

LAB PRODUCTION POLICIES—9/1/04

Lab productions provide the student with opportunities to demonstrate creativity, resourcefulness, and responsibility. Lab productions also serve to assist faculty in evaluating the potential of students as directors, designers and actors for work in main stage productions.

The productions are not intended to be fully staged productions. To encourage resourcefulness on the part of directors, designers and actors in realizing their ideas, they are expected to work within strictly set parameters. While students are encouraged to do as much creative work outside of the main stage productions as they are capable of, it is important to stress that all such work is to be considered IN ADDITION to the student's academic and departmental production responsibilities. These must remain the priority of all our students.

While the faculty recognizes that the Lab production is a venue for the traditional director-driven project, we also welcome and encourage productions and performance experiments conceived and mounted by actors, technicians, designers and playwrights.

It is possible to receive **Practicum credit** for work on these productions. Students should consult with the appropriate faculty member before undertaking the project to negotiate conditions of credit for each specific project.

Actors and Casting. Productions in the Department of Drama are cast through publicized open auditions. All productions serve the important purposes of training and giving experience to University students. In addition, the Lab Series serves to help directors learn to coach young actors. Occasionally a Lab Series role may be pre-cast for a particular project or an actor from the community may be used to enrich a production. Pre-casting must be approved by the Faculty Coordinator for Lab Series. Actors cast in a main stage production may not audition for or be in a Lab production which overlaps with their main stage production. Actors cast in Lab productions are expected to strive for professional standards of behavior and an ensemble attitude. Attendance at rehearsals, promptness, professional courtesy, word perfect lines (including cues), and current recording of blocking are expected. Actors are expected to provide their own make up for performances. As part of the ensemble, actors are responsible for striking sets, costumes and props, as well as for any other technical tasks appropriate for a particular production.

Applications. All projects must be proposed to the Student Producer of the Lab Production Series. Please use the form “Application...” or format your application following the form. Applications must be completely filled out. A copy of the script must accompany the application. If the project looks possible for approval the script copy will be passed on to the Lab Faculty Coordinator. The Student Producer serves as a liaison to the Faculty Coordinator, who will consider each application and approve or reject it after consulting with the Student Producer. There should be a deadline for submission of applications each semester, after that deadline applications will be considered on a first come, first served basis. The Organizer of an approved project must function according to the following policies:

1. ORGANIZATION/TITLES

Faculty Coordinator (Betsy Tucker 2004-05), oversees, works with Student Producer to facilitate Lab Shows, holds mandatory group meetings at least once a semester to explain policy, sees final rehearsal and approves show.

Student Producer (Christina Princi 2004-2005), oversees the front line of Lab show productions, facilitates, encourages, trouble shoots, insures TD OK's set for fire code, insures that strike is successfully achieved, approves and recommends Lab shows to Faculty Coordinator, secures "Declaration and Contract" from production team as soon as possible after auditions.

Lab Show Organizer (hereafter referred to as Organizer), is you or anyone who wants to do a Lab Show.

Drama Department Business Manager (Martin Beekman) administers the disbursement of funds and secures rights for production.

Drama Department Technical Director (Shawn Paul Evans) OK's set for fire code, approves completion of strike.

2. EXPENSES

Budgets. Lab Production budgets are strictly limited to \$200, including payment of royalties. All production expenses must be paid from this budget. Production expenses include all props, paint for painting and repainting to black set pieces and stage floor, costume cleaning, royalties, scripts, and copying costs, including copying charged to the department copy card. The Department's Business Manager administers the disbursement of funds. There is a \$100 deposit (in the form of a check) required of all approved productions. This money is intended to cover damages or overspending. This check should be handed to the Student Producer before work on the show begins. The Department Business Manager will hold the check uncashed until the production's strike and financial transactions have been completed and approved. The check will then be returned to the Lab Organizer, or cashed to cover damage or work required to clean up anything the production has failed to attend to at strike.

Purchasing. Organizers purchase needed items with their own funds and will then be reimbursed as long as the expenses are within the budget. To ensure reimbursement, **receipts** MUST be transferred to the Department's Business Manager.

Royalties and Scripts.

The show's budget must pay for rights to mount the production.

The Department Business Office must obtain the rights to any copyrighted play and pay royalties. Each specific show's Organizer must apply for these rights **THREE WEEKS BEFORE REHEARSALS BEGIN** (assuming a three week rehearsal period). Thus rights need to be secured/granted three weeks before performance dates, and the process begins six weeks before opening. Students should bring a copy of the script, with information on who holds the performance rights, to the Business Office.

Substantial changes in copyrighted scripts, i.e. extended cuts and rewrites, are severe violations of copyright laws and are not allowed.

Students should plan on buying copies of the scripts or obtaining permission to photocopy (from the publisher). Scripts may be ordered, if requested, by the Business Office when they write to request rights. Scripts may be bought/paid for out of the production's budget or, of course, paid for by the production's participants.

Copying. Running copies of materials of use in Lab productions may be done with a copy card from the Business Manager's office. A copy purchase record must be completed. The expense will be charged to the particular Lab production budget. For more complex copying needs, see the Business Manager for the Drama Department's account number, and take materials to the University Copy Center on the first floor of Alderman Library.

2. STAGE MANAGEMENT

All Lab productions work better with a Stage Manager. The Stage Manager, indeed, may end up running sound or lights for the show, and is invaluable as an organizational helper for the show's Director or Organizer.

One (1) Stage Management **credit** (DRAM 353) may be given for Stage Managing a Lab show under the following conditions which attempt to make the experience commensurate with work in the Culbreth (fewer hours, less credit):

- A. all Stage Management positions for the semester have been filled for the Culbreth season, and the assignment is approved by the faculty member teaching Stage Management.
- B. a rehearsal schedule is devised which includes at least 30 hours of rehearsal to be Stage Managed.
- C. the Stage Manager runs the Lab auditions, runs weekly production meetings (even if it is only with the director), produces rehearsal reports if there are Designers involved, and runs tech rehearsals.
- D. a prompt book with blocking, cues, rehearsal notes, and all organizational material is presented to faculty teaching Stage Management upon completion of project.
- E. the production is Directed by, and thus the Stage Management is supervised by, a student who has Stage Managed a Culbreth or Helms Main Stage show or by a faculty member.
- F. the faculty member who teaches Stage Management has the final say as to who receives credit for any Stage Management work.

No credit will be given for Assistant Stage Management positions for Lab shows.

3. AUDITIONS

The Student Producer will sign out space for each Lab show's auditions. Each show's Organizer is responsible for circulating appropriate audition notices, as well as for holding open auditions.

Again: actors cast in a main stage production may not audition for or be in a Lab production which overlaps with their main stage production.

4. REHEARSALS

Space is automatically allocated for Lab production rehearsals from 5 to 7 p.m. Monday through Friday in rooms 115C, 115B, B006, and sometimes the Helms, for three weeks prior to the production.

Students rehearsing at other hours during the week may sign out for no more than 4 hours a week (in one or two hour blocks) in any of the rehearsal spaces (including Helms). Space and time must be left for students in Acting and Directing to use the spaces for their work. Again, Lab shows must be work done around and in addition to class work and Main Stage production work Helms sign out sheet will be posted on the Helms door by the Technical Director, the book at the box office and the weekly postings on rehearsal room doors should be used to record rehearsal room time signed out.

Productions will move into the Helms or B006 for tech, the Friday night before the Monday/Tuesday shows. Organizers can request space assignments early in the semester at a mandatory Producers/Organizers meeting, after which a rehearsal space calendar will be set up based on the Organizers' needs. This calendar will be held at the box office for ALL to consult. (Occasionally, extra Lab production slots will be added. These will not be plugged into the master rehearsal calendar. Organizers must sign up for rehearsal space at alternate available times.)

If one signs up for rehearsal space, one IS EXPECTED TO USE the space at that time. Rehearsals are not to last longer than the two hours allocated.

5. USE OF MATERIALS AND EQUIPMENT

First-time Organizers of Lab shows should use the basic rep light plot and basic sound equipment and find their own props and costumes.

The configuration of the Helms, use of Lab/dem furniture and scenery, and the prop guidelines remain fixed for all Lab productions.

More experienced Organizers, with faculty approval, might arrange access to Departmental costumes and have more flexibility with lighting, IF they have a faculty approved Costume or Lighting Designer. The Lighting and Sound and Costume production areas within the Department determine the parameters of such use for Lab productions. In all cases use of materials and equipment is at the discretion of the faculty Costume or Lighting or Sound area head.

Seating and Ground Plan

Seating configurations for the Helms are decided upon by agreement of the faculty of the Department and will remain the same for the academic year, For the academic year 2004-05 the configuration will be in-the-round. Students may, of course, choose to use only portions of this arrangement. The rep lighting plot, however, will be

designed for this configuration. Seating in B006 is flexible, with a limit of around 45 seats/audience allowed.

Ground plans for Lab shows in both the Helms and B006 must be approved by the Technical Director of the Theatre and by the Fire Marshall. They should therefore be submitted to the TD **before** rehearsals begin. Organizers should keep the Technical Director aware of any changes in the ground plan. The Technical Director will walk through the set on Monday before the performance to insure that it can pass the safety and fire regulations.

Seating in the Helms must remain on the platforms as given. Seating in B006 must be approved by the TD and the Fire Marshall and there will be strict limits as to the numbers of people allowed in both spaces. These numbers are to be posted at entryways.

Scenery/Properties

All scenery and furniture is to be the Lab/dem scenery/furniture which lives in the production's performance space, either the Helms or B006.

All hand properties are to be purchased out of the show's production budget. Props can be stored in the Lab prop room, and nothing can be used that does not fit in that room. At tech the prop box which lives in the Helms may be used and it must continue to reside in the Helms (or be moved to the Helms for storage for a B006 show). The prop room and prop box spaces must be shared with multiple Lab productions.

All non-disposable costumes and props purchased for productions devolve to the Department and University. Purchased Lab props will accumulate in the Lab prop room for use on other shows.

Costumes

First-time Lab show Organizers must find their own costumes.

Except when Lab shows conflict with large cast Culbreth shows, which need the small dressing rooms, Lab show Organizers may expect to have access to the small dressing rooms when they move into the Helms or B006 on Tech weekend. Organizers should check with the Student Producer to see if their show is likely to conflict with a Culbreth show. Before Tech weekend shows should store their costumes somewhere else. Organizers should consult Head of Costumes (Gweneth West) or Costume Shop Manager (Joshus Bond) to see if there will be dressing rooms available for their productions.

More experienced Organizers, with approved by faculty (Gweneth West) may be able to have Costume Designers with some access to Department stock. Costume Designers should follow these guidelines (notice that dry cleaning must come out of the Lab show's budget):

1. Items from regular stock are to be checked out through the costume shop manager. It is understood that said items are to be used "as is."

2. Should any alterations be necessary to assure a proper fit, the costume shop manager has final approval on any and all alterations, as well as on the manner in which the alterations are to be made. Any alterations must be removed from borrowed items prior to their return to stock unless the costume shop manager has given permission for the alterations to remain.
3. Prior to their return to stock all borrowed items will be either laundered or dry cleaned according to instructions given by the costume shop manager. Dry cleaning must come out of the production's budget.
4. Maintenance, repair, security and restocking of all borrowed items are the student Costume Designer's responsibility. Shop time for alterations must be scheduled with the costume shop manager.

Lighting:

A repertory light plot will be established at the beginning of each academic year to support the determined seating configuration for the Helms Theatre.

The following information will be available for Lab Show Directors:

- 1) Rep light plot
- 2) Hookup
- 3) Magic Sheet
- 4) Helms Lighting Equipment Inventory

First-time directors will only have access to groups of lighting units via submasters on the lighting console. Changes or additions should not be made to the plot or colors changed. Basic over-view of submaster operation on the Expression Console can be arranged with any of the light shop staff.

Directors with faculty-approved lighting designers may make the following adjustments to the rep light plot provided that the plot is restored to its original configuration at the end of the show:

- 1) Units may be recolored or patterns used. Any Gel requests should be made to the faculty lighting supervisor or one of the lighting GTAs.
- 2) Units may be added to the plot from the existing Helms Inventory.
- 3) Units in the rep plot may be refocused (but not rehung or cabled) provided they are refocused when the show strikes.

*Any other specific lighting requests must be made to Lee Kennedy at least 1 week before the show loads into the theatre.

*Any equipment needing maintenance or repair must be turned in to the light shop tagged with a written description of the problem.

*The Automated Lighting Studio Plot (Lighting Class Equipment) is not available for use by lab shows and its use should not be obstructed by other items in the theatre.

Sound

With the new Sound Design Faculty member in the department this year 2004-05 the perimeters of the use of the Sound system may change. The following paragraphs are the guidelines (from past years) we will operate under until revised:

A repertory sound setup will be established at the start of the year in the Helms Theatre.

First-time directors will have access to the following equipment:

- 1) Two CD players for Audio playback
- 2) Mixer for volume control
- 3) 4 channels of amplifier output and 4 speakers in the theatre

*equipment should not be reconfigured or unplugged for any reason.

Faculty approved sound designers may additionally:

- 1) use the computer for sound recording, editing, or playback of sound effects with SFX.
- 2) request additional items such as microphones or additional speakers

*any changes to the sound setup must be restored when the show strikes

6. PRE-PERFORMANCE RUN-THROUGH

Organizers must provide Faculty Coordinator and Student Producer with a rehearsal schedule indicating run-throughs in the week before opening. The Faculty Production Coordinator (or her/his designated replacement) will attend a run-through prior to opening in order to time the production, make suggestions for tightening, or in some cases recommend that the production be shelved.

7. PERFORMANCE DATES

Performances are to be scheduled on Mondays and Tuesdays from 6:00-7:30 in the Helms Theater or B006. Organizers should verify actors' and technicians' schedules well in advance to ensure availability, and to ensure that the technical rehearsals do not conflict with any main stage activity. This has been a problem in the past and has led to serious complications.

8. SINGLE BILL, DOUBLE BILL AND PERFORMANCE LENGTH

A single production may be 60 minutes long, maximum, including set-up time.

If a double bill (2 shows on the same date) is being presented, both productions together may NOT run over ninety minutes, including set-up time. Each production may be 40 minutes long, maximum. The shift of sets and props must be accomplished in 10 minutes or less. Lighting changes for shows with Designers are limited to repatching and re-gelling, no rehang or focus. The use of a single electrician is urged as a practicality. Work out exact details with the Organizer presenting the other bill. The

performances may be given in the same order both days, or the order may be flip-flopped (which may allow more audience to see the shows). If the order is to flip-flop or if it changes, this must be publicized, so that our audiences may plan accordingly.

Performances must begin on time and end by 7:30.

9. PUBLICITY AND HOUSE MANAGEMENT

The Organizer and the production are responsible for the publicity, promotion, programs and house management of the production. Numbers of people allowed into performance space must be posted and strictly observed for fire code reasons.

Because of fire regulations

10. TECH REHEARSALS

In most circumstances the Helms or B006 will be reserved for technical rehearsals beginning at 5:00 p.m. the Friday prior to opening. As the spaces are sometimes used for Departmental events or outside events, Organizers should make sure the Departmental calendar allows for this load-in time. Organizers with projects going up the same day will be expected to work out a tech schedule between themselves, allowing both shows ample time for load in and technical work.

Load-in for a Lab production is Friday night at 5 pm the weekend before the production occurs and strike is to be immediately after the production closes.

Technical rehearsals may occur during a maximum of any 6 hours, per show, per day, between the hours of 9am and 11pm. When two shows are sharing a performance date and technical weekend, the Organizers of the shows should work out a tech schedule between themselves.

11. STRIKE

Strike must occur immediately following the final performance. The Student Producer or other assigned personnel will be present to oversee the strike, and ensemble members will only be dismissed with his/her okay. Just as with main stage shows, all actors and technicians are REQUIRED to stay for the duration of the strike. Organizers should alert ensemble members of this fact in advance. The student Producer will check in with the Department's Technical Director by 12:00 noon on the day following strike to ensure that everything has been cleaned and restored.

Scenery is to be returned to storage in the Helms and B006 in proper condition at strike. The Helms Theater, control room, green room and dressing rooms are to be left clean and ready for use by the next production. The areas used by the Lab production must be ready for the next user no later than 9:00 a.m. the morning after the Lab production's presentation.

Props purchased by the production should be removed and stored in the Lab prop room. The prop box should be left clean.

The **lighting** equipment and tools must be left in good condition with all the units hanging in the 2 center bays closest to the booth. All other equipment must be put away and the light booth must be clean. Any equipment needing maintenance or repair must be turned in to the light shop tagged with a written description of the problem.

All **costumes** must be cleared from the Helms or B006 during strike.

For experienced Organizers with Costume Designers and use of costume stock: Prior to their return to stock, all borrowed items will be either laundered or dry cleaned according to instructions given by the costume shop manager. Costumes requiring cleaning or repair will be given a week for their return to stock, other costumes should be returned to the shop within 24 hours. Any alterations must be removed from borrowed items prior to their return to stock unless the costume shop manager has given permission for the alterations to remain. Maintenance, repair, security and restocking of all borrowed items are the student Costume Designer's responsibility.

Everyone connected with the presentation of a Lab production, the director, stage manager, designers and actors, are to be considered as a team and an ensemble. Each member of the team/ensemble shares responsibility for meeting the requirements of a Lab production. The production's \$100 deposit is surety against damage, loss and misuse, and may be used to pay for time required to correct such damage or misuse. In the event of misuse of property or facilities all members of the Lab production team/ensemble will be prohibited from participating in a Lab production presentation for the next semester. Demonstrating responsibility as well as artistry is necessary for our theatre.

The following 2 pages are to be printed and used to apply for and proceed with Lab production opportunities.

Application for Lab Production

Name: _____

Drama Major/Minor? _____ Concentration: _____

Academic Level: _____

Phone & email: _____

Script Title: _____

Author: _____

Approximate running time: _____

Top 3 date choices: _____

Proposal: In a short paragraph, explain your ideas for the production, general concept, etc., and any other relevant information.

If you have the following, list their names accordingly:

Stage Manager (see #2 Stage Management in Policies):

*Light Board Operator:

*Sound Board Operator:

Designers (only for Organizers with experience organizing Lab shows):

*Directors of Lab shows should make a reasonable attempt to fill the aforementioned positions themselves. If, and only if, they are unable to do so, the Student Producer will attempt to assist them in recruiting.

