

# **PRODUCTION HANDBOOK**

## **University of Virginia Department of Drama**

### **IMPORTANT PHONE NUMBERS**

Box Office 4-3376

Light Booth 3-8951

Computer Lab 2-2929

Prop Shop 4-8967

Costume Shop 4-8968

Scene Shop 4-7811 or 4-4180

Green Room 4-3058

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# I. MISSION

Our mission is to provide a creative and intellectually stimulating environment in which to study and produce dramatic arts. Through our interdependent academic and production programs, we strive to broaden our students' understanding of societies and cultures by exploring personal expression in a variety of theatrical disciplines. Our students are encouraged to practice theatre by actively engaging in a search for vital connections between theatre's role in the past and present, and its future purpose in the world. We also endeavor to serve as a major cultural resource for our greater University and regional communities.

**The mission of the production program is to provide real opportunities for students to learn how to mount a show.**

The purpose of this handbook is to provide a clear guideline of:

--the production program structure and how it works

--everyone's roles, responsibilities, and deadlines within that system, including undergraduate majors and minors, graduates, staff, and faculty.

The guidelines provided in this book are intended to be just that--guidelines--not regulations written in stone. The purpose of these guidelines is to establish a common understanding, among ALL department members, of how our production system works. In so doing, the hope is that every member can successfully fulfill their role, recognizing that their individual contribution, performed in a committed and timely manner, is necessary to the overall success of the whole program.

It is hoped that this handbook can further establish a dependable framework upon which we can build our production program, without being so rigid as to not allow for the spontaneous and unpredictable nature of creativity. The production of every show is different—a solid structure that works for one show may be detrimental to another. It is hoped that whenever advantageous to the goals of an individual production, exceptions can be made to some of these guidelines.

## **II. THEATRES:** The Department of Drama operates in two theatres:

### **The Culbreth Theatre**

TYPE:	Proscenium stage with side stages and apron
SEATING CAPACITY:	Orchestra: 595, No balcony
DRESSING ROOMS:	2 Chorus dressing rooms. 2 showers and 2 sinks each. 2 Principal dressing rooms. 1 shower and 1 sink each. All dressing rooms are equipped with costume racks. Each room adjoins a bathroom.
STAGE DIMENSIONS:	Proscenium Width: 40'-0" Height: 24'-0" Stage Depth: 11'-0" edge of orchestra pit to plaster line. 36'-0" plaster line to back wall. Grid height: 66'-0" Highest out trim: 63'-0" Backstage space: SR Wing: 33'-7" SL Wing: 15'-0" to sound lock Cross over from SL to SR available. Masking: Hard portal & 3 sets of legs, all black velour. Black velour back drop, scrims, and cycs available.
STAGE RIGGING:	26 @ 48'-3" battens automated by JR Clancy Powerlift Winch System 4 @ 48'-3" battens automated by JR Clancy Powerlift lite Winch System 2 @ 34' side tab batten automated by JR Clancy Powerlift Winch System 1 @ 43' front of house apron batten for lighting Automated on line-shaft 1 @ 43' focus track to be used with front of house batten Automated on line-shaft
STAGE FLOOR:	Edge grain fir covered with 1/4" tempered masonite. Main playing area is trapped. Each trap is approx. 4'-0" x 5'-0".
HOUSE CURTAIN:	Guillotine style gold velour; no center opening; hydraulically operated.

### **The Helms Theatre**

TYPE:	Experimental black box, with flexible audience seating platforming
SEATING CAPACITY:	160 - 200, depending upon audience platforming configuration
DRESSING ROOMS:	Shares dressing room space with Culbreth Theatre
STAGE DIMENSIONS:	Room is approx. 50' x 50' Grid height: 15'-6"
STAGE FLOOR:	Edge grain fir covered with 1/4" tempered masonite.

### **III. SEASON:**

#### **A. Mainstage Season**

This season consists of the main productions the department supports in the Culbreth and Helms theatres. These productions are fully realized and produced; thus, they provide the primary method with which to fulfill the department's mission.

#### ***Season Structure***

Typically, the department produces 6 theatrical productions a year, in addition to 2 dance productions. Additionally, the Department has a commitment to yearly rental to the Virginia Film Festival and the Virginia Festival of the Book.

The productions schedule varies each year, but an example might be:

Fall Semester:

Culbreth 1  
Dance Concert 1  
Virginia Film Festival  
Helms 1  
Culbreth 2

Spring Semester:

Culbreth 3  
Dance Concert 2  
Helms 2  
Festival of the Book  
Culbreth 4

#### ***Mainstage Season Selection***

The selection process is guided by the mission of this department which aims to enrich our students and the communities we serve. The mainstage season is an integral part of our academic program; the season consist of works from the classical repertoire, musicals, original plays, and conventional or experimental works.

The selection committee convenes each September to select the mainstage season for the following academic year. Suggestions for the plays are solicited from students, faculty, staff, and community. Factors considered which contribute to the selection process include many of the following:

- an artist's passion for a particular play
- the relevance of a particular play to the student's ongoing life in the theater
- an equitable reflection of the department's population
- whether production values and requirements are within the scope of the department's production objectives
- the appropriateness of the selection to the Culbreth or Helms theater space
- selections reflect a range of diverse theatrical styles and social issues

## **Selection Procedure:**

### *1. Late September-early October*

Committee solicits suggestions from directors, faculty, staff, students, and community

### *2. Mid October*

Committee produces a short list of plays which are submitted to the entire faculty for response

### *3. November-December*

Based upon faculty response, the committee members read the revised short list of scripts to determine structure and content of season. New Plays may be considered at this time with the understanding that the season might be announced with one offering listed as NEW PLAY. This allows for the development of the work in progress or provides the committee with additional time to search for an appropriate new work.

### *4. December*

Short list of plays is submitted to the Artistic Director of the Department. In graduate thesis year, thesis acting, design, and technical assignments are determined by: the Selection Committee, the Design and Performance Committees.

### *5. Mid-January*

Committee reconvenes to address any concerns, as requested by the Artistic Director

### *6. Early February*

Season is announced to public

## **B. Lab/Studio Season**

A second part of the yearly season consists of small-scale productions produced in the Helms Theatre. These productions are minimally produced, in order to provide more opportunities for practical experience, without straining the resources of the department.

The schedule of the Lab season is determined and published by the Department Chair.

Virginia Players leadership should be contacted for information on the various policies governing the production of lab or studio productions.

## **IV. PERSONNEL:**

It takes many people, fulfilling many positions and responsibilities, to produce the season at the University of Virginia. These people can be divided into two main groups:

### **Theatre Faculty & Staff**

This group consists of professionals that produce the UVa season as a routine part of their daily jobs. There are 19 theatre faculty and staff who actively participate in the production program, fulfilling one or more of the following positions, in addition to their academic duties:

**Artistic Director**  
**Production Coordinator**  
**Business and Theatre Manager**  
**Head of Design**  
**Head of Production**  
**Head of Acting**  
**Head of Publicity**  
**Business Administrative Assistant**

### **Performance Committee**

**Chair**  
**Directors (4)**  
**Movement/Dance Specialist**  
**Voice Specialist**  
**Production Coordinator**

### **Design Committee**

**Chair**  
**Scenic Designer**  
**Technical Directors (2)**  
**Costume Designer**  
**Costume Technologist**  
**Sound Designer**  
**Lighting Designer**  
**Production Coordinator**  
**Dance Production Coordinator**

### **Dance Committee**

**Head of Dance**  
**Dance Production Coordinator**  
**Movement Specialist**  
**Arts and Fiscal Administration Specialist**  
**Business Manager**  
**Production Coordinator**

## **Students**

This group consists of those who fulfill show assignments on a less permanent basis, to enhance their education in the theatre, and often to supplement the costs of that education. These people come from a variety of places, and fulfill a variety of functions. They can be divided into three groups:

### ***Graduate Students***

There are seventeen graduate student positions, or “teaching assistants,” awarded in the Department of Drama. These positions are given to highly-qualified students, who then fulfill departmental responsibilities for a stipend, as they pursue their advanced training. These assistantships are divided among the following areas:

#### **Performance**

**Actors (6)**

**Playwrights (2)**

#### **Production**

**Scene Designers (2)**

**Technical Directors (4)**

**Lighting Designers (2)**

**Costume Designers (3)**

### ***Undergraduates: Assistants***

There are a number undergraduate assistantships available in the Department of Drama. These positions are given to qualified undergraduate students, who are then paid to fulfill 160 hours of departmental responsibility a semester. These assistantships are divided among the following areas:

**Box Office (9)**

**Scene Shop (6)**

**Prop Shop (2)**

**Lights (5)**

**Sound (2)**

**Costume Shop (6)**

### ***Undergraduates: Non-paid Students***

Most often undergraduates fulfill a wide variety of production positions and responsibilities for class credit and experience, rather than pay. Typically, these students are referred to as “lab students,” and earn credit and experience in the following ways:

1. LAB--The following courses have a lab requirement:

211 Lighting Technology (3 credits) co-requires  
213 Production Lab: Lighting and Sound (1)  
221 Scenic Technology (3 credits) co-requires  
223 Production Lab: Scenery and Properties (1)  
231 Costume Technology (3 credits) co-requires  
233 Production Lab: Costume Technology (1)  
352 Stage Management (1 credit) co-requires  
353 Production Lab: Stage Management (1-2)  
411 Lighting Design (3 credits including lab)  
421 Scenic Design (3 credits including lab)  
431 Costume Design (3 credits including lab)

2. PRACTICUM--Students can earn practicum credit, fulfilling a responsibility on a show, through these courses:

213 Production Lab: Lighting and Sound (1 credit)  
223 Production Lab: Scenery and Properties (1 credit)  
233 Production Lab: Costume Technology (1 credit)

3. INDEPENDENT STUDY--Students can earn practicum credit, fulfilling a responsibility on a show, through these courses:

492 Special Studies in Drama (1-3 credits)  
497 Special Topics in Design (1-3 credits)  
498 Special Topics in Design Technology (1-3 credits)

4. VOLUNTEER--Students may also gain experience by volunteering with the approval of the appropriate supervisor.

## V. PRODUCTION POSITIONS:

Whether you are a member of the faculty & staff, a graduate student, an undergraduate assistant, or a lab student, you will be expected to fulfill one or more positions, with all its attendant responsibilities, throughout your time here. The following section is a listing of the positions most often needed in UVA's production program, and descriptions of the required responsibilities.

**\*If you are assigned one of these positions, it is crucial to the success of you and your colleagues, to understand the responsibilities expected of you, and the deadlines by which they're expected.\***

**Please read the guidelines provided in this section which explain your role.**

**Also, with the aid of the Production Calendar AND the Individual Production Calendars, please make every effort to understand the deadlines and dates of events important in your area.**

If you are unclear about these subjects, seek clarification from a supervisor in your assigned area.

## **Assistant Director**

The Assistant Director's primary responsibility is to assist the director. His/her duties will vary depending on the director's needs. Possible duties might include:

1. Assisting with auditions.
2. Attending design meetings and, with the director's blessing, making suggestions throughout the design process.
3. Doing business errands for the director during rehearsals, such as xeroxing, calling actors, etc.
4. Taking notes for the director.
5. With the director's blessing, making artistic suggestions throughout the rehearsal process.
6. Assisting actors in the learning of lines.
7. At the director's suggestion, rehearsing scenes with the actors.
8. Assisting the director during technical and dress rehearsals.

## **STAGE MANAGEMENT**

### **Production Stage Manager**

It is the responsibility of the production stage manager to help coordinate all aspects of a production. The PSM works closely with the director and acting company, as well as design and technical personnel assisting with the organization and running of all actor, technical, and dress rehearsals and performances. The PSM serves as the liaison between the Director and other members of the design and production staff distributing information, running meetings, and keeping the production on schedule.

The production stage manager is responsible for providing the following information to following areas during the production process:

1. To all production members: Production staff contact sheet listing name, role or production position, phone number, and e-mail address.
2. To all production members: Production rehearsal/ performance report. Reports are generated via e-mail.
3. To all production members: any script revisions and optionally a clean revised script for the production,

Specific requirements of the Production Stage Manager:

1. Attend all design meetings, taking and distributing notes.
2. Attend all production meetings, taking and distributing notes
3. Assist the director with organizing and running all actor rehearsals.
4. Tape the groundplan down with removable tape in rehearsal spaces.
5. Maintain a production book recording blocking, props, scenic, or costume moves as relates to actor movement, and all cues and other production related paperwork.
6. Stay in contact with all members of the production team facilitating communication and scheduling, as well as changes to the physical or environmental properties of the production.
7. Meet with sound, lighting, costume, and scenic designers as needed to pre-write cues prior to the first technical rehearsal.
8. Create and monitor cast and run crew sign in sheets.
9. Participate in cue set-up rehearsal to get more exact placements and times for all called cues.
10. Run all technical and dress rehearsals in coordination with the director and designers.
11. Call cues for rehearsals and performances.
12. Coordinate starting times with house manager on performance nights.
13. Assist with the strike of properties.

\* Students receive credit for the course grade for Drama 3653: Stage Management.

The performance of the production stage manager is evaluated by the director and faculty supervisor.

### **Assistant Stage Manager**

Responsibilities include assisting the stage manager and director with all aspects of the planning, coordination, and running of meetings, rehearsals and performances.

Some specific requirements of an assistant stage manager:

1. Attend rehearsals, managing the running of props, scenery, costume pieces, and line reading.
2. Attend all production meetings.

3. Assist the psm with organizing and running all actor rehearsals.
4. Tape the groundplan down with removable tape in rehearsal spaces.
5. Maintain a production book recording, props, scenic, or costume moves as relates to actor movement, and all cues and other production related paperwork.
6. Stay in contact with all members of the production team facilitating communication and scheduling, as well as changes to the physical or environmental properties of the production.
7. Create performance paperwork, and manage run crew during technical rehearsals and performances.
8. Create and monitor cast and run crew sign in sheets.
9. Participate in cue set-up rehearsal to get more exact placements and times for all called cues.
10. Run all technical and dress rehearsals in coordination with the psm, director and designers.
11. Participate in strike.

\* Students receive credit for the course grade for Drama 3653: Stage Management.

The performance of the assistant stage manager is evaluated by the director and faculty supervisor.

## **SCENE DESIGN AND PRODUCTION**

### **Scene Studio Policies**

The scene shop enables the student to gain practical experience constructing and installing scenery for the productions of the semester. Areas in which students work are carpentry, rigging, metal working, and painting.

No previous experience is necessary.

Students should sign up for minimum two hour work sessions. The hours are recorded on a time card which is totaled bi-weekly.

General Absence Policy: If you are unable to attend a contracted and scheduled work session, you must contact the shop supervisor. If you miss a scheduled call you will make up the assignment under specific guidelines. Each class and shop has its own absence policy. Check with your professor and/or supervisor to confirm what that policy is.

### **Scene Shop Safety Rules**

THE FOLLOWING SAFETY RULES AND CONDITIONS APPLY TO THOSE AREAS OF THE SHOP AND STAGE AND/OR EQUIPMENT DESIGNATED AS HAZARDOUS AND LABELED ACCORDINGLY.

To be granted the privilege of using the Scene Shop Facilities, you are required to be familiar with and to observe these safety regulations governing their use. Violation of any safety working methods may cause the loss of the privilege and disciplinary action.

- 1) Good house keeping and clean and orderly work areas and equipment are fundamental to accident and fire prevention. Assigned work areas and equipment are to be cleaned and placed in order by each user at the end of each work period.
- 2) You are not to operate equipment to which you have not been assigned and trained.
- 3) Shop facilities may not be used unless the Shop Supervisor or his/her delegated representative is on duty. There must be at least two individuals present at all times when the shop is in use.
- 4) All accidents, including minor injuries, and all hazardous conditions are to be immediately reported to the Shop Supervisor or designated representative.
- 5) Eye protection is to be worn at all times by all individuals using power tools. Hearing and other forms of protection devices are also available and are recommended.
- 6) Jewelry, ties, and any apparel which is hazardous must not be worn while working in the scene shop, especially when operating machinery. All workers must wear full shoes (not sandals), a shirt, and pants or shorts (full length trousers are recommended). Long hair must be held back securely with a head band, hair tie, or net. Medallions or other jewelry hanging from the neck must not be worn.
- 7) APPROPRIATE MACHINE GUARDS ARE TO BE IN PLACE AND IN USE AT ALL POSSIBLE TIMES WHEN EQUIPMENT IS IN OPERATION. ANY REMOVAL OF

ANY MACHINE GUARD MUST BE APPROVED AND THAT MACHINE'S  
SUBSEQUENT UNGUARDED USE MUST BE DIRECTLY SUPERVISED BY THE  
SHOP SUPERVISOR

- 8) Compressed air is not to be used to blow debris off equipment, clothing, or work areas.
- 9) Hand tools are to be used only for the purpose for which they were designed.
- 10) Defective tools must not be used. Turn them in for repair or replacement.
- 11) No in ear head phones are to be worn while in the scene shop or theatre spaces.

### **Professional Behavior**

#### **I. EFFORT & RESULTS:**

- A. Qualities of effort such as speed, efficiency, organization, skill, and commitment are weighed against the "Product" and "Performance Service" of the student.
- B. Ask how to do something if you are not sure.
- C. Be immediately available to help.
- D. Seek out ways to be helpful

#### **II. INITIATIVE & LEADERSHIP:**

- A. Recognize the importance of the task at hand and take an assertive role in devising effective and efficient solutions.
- B. Be involved as a "team player".

#### **III. LEARNING:**

- A. Take directions on a task, remember them and apply them.
- B. Collaborate on methods for solving problems.
- C. Exhibit alert interest in acquiring new knowledge.

#### **IV. DEDICATION AND RESPONSIBILITY:**

- A. Care enough to ensure that the group effort has a positive result on the production.
- B. Be conscientious and strive to improve.
- C. Be trustworthy without constant supervision.

#### **V. ATTENDANCE:**

- A. It is mandatory to be at all calls and to be on time and ready to work.
- B. Do not underestimate the value of your presence and efforts.

## Scenic Designer

As a member of the director/ designer team, the scenic designer's primary responsibility is the visual design of the scenery and properties. The scenic designer is expected to be an active collaborator and participate in all design meetings. The scenic Designer is responsible for overseeing all phases of the execution of the scenery in coordination with the Assistant scenic designer, technical director, and master carpenter. Student designers must meet with their faculty advisor at each step of the design process with the final designs being approved before going into production.

The following are guidelines for the scenic design process in accordance with weekly scheduled production meetings:

Design meeting 1: Be prepared to discuss preliminary ideas about the production

Design meeting 2: Discuss ideas/ Present preliminary research and images

Design meeting 3: Present rough sketch work and images/ research relating to the design

Design meeting 4: Present completed groundplan, props list and scenic sketches.

Design meeting 5:

Design Meeting 6:

Final Meeting: Have all design materials and design drawings completed.

The scenic designer is responsible for providing the following information to the Technical director for the execution of the design:

Master Groundplan: 1/2"=1'-0" drafted plan view of stage including all...

Hanging Section: center line section in 1/4"=1'-0" scale showing location of all

Design elevations: front elevations in an appropriate scale showing the front of all scenery indicating all detail work and outside or important dimensions.

Painter's elevations: Scale flat rendering of all painted surfaces or drops.

Properties list: itemized list of all props used in the production.

Miscellaneous: Any additional paperwork or items necessary for the execution of the scenic or properties design. (Examples: photocopies of props research, auxiliary drawing or views for specialized or unusual scenic items)

Specific requirements of the Scenic Designer:

1. Attend all design and production meetings.
2. Meet with the Director or other designers as needed to develop ideas for the design meet design and production deadlines.
3. Meet with the Technical Director for budget and approval before the build period begins...
4. Provide the stage manager with a groundplan for the purposes of taping the rehearsal floor.
5. Provide the lighting designer with a groundplan, hanging section, and elevations showing dimensions and placements of all scenic elements.
6. Be available in the scene shop during work calls to solve problems and answer questions.
7. Assist with the painting and propping of the show as needed.
8. Attend rehearsal run-throughs as necessary to stay in contact with the director and stage manager before going into technical rehearsals.
9. Attend the cue set up rehearsal.
10. Attend all technical and dress rehearsals to take notes.
11. Inform the Technical Director prior to work calls of any work notes or adjustments to be made.

\* For undergraduate student lighting designers to receive full credit (usually 3 hours of Drama 497: Special topics in design credit) for their work as Scenic Designer, the following documentation must be provided to the faculty scenic design supervisor before the grade deadline for the semester in which the production is designed:

1. Written treatment/ analysis for the design.
2. Any relevant rough preliminary research, copies, images, or sketches.
3. Presentation-quality scenic sketches, renderings, and/or model.
4. Original design draftings.
5. Any relevant props lists, sketches or research.
6. A visual record of the production (photos or slides).

Graduate scenic design students are expected to design lighting in their 2nd and 3rd years to fulfill MFA degree and Thesis requirements.

### **Assistant Scenic Designer**

Graduate and undergraduate students are eligible to apply for or be appointed to the position of assistant scenic designer. The student will work with the faculty or guest designer in the preparation of mainstage productions. Although specific responsibilities depend upon the nature of the production and the student's own level of expertise, contributions made by the assistant designer may include the following: compiling and image file based upon research; drafting plates from the designers sketches; designing specific scenes for the production at the designer's request; assisting or being in charge of the preparation of white models or presentation models; developing painters elevations from designer's renderings; acting as the designer's liaison to various shops (e.g., prop shop, paint shop); acting as the designer's visual conscience by offering an objective eye to the design as it develops. The assistant designer attends all design and production meetings with the designer and is committed to the project through strike. At the designer's request, the assistant should be available to attend technical and dress rehearsals.

### **Scenic Charge**

The scenic charge is responsible for executing the painting of scenery and properties in preparation for technical rehearsals. The charge painter also is responsible for paint alterations made note of by the scenic designer during technical and dress rehearsals. Touch-up or corrective work made necessary during the run of the production also is the responsibility of the scenic charge. The scenic charge will consult with the designer about all decorative aspects of the design and is responsible for the purchase and/or acquisition of materials necessary to execute the designer's vision. The scenic charge will also run the paint crew which may be comprised of the students satisfying technical lab requirements or students who volunteer their services. The charge also will set the time of the paint calls and will have media and tools prepared in advance of the start time of the crew call. The charge should consult with the scene shop foreman and technical director regarding the dates on which scenery would be handed over to the paint shop for decoration. The charge should also consult with the master electrical regarding the scheduling of light focus hours so sufficient time is allotted to each crew when both need to occupy the stage during the very short time span which precedes "dry tech."

### **Paint Shop Assistants**

You are responsible for the execution of the painting of the scenic units. As a paint shop assistant you are also responsible for supervising all unskilled crew members assigned to your projects. This means acting in a mature and professional manner, and instructing students in the proper use of shop and equipment. The paint shop assistants are supervised by the Scenic Charge, the ATD, and the Technical Director. All requests for work schedule changes must be approved in advance by either the Scenic Charge ATD or the TD.

Duties include:

1. Painting all required scenic elements.
2. Cleaning of all paint shop and work areas.
4. Maintenance of paint shop, equipment and tools.
5. All other duties as assigned by the Scenic Charge and Technical Director.

The paint shop assistant is evaluated by the Master Carpenter, ATD, Technical Director and the student's faculty advisor (when necessary).

## **Technical Director**

The TD's responsibilities are to plan and manage the construction, installation, running, and striking of all production specific scenery. Scenery is defined as the physical environment requested by the Scenic Designer and Director, and includes the following elements: levels, vertical surfaces, surface treatments, masking, rigging, and mechanics. Set dressings, properties, and painting are supervised by the Faculty Scenic Designer. The Technical Director is responsible to the Producer/Department Chair. All requests for any scenery changes (of either elements or schedules) must be approved in advance by the TD.

Specific Duties include:

1. The attending of all production meetings.
2. The listing of all stock units, and units to be drafted, and the drafting of all working drawings.
3. The estimating of scenery related production materials and labor.
4. The establishing of a construction schedule.
5. The purchasing of all supplies and equipment needed for the production.
6. The creation of the master and daily shop and stage work lists.
7. The maintenance of the production's construction, load-in, run, and load-out/strike schedule by evaluating daily work progress, and updating daily work lists as needed
8. The accounting of the show's scenic expenses. Make sure all materials used in the show are charged to the show.
9. Staying informed of all developments in the show, and assisting the shop in making any corrections to the scenery.
10. The management of all scene shop, scenery run, and strike personnel.

## **Assistant Technical Director**

The ATD's responsibilities are to assist the Technical Director in planning and managing the construction, installation, running, and striking of all production specific scenery. The Assistant Technical Director is responsible to the Technical Director. All requests for work schedule and construction changes must be approved in advance by either the ATD or the TD.

Specific Duties include:

1. Attend all production meetings.
2. Assist the Technical Director in the drafting of all working drawings. Assist in the listing of all stock units, and units to be drafted.
3. Assist in production cost and labor estimating.
4. Assist in establishing a construction schedule.
5. Assist in the purchasing of all supplies needed in the production.
6. Assist in keeping the scene shop on the construction schedule by evaluating daily work progress, and updating daily worklists as needed.
7. Assist in the accounting of the show's scenic expenses. Make sure all materials used in the show are charged to the show.
8. Be aware of all changes in the show, and assist the shop in making any corrections to the scenery.
9. Assist in the management of all scene shop personnel.
10. Assist as needed in the work being supervised.

## **Master Carpenter/Shop Foreman**

You are charged with the construction of the production based on the drafting and construction drawings received from the Assistant Technical Director and the Technical Director. This position supervises shop/stage carpenters and show stagehands when appropriate.

This position may overlap with the Assistant Technical Director, and the Technical Director. The Master Carpenter is responsible to the Technical Director and his/her assistants. All requests for work schedule and construction changes must be approved in advance by either the ATD or the TD.

Some duties include:

1. Thorough study of production renderings and draftings in order to understand the artistic and technical nature of the production.
2. Training of student carpenters and stagehands.
3. Modifications of stock scenic units
4. New construction of designed scenic units.
5. Application of scenic coverings.
6. All needed mock ups.
7. Installation onstage of all acting levels and vertical surfaces.
8. Construction and installation of all necessary show rigging.
9. Possible run crew supervision and participation, depending on the complexity of the production.
10. Modification of working drawings as needed.

Specific duties include:

1. Tool and equipment maintenance
2. Supply purchasing.
3. Daily work list preparation.
4. Attendance at all production specific work calls and strikes

The Master Carpenter's work is evaluated by the Technical Director and the student's faculty advisor.

### **Shop Assistant**

You are responsible for the construction of assigned scenic units, their installation and all necessary rigging. As a shop assistant you are also responsible for supervising all unskilled crew members assigned to your projects. This means acting in a mature and professional manner, and instructing students in the proper use of shop and stage equipment. The Shop Assistant is supervised by the Master Carpenter, the ATD and the Technical Director. All requests for work schedule and construction changes must be approved in advance by either the ATD or the TD.

Duties include:

1. Construction and installation of acting levels and accesses.
2. Construction and installation of masking and soft goods.
3. Cleaning of all scenery construction and storage areas.
4. Maintenance of shop and stage equipment and tools.
5. Attendance at all strikes.

The shop assistant is evaluated by the Master Carpenter, ATD, Technical Director and the student's faculty advisor (when necessary).

### **Lab Scene Shop Carpenters**

Working in the Scene Shop offers students practical experience in scenic construction. While working in the scenic studio the student will be instructed in construction techniques and the use of the tools required in the scenic industry. No previous experience is required. Your immediate

supervisor is the Master Carpenter/Shop Foreman. All requests for work schedule and construction changes must be approved in advance by either the Master Carpenter or the TD.

Duties include:

1. Filling in a time card with name, class, date, and punching in each time work starts.
2. Reporting to the Master Carpenter, ATD, or Technical Director for assignment. If the student is assigned a task of which they are uncertain, they must request the assistance of their supervisor.
3. Fulfilling assignment.
4. Cleaning work area and returning all tools to the tool room.
5. Returning to the supervisor for another assignment.
6. At the end of your scheduled work period, returning all tools to storage, clean up, and punch out.
7. Attendance at one strike.

Lab scene shop carpenters and stagehands are evaluated by the Master Carpenter, ATD, Technical Director and the student's faculty advisor (when necessary).

### **Prop Running Crew**

The prop run crew prepare and care for all props used during technical rehearsals and performances. Their immediate supervisor is the Prop Crew Head, followed by the Stage Manager, then the Technical Director. All requests for work schedule changes must be approved in advance by the Stage Manager.

Duties include:

1. Attend the Crew Watch run through.
2. For all calls, punch in at the designated time, usually one hour prior to the start of rehearsal or opening the house.
3. Check props immediately for breakage, damage, or loss.
4. Place props in position at least thirty minutes before house opening.
5. Provide only fresh, clean drinks and/or food to actors. Bottles with colored water, tea, coffee, etc. must be emptied and cleaned each night after final curtain and refilled the following night.
6. Cover any borrowed furniture, new or used, each night before leaving the theatre. Security concerns may require lock up of these pieces.
7. Speak and move quietly backstage.
8. Observe smoking and beverage rules: Neither are allowed On or BACK stage, or in the control booths.
9. Verify that all props are clean, in order, and returned to the props cabinet following rehearsals and performances.
10. Lock up all properties immediately following the end of rehearsals and performances.

During strike:

1. Assist the assigned teaching assistant in the safe removal and return of all props.
2. Return all props to their storage spaces.
3. Empty and wash all bottles, glasses, dishes, ash trays, etc. before they are returned to the prop room or to their owners.
4. Throw out any perishable leftover food. Clean out the green room refrigerator as part of strike.
5. Join the rest of the strike with your crew after all props have been put away. One crew is not finished until everyone is finished.

Props crew are evaluated by the SM, the Props Head, the Technical Director and the faculty instructor.

## **Fly Crew**

The Fly Crew is responsible for all scenic units flown during a performance. The crew works under the direction of the Stage Manager and is responsible for moving automated and manual linesets. All requests for work schedule changes must be approved in advance by the Stage Manager.

Duties include:

1. Attend a training session and watch rehearsal on the Friday before Dry Tech.
2. Be prompt at all call times as set forth by the Stage Manager.
3. Punch in at the designated time, usually one hour prior to opening the house, or rehearsal start.
4. **CAUTION:** Check to make certain that flown units are properly rigged and counterweighted (when necessary) before running operating lines their full distance.
5. **FLY CHECK**--Verify that the linesets you control are in balance, and that none are fouled before each rehearsal and performance. To do this bring each lineset into the performance position (in-trim) and return it to the storage position (out-trim).  
**CHECK THAT TRIM MARKS AND LIMIT SWITCHES ARE WHERE THEY OUGHT TO BE. DO NOT DELEGATE ANY OF THIS RESPONSIBILITY.**
6. Check with the Stage Manager for exact method of cueing. Follow the directions of the Stage Manager (SM). The SM will explain how cues are to be taken; wait for the SM to signal before lifting or lowering anything. In raising a flown piece, verify that furniture or properties are not fouling it; in lowering a piece, verify that no person or object is below.
7. Provide an updated master list of all fly cues and their operators and keep it with the Stage Manager.
8. Participate in strike.

Your work will be evaluated by the SM, ASM, Technical Director, and your faculty instructor.

## **Key Grip**

The Key Grip directly manages the stage run crew. He/she is responsible for the presetting, shifting and striking of onstage and flown scenic units (and furniture when necessary). You are responsible to the Stage Manager and the Technical Director, and are considered part of the stage run crew. All requests for work schedule changes must be approved in advance by the Stage Manager.

Duties include:

1. Studying the ground plans and becoming familiar with the scope of the production.
2. Assisting in the planning of all scene shifts. Prepare shift sheets for each of the crew members, and make sure they understand their assignment before the first Tech. Provide updated shift sheets as needed.
3. Attending all tech and dress rehearsals, and performances and executing all assigned presets, shifts, and strikes.

Your work will be evaluated by the SM, Technical Director, and your faculty instructor.

### **Stage Run Crew**

The stage run crew handle the scenery during technical rehearsals and performances under the supervision of the Stage Manager and the Assistant Stage Manager(s). All requests for work schedule changes must be approved in advance by the Stage Manager.

Duties include:

1. Punching in at the designated time, usually one hour prior to the start of rehearsal or opening the house (20 minutes to curtain).
2. Checking onstage and flown scenery and moving pieces immediately for breakage, damage, or loss.
3. Presetting units (and if needed, properties) in performance position at least thirty minutes before house opening.
4. Sweeping and damp mopping all deck surfaces before actor warm ups on stage (usually 30 minutes to house opening).
5. Shifting scenic units on cue from the SM and ASM.
6. Speaking and moving quietly backstage.
7. Observing smoking and beverage rules.
8. Securing all units immediately following the end of rehearsals and performances. Leave all stage areas clean and safe. Set up ghost light before leaving.
9. During strike, assisting the Master Carpenter and Technical Director in the strike of all scenic units as directed. Your job is not complete until all scenery and hardware is stored and the stage and shop are clean.

Your work will be evaluated by the Key Grip, SM, ASM, Technical Director, and your faculty instructor.

## **Costume Designer**

As a member of the director/designer team, the Costume Designer's primary responsibility is the visual design of the production. The Costume Designer is expected to be an active collaborator and participate in all design meetings. The Costume Designer is responsible for overseeing all phases of the execution of the costume design in coordination with the Costume Shop Manager and Assistant Costume Designer. Student designers must meet with their faculty advisor at each step of the design process with the final designs being approved before going into production.

The following are guidelines for the costume design process in accordance with weekly scheduled production meetings:

Design Meeting 1: Have script read, and be prepared to discuss preliminary ideas about the production.

Design Meeting 2: Provide preliminary research/images to support the broader ideas of the play, and support the director's vision.

Design Meeting 3: Provide specific research/images for each character in the play.

Design Meeting 4: Provide thumbnail sketches for every costume in the play.

Design Meeting 5: Provide full-scale, uncolored drawings and swatches.

Design Meeting 6: In the event of a built (as opposed to pulled show), provide colored renderings and swatches.

### **Specific requirements of the Costume Designer:**

1. Attend all design and production meetings, presenting above materials on time, and work cooperatively with other members of production team to fulfill requirements of the show.
2. Post completed designs on bulletin board of costume shop, so shop will have necessary information to progress through tasks.
3. Meet with Shop Manager weekly outside of shop hours to discuss appropriate methods of producing show. Designer and Shop Manager will determine which costume items will be:
  - a. pulled
  - b. built
  - c. bought
  - d. ordered
  - e. borrowedIn addition, Designer and Shop Manager will discuss task assignments, hair/wig considerations, and order of production.
4. Obtain and brief Costume Design Assistant (from now on referred to as A.D.) as to the duties expected of them (see next page)
5. Obtain actors schedule sheets from Shop Manager, and distribute to actors, either personally or through Stage Manager. Make sure sheets return to the Shop Manager.
6. Determine, with Director and Shop Manager, at *earliest* production meeting possible, what costumes will be possible for publicity shots.
7. Do or delegate whatever lists, paperwork, pulling, ordering, shopping, or phone-calling is necessary to keep the production rolling towards an efficient conclusion.
8. Attend as many rehearsals as possible to observe the production as it evolves, and deal with adjustments accordingly.
9. Verify actor and crew call times for publicity shots, dress parades, and dress rehearsals, with Director and Stage Manager, in production meetings prior to those events.
10. Organize publicity shots with Shop Manager, and attend session, including the dressing of actors.

11. Create and provide dress parade order to Shop Manager and stage manager no later than the production meeting prior to dress parade.
12. Create and provide dressing lists to Shop Manager and A.D. no later than one day before dress parade.
13. Provide quick-change booth requirements (i.e., whatever mirrors, lights, barriers, hooks are necessary to make change happen) to scene shop manager at production meeting one week prior to first dress rehearsal.
14. Provide all quick-change information to A.D. no later than the Friday before first dress rehearsal. This information should include:
  - a. which actor and role
  - b. when the change occurs in the show
  - c. which costumes are removed, and which added
  - d. where the change should occur
  - e. if chairs or racks are necessary in the quick-change areas
15. Attend all dress rehearsals, providing backstage supervision when necessary, and making sure A.D. and crew fulfill their duties (including at rehearsal's end), allowing them to pull as much weight as possible.
16. Give clear rehearsal notes to A.D.
17. Provide Shop Manager with all information necessary to finish show in final week of rehearsals.
18. Define with Shop Manager laundering requirements for the show, and provide A.D. with this info no later than the end of the second dress rehearsal, so A.D. can organize crew to process show laundry properly.
19. Define with Shop Manager laundering and dry-cleaning information for strike, and lead crew to strike accordingly, spraying shoes with Lysol, and returning everything that does not need laundering to its proper place. Dressing rooms are also cleaned (counters cleaned, all extra items removed, floor swept if necessary).

### **Assistant Costume Designer**

Duties are primarily related to design rather than construction, are determined by the designer, and may include:

1. Reading the script (required)
2. Research
3. Swatching
4. Preparing paperwork, lists, and charts
5. Making phonecalls
6. Pulling garments from stock
7. Shopping
8. Attending all design and production meetings (required)
9. Acting as Wardrobe Crew trainer, which includes:
  - a. determining members of crew with the help of C.D. (Costume Designer), 111 Costume T.A., and/or crew list on Production bulletin board
  - b. create contact sheet of crew, to be distributed to C.D., Shop Manager, Stage Manager, and Wardrobe Head (keep one copy for yourself)
  - c. contact crew, no later than one week prior to dress parade and inform them of all calls (final rehearsal viewing, dress parade, dress rehearsals), and locations (meet in costume shop or dressing room area)
  - d. with help of crew on dress parade day, assign actor's spots in dressing rooms (Shop Manager will make room assignments), and designate by taping dressing lists to mirrors. Actors should be placed in alphabetical order
  - e. post dress parade order in all dressing rooms, and in dressing room hallway
  - f. lead crew in:

- bringing costume racks up to dressing rooms
- checking costumes off of dressing lists
- conducting search for missing items
- dressing actors according to dressing lists, and in time to make their calls
- making sure actors hang clothes up EXACTLY how they found them
- returning racks to costume shop, if necessary, at end of dress parade
- g. remind crew of their next call times

PLEASE NOTE! Although acting as trainer for the wardrobe crew, A.D. might be expected to take notes for the designer *during* the parade.

10. Meet with designer regarding first dress rehearsal and fast-change requirements
11. Lead crew through first dress by:
  - a. moving racks upstairs again
  - b. providing thorough instructions about fast changes (who, when, where, out of and into what)
  - c. supervising set-up for fast changes. Have crew take notes, and check their work
  - d. at end of rehearsal , provide thorough instructions on nightly laundry procedure
  - e. moving laundry downstairs, starting laundry, locking costume shop area if necessary
12. Take notes for designer during show rehearsals. Check on dressers during that time whenever necessary and/or possible.
13. Assist in strike, which includes sorting costumes according to cleaning method (light-colored laundry, dark-colored laundry, dry-cleaning, and handwash), spraying shoes with Lysol, and returning everything that does not need laundering to its proper place. Dressing rooms are also cleaned (counters cleaned, all extra items removed, floor swept if necessary).

### **Costume Shop Teaching Assistant**

As a graduate student, your role is to act as mid-level management in the operation of the costume area. Your greatest contribution in this role is as supervisor to the undergraduates participating in this program. It is the intent of this program that your fulfillment of this role will enable you to be an effective manager in the profession beyond this program.

Duties of the T.A. include:

1. Fifteen hours of work in the costume shop, M-F 2:30-5:30, starting the first week of classes.
2. Assisting with the dress parades, either as an observer or backstage supervisor, depending on the needs of the show.
3. Attending all show strikes, and assisting in the supervision of the crew to sort costumes according to cleaning method (light-colored laundry, dark-colored laundry, dry-cleaning, and handwash), spraying shoes with Lysol, and returning everything that does not need laundering to its proper place. Dressing rooms are also cleaned (counters cleaned, all extra items removed, floor swept if necessary).
4. Performing whatever tasks necessary (patterning, cutting, constructing, pulling, crafting, organizing, cleaning) to produce the costumes, to the best of your ability, as determined by Costume Designer and Shop Manager.
5. Incorporate the assistance and supervision of the undergraduate lab students in the completion of your tasks.

### **Undergraduate Costume Shop Assistant**

As a paid employee of the costume shop, you are expected to fulfill the following duties according to the schedule you have set-up with the Shop Manager. Due to the often critical nature of producing a show, the costume area requires you to treat this commitment as you would any other employment commitment,

and not renege on your responsibilities if you need more time to complete your assignments. You will need to find that time elsewhere.

Primary responsibilities of the shop assistant include:

1. Ten hours of work in the costume shop, during the hours of M-F 1:00-5:30.
2. Participating in all strikes, and assisting in the supervision of the crew in sorting costumes according to cleaning method (light-colored laundry, dark-colored laundry, dry-cleaning, and handwash), spraying shoes with Lysol, and returning everything that does not need laundering to its proper place. Dressing rooms are also cleaned (counters cleaned, all extra items removed, floor swept if necessary).
3. Performing whatever tasks necessary (cutting, sewing, pulling, crafting, organizing, cleaning) to produce the costumes, to the best of your ability, as determined by designer and Shop Manager.
4. Incorporate the assistance and supervision of the undergraduate lab students in the completion of your tasks.

### **Costume Shop Lab Student**

As a lab student in the shops, you are expected to take your responsibility in the shops as seriously as those in other classes. You are expected to attend every shift that you are scheduled to work, and call the costume shop (924-8968) when illness or emergencies arise. You will not be excused to catch-up on schoolwork.

During your shifts your supervisor will be the Shop Manager, and/or one of the graduate costume teaching assistants. You will be expected to:

1. Arrive for your shift on time, store your personal belongings in the designated spot, and report to your supervisor.
2. Complete each task assigned to you in a neat and orderly fashion, focusing on the project, and socializing only when time allows.
3. Communicate to your supervisor when you are finished with your task.
4. Clean-up your area before you leave for the day, returning all tools and supplies to their proper homes
5. Record your hours before you leave.

### **Wardrobe Crew Head**

As the Crew Head, you are responsible for leading the Wardrobe Crew in properly servicing the show from dress parade through strike. Your immediate trainer will be the Assistant Costume Designer, who will guide you in performing the following duties:

1. On dress parade day:
  - assign actor's spots in dressing rooms, and designate by taping dressing lists to mirrors (actors should be placed in alphabetical order)
  - bring costume racks up to dressing rooms
  - check costumes off of dressing lists
  - conduct search for missing items
  - dress actors according to dressing lists, and in time to make their calls
  - make sure actors hang clothes up EXACTLY how they found them
  - return racks to costume shop, if necessary, at end of dress parade
2. Attend the Friday rehearsal before first dress, to understand the whole production better
3. For first dress, with the help of the A.D.:
  - a. move racks upstairs again

- b. receive instructions about fast changes (who, when, where, out of and into what), taking thorough notes
  - c. set-up for fast-change, and record set-up
  - d. at end of rehearsal, make sure actors have hung garments up EXACTLY as they found them
  - e. gather and start laundry, according to instructions from A.D.
4. During rehearsals and run of the show, take the lead in making sure the wardrobe crew has what they need to accomplish their jobs, that they are doing them properly, and that any costume repairs and laundry are getting done properly.
  5. Assist in strike, which includes supervising crew to sort costumes according to cleaning method (light-colored laundry, dark-colored laundry, dry-cleaning, and handwash), spraying shoes with Lysol, and returning everything that does not need laundering to its proper place. Dressing rooms are also cleaned (counters cleaned, all extra items removed, floor swept if necessary).

### **Wardrobe Crew**

The primary role of the Wardrobe Crew is to handle backstage costume needs of the show from dress parade through strike. This function will consist of the following duties:

1. For dress parade; arrive at the call time communicated to you by the Assistant Costume Designer.  
Meet in the costume shop.
2. Assist A.D. to do the following:
  - assign actor's spots in dressing rooms, and designate by taping dressing lists to mirrors (actors should be placed in alphabetical order)
  - bring costume racks up to dressing rooms
  - check costumes off of dressing lists
  - conduct search for missing items
  - dress actors according to dressing lists, and in time to make their calls
  - make sure actors hang clothes up EXACTLY how they found them
  - return racks to costume shop, if necessary, at end of dress parade
3. Attend the Friday rehearsal before first dress, to understand the whole production better
4. For first dress, with the help of the A.D.:
  - a. move racks upstairs again
  - b. receive instructions about fast changes (who, when, where, out of and into what), taking thorough notes
  - c. set-up for fast-change, and record set-up
  - d. at end of rehearsal, make sure actors have hung garments up EXACTLY as they found them
  - e. gather and start laundry, according to instructions from A.D.
5. Assist in strike, which includes supervising crew to sort costumes according to cleaning method (light-colored laundry, dark-colored laundry, dry-cleaning, and handwash), spraying shoes with Lysol, and returning everything that does not need laundering to its proper place. Dressing rooms are also cleaned (counters cleaned, all extra items removed, floor swept if necessary).



## LIGHTING AND SOUND DESIGN AND PRODUCTION

### Light Shop Policies:

The positions within the Lighting area afford students hands on experience in lighting design, technology, electrics, special effects, and crew organization and management. Positions and responsibilities are earned by interest, experience and merit. Any student wishing to get involved with electrics crews or activities should contact the faculty lighting supervisor or graduate lighting T.A.s.

### Safety:

Students on electrics crews will be involved in activities, which if not carried out according to safety guidelines are potentially hazardous. **Electrical or rigging accidents can result in serious injury or death.** All students involved with electrics crew calls or activities are expected to maintain the **highest** level of safety standards to protect themselves and others from injury. Crew members who are careless, or in any other way endanger themselves or others will be dismissed. Any student who comes to a crew call under the influence of alcohol or other substances will be immediately expelled from all production participation, and may face other punitive actions.

### Responsibilities:

All students who participate in Light crew activities are expected to adhere to the following responsibilities:

- 1) All students are expected to arrive promptly at all calls ready to work.
- 2) Broken or potentially hazardous equipment should be immediately reported to a light shop TA, assistant or the faculty lighting supervisor.
- 3) Students are only permitted to work when at least one light shop TA, assistant or faculty supervisor is present.
- 4) Students should not attempt to operate equipment or machinery for which they have not received proper training.
- 5) When working in catwalks, coves, lifts, or other high places, all tools must be physically attached or tied on. Lighting equipment or tools should not be set down on catwalk floors, or in other high places where they might be knocked off.
- 6) Accidents or injuries must be immediately reported to the faculty lighting supervisor or Technical Director.
- 7) Appropriate clothing and footwear must be worn at all times.
- 8) Students are expected to help maintain a clean, safe, and positive working atmosphere.
- 9) **Students wishing to receive credit for lighting production work must obtain permission from the faculty lighting supervisor prior to registering or beginning work.**

## Lighting Designer

As a member of the director/ designer team, the Lighting Designer's primary responsibility is the visual design of the production. The Lighting Designer is expected to be an active collaborator and participate in all design meetings. The Lighting Designer is responsible for overseeing all phases of the execution of the lighting design in coordination with the Production Master Electrician and Assistant Lighting Designer. Student designers must meet with their faculty advisor at each step of the design process with the final designs being approved before going into production.

The following are guidelines for the lighting design process in accordance with weekly scheduled production meetings:

- Design meeting 1: Be prepared to discuss preliminary ideas about the production
- Design meeting 2: Have written objectives for the lighting design and be prepared to discuss ideas
- Design meeting 3: Present preliminary research and images
- Design meeting 4: Present more concrete images and color research
- Design meeting 5: Present rough sketch work
- Design Meeting 6: Present final storyboards or lighting sketches for the design
- Final Meeting: Have rough plot and all design materials completed

The Lighting Designer is responsible for providing the following information to the Light Shop for the execution of the design:

**Light Plot:** 1/2"=1'-0" drafted plan view of stage including all hanging positions used for the production, indication of all instrumentation to be used including: location (position and number), type, wattage, and control channel number for each piece of equipment. Employ some method of standard spacing and/ or dimensioning so that a scale is not needed to hang the plot. Include a symbol key and line schedule with trim information where appropriate. Include practicals, effects, or other non-standard electrical equipment on the plot in either drafted or note form. (These items should also appear on the equipment list below. )

**Channel hookup:** a document in spreadsheet format indicating control channel, dimmer, position, number, type, wattage, purpose, color and pattern for every piece of equipment appearing on the light plot. Leave space for the Master Electrician to write in circuit numbers on the channel hookup.

**Instrument schedule:** include the same information as in the Channel Hookup arranged by position and unit number, listing one position to per page.

**Equipment list:** An itemized list of all equipment used in the production that appears in the above paperwork. This list includes: lighting instrumentation, accessories (tophats, barndoors, side-arms, floor mounts, booms or other special mounting hardware, followspots, practicals and any other special electrics which may or may not appear on the light plot.) List lighting instruments that use templates separately on the equipment list. Standard stage cable, twofers and adapters need not be included on the equipment list.

**Color and Template order:** An itemized list by color number and frame size where R=Roscolux, L=Lee, G=GAM (i.e. R77, L102). List templates by catalog number and name where R=Rosco Designer Patterns and G=Great American Market Shadowplay Series (i.e. R7509, G636). Include any other equipment required to be purchased for the production (i.e. 1 gal Rosco fog fluid, 200' black 18 gauge zip cord, etc.)  
**Miscellaneous:** Any additional paperwork or items necessary for the execution of the design. Examples: repatch information, followspot cue sheets, original artwork or slides for projection, hand-made template artwork etc.

Paperwork above must be completed and approved by the faculty lighting supervisor prior to presentation to the Light Shop staff.

The Lighting Designer must provide the Production Master Electrician with 2 copies of the light plot and 2 copies of all of the above paperwork at least 2 days prior to the scheduled hang for the production. (Copies should be charged to the Production copy card available from Martin Beekman.)

Samples of the above paperwork are available as part of the Lighting Designer packet of information.

Specific requirements of the Lighting Designer:

1. Attend all design and production meetings.
2. Meet with the Production Master Electrician and the Light shop staff before the hang to go over paperwork.
3. Attend all hang calls to answer questions or solve problems encountered.
4. Call the focus for the show.
5. Attend rehearsal run-throughs for the purpose of taking blocking and staying in contact with the Director and Stage Manager before going into technical rehearsals.
6. Run the cue set up rehearsal with the Stage Manager and Director to rough in all cues and determine call placements and times.
7. Attend all technical and dress rehearsals to further develop and refine light cues, times, and placements.
8. Inform the Production Master Electrician prior to work calls of any work notes, focus notes, or adjustments to be made.

\* For undergraduate student Lighting Designers to receive full credit (usually 3 hours of Drama 497: Special Topics in Design credit) for their work as Lighting Designer, the following documentation must be provided to the faculty lighting design supervisor before the grade deadline for the semester in which the production is designed:

1. Written treatment/ analysis for the design.
2. Any relevant rough preliminary research, copies, images, or sketches.
3. Presentation quality lighting sketches or storyboards.
4. Original Light Plot, Hookup, Equipment and Color lists.
5. Working script including blocking, cue numbers, placements, times, and notations.
6. Magic sheet.
7. A visual record of the production (photos or slides).

Graduate lighting students are expected to design lighting each of the three years of the program, to fulfill MFA degree and Thesis requirements.

### **Assistant Lighting Designer**

The Assistant Lighting Designer's responsibility is to assist the Lighting Designer with the preparation and execution of the lighting design. The Assistant Designer is invited to attend production meetings and to assist in the creation of the design materials and paperwork described above in "Lighting Designer Responsibilities." The Assistant Lighting Designer will act as a liaison between the Lighting designer and the Production Master Electrician, and will assist with the hang, focus, and technical rehearsals.

Some duties may include:

1. Drafting the Light Plot (in the case of a faculty designer).
2. Creating the Hookup and Instrument schedule.
3. Creating the Equipment and color/ template lists.

4. Preparing the lighting design script or any other paperwork deemed necessary.

Samples of the above paperwork are available as part of the Lighting Designer packet of information. Specific expectations of the Assistant Lighting Designer:

1. Attend all production meetings.
2. Meet with the Lighting Designer, Production Master Electrician, and the Light shop staff prior to the hang to go over paperwork.
3. Record circuit numbers and changes on the designer's paperwork at hang calls.
4. Run the focus for the show by calling up channels for the designer and staying on top of the paperwork (or in the case of a faculty designer, possibly assisting in focusing the show).
5. Prepare lighting production script and take blocking at run-throughs.
6. Take notes for the designer at technical and dress rehearsals.
7. Record adjustments and update paperwork at work and focus note calls.

\* Students do not usually receive credit for serving as Assistant Lighting Designers except as part of the course grade for Drama 211: Lighting Technology or Drama 416: Lighting Design. Students interested in applying for lighting design positions for upcoming seasons are strongly urged to assist Lighting Designers on mainstage productions.

The Assistant Lighting Designer's work is evaluated by the faculty Lighting Designer or the student designer's faculty supervisor.

Graduate lighting students are expected to participate as Assistant Lighting Designers in their 1st year to fulfill MFA degree requirements.

### **Production Master Electrician**

The Production Master Electrician is responsible for overseeing the crew for the execution of the lighting design. The Production Master Electrician is the link between the Lighting Designer, Assistant Lighting Designer, Light Shop Staff and Light crew.

Duties include:

1. Scheduling personnel for the Prep, hang, and focus.
2. Meeting with the Designer at least 2 days before the hang to go over the paperwork and production needs.
3. To decide and indicate ganging and circuiting on one copy of the Light Plot and Hookup.
4. To place the color/ template order to arrive and be prepared prior to focus.
5. To run the Hang call, supervising all aspects of hanging, cabling, and troubleshooting.
6. To oversee normal preparations for production (set up tech table etc.).
7. To help with the focus or run the focus if the Assistant Lighting Designer is focusing the show.
8. To help train the run crew.
9. Attend technical and dress rehearsals.
10. Attend all work/ focus adjust calls and help plan these calls with the Technical Director.
11. Be present for dimmer check on performance nights.
12. Coordinate and run the electrics strike.

\* For serving as Production Master Electrician undergraduate students may receive 1 Drama 313: Practicum: Lighting & Sound credit, up to 2 credits of Drama 498: Special topics in Design Technology, or may receive credit as part of the course grade for Drama 211: Lighting Technology or Drama 416: Lighting Design.

The performance of the Production Master Electrician will be evaluated by the faculty lighting supervisor.

## **Light Board Operator/ Run Crew**

An electrician run crew member must be prompt at all rehearsals and performances and must perform assigned duties (operate light board, followspot, run repatch) to the best of his or her ability as required by the Lighting Designer for the production.

Run crew members must:

1. Attend a training session and watch rehearsal on the Friday before cue set-up.
2. Be prompt at all call times as set forth by the Stage Manager.
3. Participate in strike.

\* Students may receive 1 credit in Drama 313 Production Laboratory: Lighting and Sound, for serving on a lighting run crew.

Run crew members are evaluated by the Faculty lighting designer, production faculty lighting supervisor, or graduate student in charge of the crew.

## **Electricians Crew**

The electricians crew prepares and executes the hang and focus for the production under the supervision of the Production Master Electrician and the Light Shop Staff.

Electricians Crew Members must:

1. Schedule the appropriate number of hours in no less than 2-hour blocks with the Light Shop and fulfill hours as scheduled arriving promptly for all calls.
2. Get approval from the Production Master Electrician or Light shop supervisor in advance of a need to change a work schedule.
3. Fulfill any other specific requirements for the course for which lab hours are being performed.

\* Students may receive 1 credit in Drama 313 Production Laboratory: Lighting and Sound, for serving on a lighting run crew.

The performance of electricians crew members is evaluated by the Lighting TA or faculty lighting supervisor.

## **Undergraduate Lightshop Assistant**

The Light Shop Assistant position is a paid position open to currently enrolled undergraduate students. Light Shop Assistants are expected to work 150 hours total during the semester averaging ten hours per week. Assistants are hired based on prior electricians crew experience or work in other shops. It is the responsibility of the Light Shop Assistant to help organize, schedule, and oversee all electricians crew calls. Assistants may be asked to take on specific roles for particular productions such as Production Master Electrician, Board Operator, or Repatch/ Electricians run crew positions as is needed. Light Shop Assistants are expected to take initiative and leadership responsibilities in all aspects of the operation of the electricians shop.

Some duties may include:

1. Creating and maintaining work schedules, calendars, and other shop paperwork.
2. Ordering of equipment and supplies.
3. Maintaining and upgrading equipment and organizing shop and stage spaces.

4. Assisting with the running of hang and focus calls.
5. Assisting other student crew members with tasks, troubleshooting problems, and helping maintain a safe working environment.
6. Written applications for lightshop positions are accepted by the faculty lighting supervisor at the end of the spring term for the following semester. Final hiring decisions are made by the faculty lighting supervisor and department chair.

### **Graduate Lightshop Teaching Assistant**

The Graduate Light Shop Teaching Assistant position is awarded to full-time graduate lighting design students as part of their teaching assistant responsibilities. Lighting TAs are expected to work 225 hours total during the semester averaging 15 hours per week in the lighting and sound areas. It is the responsibility of the Light Shop TA to provide leadership in light shop calls; organizing, scheduling, and overseeing all electrics crew activities.

Some duties may include:

1. Serving as Master Electrician for the Helms or Culbreth Theatres coordinating all electrics activities in those spaces.
2. Maintaining and upgrading equipment and organizing shop and stage spaces.
3. Running of hang and focus calls.
4. Instructing undergraduate assistants and student crew members.
5. Help troubleshoot problems and maintain a safe, professional and positive working environment.
6. Help manage and assist in the sound area.
7. Grade and evaluate students in Drama 213 Production Lab, Light and Sound

### **Sound Designer**

As a member of the director/designer team, the Sound Designer's primary responsibility is the design and support of sound for the production. The Sound Designer is expected to be an active collaborator and participate in all design meetings. The Sound Designer is responsible for overseeing all phases of the execution of the sound design and execution working with the Sound Shop Assistants and sound run crew.

As the responsibilities of the Sound Designer may vary from providing simple sound reinforcement to complete design of sound effects or composition of music (given skills,) the following is a general guideline only.

**Design Meeting 1:** Be prepared to discuss preliminary ideas about the production.

**Design Meeting 2:** Have verbal response to first meeting or results of sound research (recordings, sounds, scoring) ready for presentation.

**Design Meeting 3:** Have a preliminary sound cue list and beginning ideas about speaker/microphone placements. Synthesize the potential placements of sound hardware with developing scenic, lighting, and costume elements.

**Design Meeting 4:** Present continuing work on sound creation and/or recording.

**Design Meeting 5:** Present first draft of sound cue list, speaker plot, and microphone plot (if applicable.)

**Design Meeting 6:** Be able to present elements of recorded sound for the production (if applicable). Have any necessary rehearsal sound recordings available for Director's use.

**Final Meeting:** Finalize decisions about physical layout/use of equipment (sound plot) completed.

### **Specific requirements of the Sound Designer:**

1. Attend all design and production meetings.
2. Meet with sound engineer/sound faculty and other designer/assistants early in the process to discuss equipment use and possible conflicts.
3. Be present when critical sound set-up and testing is being done.
4. Notify sound engineer/sound faculty, in advance, of needed time and equipment for recording or other preparatory work.
5. Work with the sound engineer/sound faculty on the recording, transferring, or other engineering of cues, effects, or music.
6. Work with the sound engineer/sound faculty on the engineering and setup of the sound system, speaker and microphone placement, and equipment configuration.
7. Attend rehearsal run-throughs for the purpose of staying in contact with the director and stage manager before going into technical rehearsals.
8. Attend book cueing and be prepared to discuss all sound elements for the production with the stage manager and director.
9. Attend sound check and complete a pre-tech for sound to set levels for both live and recorded cues.

10. Attend all technical and dress rehearsals to further develop and refine all sound cues, levels, fade times, and placements.
11. Inform the sound engineer/sound faculty prior to work calls of any work notes, playback notes, or adjustments to be made to the theatre.

### **Undergraduate Sound Engineer**

The sound engineer position is a paid position open to currently enrolled undergraduate students. Sound engineers are expected to work up to 150 hours total during the semester averaging ten hours per week. Sound engineers are hired based on prior sound experience or work in other shops. It is the responsibility of the undergraduate sound engineer to help organize, schedule, and oversee all sound area activities. Sound Engineers may be asked to take on specific roles for particular productions such as sound operator, or assist the sound designer with engineering and system set-up/configuration. Sound engineers are expected to take initiative and leadership responsibilities in all aspects of the operation of the sound area.

Some duties may include:

1. Creating and maintaining work schedules and other paperwork.
2. Ordering of equipment and supplies.
3. Maintaining and upgrading equipment and organizing booth and stage spaces.
4. Assisting with the engineering and set up of sound systems.
5. Setting up and maintaining intercom, stage monitoring, and hearing assist systems.
6. Assisting other student crew members with tasks, troubleshooting problems, and helping maintain a safe working environment.

The faculty sound supervisor accepts written applications for undergraduate sound engineer positions at the end of the spring term for the following school year. Final hiring decisions are made by the faculty sound supervisor and department chair.

### **Sound Operator/ Run Crew**

A sound run crew member must be prompt at all rehearsals and performances and must perform assigned duties (operate mixing console, sound playback equipment, etc.) to the best of her or his ability as required by the sound designer for the production.

Sound run crew members must:

1. Attend a training session and watch crew run on the before the first technical rehearsal for a production.
2. Be prompt at all call times as set forth by the stage manager.
3. Participate in the strike and putting away of sound equipment.

\* Students may receive one practicum credit for serving as a sound crew member, or one hour of lab credit for Drama 2620: Sound Design.

The faculty sound designer evaluates the performance of sound crew members.

## **ACTING**

In order to maintain a creative, safe and professional environment in all the department's rehearsals and performances, all actors will be asked to abide by the following TEN RESPONSIBILITIES established by Actors' Equity Association, the Union of Professional Actors and Stage Managers:

1. Be on time for your half-hour call. Sign in on the call-sheet provided by the stage management.
2. Notify your Stage Manager as soon as possible if you are ill or unable to reach the theater on time for any rehearsal or performance call.
3. Be on time and *ready* for all rehearsals. This means arriving ten to fifteen minutes before your call whenever possible.
4. Remember that even though places for each act will be called, you alone are responsible for all of your entrance cues.
5. Observe all rules and suggestions given by the management, running crews and technical staff with regard to the safe and efficient operation of the production.
6. Cooperate with ALL Stage Managers, Dance Captains, Fight Captains, Musical Directors and Warm-up Coaches. This means being on time and *ready* for all pre-show preparations
7. Take proper care of your costumes and props:
  - a) Do not eat or drink anything while in costume (except water in a closed container) unless you have received the designer and/or wardrobe staff's approval.

- b) Hang up all costumes on the racks provided.
  - c) Return all props to their designated pre-set positions.
  - d) Keep the Green Room and your dressing room position clean.
8. Maintain your performance as directed.
  9. Make no unauthorized changes in costume, make-up or prop and set pieces.
  10. Appear at curtain calls in complete costume and make-up.

**All Actors will also be asked to be aware of and observe the following guidelines:**

1. Each actor will be expected to provide her/his own BASIC make-up as deemed necessary for the successful portrayal of the role by the Costume Designer.
2. Actors will be informed of costume fitting times by the Stage Manager. It is your responsibility to remember all appointments and BE ON TIME.
3. Actors may be required to participate in pre-opening publicity photo-calls. All actors will be asked to participate in a production photo call after one of the night performances. These calls will last no more than two hours.
4. A Dress Parade is usually scheduled in the early evening before one of the later rehearsals. Actors will be expected to attend Dress Parade as needed. This may include additional time for a make-up/hair session.
5. Technical Rehearsals will be held the last Sunday of the rehearsal period through the final rehearsal week before opening night. Actors must attend all technical rehearsals. This means being on time and available for any assignment that the production staff requires.
6. All performers should always be aware of excessive backstage noise, especially in the Green Room and adjacent hallways when simultaneous productions are performing in the Culbreth and Helms spaces.
7. Every actor must participate in the *entire* production strike that is usually held directly after the final performance. The actor must follow all directives issued by the strike supervisors and must remain at the strike until dismissed by the Technical Director.
8. Actors must observe performance night parking regulations.

## **VI. AUDITION INFORMATION**

The following two pages outline audition policies and guidelines used by the Department of Drama. The third page is a sample audition form, to provide an idea of the information required at the time of the audition.

### **AUDITION AND CASTING POLICY AND PROCEDURES**

#### **Open casting:**

An open casting policy exists for all mainstage (Culbreth and Helms) and LAB series productions. All students, faculty, staff, and Charlottesville community members are encouraged to audition. The only exception to the open casting policy occurs in the second and third years of the graduate actors' careers. These actors will be pre-cast in suitable thesis roles as an integral part of their advanced training.

#### **LAB Series Auditions:**

Auditions for LAB series shows will be conducted by the Director of the production at his/her discretion. Actors will find audition notices for these productions posted on departmental bulletin boards. It is the actor's responsibility to check for audition notices on a regular basis. We recommend at least once a week.

#### **Audition Schedule for Mainstage Season:**

Auditions for Culbreth and Helms productions will occur in the following sequence:

1. Culbreth #1 and Helms #1 will be cast simultaneously at the end of the spring term, preceding the fall semester of the productions' scheduled rehearsal and run.
2. Culbreth #2 will audition in early September preceding the production's scheduled rehearsal and run.
3. Helms #2 and Culbreth #3 will be cast in late October/early November of the fall term preceding the spring semester of the productions' scheduled rehearsal and run.
4. Culbreth #4 will be cast in late January/early February of the spring semester of the production's scheduled rehearsals and run.

Notices and sign-up sheets for all these auditions will be posted on departmental bulletin boards.

**Audition Preparation for Mainstage Productions:**

Actors will usually be asked to perform a general audition consisting of two short (one to two minutes) contrasting pieces. If a musical is being cast, the actor will also be required to sing a brief selection.

Performance faculty may be consulted for selection of audition material.

Performers will be screened in these general auditions and selected for callbacks where readings from individual scripts will be the primary audition material. Some directors may also ask actors to improvise.

Actors auditioning for musicals may be required to dance.

Actors should arrive at least fifteen minutes before their scheduled audition time.

**Audition Information Sheets:**

At the time of the general auditions, actors will be given an information sheet. It is important to read all the information detailed on this sheet very carefully including rehearsal dates and times; performance dates and times; special production requirements; and departmental casting policy.

The actor will be required to provide directors with specific information namely address, phone number, previous performance and technical experience and availability for rehearsals. Actors should declare all known conflicts at the time of the general audition.

**VTA Auditions:**

Early in the fall semester, auditions will be conducted for the Virginia Theater Association qualifying auditions.

Actors who pass the departmental screening will be able to participate in the state auditions held in November of each year. State finalists will be invited to the Southeastern Theatre Conference auditions the following March.

Over 30 professional companies (summer stock/ regional) attend these auditions, looking for talent for summer and/or internship positions. Additional information about the VTA procedures will be posted on the bulletin boards the first weeks of the fall semester. Actors will have one minute to perform for this audition if acting only; ninety seconds if acting and singing.

Name \_\_\_\_\_ Height \_\_\_\_\_  
Address \_\_\_\_\_ Weight \_\_\_\_\_  
Home Phone \_\_\_\_\_ Hair Color \_\_\_\_\_  
Cell \_\_\_\_\_ Eye Color \_\_\_\_\_  
E Mail \_\_\_\_\_ Vocal Range \_\_\_\_\_

Which Show(s) are you auditioning for? (Check all that apply)

The Foreigner                       Language of Angels                       Imaginary Invalid

Have you read the Script? (Check all that apply)

The Foreigner                       Language of Angels                       Imaginary Invalid

Please list any conflicts or obligations you might have with the rehearsal schedule or performances:  
Check the posted schedule for each play you will audition for.

- Weekly conflicts - please list regular weekly conflicts (classes, clubs, etc.) from Sunday through Friday EVENING (5:00-11:00 PM) and Saturday/ Sunday (9:00 AM - 11:00 PM). Casting and rehearsal schedules will be based upon this, so you must be clear and specific. If we can't understand your schedule, we probably won't take the risk in casting you.
- Special Conflicts - Please list all other one-time conflicts (Not school holidays) between late August and December 2009 (weddings, reunions, field trips, etc). PLEASE NOTE: Directors take your conflicts very seriously when considering casting. It does not benefit anyone if you leave important conflicts out in order to look more available - release time for ANY conflicts NOT on this sheet WILL NOT be granted once you are cast, so be specific and be complete in your requests!!


Discipline/Major:

Drama Major     Drama Minor     Dance Minor     Music Major     Other

Class:  1<sup>st</sup> Year     2<sup>nd</sup> Year     3<sup>rd</sup> Year     4<sup>th</sup> Year     Grad     Other

If cast are you willing to cut or color your hair?     Yes     No

PLEASE NOTE: If cast do not alter, cut, or color your hair without checking first with the Director & Costume Designer! Please be aware that if you are cast you are required to provide your own makeup.

Do you have any acting training? Please list all UVA or other college courses, workshops or summer programs.

--

Do you have any singing and/or dance or movement training? If so, how many years and what style?

--

Please list other special skills you would like us to know about:

--

## VII. BUILDING POLICIES

In order to accommodate the many acting projects in development in the limited space of the Drama building, certain policies have been developed. The next two pages list these policies; the third is a sample form that must be filled-out to reserve a rehearsal space; and the fourth is the department's smoking, food, and beverage policy.

### BOOKING POLICY

1. **SIGN-UP SHEETS** for the current week will be posted on the studio doors. **STUDENTS** can sign-up at the door for any available hour not previously booked. Please take note of "no reservations permitted" posted in the schedule. This means that particular rehearsal room is no to be used. These are to accommodate tech and performances in the Culbreth Theater.
2. **ROOM RESEVATION SHEETS** for the weeks in advance of the current week are available on the departmental website at: <http://www.virginia.edu/drama/links.htm>. These forms should be filled out and emailed to the Departmental Production Coordinator for approval
3. **ALL STUDENTS MUST HONOR THE FOLLOWING:**
  - a. 2020 students can book no more than **ONE** hour of rehearsal per project, e.g., one hour for each scene.
  - a. 3000 level students can book no more than **TWO** hours per week per project.
  - b. 4000, 6000, 7000, 8000 level students can book no more than **THREE** hours per week per project.
4. Lab shows **ALWAYS** have first choice in 115B and 115C between 5:00 and 7:00 p.m. three weeks prior to opening. Mainstage productions have priority over all other rehearsals space needs, and if necessary, any class rehearsal may have to change rooms or alter booking to accommodate those needs.
5. Due to sound filtering onstage, there will be **NO** rehearsals in 115B from 7:00 p.m. until the final curtain of all Culbreth shows.
6. It is the responsibility of **ALL** cast/project members to restore studios to original condition i.e., chairs stacked, lab furniture stacked, all props, personal items, garbage **REMOVED!!!**
7. No smoking, drinking, or eating in any studio unless it is a necessary element of the project.

## REHEARSAL STUDIO PROTOCOL

1. Everyone is responsible for the condition of our studios. Please respect the spaces where we all create theatre.
3. **CLEAN UP** all of your own garbage and help out your colleagues i.e., how about throwing away a Coke can, a newspaper or candy wrapper that isn't yours? Or perhaps emptying an overflowing garbage can into the scene shop dumpster?
3. No smoking is allowed in the studios.
4. No eating or drinking, is allowed in the studios unless it is a necessary element of the project.
5. Restore all rehearsal furniture to the designated areas. Please consult diagrams and respect the tape lines that you will find in each studio designating storage areas.
6. The rehearsal furniture is color-coded for each studio: 115C—red, 115B—blue, B006—grey. The furniture designated for each studio must always remain in that studio. **DO NOT** remove and use any bench, cube or flat from its studio for any mainstage rehearsal, lab show, scenework or classroom session. Culbreth and Helms stage rehearsals should obtain furniture from properties.
7. The classroom chairs for each studio (115C—red, 115B—blue, B006—grey) are to remain in the assigned studio at all times. **DO NOT** use them for a class in another studio, mainstage rehearsals, lab shows, or any other project outside of their designated room. Chairs for Helms and Culbreth stage rehearsals should be obtained from properties.
8. **NEVER EVER** use the exercise mats in 115C for any scene, lab show or mainstage rehearsal. They are to be used by faculty only in class sessions.

UVa Department of Drama

Rehearsal Room Reservation Form

To be used by students requesting space in the Drama building.

Form must be completed and returned to Caitlin McLeod at [hcm4t@virginia.edu](mailto:hcm4t@virginia.edu)

Name \_\_\_\_\_

Primary Email \_\_\_\_\_

Primary Phone \_\_\_\_\_

Room Requested:

115 C \_\_\_\_\_ 115 B \_\_\_\_\_ B006 \_\_\_\_\_

\*Please Note: The Culbreth Theater, Helms Theater, Dressing Rooms, and Lobby are not available for reservation.

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1<sup>st</sup> Choice

Date Requested \_\_\_\_\_ Time Requested \_\_\_\_\_

2<sup>nd</sup> Choice

Date Requested \_\_\_\_\_ Time Requested \_\_\_\_\_

3<sup>rd</sup> Choice

Date Requested \_\_\_\_\_ Time Requested \_\_\_\_\_

Class Name and Level for which request is being

made: \_\_\_\_\_

\*Please Note: you must provide a Class Level for your request to be processed.

Instructor or Advisor for the project \_\_\_\_\_

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*Requests will be processed within 2 business days and returned via email with a indication of "Approved" and the choice of date, or an indication of "Rejected".*

*Weekly schedules will be printed and posted on rehearsal room doors on Monday morning each week. Students may pencil in reservations for rooms on the door for that week.*

## **SMOKING, FOOD AND BEVERAGE POLICY**

Theatre faculty, staff, and students must recognize that the care of our facilities is a high priority and everyone's responsibility. The following policies have been developed in an effort to ensure that we have clean, safe work environments of which we can all be proud.

### **Smoking**

Smoking is not permitted anywhere in the Drama Building.

### **Food and Beverages**

Food and beverages are not permitted in our theatres nor our classrooms, and should be restricted to the Green Room. If food and/or beverages are used in rehearsal and production, whatever is left over must be cleaned up and disposed of after rehearsal or performance.

Food and beverages are allowed at the "tech tables" in both the Culbreth and Helms theatres during technical rehearsals, but nowhere else in the theatres.