

University of North Carolina – Chapel Hill

Department of Dramatic Art

Student Resource Handbook
and Production Manual

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Dramatic Art Student Resource Handbook

Introduction to the Department

The Department of Dramatic Art offers many opportunities for interested students – majors and non-majors alike – to participate in performance and production.

Each year the Department of Dramatic Art supports a season of plays and special events in the Elizabeth Price Kenan Theatre under the name Kenan Theatre Company (KTC). Seasons may include classic plays, contemporary plays, musicals and original works. The Director of Undergraduate Production and a student season selection committee choose a season based on student interests and director input.

“The mission of the Department of Dramatic Art is to educate students to think critically and write cogently about the creative and artistic processes of theatre, its literature, and its history. Students should be able to recognize and comprehend the impact of culture, society, and language on drama. They learn how the individual artist develops and furthers a theatrical vision. In addition, students are taught practical problem-solving skills, which then are utilized in dramatic productions where they experience, and are challenged by, the group process necessary for the creative idea to evolve into the creative event. This mission is fulfilled through the rigor of the core curriculum and the quality of our students' creative and artistic activity within and beyond the classroom.”

Feel free to contact any of the faculty or the student representatives with questions.

Undergraduate Student Representative for 2019-2020

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A complete list of Drama courses and descriptions can be found in the Undergraduate Catalog:
<http://catalog.unc.edu/courses/dram/>

Facilities

In this Section you'll find where Offices, Classrooms, and Shops used by the Department of Dramatic Arts are located, as well as, information on how students can checkout classrooms for their use, information about reserving lockers in the Joan H. Gillings Center for Dramatic Art (CDA), and information on parking spaces for students near the CDA.

Performance Spaces

Elizabeth Price Kenan Theatre

The Elizabeth Price Kenan Theatre (known as the Kenan Theatre) houses the undergraduate theatre department, otherwise known as the Kenan Theatre Company. This is a flexible space located on the first floor of the Center for Dramatic Art, most easily accessed from the lobby.

Paul Greene Theatre

The Paul Green Theatre is the mainstage theatre for PlayMakers Repertory Company. This is a thrust theatre located on the first floor of the Center for Dramatic Art, most easily accessed from the lobby.

Offices

Faculty Offices are located on the second floor of the CDA. There is a stairwell located immediately on the left after entering the CDA through the entrance by Cobb Residence Hall, and a stairwell located next to the PlayMakers Box Office. These will both take you to the second floor of the CDA.

Classrooms

Classrooms are located on the first floor of the CDA and will be found on your left after entering the CDA through the entrance by Cobb Residence Hall.

Shops:

Scenery and Paint Shop

The Scene Shop and Paint Studio share a space in the backstage of the Paul Greene Theatre.

Costume Shop

The Costume Shop is located on the second floor of the Center for Dramatic Art near between the Kenan and Paul Green Theatres

Prop Shop

The Prop Shop is located on the mezzanine level of the Center for Dramatic Art most easily accessed through the Kenan Theatre or the back elevator.

Rehearsal Spaces

- Rooms are available on a very limited basis
- Room 102 is reserved for KTC productions
- Room 103 is reserved for PATP and DDA/KTC
- Room 104 is reserved for LAB! productions
- For room questions please email Michael Rolleri mrolleri@email.unc.edu

Checking out a Locker

The lockers in the downstairs hallway of the CDA are available to Drama Majors and non-Drama Majors taking DDA courses. The sheet to sign out a locker can be found upstairs in the CDA, at the main desk. Lockers can be checked out at any point in the year so long as they are not currently occupied, but they must be emptied by the end of the academic year. To check out a locker, you must specify your name, a phone number where you can be reached, and the locker number you want. Locks are not provided.

Contact Betty Futrell to sign out a locker at: bfutrell@unc.edu

Parking:

Metered Parking

There is a lot of metered parking along Country Club Rd. and South Rd. These meters give you 9 minutes for every 25 cents and must be fed for parking Monday at 7:30am through Friday at 5pm for up to 3 hours.

There is also metered parking behind the CDA near the load in dock of Paul Green Theatre, but it is only valid for 30-minute intervals. There is no longer free parking on weekday nights.

Parking Decks and Lots

Cobb Deck is located behind the CDA and is open to students with daytime parking passes every day after 5pm. Visitors may park in the Cobb deck for \$1/night. There is ample parking space in Cobb Deck, although the University tends to reserve this deck in the evening for special events. Pay close attention to sporting events scheduled in Carmichael Arena or Fetzer Field as the Cobb Deck is their primary parking location. Other lots are available next to Hooker Fields across South Rd. or behind the Forest Theatre.

SETC

Conferences

The Southeastern Theatre Conference is held each year in late February or early March. The conference includes workshops and an expo floor with theatrical vendors and college recruiters. Students may also audition or interview for jobs through the SETC job fair. For actors pre-screening auditions are held in the fall in Greensboro. The Department typically sponsor a van to help student travel to the conference.

USITT

The United States Institute for Theatre Technology national conference is held in March each year in locations around the country. This is for students interested in design, tech, or management. The conference offers workshops and an extensive vendor expo. USITT is a good location to visit professional companies and graduate schools.

NC State Thespian Festival

Students can represent the UNC Department of Dramatic Art at the North Carolina State Thespian Festival, where they can discuss the dramatic art program with high school students. The festival offers opportunities to adjudicate individual events during the festival and teach workshops to potential applicants of UNC. The High School Festival takes place in March over a weekend and the Junior Festival in one Saturday in the fall.

Theatre Companies

PlayMakers Repertory Company

PlayMakers (PRC) is a LORT/AEA professional theatre company operating within the Department of Dramatic Art. PRC engages resident and guest professionals active in regional and commercial theatres as guest actors, directors, and designers. Students have opportunities to associate with and learn from these professionals throughout the year.

Mission:

As the premiere professional theatre company of North Carolina, PlayMakers Repertory Company strives to produce entertaining, relevant, and courageous work that tells stories from and for a multiplicity of perspectives and creates transformational impact in our immediate and extended communities.

Kenan Theatre Company

The Kenan Theatre Company (KTC), a part of the Department of Dramatic Art, is the undergraduate production company that oversees the Kenan Theatre. KTC is comprised of students who are interested in the practical application of theatre through production. KTC consists of a student produced season with faculty and guest directed productions.

Mission:

The Kenan Theatre Company is a community of student and professional theatre artists that provides opportunities for Dramatic Art students to put classroom learning to practical use by producing a season of professional quality theatre.

Student Theatre Groups

There are currently four student theatre groups on UNC's campus: LAB!, Black Arts Theatre Company, Company Carolina, and Pauper Players. Each group is committed to different aspects of bringing the arts to the community. These groups are entirely student run with students in production staff positions allowing for leadership within each theatre company.

LAB!

LAB! is the university's oldest student theatre group founded in 1982 and is sponsored by the Department of Dramatic Arts. LAB! provides opportunities for theatre artists of all disciplines to practice their craft and remains committed to creating admission free theatre for the Chapel Hill community. LAB! produces four-six plays per year and additionally, provides theatrical events such as The 24 Hour Play Festival and 30 Plays in 60 Minutes.

Black Arts Theatre Company

Established in 2019, Black Arts Theatre Company (BATC) was founded on the principles of prioritizing Black stories and Black people taking space in the theatre community. Inspired heavily by the Black Arts Movement, activism and revolutionary work live within everything we do. Though we are not exclusive to the Black community, providing accessibility and availability to Black creatives on this campus is our top priority. BATC provides a safe space for all artists of color and allies to perform, practice, and explore theatre that is creatively and educationally fulfilling.

Company Carolina

Since their founding in 1994, Company Carolina has proudly brought immersive and inventive theatrical productions to the Chapel Hill community. Each year, they present at least six entirely student-run plays, musicals and theatrical events; both dramatic and comedic.

Pauper Players

The University of North Carolina at Chapel Hill Pauper Players is the premier musical theatre company on UNC's campus. Founded in 1989, Pauper Players seeks to create avenues for Carolina students to organize and perform full-scale musical productions. Pauper has grown to be a prominent arts organization on UNC's campus, annually producing at least two full-scale musicals and a Broadway Revue show. Pauper is dedicated to artistic growth and social engagement, creating the Pauper Performance Troupe, which consists of performers who perform musical theatre numbers for members of the community and at campus event.

KTC Production Manual

Introduction to KTC Kenan Theatre Company

Productions

A regular KTC season consists of four mainstage productions (two per semester) and a performance of student submitted monologues in partnership with NC Central in January. In the past, KTC has also produced student work as the sixth show in the season according to demand and time availability. Seasons may include classic plays, contemporary plays, musicals and original works. All KTC productions are held in the Elizabeth Price Kenan Theatre.

Production Board

While KTC is a branch of the department, much of its operations are student-based. The Director of Undergraduate Production works closely with an executive student production board consisting of the following positions.

- Producing Directors
- Technical Director
- Scenic Charge
- Properties Coordinator
- Master Electrician
- Costume Liaison
- Sound Engineer
- Outreach Coordinator
- Publicity Manager

More information about these positions can be found in the **Production Manual**, under the **Board Positions** subsection.

Expectations

Actors

1. Students auditioning for KTC productions are expected to be upfront about potential conflicts on the audition form. Additional conflicts may come up, but approval is at the discretion of the director.
2. Students are expected to accept roles by noon the day following callbacks. If you are still auditioning for other productions, we expect that your decision to accept or turn down a role is final.
3. Once committed to a KTC show it is expected to be your extracurricular priority for the duration of rehearsals and performances. Accepting roles in overlapping productions may be cause for removal from the cast.
4. Your actions regarding these expectations will be taken into consideration during future auditions

Production Expectation

1. Students with major assignments on KTC productions are expected to be upfront about potential conflicts on the production form. Additional conflicts may come up, but approval is at the discretion of the Director of Undergraduate Production.
2. Once committed to a KTC show it is expected to be your extracurricular priority for the duration of rehearsals and performances. Accepting assignments in overlapping productions may be cause for removal.
3. Your actions regarding these expectations will be taken into consideration for future assignments.

Auditioning

Auditions are typically on the Sunday and Monday of the second week of the semester for both mainstage shows of that semester. Auditionees can sign up via an online poll that will be available on the DDA listserv and KTC Facebook page. Audition requirements vary by director and information on what to expect will be sent as soon as it becomes available. Auditions usually run 6:00pm until 10:00pm, on an as needed basis. Callbacks will be held the following day after Auditions between 6pm-10pm. Requirements for callbacks vary and will be shared at auditions.

Since KTC is a branch of the department and gives students the opportunity to work with professional guest directors and faculty, a certain level of professionalism is expected.

Rehearsal Etiquette

1. Students are expected to be on time for every rehearsal, technical call, etc. Plan to arrive 5-10 minutes early, in order to be prepared to start the rehearsal on time.
2. Students must dress appropriately for each rehearsal. Directors, costumers, choreographers, etc. will inform students if particular types of clothing are to be worn at rehearsals.
3. Students must come prepared to work. Bring pencils to write blocking instructions.
4. When not on stage, students are expected to maintain a respectful volume while other actors are at work.
5. Students are expected to treat all other members of the production team with respect. Any disrespectful manners and/or disruptions shall not be tolerated.
6. Students shall be courteous and professional for all costume fittings, makeup tutorials, and all other technical calls.
7. Care shall be shown for all costumes, props, scenery, and equipment in the production. Personal costumes should be hung up and stored where indicated and props returned to locations indicated by the stage manager(s).
8. Smoking, eating and drinking (except water) is not allowed while wearing a costume. Smoking is not allowed in any of the university buildings or within 100 feet of a university building.

Rehearsal/Performance Schedule

1. The rehearsal schedule is set by the director, in discussion with the stage manager about cast conflicts. Rehearsals for most regular season productions are scheduled from 6:00 to 10:00 p.m. Sunday through Thursday, and occasionally Monday through Friday. Advanced notice will be given if there are any changes to the rehearsal schedule.

2. The Stage Manager and Costume Designer schedule costume measurements and will notify the cast when these are to occur.
3. Costume fittings will occur periodically at the discretion of the Costume Designer.
4. Technical/dress rehearsals are scheduled on Saturday and Sunday the weekend prior to the opening of a production,
5. During the opening week of a production, dress rehearsals are typically called each evening at 6:00 with an 11:00 curfew, up until opening night.
6. Performances open on Thursday with a 7:30pm curtain. Additional performances are Friday, Saturday, and Sunday evenings at 7:30pm, Sunday at 2:00pm, and Monday at 5:30pm. Actor and technical crew calls are usually 90 minutes prior to curtain time.
7. The Strike of the set, costumes, props and lighting occurs immediately following the final performance. All cast, designers, and crews are required to attend and participate in strike.

KTC Board

The KTC Production Staff is comprised of a technical director, a costume supervisor, a master electrician, a sound engineer, a properties master, and a scenic artist. Each member of the production staff is responsible for aiding the designer for each show and implementing the designer's vision.

Board Positions

Producers: Producers are responsible for selecting design crews for shows, overseeing operations and production meetings, and serving on the student board. They are expected to regularly check in with the Director of Undergraduate production.

Scenic Charge: The scenic charge is responsible for the completion of paint treatments for all shows in a season, as designed by the scenic designer. They must be in communication with the scenic designer, technical director, and stage manager to determine when paint treatments will be applied. They are also encouraged to develop a working relationship with PlayMakers scenic charge to coordinate the borrowing of supplies.

Properties Coordinator: The properties coordinator is responsible for aiding each prop master during a show's production process, assisting communication between KTC props masters and PlayMakers prop staff, and maintaining KTC's prop storage. They are expected to be in regular contact with the Director of Undergraduate Studies and PlayMakers Prop Master about the needs of each show in a season. They may serve as a props master on individual shows, but it is not a requirement of the position.

Master Electrician: The Master Electrician (ME) will oversee and maintain the lighting inventory in the Kenan Theatre and assist in the hang and focus of each KTC production. The ME will also be available during techrehearsals to assist in any work notes.

Costume Liaison: The Costume Liaison is the contact between the costume shop and the KTC costume designer. They will help coordinate designer needs in the costume shop as well as attend pulls. The liaison should be available for fittings and measurements throughout the process. The costume liaison will be available for tech rehearsals and oversee the training of the wardrobe crew.

Outreach Coordinator: The outreach coordinator makes connections with school groups and other members outside of the community.

Publicity Manager: The publicity manager oversees all company and individual show promotion. They oversee the social media pages (Facebook, Instagram, twitter, etc) and are expected to provide media coverage for shows and other special events.

**Depending on interest, there may be positions available for a student Technical Director and/or Sound Supervisor

Board Selection Procedure

A call for applications goes out in the DDA News in October. Applicants will be asked to submit a short list of experience and a statement explaining why they are interested in a board position. Applicants will also be asked to participate in an interview with the Director of Undergraduate Production. A student's previous commitment to KTC and theatre across campus is a large part of board considerations.

Season Committee

The current non-senior class producers are automatically assigned to the season selection committee. The committee will begin in the fall and work until the season is finalized. The goal is to have a season finalized by the beginning of February. Committee members will be asked to read several plays and write a brief synopsis and include any production concerns. A call for season committee members will go out early in the fall semester.

Production Teams (Show Specific)

Position Descriptions

This is not an exhaustive list. If there is something you want to do and do not see it listed here, please ask a residing supervisor.

Stage Manager

The stage manager acts as a communication link between the director and the other artists and technicians. They act oversee and aid the director in conducting rehearsals. Once the production moves on stage the stage manager's responsibilities include opening and locking the theatre, delivering calls to the actors for makeup and costume, setting the stage each night, calling the cues, calling entrance cues, and arranging equipment. The stage manager is responsible to the director. The stage manager is required to attend all production meetings, auditions, all rehearsals and performances and strike.

Assistant Stage Manager(s)

The Assistant Stage Manager (ASM) reports to the stage manager. Like the stage manager, the ASM(s) will typically report to rehearsal 20 - 30 minutes before call time to help set up for rehearsal. ASM(s) run the backstage during a show communicating with the stage manager via headset and helping to manage the run crew backstage. The ASM will be the liaison between the booth where the stage manager is and the backstage to make the show run as smoothly as possible.

Designers

There are several designers for each production. Chief among these are scenic, costume, lighting, sound, and media/projections. The designers oversee the visual/aural concept for their specific area. Specific information about the duties of each designer is available.

Assistant Designer(s)

The duties of an assistant designer are agreed upon with the lead designer but generally include research, assistance with drawings, acquiring items, and construction/hang. The assistant designer should be available during tech and dress rehearsals and is required to attend and participate in strike.

Properties Master

The responsibility of the Props Master is to coordinate the collection of, design and/or construction of the various decorative and functional props that are used in a production. The prop master works under the supervision of the scenic designer. The prop master along with the prop coordinator will schedule prop pulls with the PRC Prop Master. The prop master is required to attend all production meetings, tech rehearsals, and strike.

Light Board Operator

The light board operator is responsible for execution of cues during the production as well as general maintenance throughout the production, dimmer check, replacement of gels, lamps, etc. The light board operator is required to be at all tech and dress rehearsals, performances and strike and may be called for cue writing or other lighting calls.

Sound Board Operator

The sound board operator is responsible for execution of cues during the production as well as general maintenance throughout the production, sound check, placement and storage of headsets and other equipment, etc. The sound board operator is required to be at all tech and dress rehearsals, performances and strike.

Run Crew

The Run Crew is responsible for helping to run the backstage. They typically report the ASM. The run crew may assist in giving props to actors, performing scene changes, or bringing costume pieces to actors in the wings. The run crew is integrated into rehearsal during Tech Week and attends all tech rehearsals and shows as well as strike.

Production Events:

Meetings

Meetings will be scheduled weekly beginning two weeks prior to first rehearsal. Meetings prior to that time will be scheduled as needed. Attendance for the production meetings should be: Director, SM, ASM, TD, All Designers, ME, Prop Master, Publicity representative, Faculty advisor to student designer and possible other members of the production team.

Auditions

Auditions are typically on the Monday and Tuesday of the second week of the semester for both mainstage shows of that season. Auditionees can sign up via an online poll that will be available on the DDA listserv and KTC Facebook page. Audition requirements vary by director and information on what to expect will be sent as soon as it becomes available. Typical auditions times are 6pm-10pm but can change depending on the requests of the director. Callbacks will be held the following day.

Since KTC is a branch of the department and gives students the opportunity to work with professional guest directors and faculty, a certain level of professionalism is expected. Those who are cast are expected to accept or decline a role by noon the following day.

Rehearsals

Rehearsals for most regular season productions are scheduled for twenty hours a week from 6:00 to 10:00 p.m. typically Sunday through Thursday or Monday through Friday. Advanced notice will be given if there are any changes to the rehearsal schedule.

Actors and Crew Members are expected to be prepared and on time for rehearsal when called. Conflicts with rehearsal must be written on your audition sheet before you are cast or approved by the stage manager and director in advance.

Tech Week:

Dry Tech (no actors)

Attendees - Director, Stage Manager, Asst. Stage Manager(s), Scenic, Costume, Lighting and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Scenic and Props Crews, Wardrobe Crew

Time – Friday evening 6:00pm-10:00pm

Notes – Stage Manager will call cues from the house

- Backstage movement rehearsed in real time with light and sound cues
- All cues are called and executed. Director and Designers approve or disapprove of looks (Minor corrections can be made at this time)
- Crew is available to walk stage for lights
- Wardrobe crew training and final dressing room prep takes place at this time

Tech Weekend – We will have 12 working hours during tech weekend

The weekend tech may be divided into two six-hour days (Saturday and Sunday) or may include one 10 out of 12 on Saturday with a two-hour actor rehearsal Sunday

First Tech:

- Attendees - Director, Stage Manager, Asst. Stage Manager(s), Scenic, Costume, Lighting and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Scenic and Props Crews, Wardrobe Crew
- Notes - Show may be run in actual time stopping for and repeating troublesome areas or may involve a Q-to-Q with actors if necessary or appropriate
- Purpose – The timing of the cues is the main focus and trouble areas should be worked until performed correctly
- Goal – To work through every part of the show

* The Stage Manager will call for actor holds and the next line for actors to begin (SM will be in the house)

First Dress:

- Attendees - Director, Stage Manager, Asst. Stage Manager(s), Scenic, Costume, Lighting and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Scenic and Props Crews, Wardrobe Crew
- Time – Monday Evening 6:00pm Call Go 7:00, 11:00 curfew
- Notes - Show will be run in actual time stopping only for very troublesome areas

Second Dress:

- Attendees - Director, Stage Manager, Asst. Stage Manager(s), Scenic, Costume, Lighting and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Scenic and Props Crews, Wardrobe Crew
- Time – Tuesday Evening Call 6:00pm Go 7:00, 11:00 curfew
- Notes - Show will be run in actual time stopping only for very, very troublesome areas

Final Dress:

- Attendees - Director, Stage Manager, Asst. Stage Manager(s), Scenic, Costume, Lighting and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Scenic and Props Crews, Wardrobe Crew
- Time – Wednesday Evening Call 6:00pm Go 7:30 with house open at 7:00.
- Notes –
 - Show should run in real time without stopping
 - Treated as performance with house opening 30 minutes before Go
 - Photographer will shoot this rehearsal

Tech Rehearsal Notes:

Expectations

1. Immediately following each Tech/Dress rehearsal there will be a meeting with the Director, Stage Manager, Technical Director and all the Designers to cover rehearsal notes.
2. The Stage Manager will call the show from the house until the 2nd Dress rehearsal
3. Crews are required to wear black starting at the Final Dress rehearsal.
4. During Tech rehearsals Cast is to remain back-stage in the dressing rooms or green room.
5. The call will initially be set at an hour before the house opens but is subject to change according to the scale of the show.
6. Tech calls may shift as needs change, and we will try to give as much advanced notice as possible.

Performances

Performances open on Thursday with a 7:30pm curtain. Additional performances are Friday, Saturday, and Sunday evenings at 7:30pm, Sunday at 2:00pm, and Monday at 5:30pm. Actor and technical crew calls are usually 60 minutes or more prior to curtain time.

Strike

The strike of the set, costumes, props and lighting occurs immediately following the final performance. All cast, designers, and crews are required to attend and participate in strike.

Proper Strike Attire

1. No loose, long or baggy clothing. It can get caught in moving parts and machinery or snagged on splinters etc.
2. Wear shoes with good, non-slippery soles that cover the whole foot; no sandals, flip-flops or dress shoes.
3. No skirts, shorts are fine, but jeans are best. If you wear shorts expect to get scrapes.
4. No long or large jewelry. It can get caught on things and at best may get ruined. No rings.
5. Wear clothes that will protect you from dust, etc.
6. You will get dirty and stained. Wear work clothes.
7. Long hair must be put up or tied back and put down your shirt. A cap is a good way to keep your hair up also.
8. Make sure you are aware of all the things going on around you.
9. Follow all the rules for working in the theatre and with power tools.
10. Pay extra attention to nails in wood and debris on the floor.

Design Timeline and Deadlines

There will be an approximately ten-week pre-production design period for each of the department's productions. The design period will begin in either the third or fourth week of the semester prior to the one in which the show will be produced.

Directors Written Statement

The Director is asked to prepare a written statement outlining their vision of the production. The statement should include any thoughts or ideas that can help designers in research, visualization, period or style choices, challenging scenes or effects, and any other pertinent information. This will be distributed to the designers and other production staff at least two weeks prior to the first design conference.

Individual Design Meetings

- **Dates:** Meeting should be scheduled as needed throughout the entire process.
- **Goal:** Discuss design ideas and agree upon style, period, and other overall elements thus moving the design forward.
- **Attendance:** Director, Designers, Asst. Designers, Stage Manager, Props Master, Producers
- **Possible Attendees:** Technical director, Master Electrician, Musical director, Choreographer

Design Meeting I

- **Goal:** Work through design ideas with the director and other members of the design team
- **Attendance:** Director, Designers, Asst. Designers, Prop Master, Stage Manager, Props Master, Producers
- **Possible Attendees:** Technical Director, Master Electrician, Musical director, Choreographer
- **Materials to Bring:**
 - Scene Designer: research, rough model or rough ground plan, sketches
 - Costume Designer: preliminary sketches, research
 - Hair Designer: preliminary sketches, research
 - Make-up Designer: preliminary sketches, research
 - Lighting Designer: visual research
 - Sound Designer: research, possible music/sound effect choices

Design Meeting II

- **Goal:** Communicate information to entire production team and to supply information to begin budgeting process
- **Attendance:** Director, Designers, Asst. Designers, Prop Master, Stage Manager, Props Master, Producers
- **Possible Attendees:** Technical Director, Master Electrician, Musical director, Choreographer
- **Materials to Bring:**

- Scene Designer: research, updated model or ground plan, sketches, preliminary props list
- Costume Designer: updated sketches, research
- Hair Designer: updated sketches, research
- Make-up Designer: updated sketches, research
- Lighting Designer: visual research, practical list, estimated rentals
- Sound Designer: research, possible music/sound effect choices, estimated rentals

Design Meeting III

- **Goal:** Continue working through design ideas with the director and other members of the design team in preparation for final design
- **Attendance:** Director, Designers, Asst. Designers, Prop Master, Stage Manager, Props Master, Producers
- **Possible Attendees:** Technical Director, Master Electrician, Musical director, Choreographer
- **Materials to Bring:**
 - Scene Designer: research, updated model or ground plan, sketches
 - Costume Designer: updated sketches, research
 - Hair Designer: updated sketches, research
 - Make-up Designer: updated sketches, research
 - Lighting Designer: visual research
 - Sound Designer: research, possible music/sound effect choices

Final Design

- **Goal:** Present final design
- **Suggested Attendance:** Director, Musical Director, Choreographer, Designers, Asst. Designers, Stage Manager, Technical Director, Stage Manager, Props Master
- **Materials to Bring:**
 - Scene Designer: Model, Final Ground Plan, Elevations, Paint Elevations, Props List
 - Costume Designer: Color Renderings, Swatches
 - Hair Designer: Final Sketches
 - Make-up Designer: Final Sketches
 - Lighting Designer: Final Color Palette, Practical List, Special FX List, Rentals List
 - Sound Designer: Sound effect list, Music choices, Rental list

Designer Expectations for all design areas

1. Read the play prior to the first meeting
2. Be an active participant in design meetings
3. Seek assistance from faculty mentors
4. Attend 1st rehearsal and be prepared to present your design to the cast
5. Attend design meetings and production meetings throughout process
 - a. Plus, individual meetings with director
6. Regularly attend rehearsals (there will be a designer run during week three of rehearsal)
7. Designers attend all tech rehearsals including Crew Watch
8. Attend Strike
9. Use the producers and DUP (Director of Undergraduate Production) as a resource
10. If you are struggling, ask for help

Costume Designer

1. Bring research images to early meetings
2. Confirm cast size, any doubling, and period with director
3. Create costume plot (see example)
4. Remember to include any make-up or hair in your designs
 - a. A few shows may have specific hair/makeup designers but for most it is the responsibility of the costume designer
5. Communicate with Scenery/Props about any overlapping items
6. Produce renderings along with swatches (fabric/color)
 - a. Preliminary
 - b. Final
7. Once the show is cast, work with stage manager to schedule actor measurements
8. Generate pull, construction, and purchase lists
9. Work with PRC staff to coordinate costume pull (See PRC loans packet)
10. Work with PRC staff to coordinate any costume shop needs including but not limited to
 - a. Build items
 - b. Alterations
 - c. Repairs

- d. Distressing
- 11. Work with KTC Costume supervisor to prepare dressing rooms
- 12. Dry tech is used as training for the wardrobe crew
- 13. Work with SM to provide actors guidelines for dos/don'ts while in costume
- 14. Facilitate dry cleaning
- 15. Schedule a costume return no later than the Monday after strike

Scenic Designer

- 1. Bring research images to early meetings
- 2. Produce drawings, sketches, elevations, ground plan, paint elevations, etc....
 - a. Preliminary
 - b. Final
 - i. Ground plan
 - 1. Consider how scenery moves and fits in space
 - 2. Consider masking and actor entrances
 - c. You may draw by hand or schedule Vectorworks training with the DUP
- 3. Generate prop list and provide prop master with clear research images
- 4. Work with paint charge about colors and paint treatments
- 5. Keep in constant communication with the TD
 - a. Dealing with safety concerns
 - b. About feasibility of design budget/labor
 - c. About build and materials
 - d. Discuss budget both during preproduction and regularly through production phase
- 6. The scenic designer is expected to be an active participant in creation of their set through build, painting, and props.
- 7. Work closely with prop master and attend prop pulls
- 8. Work with Prop Master, SM, and crew for Set dressing details

Lighting Designer

1. Bring research to early meetings
2. Provide research and design images throughout process
3. Coordinate with scenic designer about accessibility of lights and any practicals
4. Seek training with the master electrician or DUP
 - a. Lighting Instrument basics
 - b. Programming
 - c. Light plots/paperwork (Vectorworks)
5. Check lighting inventory with the Master Electrician
6. Light plot and paperwork due two weeks before Dry Tech
 - a. Information about any gel, gobos, or other items for purchase are needed at this time
7. The lighting designer is expected to be an active participant in the hanging of the light plot
8. Lighting Qs are due to the stage manager the Wednesday before tech
9. The Lighting designer is expected to have initial Qs programmed before Dry Tech
10. Work with master electrician to train light board operator.

Sound Designer

1. Provide research during design meetings
2. Lights and sound writing Q's due week before tech
3. Seek training with the PRC sound designer
 - a. Kenan Sound equipment
 - b. QLab
4. Coordinate with Lights and Scenic for speaker placement
5. Explore mic options with PRC sound designer
6. Coordinate with props about and sound overlap (Foley?)
7. Speaker plot due two weeks before Dry Tech
8. Sound Qs are due to the stage manager the Wednesday before tech
9. The sound designer is expected to have initial Qs programmed before Dry Tech
10. The sound designer is expected to be an active participant in the installation of the sound system

11. Train sound operator

Stage Management:

1. Auditions:
 - Keep track of the time in the audition room- keeping the auditions within the a lot time span will keep the audition on schedule and moving forward
 - Clarify with the director what they want you to do in the audition room, some want you to take notes, some want you to help keep them on track of who is auditioning for what, some want you to just keep track of the time.
 - Emailing casting offers. Once the director choses a cast email the potential cast with an offer, give them a deadline to respond and remind them that the offer is confidential until the cast list is released by the producers
2. Paperwork: rehearsal report, performance report, shift plot, props list, pre & post show checklist, character by scene breakdown, rehearsal schedule
3. The first rehearsal:
 - Invite all members of the production team to the read through, and do introductions at the top of the rehearsal
 - During the table read, take note of the initial time it takes to read through the entire play, breaking it down by acts if desired
 - Breaks: remember that equity requires that the actors get a 5 minute break every hour, or a 10 minute break every hour and a half
 - Send out the rehearsal report to the production staff at the end of every rehearsal
4. Every other rehearsal:
 - Record any notes the director makes that need to be passed along to members of the prod staff and put them in the rehearsal report.
 - Record blocking notes
 - Tape out the set when you have the floor plan from the set designer
5. Production meetings: Determine with the producers if you or they are keeping notes for the meeting
6. Dry Tech:
 - During or Before Dry tech get the lighting, sound, projection, automation, etc -- Cues from you're designers and put them in the prompt book
 - Make a pre-show and post-show check list and set up the props table
 - Step through the show with the designer and director to ensure everyone is on the same page
7. Tech:
 - Either do a cue to cue, a run through and stopping when needed, or a mix of both
 - Keep the actors and designers on task, the first two days off tech is a lot of stop and go, keeping things moving forward helps make sure it is a productive first few days of tech
8. Performance: Pre Show safety checklists, calling the show