

Department of Theater

Student Production Manual

Revised February 2019

The Theater Department offers several opportunities in the Fall, Winter, and Spring terms for Dartmouth students to produce a work of their choice in the Bentley, or, more rarely, the Moore Theater. In order to balance our educational mission with the availability of resources (such as space and staffing), the Department has developed specific production categories as well as appropriate proposal processes.

This manual serves to acquaint you with the process of proposing and producing a student production. Its purpose is to guide you through the department's production process successfully, safely, and without undue stress, in addition to teaching you about play production more broadly. For all approved proposals, the Theater Department assumes the role of producer and provides varying degrees of assistance and support depending on the category of production, as outlined below.

Typically, performance slots are allocated in each of the Fall, Winter and Spring terms. Dates are predetermined by the Theater Department in conjunction with other Theater and HOP events scheduled for that term. These slots are set aside for the below mentioned student projects and the dates are posted on the board in Shakespeare Alley and on the Theater Department website prior to the start of each term; they will also be communicated via the department newsletters that are distributed periodically by e-mail.

Production Categories

Students might propose a student production for a variety of reasons: to gain experience as a director, designer, or actor; as part of an independent study or honors thesis; or simply as an enjoyable extracurricular activity. Please note that actors, directors, designers, stage managers and production crew members might be eligible to receive a Production Credit for their work on a student production; please consult with the Director of Theater or the Production Manager. The department recognizes the amount of work involved in student productions and seeks to recognize this work toward the major or minor when appropriate.

The following categories include descriptions as well as the types of resources available for each, including budget, rehearsal hours, and production support levels. Typically, each category is available each term, with the possible exception of "senior spring" (see note below).

Category #1- YourSpace

Open to all students. Provides a performance space to any creative member of the student body in need of a space that is designed for an audience/performer dynamic. Typically available each term.

- 1 week of rehearsal in the Bentley
- Up to 4 hours of technical rehearsal with a student technician in Bentley Theater prior to performance
- Limited sound and lighting support
- No scenic or costume support
- No stage management support

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- 1 – 2 performances
- \$50 budget

Category #2: Studio Lab (formerly PlaySpace)

Provides a production opportunity in the Bentley Theater for developing new work, as well as exploring work that is unconventional and experimental in nature. Does not have to culminate in a production. Typically available each term. Available to majors, minors, and other students with a demonstrated track record of experience in the department.

- Maximum of 30 hours of rehearsal over 2-3 weeks
- Access to the Bentley limited to 1 week, includes 4 hours of technical rehearsal in the Bentley
- Student technician present to provide limited technical support in lighting and sound
- Limited scenic and costume stock available for use as approved by the Technical Director or Costume Shop Manager
- 1 performance followed by Q&A with audience, if desired
- \$100 budget
- Experimental design-based work will be considered with faculty approval on a case-by-case basis
- Site-specific work can also be proposed as part of a Studio Lab presentation

Category #3: Workshop

Provides the opportunity for students to begin translating the text (or content) to the stage with the support of actors and minimal design elements. The Workshop category may serve as the next step of development for a new play following a table or staged reading through Studio Lab. It also offers an effective platform for students who wish to explore experimental approaches to staging or texts.

- Directors must have taken THEA 54: Directing
- Faculty mentorship provided to student proposing the project
- Maximum of 15-20 weekly hours of rehearsal over 5-6 weeks
- Rehearsals include 4 hours tech/4 hours dress
- 2 performances
- Proposals may include requests for limited design support, to be granted at the discretion of the department (\$350 budget available for design support)
- Stage Management involvement to be determined, based on the needs of the project, the schedule, and the personnel available
- Site-specific work can also be proposed as part of a Workshop presentation

Category #4: Full Production

*A **Full Production** is appropriate when the text or content is published or otherwise well-established work, or for new works that have received a table or staged reading as well as a Workshop production. The Full Production category offers students the opportunity to collaborate with a full creative team under the guidance of faculty mentorship.*

- Directors must have taken THEA 54: Directing as well as a course in design
- 15-20 weekly hours of rehearsal over 5-6 weeks
- Rehearsals include 16 hours of technical/dress rehearsals (4 hours Monday-Thursday)
- 3 performances

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- Full design collaboration (\$750 budget available for design support; all design collaborators must be approved by the appropriate design faculty)
- Full stage management collaboration (stage managers must be approved by appropriate stage management faculty)

A note on Senior Spring: Depending on the educational goals of our senior theater majors, the spring term may be devoted to honors thesis productions and other culminating projects. Note that preliminary proposals for honors thesis productions are due in mid-May of the major's junior year; please see the department website for more details on honors theses.

A note on Senior Fellowship productions: On rare occasions, the department might co-produce Senior Fellowship projects that include a production component. Students interested in a Senior Fellowship must apply to the College in their junior spring; for more information, see <https://students.dartmouth.edu/ugar/research/programs/senior-fellowships>. Students must consult with the Director of Theater regarding the possibility of department support at the beginning of the spring term of their junior term before submitting a senior fellowship proposal. Also, please note that this support is reserved primarily for those students with a strong track record in the department. As with all proposals, the support is dependent on available resources as well as the appropriateness of the proposal.

Guidelines for Proposals for Student Productions

Deadline dates for proposals for the following term's student production slots are announced in advance and posted on the department website in advance of the start of each term. These deadline dates are usually during the first week of the term, and the proposals must be submitted by hard copy or email to the Department. These proposals will be discussed and voted upon during the first department meeting of the fall term; students should be prepared to answer questions at this meeting. The Director of Theater will then announce the projects to be mounted by the department for that term.

Proposals should include the following; also, please note that sample proposals are available on the department website.

1. Proposal description and copy of script when applicable
2. Proposed production category (YourSpace, Studio Lab, Workshop, Full Production)
3. Summary of applicant's Department of Theater coursework and production experience
4. Proposed budget (see "Budget" below)
5. Design and technical requests
6. Proposed artistic collaborators. *Note that identified collaborators (stage manager, designers, etc.) must have advance approvals from pertinent faculty (see "Technical/Design Support" below)*
7. Advertising Image
8. Faculty member who has agreed to be the advisor on the project

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It is understood that you may not have identified all positions at the time of the proposal. If you have difficulty locating students for these positions, we will try to help you find qualified students in those areas.

Students proposed for positions in set design, costume design, lighting design, sound design, projection design, music direction, choreography and technical direction must be approved by the faculty and staff of the relevant area. Please consult with appropriate faculty members before approaching students about opportunities. Students approved for these positions will be assigned faculty advisors.

Students must have the permission of the Director of Theater to be involved in more than one production in the same term.

Budget

Once your proposal is approved, the Theater Department, as producer, will normally absorb the following expenses for your production: royalties, purchase of scripts, programs and publicity flyers, and house and technical staff.

You will also be allotted a production budget to cover expenses for sets, costumes, etc. The budget is administered by the Department Administrator, Production Manager and Technical Departments. Your budget, depending on your production category, is as follows:

YourSpace:	\$50.00
Studio Lab:	\$100.00
Workshop:	\$350.00
Full Production:	\$750.00

Students should plan to meet with the Production Manager to discuss the production budget.

Students who are interested in applying for funding from other campus sources (such as the Leslie Center for the Humanities and/or the Hopkins Center) should consult with the Director of Theater prior to their application. Since the expenditure of outside funds still involves Department personnel, facilities and possible material, the Department reserves the right to approve the use of such funding on Theater productions.

Faculty Advisor

Directors, designers, and stage managers will have a Faculty Advisor with whom they keep in close contact. They will provide advisors with information regarding the production progress, invite them to rehearsals, and obtain feedback on a regular basis. Please make sure that advisors are supplied with an accurate

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rehearsal schedule. Students should consult with a potential faculty advisor in the Department of Theater prior to submitting a proposal.

The mentoring process in student productions is a critical component of your Dartmouth education and, as such, students are expected to engage fully in this unique opportunity. As soon as the proposal has been accepted, student and mentor should discuss how to best structure the mentoring relationship to support and shape the production process.

Rights and Royalties

The performance of any commercial play requires the consideration of copyright and royalty issues.

Before any copyrighted play can be publicly performed, you must (1) receive permission to produce the play, and (2) pay royalties. This applies whether admission is charged or not. (Don't be fooled by the common misperception that having free admission relieves you of the need to secure permission and pay royalties!) Amateur production rights for most plays are managed by Samuel French, Inc.; Dramatists' Play Service; or the Dramatic Publishing Company. Rights and royalties for most musicals are managed by Tams-Whitmark or Music Theatre International, Inc.

Unless otherwise noted, recording of copywritten material is not permitted.

The Department Administrator will assist you with the application for performance license, purchase of scripts, and payment of royalties. You may visit the Theater Office and look for your play in the catalogues supplied by the companies listed above or search on their websites. If the play is not listed, contact the publisher of the play, and ask them who controls the amateur performance rights. You may be directed to an individual agent or management company. Once you determine who controls the rights, give the information to the Theater Department Administrator, who will handle the paperwork. Make sure you do this well in advance, since sometimes requests for performance rights are denied, and you will need time to appeal or to choose another title. The Department will pay the royalty fees for any production that it agrees to produce. In certain cases, students might be requested to seek out additional funding.

Some works, such as Shakespeare, fall into the category of "public domain," meaning that there is no need to secure rights or pay royalties. If, however, the play is still under copyright or is a copyrighted English translation of an old play that would otherwise be in the public domain (modern translations of Molière, for example), you must secure rights. Permission to produce a play often includes restrictions. For legal reasons you **MUST** abide by the restrictions stated by the organization that grants the rights to performance. Again, the Department Administrator can help you through this process.

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Technical/Design Support

Once your proposal is accepted, you are required to meet with the Production Manager and Director of Theater to confirm appropriate technical support and a production calendar.

For a Full Production or Workshop with design elements, the production team must consult with the design faculty and Production Manager on all elements of production. Scene design must be approved by the scenic design faculty, the lighting design by the lighting design faculty, and the costume design by the costume design faculty. This is to ensure that the demands on the time and expertise of the technical areas of the Theater Department are within realistic bounds and can be met. Regular design and production meetings will be scheduled by the Production Manager to track progress of the design and production elements.

Scenery and Props

- When a project warrants a Scenic Designer, the student should have completed at least one Scenic Design course and be approved by the Scenic Design Faculty.
- Scenic Designer will be mentored by a designated Faculty or Staff member.
- Designer should be prepared and available to meet with Director and Design Team, early in the term, for Design meetings.
- Designer will be expected to follow a production calendar, created by the Production Manager, that includes design deadlines and technical rehearsal schedule.
- Designer is expected to work within the allotted production budget.
- Designer is expected to attend production meetings.
- Designer is expected to respond to daily rehearsal reports with questions about the design area.
- Scenic Designer is also responsible for theatrical properties, unless a Props Master has been assigned to the project.
- Props Master will be mentored by a designated Faculty or Staff Member.
- After having designs approved, the pulling and/or construction of all scenic/prop elements will be coordinated through these faculty members as well as the Technical Director.
- Designer is expected to attend technical rehearsals.
- Director and Designer should be aware that technical staff hours are 9a – 5p Monday – Friday. Requests for support after 5p or on the weekends will be addressed during the next work day.
- In most cases, If the Director and Faculty are unable to find a student designer for the project, a Faculty, Staff or Guest Designer will provide design support.

Lighting

- When a project warrants a Lighting Designer, the student designer should have completed the Lighting Design course and be approved by the Lighting Design Faculty.
- Lighting Designer will be mentored by a designated Faculty or Staff member.
- Designer should be prepared to meet with Director and Design Team, early in the term, for Design meetings.

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- Designer will be expected to follow a production calendar, created by the Production Manager, that includes design deadlines and technical rehearsal schedule.
- Designer is expected to work within the allotted production budget.
- Designer is expected to respond to daily reports with questions about the design area.
- Director and Designer should be aware that technical staff hours are 9a – 5p Monday – Friday. Requests for support after 5p or on the weekends will be addressed during the next work day.
- In most cases, If the Director and Faculty are unable to find a student designer for the project, a Faculty, Staff or Guest Designer will provide design support.

Costumes

- When a project warrants a Costume Designer, the student should have completed the Costume Design course and be approved by the Costume Design Faculty.
- Costume Designer will be mentored by a designated Faculty or Staff member.
- After having designs approved, the pulling and/or construction of all costume elements will be coordinated through the Costume Shop Manager.
- Designer should be prepared to meet with Director and Design Team, early in the term, for Design meetings.
- Designer will be expected to follow a production calendar, created by the Production Manager, that includes design deadlines and the technical rehearsal schedule.
- Designer is expected to work within the allotted production budget.
- Designer is expected to respond to daily reports with questions about the design area
- Director and Designer should be aware that technical staff hours are 9a – 5p Monday – Friday. Requests for support after 5p or on the weekends will be addressed during the next work day.
- In most cases, If the Director and Faculty are unable to find a student designer for the project, a Faculty, Staff or Guest Designer will provide design support.

Sound

- If the Director intends to use sound anywhere in the production, a Sound Designer must be a member of the design team.
- Sound Designer will be mentored by a designated Faculty or Staff member.
- Designer should be prepared to meet with Director and Design Team, early in the term, for Design meetings.
- Designer will be expected to follow a production calendar, created by the Production Manager, that includes design deadlines and technical rehearsal schedule
- Designer is expected to work within the allotted production budget.
- Designer is expected to respond to daily reports with questions about the design area
- Director and Designer should be aware that technical staff hours are 9a – 5p Monday – Friday. Requests for support after 5p or on the weekends will be addressed during the next work day.
- In most cases, If the Director and Faculty are unable to find a student designer for the project, a Faculty, Staff or Guest Designer will provide design support.
- It is assumed that no amplification will be used in the Bentley Theater.

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- If microphone support is needed for a production, it must be proposed in the initial proposal and approved. Generally, this is only approved for musicals performed in the Moore Theater.
- When microphones are used, in addition to a Sound Designer, the team will need a Sound Engineer. The cost of a Sound Engineer is quite high and should be considered as part of the production budget. Please meet with the Production Manager if you have questions about Sound Engineer costs.

Projections

- If a Director or Designer is interested in utilizing projections in a student production, projections must be requested and approved at the time of proposal.
- Projection Designer will be approved and advised by the Lighting Design Faculty.
- Designer should be prepared to meet with Director and Design Team, early in the term, for Design meetings.
- Designer will be expected to follow a production calendar, created by the Production Manager, that includes design deadlines and the technical rehearsal schedule.
- Designer is expected to work within the allotted production budget.
- Designer is expected to respond to daily reports with questions about the design area
- Director and Designer should be aware that technical staff hours are 9a – 5p Monday – Friday. Requests for support after 5p or on the weekends will be addressed during the next work day.

Stage Management

- Stage Management involvement will be determined by the Stage Management Faculty Advisor, based on the needs of the project, the schedule, and the personnel available.

Technical Rehearsals

- A technical rehearsal schedule will be created by the Production Manager, based on production needs and availability of performance space. (See production categories for a guideline on technical rehearsals.)
- Designers are expected to attend Technical Rehearsals.
- Students Directors and Advisors are expected to meet with the Production Manager and Director of Theater after the proposal is accepted and agree to the Technical Rehearsal Schedule in writing.

***A word to the wise: The department maintains a hectic production schedule throughout the year. You are encouraged to seek the services of the staff in the costume and scenic shop as soon as possible. The more advanced notice that the staff has, the more effectively they can guide you in making the most effective choices for your production.*

For students who are proposing a musical production, please discuss needs for a Musical Director, Choreographer, and/or Musicians with your Faculty Advisor prior to submitting your proposal.

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Auditions and Casting

Please keep in mind that the auditions and casting for the MainStage must be completed before auditions begin for student productions. MainStage auditions generally begin the first week of class, and casting is often completed before student project productions are approved.

Students must have the permission of the Director of Theater to be cast in more than one production in the same term.

Once student productions are selected, a Showcase will be held in the Bentley Theater to provide an opportunity for directors to share information about their projects with potential student actors, ASMs, crew, etc.

Auditions should be arranged in consultation with the Director of Theater and Production Manager. Times and places will be posted in Shakespeare Alley and on the website. An online audition sign-up sheet will be generated by the department office.

Casting decisions will be made only after all student project auditions and call backs are completed. Students may audition for more than one show; however, once an actor signs up for a callback, they have, in effect, made a commitment to be available for that show. If actors audition for more than one production, they may state a preference for a particular production. If the same actor is wanted by two directors, and doing both roles is not feasible (see note above about needing approval from the Director of Theater in such cases), the directors must negotiate to determine who will get cast in what show. A faculty member should be present at all negotiating sessions to offer an objective view. Once casting is completed, cast lists should be posted immediately.

Casting Policy

Auditions for all productions sponsored and/or produced by the Department of Theater are open to all Dartmouth undergraduates. Undergraduates who are on “off” terms are eligible to audition. Given the Department’s focus on the education of undergraduates, priority in casting shall be given to undergraduates. If the special needs of a production make the use of an undergraduate impossible, if no undergraduate is available to take a particular role, or if there is a recognized educational advantage to having a non-student in a cast, then non-students may be used. This includes graduate students, alumni, faculty, community members, and guest professionals.

Standard policy for students auditioning for and accepting roles is as follows. **Once a student auditions, is called back, and attends the callback, they are declaring their commitment to play “as cast” (i.e., in any role of the director’s choosing), subject only to any limitations agreed upon at the beginning of the audition process. A student may tell a director beforehand (in writing on the audition form) that they are interested in only certain roles.** If the director wishes, they may also invite auditioning students to state their preferences for casting. In either case the director can either cast the student in one of the

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requested roles, or not at all. An actor who limits their casting options in this manner therefore runs the risk of not being cast at all, rather than in a role in which they did not imagine themselves, but in which the director would otherwise have used them. However, given the fact that there is something to be learned by every actor from every role, and that we are operating an educational theatre program, it is the general expectation that students will normally make themselves available to play as cast. In light of that fact, a director always has the option of requiring all auditioning students to be available for all roles, and not permit them to limit casting options. **In any event, it is our expectation that a student may not audition, go to a callback, get cast, and then drop out.**

This policy is necessary because dropping out of a cast in this manner causes considerable problems for the director, and is very unfair to the other students. A director has to scramble to fill a hole in the cast, and often the actor with whom the director would fill that vacancy is already cast in another role in the play. Moving that actor to another role just compounds the problem via a domino effect. Or, the student that the director would otherwise have cast is by that time cast in another production and is therefore no longer available. Or, the student has decided that since they did not get cast in a production, they will become involved in other campus activities, and genuinely will not have time. Additionally, by this point the new actor has lost precious rehearsal time.

Penalties. While the Department hopes and expects that it can rely on the honesty and good will of all concerned, it sometimes does become necessary to enforce this policy via penalty. In the event that a student does drop out of a cast in this manner, they automatically become ineligible for any other casting that term. In the event of repeated examples of this behavior by a student, the Department faculty may decide to impose a more stringent penalty, such as declaring the student ineligible for casting for a longer period of time.

Notice of this policy will be given to all students who audition for all Department sponsored and/or produced productions, in writing, on the audition form. The audition form will either (1) state that all auditioning actors must agree to play as cast; or (2) provide a section for students to declare whether they are willing to play as cast, are interested in only certain roles, and if they have preferences for certain roles they would prefer to play. This policy will also be posted on the callboard along with all audition, callback and casting notices.

Evening lab, exam, or class conflict policy. (With the exception of 3A, 3B, 6A, 6B class periods)

If a professor schedules a lab, class, exam, or other event in the evening, they must offer the student an alternative time if they are involved in mandatory evening rehearsals. Students are encouraged to contact their professors and request an alternative time. If a student is not comfortable with this, they may ask the Chair of the Theater Department, Laura Edmondson, to be in touch with their professor.

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Rehearsal Spaces

Along with the Bentley Theater, the Theater Department has the following options for rehearsal spaces: The Rehearsal Room, 301 Wilson and the HOP Garage Spaces. Because of high demand for use of these spaces, your full rehearsal schedule and request for rehearsal space must be submitted to the Production Manager BEFORE rehearsals begin. After room assignments have been confirmed, the Production Manager will email confirmation of rehearsal space locations. Changes to the rehearsal schedule will be accommodated based on room availability.

Please read and abide by the following guidelines when using rehearsal spaces.

Wilson 301, Rehearsal Room & Garage Spaces

- A reservation must be made in order to use Wilson 301, Garage Space or the Rehearsal Room. Even if the room appears vacant, it is often intentionally blocked off from use for important reasons.
- Reservations must be made with 24 hours notice (or by 2p on Friday for a Monday request)
- Individuals or groups found using the spaces without a reservation will be asked to leave.
- Please remember these rooms are also classroom spaces. Rooms should be returned to a clean and neutral condition before leaving. Please throw away all trash and return any furniture or props to the outer boundaries of the space.
- Please report to the Theater Department office any missing or broken items or any lights that are out.
- Please turn out the lights before you leave and lock the door behind you.

Bentley Theater

- A reservation must be made in order to use The Bentley Theater. Even if the room appears vacant, it is often intentionally blocked off from use for important reasons.
- Individuals or groups found using the space without a reservation will be asked to leave.
- The purple chairs are audience seats.
 - If you strike or move any of these chairs during your reservation, please restore them at the end of the rehearsal.
 - If you stack any chairs, please limit stacks to 7 chairs and keep the stacks separated.
 - Please do not stand on the chairs or sit on chairs when stacked.
- Please note that the house left path behind the 'half-wall' is a fire egress and nothing can be stored behind that wall. Also, **paths to the doors illuminated with exit signs must never be blocked.**
- The Bentley lighting and sound system are not available for rehearsals.
 - A portable sound system is available for check out in the Theater office.
 - House lights are located near the house right lobby entrance. Additional work lights are located backstage right.
- The Bentley should be returned to a clean and neutral condition before leaving. Please throw away

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all trash, return any furniture or props to the off stage storage locations and restore audience seating.

- Please report to the Theater Department office any missing or broken items or any lights that are out.
- Please turn out the lights before you leave and set up the ghost light.
- Please lock the door behind you.

Technical Rehearsals will be scheduled by the Production Manager following proposal acceptance, based on information provided in the proposal. Technical rehearsals are scheduled based on availability of the Bentley/Moore Theater and technical needs of the production. Directors and Faculty Advisors are expected to sign an agreement stating they understand the technical rehearsal schedule and performance schedule.

Rehearsal/Performance Reports

Generally, Stage Managers will produce daily rehearsal and performance reports and email these reports to the Production Team. See the Stage Management Advisor for details on reports and the Production Manager for distribution list.

Performance Support

House Management

Hopkins Center policy requires that whenever we invite audiences into our theaters, regardless of whether admission is charged, house managers and ushers must be present. The cost of these individuals is borne by the Theater Department and does not come out of your production budget. An "Events Notice," which is prepared and submitted by the Department Administrator after your production is approved, provides the information to front of house staff to prepare for your project's performances.

Front of House staff requires notification of several types of technical elements (fog, pyrotechnics, loud noises) so a sign can be posted to alert audience members. Front of House Staff also requires advanced notifications regarding content advisories. If you have questions about notifications for House Management, please consult the Production Manager.

On performance days, your stage manager will work with the house staff to coordinate the start time for each performance, intermissions, etc.

Production Staff Support During Performances

A production staff or faculty member, usually the Production Manager or Technical Director, must be present at all performances. It is the responsibility of the support person to ensure the safety and well-being of all those involved with the production, the safety of the equipment, as well as to deal with any technical problems that may arise during the performance. To this end, in extraordinary circumstances the technical staff member assigned to each show has the authority to determine whether a member of

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the cast or crew be allowed to perform their duties during a show. If not, it is their decision how those duties should be performed or whether the show can proceed.

Advertising

Programs and posters will be produced and paid for, within limits, by the Theater Department. Individual productions will not need to generate these on their own. However, each production is responsible for providing the department with a show image, and for distributing their posters around campus. Website images must be horizontal (855 px wide x 455 px high); poster imagery can be horizontal or vertical. Students will need to consider licensing questions when selecting an image; images that are clearly in the public domain, or that are created for your production, are easiest and quickest to deal with.

Programs for workshop and full productions typically include director, designers(s), stage manager, cast and crew members, faculty advisors, any special thanks the director would like to give, and director's notes (if desired). Please see the Department Administrator for specific information necessary for the program. In most cases, program copies may be submitted electronically to the Department Administrator.

The Theater Department will announce and advertise all performances via VoxDaily, the Dartmouth events calendar, the department website and facebook page, and the department's weekly e-blasts. Productions will also have a presence on the Hopkins Center website and in their e-newsletters.

Tickets

There is a standard ticket price depending on the category of production. All money from ticket sales go to the Theater Department to help defray costs. Please see the Department Administrator for ticket prices.

****COMP TICKET POLICY**

Typically, each member of the cast & crew receives at least one complimentary ticket for their production. Directors, designers and stage managers typically receive 2/night for the run of their show. Complimentary tickets must be picked up in person at the HOP Box Office; please see the Department Administrator for details.

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Appendix A: Who's Who on the Theater Production Staff

Director of Theater: Jamie Horton, Associate Professor, 104 HOP, 6-2750
Production Manager: Jennifer Collins Hard, Lecturer, 129 HOP, 6-6828
Scenic Designer: Michael Ganio, Assistant Professor, 117 HOP, 6-2619
Costume Designer: Laurie Churba, Associate Professor, 11 HOP, 6-0511
Lighting Designer: Dan Kotlowitz, Leon E. Williams Professor of Theater, 118 HOP, 6-2030
Stage Management Advisor: Kathleen Cunneen, Lecturer, 6-2296
Technical Director: Jason Merwin, Lecturer, 119 HOP, 6-2794
Assistant Technical Director/Master Carpenter: Scott Henkels, 119 HOP, 6-2794
Master Electrician/Ca: Janine Woods Thoma 119 HOP, 6-2794
Costume Shop Manager: Jennifer Bilbo, 11 HOP, 6-2729
Cutter/Draper: Anna Winter, 11 HOP, 6-2729
Master Dyer/ Stitcher: Joan Morris, 11 HOP, 6-2729
Department Administrator for Production: Milena Zuccotti HOP, 6-3691

Additional Theater Academic Faculty/Staff:

Laura Edmondson, Department Chair, Associate Professor, 106 HOP, 6-3218
Peter Hackett, Avalon Foundation Professor in the Humanities
Mara B. Sabinson, Associate Professor of Theater
Monica White Ndounou, Associate Professor of Theater
Woon-Ping Chin, Visiting Professor of Theater
Carol Dunne, Senior Lecturer
James Goodwin Rice, Senior Lecturer
Joseph Sutton, Senior Lecturer
Keith Coughlin, Lecturer
Melinda Evans, Lecturer
John J. Heginbotham, Lecturer
Kellen Hoxworth, Lecturer and Mellon Postdoctoral Fellow
Christian Kohn, Lecturer
Rebecca Stern Lecturer
Paula Holwerda, Academic Assistant

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Appendix B: Checklists

Student Production Check List- YourSpace/Studio Lab

At time of proposal:

- Read Student Production Manual in Full.
- Included in Proposal:
 - Proposed Production Category (Studio Lab, YourSpace, etc.) with Preferred Performance Date(s)/Time.
 - Proposal Description and copy of script where applicable.
 - Summary of applicant's Department of Theater coursework and production experience.
 - Proposed budget.
 - Design and technical requests.
 - All proposed staffing identified to date. Must have the advanced approvals from the faculty.
 - Advertising Image.
 - Faculty member who has agreed to be the advisor on the project.

Upon acceptance of proposal:

- Attend Department Showcase.
- Create a poster/flyer.
- Meet with Production Manager.
 - Schedule auditions/Create online sign-up sheet (if applicable)
 - Preferred rehearsal location/dates times
 - Tech rehearsal date/time
 - Performance Date/Time
 - Determine seating layout
 - Discuss technical needs
 - Discuss production budget

Student Production Check List- Workshop or Full Production

At time of proposal:

- Read Student Production Manual in Full.
- Included in proposal:
 - Proposal Description and copy of script when applicable.
 - Proposed Production Category (Workshop, Full Production)
 - Summary of applicant's Department of Theater coursework and production experience.
 - Proposed budget.
 - Design and technical requests.

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Student Production Manual

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- Proposed artistic collaborators. *Note that identified collaborators (stage manager, designers, etc.) must have advance approvals from pertinent faculty.*
- Advertising Image.
- Faculty member who has agreed to be the advisor on the project.

Upon acceptance of proposal:

- Attend Department Showcase
- Meet with Department Administrator
 - Discuss Royalties and Copyright
 - Order/Copy Scripts
- Meet with Production Manager
 - Discuss Production Calendar (*see sample production calendar attached*)
 - Schedule Auditions/Create Online Sign-Up Sheet
 - Design Deadlines
 - Schedule First Design Meeting
 - Preferred Rehearsal Location/Dates Times
 - Tech Rehearsal Dates/Times
 - Discuss Production Team and Staffing Needs
 - Discuss Production Budget
- Consult with Design Faculty about Design Team

As soon as auditions are completed:

- Send out cast list to production staff
- Email rehearsal schedule Production Manager for space confirmation.

During rehearsals

- Attend weekly design/production meetings
- Respond to questions Rehearsal Reports or questions from Design/Technical Staff (in a timely manner)

Two weeks before opening

- Confirm final seating arrangement and seat count for audience.
- Submit cast, crew, and designer list to Department Administrator for comp tickets (if applicable)
- Submit a Director or Artist Note for program
- Send "Special Thanks" list to Department Administrator

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Appendix C: Production Calendar Sample

Tragedy: A Tragedy (F'18 SPS) Production Calendar

Month	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
18-Sep	9	10 <i>Rosh Hashanah</i>	11 <i>Rosh Hashanah</i>	12 Classes Begin	13	14	15
	16	17	18	19 <i>Department Showcase 6:30p</i>	20	21	22 Auditions 2:00p - 5:00p
	23 Auditions 3p - 6p	24 Callbacks 7p - 10p	25	26 <i>Black Theater Summit Retreat</i>	27 <i>Black Theater Summit</i>	28 <i>Black Theater Summit</i>	29 <i>Black Theater Summit</i>
	30	1	2	3	4	5 <i>Tragedy:A Tragedy Prelim Scenic Design Due</i>	6
Oct-18	7	8 <i>Columbus Day</i>	9	10	11	12 <i>Tragedy:A Tragedy Final Scenic Design Due</i>	13
	14	15 <i>Tragedy:A Tragedy Load In Begins</i>	16	17	18	19 <i>Tragedy:A Tragedy Light Plot Due</i>	20
	21	22	23	24	25	26 <i>Tragedy:A Tragedy Designer Run</i>	27
	28	29 <i>Tragedy:A Tragedy Light Hang</i>	30 <i>Tragedy:A Tragedy Hang/Focus</i>	31 <i>Halloween Tragedy:A Tragedy Focus</i>	1	2	3
18-Nov	4 <i>Daylight Savings</i>	5 <i>Tragedy:A Tragedy Tech 6p - 10p</i>	6 <i>Tragedy:A Tragedy Tech 6p - 10p</i>	7 <i>Tragedy:A Tragedy Tech 6p - 10p</i>	8 <i>Tragedy:A Tragedy Tech 6p - 10p</i>	9 <i>Tragedy:A Tragedy Perf. 8p</i>	10 <i>Tragedy:A Tragedy Perf. 8p</i>
	11 <i>Veterans Day Tragedy:A Tragedy Perf. 2p</i>	12 <i>Tragedy:A Tragedy Strike</i>	13 Classes End	14	15	16 Finals Begin	17
	18	19	20	21 Finals End	22 <i>Thanksgiving</i>	23	24