this also alerts campus police).
4. For a minor fire that you're sure you can contain, promptly direct the charge of the proper type of fire extinguisher toward the base of the flame. Call for help, even if the fire appears small.
5. In case of a fire around electrical equipment, do not use water to put it out; water may cause electrical shock.
6. If there is any possibility of the fire spreading, close all doors (but do not lock them!) to confine the fire and reduce the available oxygen.
7. In the event a performance is in progress, the stage manager must see that the audience is notified. First, notify the house manager so house staff will be prepared to aid in evacuation. Be simple, calm and direct. Stop the performance and raise the houselights. Use the emergency exit announcement posted in the control booth, either spoken by someone on stage, or piped through the theater sound system from a booth microphone.
8. Assist in the orderly evacuation of the members of the company. Once outside, move to a clear area away from the building. Do not reenter the building until told it is safe to do so by fire or police personnel. The stage manager should be available to police to help them determine that everyone is out of the building. Assist in keeping walkways and streets clear for emergency vehicles.
9. Remember that it is always better to be overly cautious!

SAFETY

Everyone working in a performing arts setting must constantly strive to safeguard self and others from all foreseeable hazards and emergencies. Learning to work safely is a vital aspect of the educational process. The main causes of accidents are carelessness, insufficient knowledge, and undue haste.

It is the responsibility of the faculty to:

1. Make safety a part of everyday operations in the Dance Theater.
2. Establish safety procedures and regulations, and make sure students and colleagues understand and observe them.
3. Establish emergency procedures; instruct and rehearse their implementation.
4. Be alert for potential hazards; point them out to others. If the danger comes from something in need of repair, inform the Technical Director.
5. Set good safety examples in their own work.
6. Check students out in operating tools or equipment.
7. Demonstrate proper care and use of tools and equipment.
8. Inspect facilities and equipment regularly to find and eliminate hazards. Document these inspections.
9. Report, verbally and in writing, defective and unsafe facilities and equipment to the administration.
10. Make sure that a stocked first aid kit is maintained and available.

If an injury does occur:

1. Protect the victim from further harm.
2. For minor injuries, administer appropriate first aid.
3. For serious injuries, call emergency help (x4-4444 or 9-911). Notify a parent or guardian as soon as possible.

Facilities and equipment

1. Emergency phone numbers should be posted by the control booth phone.
2. All curtains, drapes and scenic units must be flame retardant.
3. Stage rigging should be properly maintained and regularly inspected.
4. Stage lighting circuitry, dimmers and instruments should be properly maintained and regularly inspected.
5. Lighted auditorium exit signs should be regularly inspected.
6. Exits and access to them should be unobstructed at all times.
7. Fire extinguishers should be regularly inspected and kept unobstructed.
8. Adequate first aid supplies should be maintained.
9. Storage areas for tools and materials should be kept clean and orderly.

Ladder safety

1. Before any ladder is used, it should be inspected to assure that it is in safe condition. A chair or box should not be substituted for a small ladder. Fiberglass ladders are preferred over wooden ones.
2. A step ladder should always be completely opened and climbed only on the side with the steps. Never stand or work from the top step of a step ladder.
3. Extension ladders should be braced at the bottom while in use.
4. Tools or other objects should be secured against falling while work is being performed from a ladder. Such items should never be left on a ladder, dropped, or pitched to another worker.
5. After use, ladders should be returned to proper storage.

Genie lift safety

1. Only authorized personnel may operate the Genie personnel lift. **If you have not been specifically trained by a faculty member, you are not authorized!**
2. Before trying to raise the lift, make sure outriggers are engaged.
3. Do not defeat the unit's built-in safeties.
4. Be especially careful when moving the Genie while it is elevated. Even with its weighted base, it is quite top-heavy.

Lighting safety

1. Only authorized personnel are permitted to work with lighting circuitry, dimmers and instruments.
2. All workers should know the location of main circuit breakers for stage lighting equipment.
3. Never work around electrical equipment without shoes on.
4. Any electrical or mechanical defect or irregularity must be immediately reported to the faculty or staff member in charge. No repair of faulty equipment or instruments should be undertaken unless the supervisor has been consulted and has approved such action.
5. Any incidence of electrical shock, no matter how slight, must be immediately reported to the supervising faculty or staff member.

Scenery/prop/special effect safety

The Technical Director is the safety officer for the production program. Though scenic and prop pieces are generally the responsibility of each individual choreographer, the Technical Director can often offer advice or assistance, and in any event must approve the safety of any item used in performance.

It is in the best interest of any choreographer considering something out of the ordinary to consult with the Technical Director early in the process of developing ideas. Don't assume a last-minute scenic or prop piece will be approved just because there isn't time to come up with a substitute!

UNCG Dance Theater Stage Manager's Check Sheet

Concert: _____

	Dress Rehearsal	Performance #1	Performance #2	Performance #3	Performance #4
BEFORE HOUSE OPENS					
Unlock doors (building [side and front], theater, booth, mop closet, warmup studio, dressing rooms, box office)					
Dancers and crew sign in as appropriate					
See that floor is swept and mopped by 7:15 for 8:00 performance					
Lighting operator runs channel check and sets lights for preshow (preshow Q set, houselight dimmers on, 1 and Master at full)					
Sound operator clears rehearsal sound system and runs sound check					
All headsets connected and in working order					
Backstage preparations complete (gels ready, any props, FX costumes and scenic pieces preset for beginning of concert)					
Assistant stage managers have turned on running lights and obtained backstage flashlights and chemical cold packs					
Confer with House Manager to review procedures, verify condition of seating area and establish "late seating" points, as appropriate					
Verify setup and readiness of videographer, if this performance is being videotaped; record color bars on booth recorder					
Red spotting light on (lighting operator)					
Floor is dry by 7:30; if it is not, have stage hands towel it dry					
Give dancers 30-minute call; pad dancers' entrance door; turn off hallway lights outside stage door					
Fluorescent lights in booth are off; desk lamps and incandescent overhead lights on, as needed					
AFTER HOUSE OPENS/BEFORE CONCERT BEGINS					
Give dancers 15-minute call					
Give dancers 5-minute call					
Confer with box office about five minutes before scheduled curtain; determine and communicate any needed hold					
Call places for dancers in opening piece					
Blowers off					
Begin recording on booth VCR if the performance is being videotaped					

UNCG Dance Theater Stage Manager's Check Sheet
 Concert: _____

DURING PERFORMANCE		Dress Rehearsal	Performance #1	Performance #2	Performance #3	Performance #4
Start time - first half						
End time - first half						
Start time - second half						
End time - second half						
AFTER PERFORMANCE						
Collect backstage headsets, belt packs, cold packs and flashlights; return to booth for storage						
See that backstage equipment is properly stored and/or turned off; turn off all running lights						
Spotting light is off						
Blowers are on						
All lighting, sound and video equipment is turned off						
Booth is secured and all three doors are locked						
All booth lights are off						
All theater, studio and dressing room doors are locked; hallway lights outside stage door are turned on						
Exterior building doors are locked						
Rehearsal sound system in place and connected						
Houselight dimmers are off; houselights are controlled at panic station by main theater door						
Notes/questions - performance #1	Notes/questions - performance #3					
Notes/questions - performance #2	Notes/questions - performance #4					
Return keys to the Technical Director after final performance						

Crew Timesheet

Name/Crew Assignment _____ Concert _____

Day	Date	Event	In	Out	Total
Grand Total					

(STAGE LEFT BOOM COLOR CHANGES)

DANCE	MIDS	DNSTG SHINS

Intermission

(STAGE RIGHT BOOM COLOR CHANGES)

DANCE	MIDS	DNSTG SHINS

Intermission

