

# **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
Green Room	4-3058		4-4180

## TABLE OF CONTENTS

I. Mission	4
II. Theatres	5
III. Season	6
Mainstage Season	6
Mainstage Season Structure	6
Mainstage Season Selection	7
Lab/Studio Season	8
Studio Production Policies	9
Studio Application Forms:	
Application for Director	13
Production Team Contract	14
Production Team Declaration	15
Set/Prop/Costume Form	16
Set/Prop/Costume Checkout Sheet	17
IV. Personnel	18
Theatre Faculty & Staff	18
Students	19
V. Production Positions	21
Directing	22
Director	22
Assistant Director	22
Stage Management	23
Production Stage Manager	23
Assistant Stage Manager	23
Scene Design and Production	24
Scene Studio Policies	24
Scene Shop Safety Rules	24
Professional Behavior	25
Scenic Designer	26
Assistant Scenic Designer	27
Scenic Charge	27
Technical Director	28
Assistant Technical Director	28
Master Carpenter/Shop Foreman	28
Shop Assistant	29
Lab Scene Shop Carpenters	29
Prop Running Crew	30
Fly Crew	31
Key Grip	31
Stage Run Crew	32
Costume Design and Production	33
Costume Designer	33
Assistant Costume Designer	34
Costume Shop Teaching Assistant	35
Undergraduate Costume Shop Assistant	35
Costume Shop Lab Student	36

Wardrobe Crew Head	36
Wardrobe Crew	37
Lighting and Sound Design and Production	38
Light Shop Policies	38
Safety	38
Responsibilities	38
Lighting Designer	39
Assistant Lighting Designer	40
Production Master Electrician	41
Light Board Operator/Run Crew	42
Electrics Crew	42
Undergraduate Lightshop Assistant	42
Graduate Lightshop Teaching Assistant	43
Sound Designer	43
Undergraduate Sound Assistant	44
Sound Operator/Run Crew	44
Acting	45
Audition Information	46
Audition and Casting Policy and Procedures	46
Sample Audition Form	48
Building Policies	49
Booking Policy	49
Rehearsal Studio Protocol	50
Sample Rehearsal Space Sign-up Sheet	51
Smoking, Food, and Beverage Policy	52

## 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:	<u>Proscenium</u> Width: 40'-0" Height: 24'-0" <u>Stage Depth:</u> 11'-0" edge of orchestra pit to plaster line. 36'-0" plaster line to back wall. <u>Grid height:</u> 66'-0" Highest out trim: 64'-0" <u>Backstage space:</u> <u>SR Wing:</u> 33'-7" <u>SL Wing:</u> 15'-0" to sound lock Cross over from SL to SR available. <u>Masking:</u> Hard portal & 3 sets of legs, all black velour. Black velour back drop, scrims, and cycs available.
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 6-8 productions a year, with the Virginia Film Festival constituting one of those productions. The productions are usually scheduled and labeled in this fashion:

Fall Semester:

Culbreth 1  
Helms 1  
Film Festival  
Culbreth 2

Spring Semester:

Culbreth 3  
Helms 2  
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*

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 offers season to entire faculty for confirmation

#### *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.

The following document outlines the various policies governing the production of lab or studio productions. Following this document are samples of the various forms that must be submitted to produce one of these shows.

## STUDIO PRODUCTION POLICIES

Studio productions provide the student with opportunities to demonstrate creativity, resourcefulness, and responsibility. The productions are not intended to be fully staged productions. To encourage resourcefulness on the part of directors, designers and actors in realizing their ideas they are expected to work within strictly limited parameters. While students are encouraged to do as much creative work outside of the main stage productions as they are capable of it is important to stress that all such work is to be considered IN ADDITION to the student's academic and departmental production responsibilities. These must remain the priority of all our students. Studio productions assist faculty in evaluating the potential of directors, designers and actors for working in this capacity in main stage productions.

While the faculty recognizes that the Studio Production is a venue for the traditional director-driven project, we also welcome and strongly encourage more experimental productions/performance events conceived and mounted by actors, technicians, designers and playwrights.

ACTORS ALREADY CAST IN A MAIN STAGE PRODUCTION MAY NOT AUDITION FOR A STUDIO PRODUCTION THAT CONFLICTS WITH THE MAIN STAGE PRODUCTION. Actors cast in Studio productions are expected to strive for professional standards of behavior and an ensemble attitude. Attendance at rehearsals, promptness, professional courtesy, word perfect lines (including cues), and current recording of blocking are expected. Actors are expected to provide their own make up for performances. As part of the ensemble, actors are responsible for striking sets, costumes and props, as well as for any other technical tasks that seem appropriate to that ensemble. Actors should consult the Head of Acting to determine if a given project qualifies for one credit of Drama 343.

All projects must be proposed to the student producer of the Studio Production Series. Applications must be completely filled out with all relevant signatures for a show to be considered for production. A copy of the script must accompany the application. If the project is approved this script copy will be passed on to the Faculty Studio Production Coordinator. The student producer serves as a liaison to this faculty coordinator who will consider each application and make a recommendation to the Chairperson/Director of Theater. The director/producer of an approved project must function according to the following policies:

### 1. EXPENSES

**Budgets.** With the exception of graduate student productions, Studio Production budgets are strictly limited to \$100, including payment of royalties. All production expenses must be paid from this budget. The Business Manager administers the disbursement of funds.

**Purchasing.** Organizers may purchase needed items from their own funds and will then be reimbursed. To ensure reimbursement, receipts MUST be transferred to the Business Manager. Purchase of copying or printing outside the University will NOT be reimbursed.

**Royalties and Scripts.** The organizer must obtain the rights to any copyrighted play and pay royalties. The organizer must write the publishing house, give production information, request the rights, request needed number of scripts and have the invoice sent to the Business Manager. This process must be completed at least two weeks prior to performance dates. Substantial changes in copyrighted scripts, i.e. extended cuts and rewrites, are severe violations of copyright laws and are not allowed.

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

## 2. AUDITIONS

The organizer is to request and receive authorization for use of space from the Faculty Coordinator in order to hold auditions. The organizer is responsible for circulating appropriate audition notices, as well as for holding OPEN auditions. PRE-CASTING will not be tolerated. Before casting and posting a cast list for the production, the organizer must consult with the Faculty Coordinator.

## 3. REHEARSALS

Space is automatically allocated for Studio Production rehearsals from 5 to 7 p.m. Monday through Friday in rooms 115C, 115B, B006, and SOMETIMES the Helms, for three weeks prior to the production moving into the Helms or B006 for tech. Organizers can request space assignments early in the semester at a mandatory producer/organizer meeting, after which a rehearsal space calendar will be set up based on the organizer's needs. This calendar will be held at the box office for ALL to consult. (Occasionally, extra studio production slots will be added. These will not be plugged into the master rehearsal calendar. Organizers must sign up for rehearsal space at alternate available times.) If one signs up for rehearsal space, one IS EXPECTED TO USE the space at that time. Rehearsals are not to last longer than the two hours allocated.

## 4. USE OF MATERIALS AND EQUIPMENT

Specific departments determine the parameters of studio productions. In all cases use of materials and equipment is at the discretion of the area head.

### **Scenery/Properties:**

Furniture is to be the lab/dem furniture. Hand properties are to be requested two weeks prior to use in writing, and are to be returned no later than 12:00 the day after the studio production closes. The use of valuable or fragile items is at the discretion of the area Technical Director.

### **Costumes.**

For the area of costumes, items from regular stock are to be checked out through the costume shop manager. It is understood that said items are to be used as is. Should any alterations be necessary to assure a proper fit, the costume shop manager has final approval on any and all alterations, as well as the manner in which the alterations are to be made. Prior to their return to stock all borrowed items will be either laundered or dry cleaned according to instructions given by the costume shop manager. Any alterations must be removed from borrowed items prior to their return to stock unless the costume shop manager has given permission for the alterations to remain. Maintenance, repair, security and restocking of all borrowed items are the student's responsibility. Shop time for alterations must be scheduled with the costume shop manager.

### **Lighting:**

Only the existing inventory of the Helms theater will be available for use in studio productions. A list of the existing inventory of units, cable and accessories will be distributed with the studio production guidelines. Color media and replacement lamps will be provided only on an available basis, and at the discretion of Lee Kennedy. The lighting equipment and tools must be left in good condition with all the units hanging in the 2 center bays closest to the booth. All other equipment must be put away and the light booth must be clean. Any equipment needing maintenance or repair must be turned in to the light shop tagged with a written description of the problem.

Scenery, property items and costume items are to be returned to storage in proper condition and in a timely manner. All work on the physical production for a studio production is to be done outside of work on main stage productions. The Helms Theater, control room, green room and dressing rooms are to be

left clean and ready for use by the next production. Load in for a studio production is the weekend before the production occurs and strike is to be immediately after the production closes. The areas used by the studio production must be ready for the next user no later than 9:00 a.m. the morning after the studio production's presentation.

Everyone connected with the presentation of a studio production, the director, stage manager, designers and actors, are to be considered as a team. Each member of the team shares responsibility for meeting the requirements of a studio production. Failure to return items borrowed by the studio production team or reimbursement for the borrowed items should they be lost or destroyed will result in grades being withheld from the entire studio production team. In the event of items not being returned in a timely manner or areas used by the studio production team being left in an unacceptable condition, all members of the studio production team will be prohibited from participating in a studio production presentation for the next semester. Demonstrating responsibility as well as artistry is necessary for advancement to main stage productions.

#### 5. PRE-PERFORMANCE RUN-THROUGH

Organizers MUST provide Studio Production Coordinator with rehearsal schedule indicating run-throughs at least one week before opening. The Studio Production Coordinator will attend a run-through prior to opening to time the production, make suggestions for tightening, or in some cases recommend to the Chairperson/Director of Theater that the production be shelved.

#### 6. TECH

In most circumstances the Helms or B006 will be reserved for technical rehearsals beginning at 5:00 p.m. the Friday prior to opening. Organizers with projects going up the same day will be expected to work out a time schedule BETWEEN THEMSELVES allowing both ample time for this process.

#### 7. SEATING

Seating configurations in the Helms are to be maintained in whatever arrangement has just been used or will next be used for a main stage production in the Helms. Seating in B006 *is* flexible.

#### 8. PERFORMANCE DATES

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

#### 9. SINGLE BILL, DOUBLE BILL AND PERFORMANCE LENGTH

A single production may be 60 minutes long, maximum, including set-up time. If a double bill (2 shows on the same date) is being presented, both productions together may NOT run over ninety minutes, including set-up time. Each production may be 40 minutes long, maximum. The shift of sets and props must be accomplished in 10 minutes or less. Lighting changes are limited to repatching and re-gelling, no rehang or focus. The use of a single electrician is urged as a practicality. Work out exact details with the organizer presenting the other bill. The performances may be give in the same order both days, or the order may be flip-flopped. If the order changes, the order change must be publicized, so that attendees may plan accordingly. If one show on the bill is very short, the other production may be longer than 40 minutes, but this must be coordinated in advance and cleared with the Faculty Coordinator.

## 10. PUBLICITY AND HOUSE MANAGEMENT

The organizer is responsible for the publicity, promotion and house managing of the production.

## 11. STRIKE

Strike must occur immediately following the final performance, and all costumes, props, and lighting equipment must be cleared from the Helms or B006 and returned to appropriate shops within 24 hours. (Costumes requiring cleaning or repair will be given a week.) The student producer or other assigned personnel will be present to oversee the strike, and ensemble members will only be dismissed with his or her okay. Just as with main stage shows, all actors and technicians are **REQUIRED** to stay for the duration of the strike. Organizers should alert ensemble members of this fact in advance. The student producer will check in with the Technical Director by 12:00 noon on the day following strike to ensure that everything has been cleaned and restored.

## 12. STAGE MANAGEMENT

Important! At the beginning of the semester a stage manager may be procured from an available list of students in Drama 353, Production Lab: Stage Management, which is required for all majors. If there are not enough students to fill every studio production slot, the Performance Management instructor will make every effort to locate a stage manager, but it is the organizer's ultimate responsibility to find a stage manager, or at least, someone willing to call your cues in the booth on performance days. The stage manager is responsible for all the duties associated with that position, with special emphasis placed on the storage of props, set pieces, costumes, and other items. Large items are to be stored backstage in the Helms, or in B006 (NOT in the hallways), and small items in prop boxes. The stage manager is further charged with the supervision of a quick and thorough strike. Finally, the stage manager bears responsibility for all crew areas in which there is not an assigned crew head.

**The following pages are to be printed and used to apply for  
Lab/Studio production opportunities.**

**Application for Studio Theater Director**

Name: \_\_\_\_\_

Drama Major/Minor? \_\_\_\_\_ Concentration: \_\_\_\_\_

Academic Level: \_\_\_\_\_

Phone: \_\_\_\_\_

Script Title: \_\_\_\_\_

Author: \_\_\_\_\_

Approximate running time: \_\_\_\_\_

Top 3 date choices: \_\_\_\_\_

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

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

If you have the following, list their names accordingly:

Stage Manager:

Lighting Designer:

Light Board Operator:

Sound Board Operator:

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

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**Studio Production Team Contract**

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By signing this document, I hereby agree to fulfill the obligations set forth by the Producer, the Department Chair, and the Studio Parameters. (completion of strike included)

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Director(s)

Stage Manager(s)

Lighting Designer

Sound Designer

Board Operator(s)

Actors:

**Studio Production Team Declaration**

We, the undersigned production team, have read and understand all guidelines covering Studio productions as described in the attached document entitled Studio Production Parameters.

Studio  
Production: \_\_\_\_\_

Date of Production: \_\_\_\_\_

Production Team:

_____	Date: _____
_____	Date: _____
_____	Date: _____
_____	Date: _____
_____	Date: _____
_____	Date: _____
_____	Date: _____
_____	Date: _____
_____	Date: _____
_____	Date: _____
_____	Date: _____
_____	Date: _____
_____	Date: _____
_____	Date: _____
_____	Date: _____

**Studio Production Set/Prop/Costume Form**

In the ~~ITEM and REASON~~ columns below, please list any and all articles you will need to complete your design process. The objects you list should be necessary to the dramatic action of the play, or be imperative to your particular concept. These items should also be things you cannot provide yourself. Please return this form ASAP to the Producer. It is the Producer's initial responsibility to authorize your various requests. once authorized, you may set up subsequent meetings with the appropriate supervisors to discuss individual items.

Show:

Director:

ITEM

REASON

ACCEPTED

COST

SET:

PROPS:

COSTUMES:



**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:

**Producing Managing Director  
Business and Theatre Manager  
Head of Design  
Head of Production  
Head of Publicity  
Business Administrative Assistant**

**Performance Committee**

**Chair  
Directors (4)  
Movement/Dance Specialist  
Voice Specialist  
Playwright**

**Production Committee**

**Chair  
Scenic Designer  
Technical Directors (2)  
Scene Shop Foreman  
Costume Designers (2)  
Costume Shop Foreman  
Lighting Designer**

## **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 (2)**  
**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 General Run Crew Schedule, 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.

## **DIRECTING**

### **Director**

The director is the person ultimately responsible for all artistic decisions in regards to a production. He/she will often be the one to select the show. After the play or musical is selected, the director is responsible for meeting with the various designers, conveying his/her vision of the play to them, and then collaborating with them as the overall design of the play evolves. The director is also responsible for:

1. Working with the Business Manager to insure that the rights to the play have been obtained.
2. Casting the play.
3. Setting the rehearsal schedule and reserving the rehearsal space.
4. Blocking the play.
5. Conducting all rehearsals up until the opening.
6. Working together with the lighting designer, scenic designer, and technical director during technical rehearsals, and the costume designer and wardrobe assistants during dress rehearsals, to create as smooth a transition from rehearsal hall to the stage.
7. If the director is directing a musical, he/she is also responsible for:
  - Choreographing the show or selecting a choreographer to do so. If the latter, the director should collaborate with the choreographer to insure a unity of style.
  - Select the vocal and musical directors and work together with them in teaching and rehearsing the music.
  - Insure that the cast has enough time to rehearse with the orchestra.
8. The director may or may not choose to continue to give notes to the cast throughout the run of the play.

### **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 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. It is strongly suggested that reports be generated via e-mail and not waste department paper and photocopy resources.
3. To the lighting designer: any script revisions and optionally a clean revised script for the production, 1 page per sheet at the same scale as the original.

Specific requirements of the Production Stage Manager:

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

\* Students may receive credit as part of the course grade for Drama 353: Stage Management.

The performance of the production stage manager is evaluated by the director or 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 as needed by the Stage Manager assisting with the running of props, costume pieces, and line reading.
2. Participate in strike.

\* Students may receive credit as part of the course grade for Drama 353: Stage Management.

The performance of the production stage manager is evaluated by the director or 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 "Walkman" type radio 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."

## **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 DESIGN AND PRODUCTION**

### **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, the following is a general guideline only.

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

Design Meeting 2: Have written or verbal response to first meeting.

Design Meeting 3: Present preliminary research or ideas (recordings, sounds, scoring).

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

Design Meeting 5: Be able to present elements of recorded sound for the production (if applicable).

Design Meeting 6: Have any necessary rehearsal sound tapes available for Director's use.

Final Meeting: Have 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 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 Shop Assistants, in advance, of needed time and equipment for recording or other preparatory work.
5. Work with the Sound Assistants on the recording, transferring, or other engineering of cues, effects, or music.

6. Work with the Sound Assistants 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. Meet with stage manager prior to cue set-up rehearsal to discuss all sound cues and placements.
9. Attend cue set-up rehearsal to playback all cues in sequence, and 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 Production Master Electrician and Technical Director prior to work calls of any work notes, playback notes, or adjustments to be made in the theatre.

### **Undergraduate Sound Assistant**

The Sound Assistant position is a paid position open to currently enrolled undergraduate students. Sound Assistants are expected to work 150 hours total during the semester averaging ten hours per week. Assistants are hired based on prior sound experience or work in other shops. It is the responsibility of the undergraduate Sound Assistant to help organize, schedule, and oversee all sound area activities. Assistants 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 Assistants 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 stage monitor, headset, and hearing assist systems.
6. Assisting other student crew members with tasks, troubleshooting problems, and helping maintain a safe working environment.

Written applications for undergraduate Sound Assistant 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.

### **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 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 the strike and putting away of sound equipment.

\* Students may receive 1 Practicum credit for serving as a sound crew member, or 1 hour of lab credit for Drama 111: Introduction to Theatre Technology.

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

## **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.

**SAMPLE AUDITION FORM**

**Audition Form  
Department of Drama  
WHO WILL CARRY THE WORD**

Name:

Local Phone:

Permanent Phone:

Year in School:

Drama Major?

Height:

Weight:

Hair Color:

Audition Monologue (Please identify):

Auditioning for: (Check one or two):

WHO WILL CARRY THE WORD \_\_\_\_\_

THE PLAYBOY OF THE WESTERN WORLD \_\_\_\_\_

Please list **all conflicts** from 7 p.m.-11 p.m.

Mondays-Fridays, and all day on weekends (don't worry --no one will be working seven day weeks) from **September 29-November 16.**

Please list (briefly) your theatre experience on back of this form.

## 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 at the Box Office (see#2) and in accordance with the standards set in #3 below.
2. **SIGN-UP SHEETS** for the next three weeks (past the current week) will be found in the log at the Box Office.
3. **ALL STUDENTS MUST HONOR THE FOLLOWING:**
  - a. 202 students can book no more than **ONE** hour of rehearsal per project, e.g., one hour for each scene.
  - a. 300 level students can book no more than **TWO** hours per week per project.
  - b. 400, 600, 700, 800 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.
2. Consult the “Rehearsal Rules for Studios” for correct use of sign-up sheets and the rehearsal log. These rules are posted on all studio doors and in the log which can be found at the Box Office.
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?
4. No eating, drinking, or smoking 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 below 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.

## SAMPLE REHEARSAL SPACE SIGN-UP SHEET

Each line represents one hour-long slot (example: 5:00 means you have the room from 5:00-6:00 p.m.). Sign-up sheets for this week are on the doors of their respective rooms. Please clean up after yourselves. Thank you.

### MONDAY

10:00 \_\_\_\_\_

11:00 \_\_\_\_\_

2:00 \_\_\_\_\_

5:00 \_\_\_\_\_

6:00 \_\_\_\_\_

7:00 \_\_\_\_\_

8:00 \_\_\_\_\_

9:00 \_\_\_\_\_

10:00 \_\_\_\_\_

### WEDNESDAY

10:00 \_\_\_\_\_

11:00 \_\_\_\_\_

2:00 \_\_\_\_\_

5:00 \_\_\_\_\_

6:00 \_\_\_\_\_

7:00 \_\_\_\_\_

8:00 \_\_\_\_\_

9:00 \_\_\_\_\_

10:00 \_\_\_\_\_

### TUESDAY

5:00 \_\_\_\_\_

6:00 \_\_\_\_\_

7:00 \_\_\_\_\_

8:00 \_\_\_\_\_

9:00 \_\_\_\_\_

10:00 \_\_\_\_\_

### THURSDAY

5:00 \_\_\_\_\_

6:00 \_\_\_\_\_

7:00 \_\_\_\_\_

8:00 \_\_\_\_\_

9:00 \_\_\_\_\_

10:00 \_\_\_\_\_

## **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. The only exception to this rule is that smoking is permitted in productions, when necessary, and in rehearsal for these productions. This should be supervised by the Director and Stage Manager, and ash trays or other methods of disposal should be cleaned up at the end of each performance or rehearsal. Protection from fire hazard should also be considered.

### **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 no where else in the theatres.