

**Appendix M:**  
**Hair and Makeup Supervisor Checklist**  
*Organization and Communication Are Key*

### General

The Hair and Makeup Supervisor works closely with the Hair and Makeup Designer and the Costume Designer to implement hair and makeup designs for the show. Responsibilities of the Hair and Makeup Supervisor include creating a makeup and wig change/quick change breakdown in collaboration with the Designer; supervising and training the makeup and wig crew in the application, removal, and care of all makeup, wigs, pieces, facial hairpieces, and prosthetics for the production; and finally assisting the actors with pre-show makeup and wig-related needs.

### Design Process

- Read the script. Read it again and make notation of possible technical difficulties in the execution of the hair and makeup plot.
- Receive design and begin to communicate with the Designer concerning all elements of executing the design such as quick-change rigging, SFX makeup, prosthetics, etc.

### Production Process

- Work as a member of the Makeup and Wig build crew under supervision of the Makeup & Wig Designer. This may include any of the following: shopping, pulling stock, patterning, building pieces, stitching, dye work, setting and styling wigs, building prosthetics.
- Attend fittings with Designer. The hair and makeup fitting should be also attended by the makeup artist or hairstylist applying the look if the actor is not doing their own hair and makeup.
- Communicate regularly with the designer about any potential issues with a build or piece that you feel might benefit from quick-change rigging based on your knowledge of the script and designer run.

### Rehearsals

- Check the rehearsal report after every rehearsal. (Read the entire report, often, hair & makeup are affected by items listed outside their section.)
- Assist the Designer in taking measurements of the cast, if needed. Remember to be discreet, modest, and professional!

### Fittings

- If you are requested to help with a fitting, assist preparation of the fitting space. Especially if you are the one building/styling the wig, you should make notation of any needed changes, preferably with photographs while the designer supervises the fittings. It is recommended that the least amount of people possible are in the fitting area with the actor to maintain professionalism and minimize crowding.
- Initial fittings may require the trying-on of several different wig or hair pieces as well as the testing of certain makeup tones. Assist the designer by having all needed supplies laid out neatly and easily accessible so that you can get what you need quickly.
- The designer may also take measurements, wraps, or molds of the actor. They should discuss this with you prior to the actual fitting. Again, make sure to take down any notes and have tools (such as measuring tape, saran wrap, clear tape, sharpies, makeup sponges, face wipes, hair pins, ties, combs, brushes, and wig caps available for use.)
- During a secondary fitting (if taken) the designer will usually discuss the chosen look with the performer and you (especially if you are the one applying the makeup.) You should bring a camera and sketching materials to note how to create each look and what supplies and tools you will need.
- Please wait to discuss any sensitive notes until after the actor has departed.

### Designer Run-Through

- Often the director and stage management will schedule a full run-through of the production so that the Designers can view blocking, action, and other important elements that may affect their design. You should absolutely attend if at all possible. If there is no designer run scheduled, then check with stage management on the best time to watch a full run of the show

- ❑ You should also check the action onstage against the hair and makeup plot, and time certain moments of the action with a stopwatch for quick changes. You should note when, where, and with whom (and what headwear or SFX elements) each performer enters and exits and the approximate time they take to do so.
- ❑ It is also good to encourage your crew to come as well so that they understand the progression and flow of the show and where their changes will be. If your crew has not already read the script, make sure they do so before the run-through so they can follow along and make notes.

#### Technical Rehearsals, Quick Change Rehearsals

- ❑ At this point the responsibilities for the show are transitioning from the designer to you, with supervision from the designer.
- ❑ In conjunction with the Costume department and the Props and Sound department (as necessary) quick change rehearsals can be scheduled during this period, although be aware that your actors may not be consistently available during this point, and it may be ideal to schedule the quick-change rehearsal earlier.

#### Dress Rehearsals and Performances

*Because final dress rehearsals are run as performances, protocol is the same.*

- ❑ The Hair and Makeup crew should be trained in pre-show, show run, and post show protocol prior to this point. All items should be prepared as they would for a regular performance. There should be labelled designated areas for actors (or group of actors, such as the chorus) and their makeup artist (if assigned).
- ❑ You should assign and schedule each member of your crew to specific pre-show and post-show tasks prior to this point and discuss them with each crew member.
- ❑ You should also have makeup/costume/scene change paperwork for each crew member to track their changes during the rehearsals and performance.
- ❑ Remind your crew that they will need to dress in approved, backstage blacks starting with the first dress rehearsal.
- ❑ All pre-shop prep (re-setting, styling, etc.) should be finished at least 30 minutes before the first actor's call time.
- ❑ After the show is finished, the Supervisor and crew should assist the actors in the safe and proper removal of any wigs, pieces, facial hair, and prosthetics. All pieces should be removed before the actor gets out of costume. Specifics can be discussed with the actor and designer.
- ❑ All costumes and costume pieces must be checked in at the end of every single rehearsal and performance. Do NOT release your crew until all items are accounted for. The same goes for pre-show check-in.
- ❑ All pieces (makeup or wigs) must be properly cleaned, sanitized, and prepared for re-use at the end of the performance. If permitted by your designer, you may restyle the next day, but that is at their discretion.

#### Strike

- ❑ The Technical Director will organize and supervise the strike.
- ❑ Work with the designer to collect pieces for cleaning and re-stocking.
- ❑ All work areas should be sanitized, cleaned, and prepared for the next production (or end of year). All tools and equipment should be returned to their proper storage areas.
- ❑ Double check that you have copies of all your paperwork, renderings, research, and notes for future reference.
- ❑ All items, equipment, tools, supplies, and stock must be returned to their proper storage areas before a production's makeup and wig department is considered released from their duties.