

The University of Texas
at Arlington

Department of Theatre Arts

Student / Production
Handbook

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The Department of Theatre Arts Student / Production Handbook is subject to change throughout the year. While the department will always try and make available the most up-to date Handbook please check with the advising office FA 191 or the department web-site www.uta.edu/theatre/ to be sure that you have the most current copy available. Please note that the current Department of Theatre Arts' Undergraduate Catalogue listing takes precedence over the handbook on all matters

Letter from Chair of the Department of Theatre Arts:

Welcome to the Department of Theatre Arts at The University of Texas at Arlington. All new, prospective, and current students should use this handbook to become acquainted with the Theatre Arts Department. As a student at UT Arlington, you will discover a myriad of opportunities for involvement in every aspect of theatre arts. Students are free to pursue their training and growth as far as their interests, talents and commitment will allow.

Each year Theatre majors at UTA embark on a season of artistic development and enrichment. Students are challenged to develop their talent, self-discipline and initiative through both intellectual and practical pursuits. Theatrical production work goes hand-in-hand with classes designed to immerse students in the theatrical production process as well as dramatic literature, theatre history and playwriting.

The UTA Department of Theatre Arts is large enough to offer a broadly based and comprehensive curriculum, yet small enough to nurture close-knit relationships between faculty and students. Our location connects students to the larger community of the Dallas/Fort Worth Metroplex, affording them unique and plentiful opportunities for professional employment.

The Department of Theatre Arts' goal is to educate and graduate competitive and intelligent artists who will carry on a tradition of quality art to the larger community. Our continuing vision for the long-term future of our program is twofold: to provide opportunities for our students to participate in quality theatrical productions, and to engage our students intellectually in a debate about future directions in the arts.

It is my hope that this will be another exceptional year of growth and discovery in the art of theatre at UTA. If I can ever be of assistance, please feel free to stop in my office for a visit.

Sincerely yours,

Kim A. LaFontaine, Chair
Department of Theatre Arts

MISSION STATEMENT

The mission of the Department of Theatre Arts is to provide a comprehensive undergraduate education through theory, practice, and research.

THE DEGREE PROGRAM

The Department of Theatre Arts at The University of Texas at Arlington provides Theatre Arts majors with a well-rounded education in the theatrical profession through extensive practical and theoretical application of the art and craft of the stage. UTA Theatre Arts students will gain a practical education in the primary components of the theatre arts, including:

Acting
Script Analysis and Theatre History
Theatrical Design and Stagecraft
Stage Direction
Voice and Movement
Stage Management/Theatre Administration

For a complete list of available courses see the UTA undergraduate catalog online at www.uta.edu/catalog/

The Department of Theatre Arts offers the B.A. and B.F.A. Degrees within the context of a broad-based Liberal Arts curriculum. The B.F.A. is a pre-professional degree with a focus in Performance, Design, Technical Production, or Theatre Studies that provides the training necessary for students to continue their progress within the professional field (see admission requirements). The B.A. is a general studies degree in Theatre Arts allowing the student flexibility through more elective hours to take courses that address multiple interests.

FINANCIAL AID

Students seeking financial assistance should contact:

Financial Aid Office
UTA
252 Davis Hall
Box 19199
Arlington, TX 76019-0199
(817)272-3561

Information about financial assistance can be found in the UTA Undergraduate Catalog. In addition to the University's financial assistance, the Theatre Arts Department has a limited number of scholarships available for freshmen, transfer, and ongoing students, which are awarded on the basis of scholarship and talent.

CHARLES PROCTOR INCOMING SCHOLARSHIP

Established in the memory of Charles Proctor, former Theatre Arts Director and Associate Professor, this scholarship is designated for incoming freshmen and transfer students. Interested students may apply directly by visiting the Theatre Arts office or may request application materials by mail.

DEADLINE FOR APPLICATION: *March 1st, prior to the applicant's first academic year. This scholarship is awarded each spring, and applies to the following academic year.*

Recipients of incoming scholarships may apply for a continuing scholarship after their first year at UTA. However, since awards are competitive, the Department of Theatre Arts does not guarantee that all incoming award winners will receive scholarships during their subsequent years.

CHARLES PROCTOR CONTINUING SCHOLARSHIP

Established in the memory of Charles Proctor, former Theatre Arts Director and Associate Professor, this scholarship is designated for continuing students in the Theatre Arts Department. Interested students may obtain application materials in the Theatre Arts office. The faculty reviews applications, and awards are given to students who have demonstrated excellence *above and beyond expectations* in all aspects of their theatre study. This scholarship is awarded each spring and applies to the following academic year.

RICHARD SLAUGHTER SCHOLARSHIP

Established in the memory of Richard Slaughter, former Theatre Arts Director, this award is available to continuing students in the Theatre Arts Department. Applicants who apply for the Proctor Scholarship are automatically considered for this additional award. This scholarship is awarded in the spring, and applies to the following academic year.

In addition, scholarships based on academic achievement are available through UTA. For more information regarding UTA scholarships, contact the Scholarship Office at (817)272-2197 or visit Davis Hall, Room 252.

For questions regarding Theatre Arts scholarships, contact the faculty advisor at (817)272-5722.

EXPECTATIONS OF SCHOLARSHIP RECIPIENTS

As a condition of the Charles Proctor Scholarship, recipients are expected to meet a set of requirements. Initial selection of Charles Proctor scholarship recipients is based on how well the candidate mastered these criteria during the previous year, plus audition and/or portfolio presentation.

1. Maintain a grade point average of 3.0 or above.
2. Performance majors must audition for each UTA production.
3. Accept any role if cast, or obtain permission from the Head of the Performance Faculty if unable to accept a role.
4. Participate as a member of the running crew for at least one major production each semester, if not cast in all major shows during that time period.
5. Enroll full-time as a Theatre Arts major for both Fall and Spring semesters.
6. Serve as a departmental student leader by exhibiting a positive attitude and actively participating in all classroom activities.

THEATRE MAJORS

Being a Theatre Arts major and pursuing other University courses required for a Bachelor of Arts or a Bachelor of Fine Arts degree demands a high degree of commitment and work. Students are expected to maintain academic excellence in all courses taken, not just theatre courses. Majors are further expected to pursue active involvement in all aspects of theatrical production.

To declare a major in Theatre Arts, all students must meet with the Department's academic advisor, Natalie Gaupp in Room 191-C (817-272-5722). Together with the advisor, new majors will plan a four-year program of courses. Students are encouraged to meet with the advisor whenever questions or problems occur; however, the entire Theatre Arts faculty and staff are available to mentor theatre majors.

STUDENT RESPONSIBILITIES

The success of UTA's theatrical productions depends entirely upon the quantity and quality of student efforts. Many of the Department's courses include laboratory hours to aid the students in the design and construction of scenery, costumes, lighting, sound and props. Lab time is also required in the performance and directing classes, allowing the students time to incorporate classroom theory into actual experience.

All Theatre Arts majors are expected to adhere to the following responsibilities:

1. All students in the BFA Performance Focus and B.A. in Theatre are required to audition for all productions. All Theatre Arts majors must participate in regular season productions each semester, either in a performance or production capacity. (See Theatre Practicum)
2. BFA Design option students are required to present an updated portfolio and resume of production and course work at a formal portfolio review session at the end of each semester enrolled. Upon completion of the final semester of the BFA design focus program, students shall present their work at an exit portfolio presentation; all accumulated design work completed while enrolled in the BFA program shall be presented. Major production and design assignments are based on the student's portfolio presentation. No major production assignments will be given the following semester to students that fail to participate.
3. All students are expected to be on time for all classes, meetings, rehearsals, and performance times. All performers and technicians are expected to observe the basic rules of rehearsal etiquette as outlined in the next section.
4. All students must be physically and mentally prepared for work.
5. Outside theatre activity must not interfere with the student's primary responsibilities to UTA Theatre Arts' productions and classes. Any concerns should be brought to the attention of the Chair of the department.
6. Students should check the Callboard and personal mail boxes in the Green Room DAILY, ideally by 12:00 noon. The Callboard is the primary means of communication in the Department.
7. As a student at UTA, you have been automatically assigned a computer "network id", and an email address. The University and the Department of Theatre Arts considers this your official email box, and will assume that any communication we send to you at that address has been received by you.

THEATRE PRACTICUM

Practicum is required for all Theatre Arts Majors. Theatre Practicum is also open to all students interested in participating in the technical aspects of theatre production at UTA. A student's Practicum Lab may include scenic construction, costumes construction, properties construction and painting, and lighting and sound. Along with the lab assignment, if not cast in the production, students will be assigned a crew position for one or more of the departmental productions.

CLASS ATTENDANCE AND PROMPTNESS

The departmental policy is that teachers and students are expected to meet classes regularly. There are times when a professor may have to be absent for personal or professional reasons. In such a situation, the professor must inform the Theatre Office and every effort should be made to secure a faculty member to conduct the classes affected. Students are expected to attend class regularly. Faculty members may have their own attendance policy that will be stated in their course syllabi.

Advanced notice must be given in writing to the department chair if a student will be leaving early in the spring semester or arriving late in the fall semester due to summer theatre work. Not providing advanced notice may result in unexcused absences and may affect the student's grade.

In no case is a student excused from class because a show is opening, or because a rehearsal ran late. Cutting classes because of production activity is considered unacceptable and is not good professional form.

Students who fail to meet class attendance requirements may be removed from acting, directing, design, and/or stage management positions for the current semester's productions at the discretion of the department chair.

Chronic tardiness is considered as equal to poor attendance and a student's grade may be seriously affected by tardiness.

Department of Theatre Arts majors are encouraged to participate in theatre conferences and auditions. However, students are expected to complete assigned coursework in a timely manner and to notify instructors prior to their absence. Such notification must be in writing. At the discretion of each instructor, class participation grades may be affected; therefore, students are advised to consult with their instructors prior to engaging in such activities.

COURSE SYLLABI

Departmental policy requires that each professor distribute a syllabus during the first week of class. The syllabus should contain the topics to be covered, the requirements of the course, the name of the professor, his or her office hours, the grading policy, and the textbook or other materials the student is expected to own or acquire. Before the end of the second week of classes each semester, each faculty member must submit a copy of the syllabus for each course to the Theatre office. Also the University requires faculty to submit a syllabus for online access through the university's web-site at <https://www.uta.edu/ra/real/>.

COURSE TESTS AND FINAL EXAMS

The student should expect to be given a timely announcement of the time and focus for each examination in a class. The student should also be aware that unannounced "pop quizzes" may occur in some classes. Final examinations are usually appropriate to the class content: projects or performances for performance classes, written exams for lecture classes. The student is guaranteed in

any event that part of his or her final grade will be based upon work presented during the scheduled University finals period.

GRADING

Normally, the course syllabus indicates which assignments are to be graded and the value given to each graded activity. If such information is not on the syllabus, the student should ask the professor early in the course for grading information.

Of necessity, many of the grades awarded in artistic disciplines such as theatre will entail a degree of subjectivity. Nevertheless, there are matters of discipline, demonstrable improvement and test results that also figure in the overall quality of a student's performance. Grades will reflect all these factors.

If the student has questions about grades, he or she should talk to the professor. If the student has additional concerns, he or she should see his or her mentor, or the Department Chair.

It is against federal law to make public a student's grade or grade average. Therefore the Department has a policy of not posting grades. Professors will not announce grades in class or discuss them with third parties.

Students may be awarded one of the following grades for a course:

A	Excellent
B	Good
C	Satisfactory
D	Passing
F	Failure
X	Incomplete
W	Withdrawn
P	Pass - 0 Credits
Z	Fail - 0 Credits

"X" means the student was doing passing work but for reasons beyond his or her control was unable to complete the course near the end. An "X" grade is not awarded to a student who did not have quite enough time to complete the course, or because the student was "in a play" or was enrolled for "too many hours." "X" grades must be removed or turn to "F" grades according to catalog requirements.

"W" means withdrawal. Students may withdraw from any course or from the University without penalty through the sixth week of the semester. After the sixth week of the semester a student who withdraws from a course will receive a "W" if passing the course and an "F" if failing the course. Note that these requirements are different during Maymester, summer, and winter sessions. See the Undergraduate catalog for withdraw policies.

For complete information on grading including, grade reports, academic probation, repeating courses and grade related grievances see the academic regulations section of the undergraduate catalog. www.uta.edu/catalog/general/academicreg

PREREQUISITES

Students shall not be allowed to enroll in a Theatre Arts course unless they have received a passing grade of a "D" or greater in all courses specified as prerequisites.

ADD/DROP

The time for adding and dropping courses is usually the first four class days of a given semester. A student is not excused from class in order to engage in adding or dropping a class. Students are urged to discuss adding/dropping with the departmental advisor. Again, any changes made during the add/drop period without the advice and consent of the faculty advisor will remove the Department from responsibility for the student's degree program.

ALCOHOL/DRUG POLICY

The use of alcohol or illegal drugs will not be tolerated at any time. Students found to be under the influence of alcohol or illegal substances during any class, rehearsal or lab time will immediately be dismissed from the cast or crew and receive an automatic failing grade.

PRODUCTIONS

The UTA Department of Theatre Arts offers a full season of productions. The Department also provides a wide array of opportunities for student involvement from large Mainstage productions to one-acts, as well as directing and acting scenes and independent projects. The season of productions for each calendar year is available from the main office (817-272-2650) and the official web site www.uta.edu/theatre. For complete details, see the production brochure in the main office. Past productions have included a diverse bill of fare, from Aristophanes to Shakespeare, traditional musicals to world premieres, and modern and contemporary plays.

AUDITIONS

Auditions are usually held during the first week of each fall or spring semester for the plays being produced during that same semester. The primary exception is when a musical is produced. When musicals are produced at the beginning of the spring semester, musical auditions are held at the end of the fall semester and singing rehearsals are held during the last weeks of the fall semester with regular rehearsals resuming the first week of classes during the spring semester. This allows cast members in the musical the opportunity to know the music well enough to continue rehearsing on their own during the winter break. Regular rehearsals for most productions usually last for five weeks prior to opening. Directors for each production determine the format and requirements for each production's audition. Directors will usually request either a cold reading (reading scenes directly from the script-not memorized) or prepared, memorized audition scenes from other plays or a combination of both. The type(s) and time length of prepared scenes (comedy, drama, song, etc.) will be stated in the director's audition notice which will be posted on the Greenroom Call Board (bulletin board). Auditionees will be asked to either sign-up for a specific time slot for an audition or will be asked to show up with all other auditionees at a particular time (this will be stated in the audition notice). Auditionees should always read the script of the play before going to an audition. Directors expect auditionees to know the script so that they can appropriately interpret characters in the audition. Scripts are usually available for check-out at the front desk in the Architecture/Fine Arts Library, located on the first floor of the Architecture Building in room 104. Scripts are held on "reserve" at the front desk and may be checked out for several hours to read in the library--they may not leave the library. On occasion, scripts are available to be checked out from the Theatre Arts Office in Fine Arts room 144. The location where a student can check out a script is also noted on the audition information sheet on the Call Board. In some instances a director may also request improvisational scenes or movement/dance auditions, depending upon the needs of the play or musical. At the audition, the director or their stage manager will have an auditionee fill out a contact sheet with any scheduling conflicts an auditionee may have during the rehearsal/performance period. An auditionee will also fill out and sign an audition/casting agreement form (see the appendix H of this handbook for a sample audition form).

Following the initial round of auditions, a director will usually post a call-back list of actors they need to audition further. The call-back auditions are held the last day(s) of auditions. Following the call-back auditions, the director will post a final cast list on the Call Board and those listed on the final cast list are asked to initial the list next to their name to show that they have seen the list. The director or their stage manager will post a rehearsal schedule for the first days or week of rehearsals.

REHEARSAL / PERFORMANCE SCHEDULE

1. Rehearsals for most regular season productions are scheduled for Monday through Friday (inclusive) from 6:00 to 9:00 p.m. Advanced notice will be given if there are any changes to the rehearsal schedule.
2. Publicity photo calls are scheduled during the fourth week of rehearsal and usually occur one to two hours prior to a rehearsal.
3. Costume measurements will begin immediately in the first week of rehearsal. Scheduling for measurements will be done through the Stage Manager and the Costume Studio Supervisor.
4. Costume fittings will begin in the third week of rehearsal and may continue through the final dress rehearsal. Scheduling for fittings will be done through the Stage Manager and the Costume Studio Supervisor.
5. In addition, during the weekend prior to the opening of a production, technical/dress rehearsals may be scheduled on Saturday and/or Sunday.
6. Production photo calls are scheduled immediately following the Thursday evening performance. If extra time is needed, an additional photo call may be added following or prior to another performance.
7. During the opening week of a production, dress rehearsals are called each evening at 6:30 with an 11:00 curfew, up until opening night.
8. Performances run for two weekends; the opening weekend performs on Friday and Saturday evenings with an 8:00 p.m. curtain. The second weekend performs on Thursday, Friday and Saturday evenings at 8:00 pm and Sunday at 2:30 pm. Actor and technical crew calls are usually 90 minutes prior to curtain time.
9. The Strike of the set, costumes, props and lighting occurs immediately following the final performance. All cast, crews, and theatre majors are required to attend and participate in strike.

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 silence 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 arrive on time and be courteous and professional for all costume fittings, makeup calls, and all other technical calls.
7. Care shall be shown for all costumes, props, scenery, and equipment in the production. That is, personal costumes shall be hung up and stored where indicated and props shall be returned to locations indicated by the stage manger or their assistants.
8. Smoking, eating and drinking (except water) is not allowed while wearing a costume or in any of the theatres or rehearsal halls.
9. Student actors shall take all of their instruction/direction from the Director. If a student has questions for the Director that cannot be adequately answered within the limits of rehearsal time, that student should make an outside appointment with the Director.
10. Smoking is not permitted in any campus building or within 50 feet of that building's entrance.

REPLACING CAST MEMBERS

A. Grounds for cast member dismissal:

1. Missing two or more rehearsals without prior approval of the director.
2. Arriving late for rehearsal more than three times.
3. Disruptive behavior.
4. Attendance at any rehearsal while under the influence of alcohol or an illegal substance.
5. Any behavior or activity that the director deems detrimental to the production or the Department of Theatre Arts.
6. If the student's G.P.A. drops below 2.25 in a previous semester or below a 2.5 for BA students and 3.0 for BFA students within the major.

B. Procedure for Dismissal

1. The director should meet and discuss the problem with the department chair. Student directors should gain the approval of the production's faculty advisor along with the department chair before contacting the cast member.
2. The chair will discuss the situation with the director and the cast member. In the case of a student director, the chair will meet with the cast member alone.
3. The final decision on dismissal is made by the director and the departmental chair.

C. Finding a New Cast Member

1. The director is free to replace the cast vacancy with another eligible person.
2. The director has the option to choose a replacement with or without a special audition.

ASSIGNMENT OF PRODUCTION POSITIONS

Requests for design or specific production positions must be made through the faculty Production Manager. Most of the production positions will be assigned as part of the theatre practicum course. Major assignments (designs, stage management, etc.) will be made on the basis of previous production work and merit. Major production assignments (i.e. designers, stage managers, technical directors, etc.) may be replaced if the student's G.P.A. drops below 2.25 in a previous semester or below a 2.5 for BA students and 3.0 for BFA students within the major.

STUDIO PRODUCTIONS

There are a limited number of slots available for student driven production in the studio theatre. Please see Appendix F for further details.

GENERAL CREW RESPONSIBILITIES

Crews are responsible for checking the call board daily for any notices or changes in call times. Any conflict should be reported to the production manager immediately after crew assignments are posted. Crews are expected to be at least 5-10 minutes early for their assigned call time. Anyone expecting to be late should call the stage manager or assistant stage manager immediately.

PRODUCTION SCHEDULES / DEADLINES

PRODUCTION MEETINGS

Noon on Mondays is the designated time for department production meetings. If there is a Monday holiday the meeting will be rescheduled to noon Wednesday. The production meetings will take place in Fine Arts room #419. The production manager will lead the meetings and go around the room addressing each area for the upcoming shows. Attendance for the production meetings should be: Director, Stage Manager, Assistant Stage Manager, Technical Director, All Designers, Master Electrician, Prop Master, Publicity representative, Box Office representative, Faculty advisor to student designers and other members of the production team deemed necessary by the Production Manager and/or the Chair.

DESIGN TIMELINE

There will be a ten week 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 production will be produced.



Director's Written Statement:

The Director is asked to prepare a written statement outlining his or her vision of the production. The statement should include any thoughts or ideas that can help designers in research and 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 prior to the concept meeting as a starting point for discussion.



Concept Meeting:

Suggested Attendance: Director, Musical Director, Choreographer, Designers, Asst. Designers, Production Manager, Technical Director

Format: Discuss Director's written statement with Designer Q&A.

Materials to Bring: A read script, paper and pencil, calendar, open mind

To Accomplish: Start discussions, Schedule design meetings



Design Meetings: (frequently) as needed throughout entire process

Suggested Attendance: Director, Designers, Asst. Designers, Production Manager

Possible Invited Attendees: Technical Director, Master Electrician, Musical Director, Choreographer

To Accomplish: Discuss design ideas and agree upon style, period and other overall elements, thus moving the design forward.



Designer Conference I: +2 weeks

Suggested Attendance: Director, Designers, Asst. Designers, Prop Master

Possible Invited Attendees: Technical Director, Production Manager

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

To Accomplish: To work through design ideas with the director and other members of the design team



1st Design: + 4 weeks

Suggested Attendance: Director, Musical Director, Choreographer, Designers, Asst. Designers, Production Manager, Technical Director, Stage Manager, Scenic Artist, Prop Master

Format: Designer Show & Tell

Materials to Bring:

- Scene Designer: Rough Model, Rough Ground Plan, Sketches, Preliminary Props List
- Costume Designer: Preliminary Sketches, Research
 - Hair Designer: Preliminary sketches, Research
 - Make-up Designer: Preliminary sketches, Research
- Lighting Designer: Visual Research, Practical List, Special FX List, Estimated rentals
- Sound Designer: Research, Preliminary sound effect list, possible music choices, and estimated rentals

To Accomplish: Communicate information to entire production team and to supply information to begin budgeting process.



Designer Conference II: +6 weeks

Suggested Attendance: Director, Designers, Asst. Designers, Prop Master

Possible Invited Attendees: Technical Director, Production Manager

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

To Accomplish: To continue working through design ideas with the director and other members of the design team in preparation for final design



Final Design: + 10 weeks

Suggested Attendance: Director, Musical Director, Choreographer, Designers, Asst. Designers, Production Manager, Technical Director, Stage Manager, Scenic Artist, Prop Master

Format: Designer Show & Tell

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

To Accomplish: Present Final Designs

OTHER DESIGNER DUE DATES

Due dates are on Monday of that week unless noted.

Rehearsal Props due – 2nd week of rehearsals

Rehearsal Costumes – 2nd week of rehearsals

List of Publicity Photos - 2nd week of rehearsals

Designer Run-through – Monday 3rd week of rehearsals

Light Plot – Thursday 3rd week of rehearsals

Set Construction Complete – Friday 3rd week of rehearsals

Final Sound Recordings– 4th week of rehearsals

Last day to add Props – 4th week of rehearsals

TECH SCHEDULE

Each of the Department's productions will adhere to the following tech schedule. Depending on the scale of the show times and dates may change but the format will remain the same.

Paper Tech –

Attendees – Director, Stage Manager, Lighting Designer, Sound Designer, and Scene Design

Time/Place – Tuesday 4:00 back of house in Mainstage

Purpose – Stage Manager places Qs at the proper place in his/her book

Costume Parade –

Attendees – Director, Stage Manager, Costume Designer, Asst. Costume Designer, Cast

Time/Place – Wednesday - Call TBA - Go 6:00

Purpose – Time for the Director and Costume Designer to view the cast wearing their costumes and to discuss any corrections or changes that need to be made.

Make-Up /Hair Demo

Attendees – Cast, Make-up Designer, Make-up supervisor, Hair Designer, Hair supervisor

Time/Place – Thursday 4:00

Purpose – Demonstrate make-up and hair techniques

Crew Watch –

Attendees – Director, Cast, All Designers/Asst. Designers, All Crews

Time – Friday 6:00pm call 6:30 go

Purpose – Give the crew an opportunity to see the show from the house.

Notes - All crew contact info is confirmed by Stage Manager

- Crew instructions given; sign-in, backstage conduct, backstage attire, etc.

Crew Training –

Purpose - Crew assignments given (props, flies, etc.)

Backstage movement choreographed (placement of props, scenery, etc.)

Time – 8:00am–9:00am Saturday before opening

Dry Tech (no actors) –

Attendees - Director, Stage Manager, Asst. Stage Managers, Scenic, Lighting and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Scenic and Props Crews

Time – 9:00am– Saturday before opening

- Backstage movement rehearsed in real time with light and sound Q's

- All Q's are called and executed. Director and Designers approve or disapprove of looks (Minor corrections can be made at this time)

Notes – Stage Manager will call Q's from the house

- Crew is available to walk stage for lights

Depending on the scale of the show the next rehearsal will be a Q-to-Q with actors or a Tech/Run

Q-to-Q (with actors) – if necessary

Attendees - Director, (Music Director), Cast, Stage Manager, Asst. Stage Managers, Scenic, Lighting and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Run Crew

Time – TBA Weekend of Tech

Purpose – The timing of the Q's is the main focus and trouble areas should be worked until performed correctly

Notes - Sections of the show will be performed in real time to sync the actors with the Q's

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

Sitzprobe - Musicals Only

Attendees - Stage Manager, Director, Cast, Music Director, Orchestra, Sound Designer

Time - TBA Weekend of Tech

Tech/Run

Attendees - Director, (Music Director), Cast, Stage Manager, Asst. Stage Managers, Scenic, Lighting and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Run Crew

Time – 6:00pm call 7:00pm Go Monday before opening

Notes - Show will be run in actual time stopping for and repeating troublesome areas

1st Dress

Attendees - Director, (Music Director), Cast, (Orchestra), Stage Manager, Asst. Stage Managers, Scenic, Lighting, Costume and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Run Crew, Costume Crew

Time – Tuesday Evening 6:00pm Call Go 7:00, 11:00 curfew

Notes - Show will be run in actual time stopping only for very troublesome areas

2nd Dress

Attendees - Director, (Music Director), Cast, (Orchestra), Stage Manager, Asst. Stage Managers, Scenic, Lighting, Costume and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Run Crew, Costume Crew

Time – Wednesday 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, (Music Director), Cast, (Orchestra), Stage Manager, Asst. Stage Managers, Scenic, Lighting, Costume and Sound Designers/Asst. Designers, Technical Director/Asst., Run Crew, Costume Crew

Time – Wednesday Evening Call 6:30pm Go 8:00 with house open at 7:30. 11:00 curfew

Notes - Show should run in real time without stopping

- Treated as performance with house opening 30 minutes before Go

TECH/PERFORMANCE NOTES

- 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.
- The Stage Manager will call the show from the house until the 2nd dress rehearsal
- Crews are required to wear black starting at the 1st. Dress rehearsal.
- During rehearsals and performance cast and crew is to remain backstage in the dressing rooms or green room.
- The call for Run Crew will initially be set at an hour before the house opens, but is subject to change according to the scale of the show.

SET STRIKE

Strike will take place following the final performance. All Theatre Majors, Cast and Crews are required to attend and participate in strike.

Notes - During strike, a good deal of potentially dangerous work goes on in a short amount of time. Make sure you are aware of all the things going on around you. The fast work pace and the extra enthusiasm you will find does not change the need to pay attention and follow all the rules for working in the theatre and with power tools. Pay extra attention to nails in wood and debris on the floor. The following is a list of 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.

PHOTOS

Students are encouraged to take photos of the productions during the construction phase as well as performance for use in their individual portfolios. If a student needs to take photos at a time other than the production photo call this needs to be arranged through the director and production manager.

PUBLICITY PHOTOS

Publicity Photos will be taken on the Tuesday of the fourth week of rehearsal. The Director will submit a list of actors and scenes for the publicity photos at the production meeting at the start of the second week of rehearsals. The publicity photo call will be run by the head of publicity.

PRODUCTION PHOTOS

Production photos will be taken from 4pm – 5pm before the Saturday performance. A list of photos must be submitted by the second dress rehearsal. The Stage Manager and Director will compile the final photo list. The final photo list will be posted on Thursday by the Stage Manger. Due to time constraints all scenes may not be able to be photographed. If there is a need for more time additional photos will be taken at the final performance pending director and production manager approval.

STUDENT WORKERS

The Department retains a number of part-time student workers who aid in the operations of the office, the scene/lighting/prop studios, the costume/makeup studio, the box office, and other departmental programs. Anyone interested in a position as student worker in the Department should see the faculty member in charge of the area of interest. The Department also encourages volunteer helpers in any of the production areas, but any student wishing to volunteer must first have the express permission of the faculty supervisor of the area. All student volunteers may only work under the direct supervision of a faculty or staff member. All other student workers must be either on payroll or working as a class assignment. Any worker involved in scenic studio activities must be trained in the proper safety procedures by either approved faculty members or the scenic studio supervisor.

In order to qualify for employment in the Department Of Theatre Arts a student must qualify for the federal "work-study" program. This program is designed mainly for students who show financial need. A student should inquire at the Office of Student Financial Aid in Davis Hall in order to determine qualification under the work-study program.

Applicants for student jobs should be aware that the Department follows the policies of the University's Affirmative Action/Equal Opportunity programs.

USITT - Student Chapter

The United States Institute for Theatre Technology (USITT) Student Chapter is an organization with the purpose of promoting the advancement and skills of its members in the areas of theatrical design, production and management as well as encouraging networking through the national USITT conference. For information on how to become a member of USITT, see their website utausitt@.org. The University has strict rules regarding hazing which can be found at the student organizations website www.uta.edu/uta/studentorgs/.

FACILITIES

Faculty and students are requested to cooperate in keeping the buildings and rooms of the Department in presentable and safe condition by refraining from smoking, drinking, or eating in classrooms, studios, dressing rooms, sound and light booths, on stage, backstage or in any part of the theatre. Exceptions may be made on special occasions. Students must receive prior permission to use the facilities for non-Department of Theatre Arts' production or class work including events sponsored by

student organizations. Actors must not eat or drink when in costume unless they do so as part of a play's action. Under exceptional circumstances when smoking is an integral part of a play's performance, permission to do so may be granted by the university Fire Marshall. Otherwise... smoking is not permitted anywhere in the fine arts building.

The Mainstage Theatre, located in the Fine Arts Building room #174, is a proscenium-style theatre seating 426. The Mainstage is equipped with a single-purchase counterweight system, computerized light board and complete sound system. The Mainstage also contains two chorus dressing rooms and shares two smaller dressing rooms with the Studio Theatre. Each of the dressing rooms includes showers, lavatories and make-up mirrors.

The Studio Theatre, located in Fine Arts Building room #137, is a black-box theatre approximately 70 feet by 60 feet with flexible seating for up to 150. The Studio Theatre has a computerized lighting system, and complete sound system.

Stage 143, located in the Fine Arts Building room #143, is a black-box theatre approximately 30 feet by 40 feet with flexible seating for up to 100. Stage 143 has a computerized lighting system and complete sound system.

The Scenic Studio is well equipped with industrial machinery and tools. Students are supervised during Practicum time in construction techniques. The Scenic Studio is located in room 135 behind the Mainstage Theatre. Scenery, costume and prop storage is located beneath the Mainstage and is easily accessible for production needs via stairs and/or a freight elevator.

The Costume Studio is professionally equipped with industrial sewing machines, dye equipment, cutting tables, dress forms, and heavy-duty steam irons, with ample storage space. Students under the supervision of the faculty designer and costume studio supervisor build the costumes for the productions. The Costume Studio is located on the first floor of the Fine Arts Building in room 147.

The Green Room is located opposite the Studio Theatre, and is the hub of activity for all Theatre Arts students. Majors are assigned a mail slot in the Green Room where faculty, staff and fellow students can leave messages and any necessary communications. There are also small kitchen facilities and seating, providing students with a comfortable environment.

Fine Arts 144 is the central office and work area for faculty and staff of the Theatre Arts Department. Located in the North, central hall of the Fine Arts/Theatre wing of the Fine Arts Building, students can contact the Chair of the Department and the department's administrative assistants during normal business hours: 817-272-2650.

The Theatre Arts Department Design Studio is located in room 419 of the Fine Arts Building adjacent to the elevators on the north side of the building. The Design Studio is the main design classroom and work space with drafting tables and a computer loaded with Vectorworks-CAD as well as sound editing software. Also located in 419 is a small research library containing theatrical magazines and catalogs.

Cliff Harville Theatre Arts Library and Archives Room is located in the Fine Arts Building room #197B. The Cliff Harville Library contains over one thousand scripts which are available to the students, faculty and staff. Scripts can be checked out through the main theatre office.

USE OF PERFORMANCE AND REHEARSAL SPACE

Students are able to sign out theatre spaces based on availability. Facility requests can be made through the department web-site under the resources link. Reservations are not final until approved by the facilities manager.

First priority goes to classes held in the particular production spaces. Second priority on spaces goes to major departmental productions. Third priority to work associated with classes such as rehearsals, projects, etc. Student productions coming out of the established groups come next. Rehearsal spaces are limited to these specific rooms: 143,174, and 137. These are available except when classes are in them or during productions. Priority will go to those who have reserved the room through the main office. The rooms must be returned to their original state after rehearsal. No food or drinks are allowed. Please do not rehearse in the hallways or in the Fine Arts lobby.

EQUIPMENT AND SUPPLIES

The Department possesses several specialized sewing and stitching machines, light equipment , wood-working, and metal-working equipment. In addition the Department maintains sound and projection equipment. This equipment is available for student use but only under faculty or staff supervision in laboratory conditions.

The Department maintains an inventory of stock of scenic units and costumes, as well as materials out of which to create costumes, scenery, and props. These materials and stock are only available to students under faculty or staff supervision.

Some of the Department's scenic units, props and costumes are available to be borrowed. Permission must be gained by the Scenic Studio Supervisor or the Costume Studio Supervisor in order to borrow any of the department's stock. No one is allowed to borrow properties, costumes, scenery, etc. without permission of the Scenic Studio Supervisor or the Costume Studio Supervisor.

Students and faculty who reserve space or borrow equipment are requested to exercise care in use. All equipment, scenery or props is not to be changed or altered in any way and is expected to be returned in good condition. Rooms are expected to be left clean and rehearsal furniture removed and chairs replaced. Persons who abuse space or equipment or who leave spaces in disorder will have reservation and borrowing privileges withheld. In case of serious abuse of space or equipment, students' grades will be withheld until the cost of repair or replacement is obtained.

Special care should be taken to keep theatres clean because they are not given daily janitorial service.

FIRE AND OTHER SAFETY REGULATIONS

Theatres are often potentially dangerous places. The fire and safety regulations governing theatres are quite strict. Supervisors of various shops will have sets of safety rules which everyone is expected to follow. Everyone needs to know where fire extinguishers are in the Fine Arts Building and where fire alarm boxes are located. If the fire alarm sounds, everyone must vacate the building.

Everyone should take care to protect his or her body. When working with power equipment, or ladders, or in other dangerous activities, departmental policy requires that two persons always be present. No one should be using tools unless he or she knows how to use them. Actors should do the proper warm-ups and wear the right protective clothing. No one should engage in stage falls, violence or fencing if they have not been trained by supervisory faculty and/or staff. In any case, no one should take unnecessary risks.

Falls, cuts, burns, injured legs and arms are all possible when working with power equipment or performing on stage. Students are advised to carry student medical insurance. For minor cuts and scratches First-Aid kits are located in the shops as well as the main office.

MEDICAL EMERGENCY POLICY

For all medical emergencies on campus, call 817-272-3003 (from a campus phone if available) they will contact 911. If calling directly to 911 they will need the street address (Fine Arts Building 502 S. Cooper) and room number. Emergency decals are displayed on campus telephones. Give the nature of the emergency, the location (specific address or building and room number) and phone number where you can be called back. Police and ambulance will respond based on the initial call. Police personnel are trained in Cardiopulmonary Resuscitation (CPR) and other first aid procedures and provide stabilization until the ambulance arrives. For student injuries that may require an emergency room visit you must call campus police. This will be the only official way to “record” that there was an injury. Students in the theatre for classroom or rehearsals/performances are not covered by workmen’s compensation, therefore must rely on their own insurance for any injury sustained. Student work-study employees are covered by workmen’s compensation. Because of this any work-study or other employee injury must be reported to the Health and Safety office within 24 hours of the incident. This report should be done through DJ Badon the facilities manager. The UTA Health Center does not have life support equipment and is not licensed as an emergency room and, therefore, is not equipped to handle true emergencies/life-threatening situations. The UTA Health Center staff can give advice as to temporary care pending arrival of an ambulance.

PRODUCTION POSITIONS

The production program is supported by persons in the following positions. When assigned to a position it is the student’s responsibility to see their supervisor for a more detailed description of the position. BFA design majors have priority on major production and design assignments. No major production assignments will be given the following semester to BFA design students that fail to participate in portfolio presentations.

Producer: Responsible for budget, general support organization, calendars, the selecting and naming of directors, designers, and other contributing artists. In this Department, the Producer is the Department Chair, who works closely with the Production Manager and the Technical Director.

Production Manager: The production manager oversees the Department's production program, chairs the Production Committee, coordinates the productions through appointment of production staffs for each production and calling meetings of these staffs and establishes and controls the budgets for the productions with the Department Chair.

Director: Each production is developed under the artistic leadership of a director, responsible for setting a production concept, casting the production, laying out a rehearsal schedule, conferring with designers and the Technical Director, and conducting rehearsals.

Designers: There are several designers for each production. Chief among these are the scene designer, the costume designer, the lighting designer, the sound designer, the makeup designer, and the hair/wig designer. See Appendix B.

Choreographer: Several productions, particularly musicals, call for a choreographer whose contribution is dance and related movement.

Vocal Coach, Musical Director and Acting Coach: On appropriate productions, the Department will have a vocal coach and/or a musical director. Some productions may also make use of an acting coach.

Stage Manager: The manager acts as a communication link between the director and the other artists and technicians. He or she acts as company manager for the actors and aids the director in conducting rehearsals. Once the production moves on stage the stage manager's responsibilities include opening and locking the theatre or studio, 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. See Appendix A.

Assistant Stage Managers: The duties of the assistant stage managers are assigned by the stage manager and director and may include taking blocking notes and shifting scenery during the rehearsal process. During tech and dress rehearsals and performances the assistant stage managers work backstage assuring the fluid movement of scenery and performers. Assistant stage managers are required to attend all rehearsals, performances and strike.

Assistant Director: A production may have an assistant director, whose duties will be determined by the director.

Dramaturg: The dramaturg consults with the director to determine the needs of the production and generally conducts research pertinent to the production and works with script analysis and interpretation as needed.

Asst. Dramaturg: The assistant dramaturg's duties will be assigned by the department Dramaturg, but duties generally include conducting research pertinent to the production and working with script analysis and interpretation.

Asst. Scenic Design: The duties of the assistant scene designer are assigned by the scenic designer but generally include research, assistance with drawings, scenic painting, props, and set decoration. The assistant scenic designer should be available during tech and dress rehearsals and is required to attend and participate in strike.

Asst. Costume Design: The duties of the assistant costume designer are assigned by the costume designer and may include assisting in research, renderings, shopping and construction. The assistant costume designer should be available during tech and dress rehearsals and is required to attend and participate in strike.

Asst. Light Design: The duties of the assistant light designer are assigned by the lighting designer but generally include research, updates of paper work, focus and cue writing assistance. The assistant lighting designer should be available during focus, cue writing, and is required to attend tech and dress rehearsals and strike.

Asst. Sound Design: The duties of the assistant sound designer are assigned by the sound designer but generally include research, editing of cues, locating/creating specific sound effects, and set up of equipment. The assistant sound designer is required to attend tech rehearsals and strike.

Technical Director: The duties of the technical director are to work with the designer to establish the budgetary needs of the show. The technical director is also required to create working drawings, a build schedule as well as load-in and strike schedules. The technical director supervises the construction in the scene shop and works with the other areas to schedule space needs. The technical director is required to be at all tech/dress rehearsals, any additional work calls during tech/dress week and strike.

Assistant Technical Director: The duties of the assistant technical director are assigned by the Technical Director but generally include assistance with budgeting the show, help to generate working drawings, leading student workers and a specific build project. The assistant technical director is expected to work at least two days a week during production of assigned show to be determined with technical director. The assistant technical director is required to be at all tech/dress rehearsals, any additional work calls during tech/dress week and strike.

Master Carpenter: The duties of the master carpenter are assigned by the Technical Director but generally include leading student workers and a specific build project. The master carpenter is expected to work at least two days a week during production of assigned show to be determined with technical director. The master carpenter is required to attend any additional work calls during tech/dress week and strike.

Scenic Charge Artist: The Scenic Charge Artist works with the scene designer to establish the paint needs of the show. The charge artist supervises the scenic artists overseeing the painting of all the scenery. The charge artist also works with the scene designer in the mixing of paint colors. The scenic charge artist is expected to work at least two days a week during production of assigned show to be determined with technical director and scene designer.

Scenic Artist/s: The Scenic Artist works under the supervision of the scenic designer and charge artist in the painting of the scenery and any special artistic needs.

Scene Shift Crew Chief: The scene shift crew chief works with the assistant stage managers, fly crew chief, and stage manager to coordinate and choreograph the movement of the scenery. The scene shift crew chief then leads the shift crew in moving the scenery during tech/dress rehearsals and performances. The scene shift crew chief is required to attend all tech and dress rehearsals, performances, and strike.

Scene Shift Crew: The scene shift crew works under the crew chief in the moving of scenery. The scene shift crew is required to attend all tech and dress rehearsals, performances, and strike.

Fly Crew Chief: The fly crew chief works with the assistant stage managers, scene shift crew chief and stage manager to coordinate and choreograph the movement of flying scenery. The fly crew chief then leads the fly crew in flying scenery during tech/dress rehearsals and performances. The fly crew chief is required to attend all tech and dress rehearsals, performances, and strike.

Fly Crew: The fly crew works under the fly crew chief in the moving of flying scenery. The fly crew is required to attend all tech and dress rehearsals, performances, and strike.

Wardrobe Crew Chief: The wardrobe crew chief works with the assistant stage managers, scene shift crew chief and stage manager to coordinate and choreograph all backstage costume changes. The wardrobe crew chief then leads the wardrobe crew in costume preparations, quick changes, maintenance and storage during tech/dress rehearsals and performances. The wardrobe crew chief is required to attend all dress rehearsals, performances, and strike.

Wardrobe Crew: The wardrobe crew works under the wardrobe crew chief in costume preparations, quick changes, maintenance and storage during tech/dress rehearsals and performances. The wardrobe crew is required to attend all dress rehearsals, performances, and strike.

Hair Crew: The hair crew works with the hair designer to assist the cast in preparing any hair or wig needs for and during the production. The hair crew is required to attend all dress rehearsals, performances, and strike.

Make-up Crew: The make-up crew works with the make-up designer to assist the cast in preparing any make-up needs for and during the production. The make-up crew is required to attend all dress rehearsals, performances, and strike.

Master Electrician: The master electrician is responsible for the organization of the electrics crew assigned to hang and focus light plot. The Master Electrician is also in charge of the installation of practicals or special lighting effects in cooperation with the technical director. The master electrician is expected to attend all labs (except when in class) during hang and focus of assigned show. The master electrician is required to attend all tech rehearsals and strike and may be called for dress rehearsals at the discretion of the lighting designer.

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.

Prop 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 and works closely with the technical director and scene-shop supervisor. The prop master is required to attend all production meetings, tech rehearsals, and strike. See Appendix C.

Assistant Prop Master: The assistant prop master assists the props master in coordinating the collection of, design and/or construction of the various decorative and functional props for the assigned production.

Prop Crew Chief: The prop chief works with the assistant stage managers, crew chiefs, and stage manager to coordinate the placement and movement of props. The prop crew chief then leads the prop crew in movement props during tech/dress rehearsals and performances and the storage of props at the end of the rehearsal/performance. The prop crew chief is required to attend all tech and dress rehearsals, performances, and strike.

Prop Running Crew: The prop crew works under the crew chief in the handling and storage of props. The prop crew is required to attend all tech and dress rehearsals, performances, and strike.

House Manager: The house manager is responsible for taking care of patron needs by preparing the lobby for an audience and with the ushers assisting patron with seating. The house manager is the main contact with the stage manager informing them if there is need to “hold the house” or any patron or facility emergencies. See Appendix D.

Asst. House Manager: The assistant house manager is responsible for assisting the house managers in the duties described above. See Appendix D.

Usher: The ushers are responsible for the checking of tickets, distribution of programs, helping patrons to their seats and general patron assistance, direction to restroom, etc. Usher are also responsible for assisting in an emergency situation. See Appendix D.

Box Office: Box office personnel are responsible for the sale and distribution of tickets on the evenings of performance. See Appendix E.

The following time line is an abbreviated start to finish look of the characteristic duties of the stage manager. It is not an all inclusive list; but, rather, a suggestion of what might be encountered during the stage managing process.

1. Read the play
2. Help supervise script loans
3. Begin to assemble production book (prompt book)
4. Attend and help run auditions (maintain audition forms)
5. Post call backs and final cast list
6. Create cast and crew contact sheet
7. Assist the director with preliminary props list
8. Take minutes for production meetings
9. Type and distribute minutes (via Email preferred)
10. Revise/retype props list
11. Prepare rehearsal and production rehearsal schedule (with director)
12. Obtain keys to rehearsal areas
13. Set up rehearsal space (includes tape out of scenery areas according to ground plan)
14. Set up furniture (if any) and props for each rehearsal
15. Restore theatre for classes after rehearsal
16. Secure space after each rehearsal
17. Take attendance at each rehearsal
18. Record blocking in prompt book
19. Help schedule costume fittings
20. Check in with each shop daily
21. Note all cues (set, light, sound, props) in production book
22. Note all costume changes and review with costume designer
23. Take rehearsal notes daily
24. Distribute rehearsal notes daily by 9am the following day (via Email preferred)
25. Help coordinate publicity photos with director and publicity director
26. Meet with the production manager regarding crew assignments
27. Assist with coordination of scene shifts at technical rehearsal
28. Post sign in sheets on call board for tech rehearsals and performances
29. See that the stage is swept and/or mopped before each production rehearsal and performance
30. Check production call sheet before each production rehearsal and performance
31. Notify warnings to actors beginning with the 1 hour call
32. Call props check 20 minutes before house opens
33. Coordinate opening of house with house manager
34. Call appropriate cues
35. Assist director with production notes
36. Spot check all scenery and report damage
37. Secure theatre facility after performance
38. Attend and assist with strike
39. Complete production book
40. See that all borrowed items are returned
41. Return keys

Responsibilities of the Scene Designer

Below is a list of the items that are to be delivered to the technical director on the scenic design due dates. Additional responsibilities are also listed to give the scenic designer an idea of what is expected of them. If a student is awarded a scenic design production position, they will also be required to have a series of meetings with the Resident Scenic Designer in order to mentor their design.

Preliminary Set Design-- The following is a list of items that need to be presented to the Technical Director on the Preliminary Set Design due date:

1. Rough Ground Plan- to scale, but does not need to be a perfect copy
2. Rough Sketch of set-must show enough detail for a basic understanding, * for a multiple set show-a rough sketch will be needed to show each environment.
3. Rough list of specific set or prop pieces that you feel may impact on your budget.
4. The following is a list of the items that are expected to be delivered to the technical director on the scene design due dates.

1. Ground Plan (6 - 7 copies)

Areas/ Production Team Members needing ground plans: Shop, Stage Manager, Technical Director, Lighting Designer, Director, Scene Designer

2. Section Drawing (4 - 5 copies)

Areas/ Production Team Members needing Section Drawing: Shop, Technical Director, Lighting Designer, Scene Designer

3. Front Elevations of ALL units (3 - 4 copies)

Areas/ Production Team Members needing Section Drawing: Shop, Technical Director, Scene Designer

4. One of the following for color

Painter's elevations - Preferred
Production Model
Colored Renderings

Additional Responsibilities

1. Work with technical director to maintain scenic budget
2. Attend all production meetings
3. Work as a team player to develop a unified design concept
4. Attend rehearsals or run-throughs throughout the rehearsal process as needed.
5. Work with director, stage manager and prop master to create a prop list.
6. Work with prop master to design, build, create or collect all props.

Responsibilities of the Costume Designer

Below is a list of the items that are to be delivered to the costume studio supervisor on the costume design due dates. Additional responsibilities are also listed to give the costume designer an idea of what is expected of them. If a student is awarded a lighting design production position, you will also be required to have a series of meetings with the resident costume designer in order to mentor their design.

Preliminary Costume Design - The following are needed

Items:

1. Rough costume plot with all scenes marked
2. List of all fast changes that are known

3. Costume color choices.
4. A rough sketch or photo for each character or group of characters.
5. A copy of a painting(s) or collage that best supports the concept of the play.
6. An idea of what fabrics are required for the production.
7. A list of "pull" items that may be found in stock

Additional responsibilities:

1. Attend all production meetings
2. Work as a team player to develop a unified design concept
3. Submit completed renderings for each character
4. Attend rehearsals or run-throughs throughout the rehearsal process as needed.
5. Check to see that the actors have rehearsal clothes if needed.
6. Coordinate with the supervisor on scheduling fittings
7. Work with supervisor to establish design details for cutting and pulling purposes.
8. Cut, pattern and drape costumes if needed.
9. If not employed by the costume shop, the designer must arrange to talk to the shop supervisor at least once each day and to arrange with the supervisor a working schedule for the build period.
10. Update the "to do" list for shop each morning and especially after every dress rehearsal.
11. Work with the shop supervisor to make sure all aspects of the costume designs are as complete for dress rehearsals.
12. Make sure all costumes are in the dressing rooms before dress rehearsal begins.
13. Make sure all costumes are tagged with the appropriate name of the actor
14. Attend all dress rehearsals

Responsibilities of the Lighting Designer

Below is a list of the items that are to be delivered to the technical director and master electrician on the lighting design due dates. Additional responsibilities are also listed to give the lighting designer an idea of what is expected of them. If a student is awarded a lighting design production position, you will also be required to have a series of meetings with the Resident lighting designer in order to mentor their design.

1. Light Plot (4 - 5 copies)

Areas/Production Team Members needing light plots:

Shop, Technical Director, Master Electrician, Lighting Designer

2. Section Plot (3 - 4 copies)

Areas/ Production Team Members needing Section plots:

Technical Director, Lighting Designer, and master electrician

3. Submit the following types of paperwork to the Resident Designer:

1 - Instrument Schedule, 1 - Channel Schedule, 1 – Dimmer Hookup, 1 – Color Schedule, 1 – Lighting Cue Orchestration.

Additional Responsibilities:

1. Attend all production meetings
2. Work with Design team to develop unified design concept
3. Attend AT LEAST two rehearsals and/or run-throughs prior to the lighting design due date, this is to get an idea of cue placement, lighting ideas. Crew Watch does not count as one of the two required rehearsals, as your design should be completed by that time.

4. Meet with the director prior to any technical rehearsals to discuss lighting concept and cue placement.
5. Work within established lighting show budget, have all orders place in advanced to allow for standard delivery
6. Have the show focused and ready to go before any technical rehearsals begin
7. Have all cues programmed into the light board before any technical rehearsals take place
8. Meet with the SM before any technical rehearsals begin to get cues placed in prompt book. (This will be done during Paper Tech)
9. Work with technical director to establish time on stage for the hanging, circuiting and focusing of show
10. Attend ALL Technical and Dress rehearsals
11. Be available for short production meetings following Technical and Dress rehearsals.
12. Be available to SM and Director during Technical and Dress rehearsals
13. Have all appropriate and up-to-date paperwork copied for Light Board operators
14. Have all appropriate cue sheets completed by the Dry-Tech
i.e. Follow spot Cues - including size and color
15. All Design Materials will be required to be submitted to the Resident Lighting Designer no later than ten (10) days after the close of the show.

Responsibilities of the Sound Designer

Below is a list of the items that are to be delivered to the technical director and master electrician on the sound design due dates. Additional responsibilities are also listed to give the sound designer an idea of what is expected of them. If a student is awarded a sound design production position, you will also be required to have a series of meetings with the resident sound designer in order to mentor their design.

1. Speaker Plot (3-4 copies)

Areas/ Production Team Members needing light plots:

Technical Director, Master Electrician, Lighting Designer

2. System Diagram (1-2 copies)

A copy of this will be given to the Resident Sound Designer.

Each Sound Designer will be responsible for the following items:

1. Supervise the recording of ALL sound effects and underscoring
2. Coordinate with the Technical Director and Faculty supervisor on the shows specific needs. (Must realize that equipment is limited)
3. Sound Plot must be completed at least 8 days prior to Technical Rehearsals, give copies to Faculty Supervisor and Technical Director
4. Attend AT LEAST two rehearsals and/or run-throughs prior to the Final Sound Design due date. This is to get an idea of cue placement, sound ideas. Crew Watch does not count as one of the two required rehearsals, as your design should be completed by that time.
5. Responsible for the number and placement of all headsets
6. Must meet with Director and SM to go over ALL sound cues prior to Technical rehearsals - (Usually done in paper tech)
7. Must have all known sound effects ready by the Dry-tech rehearsal
8. Must work with Sound operator on how to execute sound cues
9. Must have a printed cue sheet of sound effects for Sound Operator on Dry-tech
10. Must work with Technical Director and other Designers on placement of equipment

11. Must work with Technical Director on Budget
12. Must attend ALL Production Meetings
13. Must remain available or in contact with TD during tech rehearsals
14. Must be available for short production meetings following Technical and Dress rehearsals
15. Must attend and assist sound strike.

Responsibilities of the Hair / Makeup Designer

Below is a list of the items that are to be delivered to the costume studio supervisor and make-up supervisor on the design due dates. Additional responsibilities are also listed to give the designer an idea of what is expected of them. If a student is awarded a hair/make-up design production position, you will also be required to have a series of meetings with the costume studio supervisor and/or make-up supervisor in order to mentor their design.

1. Designs character makeup and hair designs.
2. Creates sketches for designs.
3. Instructs actors on techniques of application.
4. Supervises actor's hair cuts for productions
5. Has knowledge of:
 - Makeup and wig care
 - Wig storage
 - Costume shop safety
 - Wig and makeup historical periods

The responsibility of the Prop 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 and works closely with the technical director and scene-shop supervisor. For clarity, stage properties are traditionally divided into three categories:

- 1) set props,
- 2) hand props
- 3) decorative props.

Set props are defined as larger movable items, not built into the set (furniture, floor lamps, rugs, stoves etc., etc.). Hand props refer to items that are handled or carried by the actor (plates, cups, letters, books, telephones, etc., etc.). Decorative props are items that are used to enhance the setting but not specifically touched by actors (window curtains, pictures hung on walls, doilies, table lamps, bric-a-brac, and books in a bookcase, etc.)

The following is a list of responsibilities or duties of the prop master:

1. To secure a working "props" list from the director or stage manager.
2. To confer with the scene designer regarding the initial props list.
3. To conduct background research by studying books, paintings and other sources that contain pictures of the objects needed for the production.
4. To make design sketches (if necessary) or obtain photo reproductions of the needed properties. It is important to note that the scene designer has the ultimate authority over the design of the props.
5. To build, buy, rent or borrow the props for the production.
6. To attend all production meetings and to maintain an open line of communication between artistic staff and the technical director.
7. To secure rehearsal props for the director and actors to work with by a predetermined rehearsal date-usually after blocking rehearsals are completed.
8. To attend rehearsals on a regular basis and to keep the designer up to date with specific prop needs of the director and actors.
9. To make sure that all props are finalized and secured by no later than the first technical rehearsal.
10. To assist the stage manager in organizing all prop tables.
11. To supervise and or train the running crew.
12. To coordinate prop "strike".
13. To carry out postproduction responsibilities such as returning borrowed props, repairing damaged items, etc.

House Management Responsibilities

When you arrive for the show, the first thing you need to do is check the restrooms for cleanliness and supplies. Check the restrooms in the Mainstage, and the ones around the corner by the Art Dept. Also, check the men's room near the Studio Theatre. If there is a cleanliness problem, tell the faculty supervisor or call x23571 (UTA physical plant).

Check to see that no trash has been left in the Theatre.

Make sure the lobby displays have been set out in the appropriate manner. These are stored behind the box office area. The easels are stored in the closet.

You will need to meet with the ushers prior to each show to make sure they have programs and know the procedure for checking tickets and how the seats are set up. One usher needs to stand at the door to ask people to wait to be seated, while the other ushers lead patrons to their seats. One usher needs to stand in the outer hall to guide people to the restrooms and box office. The AHM (or an usher if available) needs to stand at the beginning of the box office line area to direct people to the proper line. During intermission, ushers need to be stationed at the theatre doors (they do not need to lead people to their seats again.) Also, you should instruct ushers on the procedure for an emergency evacuation.

Prior to the show, you will need to check that direction signs are posted in halls to direct people to the show. Sometimes these tend to disappear from day to day. If you need more signs to post, the faculty supervisor can get you some. Also, restroom signs will need to be checked that they are still up.

Prior to the show, the House Manager will check with the box office at 10 minutes until the curtain time and again at 5 minutes in order to see if we will need to "hold the house." The HM needs to relay this information to the Stage Manager. Therefore, the HM needs to be near the box office area during this time period. At five minutes until the show starts, you need to ring the bell. Ring it again at 2 minutes. Once everyone is in and the curtain speech (see below) has been made, the doors can be closed.

Some directors like the HM to make a pre-show speech: no cameras or recording devices are allowed, to please turn off cell phones and beepers, where the restrooms are located, the length of the intermission, and information about the next performance of the season. On the reception and post-performance discussion nights, you need to include this information too.

Please make sure that during the performance, either the HM or AHM is in the lobby at all times. Also, either the HM or AHM needs to be stationed inside the theatre to deal with any audience problems.

Wheelchairs are to be led in through the back exit entrance. You will need to make sure that these patrons are assisted in finding an appropriate place to sit.

Late seating: Although the policy varies according to the director and the nature of the show, generally we will not seat patrons if they arrive more than 5 minutes after the show has started. If the patrons have traveled long distances from out-of-town, or if they are elderly patrons who may have had parking troubles, these people may be an exception. They need to be seated in the seats designated for

latecomers (the faculty supervisor can tell you which seats.) The patrons may need to stand at the door to wait until a scene change if their seating would be highly interruptive to the action onstage.

The HM or AHM needs to be at the Studio door entrance during the performance in order to accommodate people coming in or out. Please make sure that doors don't slam. Remember, overseeing the audience is your job, so a performance is not a time to take a seat to enjoy the show. When patrons are ready to enter back into the theatre, they need to wait until a break in the action to resume their seats.

Intermission is 15 minutes. You need to ring the bell at 5 minutes and again at 2 minutes. No food or beverages are allowed into the theatre. Have ushers posted at the door to inform people of this.

In case of emergency (if the faculty supervisor cannot be found), call the campus police first and they will summon 911 or the Arlington police. The police emergency number is #23003.

In case of an emergency requiring evacuation (fire, tornado, bomb threat) the HM will immediately contact the SM on headset and tell them that there is an emergency evacuation situation (don't go into detail – just say what it is and where we are taking the audience). The SM needs to bring up the **HOUSE AND STAGE LIGHTS IMMEDIATELY**. The faculty supervisor will go onstage to announce where the audience needs to go. (Out the back fire exit or through the Studio main entrance and out the back door of the Fine Arts Building. They need to walk to the Architecture Courtyard, at least 50 feet away from the Fine Arts Building.) In case of tornado, they audience will be led to the storage area in the basement. The faculty supervisor has the key to these areas. The AHM and ushers need to take the lead in guiding people. Handicapped patrons will need to be taken down through the freight elevator. The HM should be the last one into the basement, making sure that no one has been left behind. Similarly, if people are evacuated out of the building, the HM needs to wait until all audience members are out before leaving.

After the show, you need to stay until the last patron has left. Work with the ushers to pick up any spare programs or trash, and inspect the seating area for anything that needs repair (seat handles that have come off, etc.) Notify the faculty supervisor of any repairs that need to be made. Take down the lobby display and easels, and store in the designated places.

Above all, be friendly and courteous to the patrons, no matter how difficult they may seem at times. Since the House Management staff is highly visible, you must make an effort to be helpful and calm even at difficult moments. If a patron becomes extremely upset and vocal, and you feel that you cannot handle the situation on your own, find the faculty supervisor and have them address the issue.

House Managers are called at 6:30. Use this time to check the theatre and lobby areas as described above. Under no circumstances should this time be used to sit in the Green Room. As soon as you get to the theatre, check in with the faculty supervisor. Ushers are called for 6:30, so at that time you can begin their training and get them to help you with your pre-show activities. You will need to make sure they have an usher tag, working flashlight (which they need to keep with them at all times), and are assigned specific duties and places to work. Ushers need to stay until the end of the show, and check-in with you and the supervisor that it is ok to leave. Be sure to collect their nametags before they leave.

The Front-of-House staff needs to wear nice clothes (comparable to something that you would wear to church, a wedding, or a nice dinner party). For men or women, dress pants are acceptable, but no jeans, shorts, or sweat pants should be worn. Staff should avoid wearing “sexy” or low-cut clothing. If in doubt, you should err on the side of dressing conservatively. Men do not have to wear suits, but nice “Dockers” type pants would be an appropriate choice. All staff should wear clothes that are clean and ironed.

If for some reason you are running late or an emergency occurs and you can’t get to the show, call and leave a message for the faculty supervisor: (817) 272-2218. I hope your HM experience is fun and informative!

Equipment Needs

- *Proper Change – to be counted at the beginning of the night for verification
- *Reservation Book
- *Seating Chart
- *Extra Season Tickets
- * Brochures
- *Pens & Pencils, 1-Hole Punch (to punch season tickets),
- *Tape, Stapler & Staple Remover,
- *Proper signs displaying ticket prices and/or any other relevant information
- *Patron Information Update Cards

Operating Procedures

The box office staff needs to arrive no later than 6:30 pm (1:00 for Matinees). Use this time to check your supplies and get equipment set up. Under no circumstances should this time be used to sit in the Green Room. As soon as you get to the theatre, check in with the faculty supervisor.

The box office staff needs to wear nice clothes comparable to something that you would wear to church, a wedding, or a nice dinner party. For men or women, dress pants are acceptable, but no jeans, shorts, or sweat pants should be worn. Staff should avoid wearing “sexy” or low-cut clothing. If in doubt, you should err on the side of dressing conservatively. Men do not have to wear suits, but nice “Dockers” type pants would be an appropriate choice. All staff should wear clothes that are clean and ironed.

There are two lines at the ticket window; one line for reservations (WILL CALL) and one line for (WALK-IN) purchases.

WILL CALL include all pre-reserved tickets, season ticket reservations, and comp ticket reservations. All Tickets at WILL CALL are filed alphabetically by last name. If a patron decides he does not need all of the tickets reserved for his party, these tickets are to be released & resold. All comp tickets must have been reserved by the deadline prior to the show opening. All cast and crew are allowed two comp tickets for the entire run of any Mainstage show. If a crew person plans to occupy one of the seats (as in the case of a designer coming to see the show), that will count as one of the tickets. Comps for Studio Theatre performances are only given at the discretion of the box office manager or the chair of the department.

WALK IN ticket sales apply to anyone who has not called ahead to make a reservation. Patrons are asked how many tickets they will need and if the tickets they are purchasing are for general admission. Any student at any school qualifies for the student rate. UTA Faculty, and alumni who present an Alumni Association Membership Card, can also qualify for the student rate. Senior citizens (55 and over) get a senior rate. You can usually tell if people qualify for a senior rate, but if in doubt, never ask them, “Are you a senior citizen?”

The Box Office keeps the stub on the far left, and gives the larger ticket portion to the patron. Circle **in pencil** the ticket price on the stubs. If there is a coupon presented with the purchase, staple that to the stub to which it applies. If the Patron pays with a credit card, staple the credit card receipt to the stub.

TICKET RATES:

We Accept: CASH
 CHECKS (made payable to “UTA Theatre Arts”)
 CREDIT CARDS (Master Card, Visa, Discover, American Express)

Non- Musicals

\$10.00	GENERAL PUBLIC:
\$7.00	STUDENTS (any student at any school)
	SENIORS (over 55)
\$9.00/person	GEN. PUBLIC GROUP RATE (Group of 10 +)
\$9.00/person (teacher: Free)	STUDENT GROUP RATE
\$6.00/person	SENIOR GROUP RATE

Musicals

\$11.00	GENERAL PUBLIC
\$8.00	STUDENTS (any student at any school)
\$8.00	SENIORS (over 55)
\$10.00/person	GEN. PUBLIC GROUP RATE (Group of 10 +)
\$7.00/person (teacher: Free)	STUDENT GROUP RATE
\$7.00/person	SENIOR GROUP RATE

Season Tickets

\$30.00	GENERAL PUBLIC
	<u>SEASON TICKETS</u> = (4) flexible tickets
	- four tickets for the price of one
	- can use all four tickets for one show or spread them out over the whole season
\$21.00	STUDENT - SENIOR (over 55) - UTA FACULTY
	<u>SEASON TICKETS</u> = (4) flexible tickets
	- four tickets for the price of one
	- can use all four tickets for one show or spread them out over the whole season

One person at each window should take the cash, while the other person is pulling the tickets and circling the ticket category. When a patron presents their Season pass, punch their ticket with a 1-hole punch or initial next to the number. At the completion of the purchase, smile and tell the patron, “The ushers will provide you with programs and show you to your seats. Enjoy the show!” Do not give out programs to people who have not purchased a ticket.

Patrons do not get to look at the seating chart to pick their seats. Do not offer them that option. If a person says that they have a handicap and need special accommodations, tell them that you will pull the best possible seats to accommodate them, and then do so.

NEVER LEAVE A CASH BOX UNATTENDED.

The cashbox should always be accompanied by a student or staff person at all times. Avoid distractions when dealing with money. If you need to step away from the cashbox for any reason, ask another box office representative to take responsibility in your absence.

Always count money back to the patron, even if it seems simple. Always calculate the amount on a calculator, even if the amount seems simple. Even simple math seems complicated with someone standing over you waiting for you to do the math in your head.

There are often promotional offers or coupons that may apply. Check to see if the coupons have expiration dates.

Reserved seats will be released at 10 minutes prior to any performance. The Box office Manager will let you know if if/when to proceed selling reserved tickets at that time.

If a person has come to the show only to find that all walk-in tickets are sold out, inform them that a waiting list is being compiled and you can add their name. Tell them that they must be at the box office at ten minutes prior to the show to claim a released ticket. If their name is called and they aren't present, the tickets will go to the next person on the list. Season tickets should be released last.

At ten minutes prior to the show, the House Manager will check with the box office manager about whether they need to "hold the house". The HM will check again at five minutes prior to curtain. We should only hold the house if there is a very long line.

Box office staff needs to remain in place until 10 minutes after the doors have closed. At that time, all of the box office equipment needs to be loaded up and taken back to the office. The staff will then count the money and fill out a box office reconciliation form. Indicate on the form if it is for walk-in or reservation tickets. Lock up the equipment. All box office staff must then remain in place to provide support during intermission. At the end of intermission check-in again with the box office manager and in most cases the staff will be free to go. The exception is for the Sunday matinee. Box office staff should plan to stay to help set up pizza and help with other activities to prepare for strike.

Be friendly and courteous to the patrons, no matter how difficult they may seem at times. Since the box office staff is highly visible, you must make an effort to be helpful and calm even at difficult moments. If a patron becomes extremely upset and vocal, and you feel that you cannot handle the situation on your own, find the box office manager or you can also refer to the Kim Lafontaine.

Remember that you are being graded on attitude, timeliness, and effort. Above all, you are acting as a representative for the University and the Theatre Arts Department. Treat every guest as you would want your guests treated during your very own performance or project.

If for some reason you are running late or if an emergency occurs and you can't get to the show call as soon as possible and leave a message for the box office manager: (817) 272-5722. May your box office experience be fun and informative!

Responsibilities

- Proposals for the studio must be submitted to the department chair 4 weeks prior to event.
- The studio season operates independently of the students' coursework. Rehearsals and performances must work around the course schedules and main stage production schedule of cast members, designers and technicians.
- The faculty/student that submits the proposal is responsible for securing stage and house management and any other support needed for their production.
- There are a limited number of studio slots available; proposals will be considered on a first come basis.
- Determine royalties; work with the Theatre Arts Department Administrative Assistant for further processing.
- Request number of scripts needed to be ordered.
- Conduct auditions with Stage Manager for your production.
- Post cast list.
- Create rehearsal times and space with your Stage Manager. Confirm that space is available and sign it out on the department website.
 - A schedule with all information regarding audition/rehearsal times and locations must be submitted to the production manager and facilities manager at the time of the proposal.
 - This includes: times, locations, and production needs (lighting, sound, scenery storage, etc, etc...)
- Production manager and facilities manager must be made aware of any changes to the original schedule.
- Performance information must be posted in the Green Room and Faculty/Staff PO boxes 2 weeks prior to performance dates.

Royalties

All copy written works are subject to a royalty, payable whether the production is presented for an audience or not; thus, projects which require payment of large royalties are definitely discouraged. It is the director's responsibility to determine royalties prior to consideration of a project. The Department's production budget is the source of payment for approved royalties.

Budget

There is no budget specifically allotted for the studio productions. Any request for purchases must be made through the department production manager.

Casting and Rehearsal

The casting of the production can be done at the discretion of the director. Rehearsals should be held at times that does not interfere with the course work of the director, cast or technicians. There will be a curfew of 11pm for any rehearsals taking place in the Department of Theatre Arts theatre spaces.

Technical Support

There is limited technical support available. Students during practicum hours can be used at the discretion of the faculty production manager. Requests for assistance through the practicum course must be made in advance. There is a repertory light plot and sound system available for use in the studio theatre. The drapery and seating plots are not to be adjusted.

Audience and Admission

Seating is free and available on a first come first serve basis.

For set strike someone will be assigned to each area Stage, Scenic Studio and Dumpster

STAGE –

- Scenery will be broken down into large pieces and sent to the Shop
- Work with props, lighting and sound to strike any on stage items
- In the Studio audience seating and risers will be struck and stored in proper location
- All flying scenery and rigging will be struck
- Stock scenery will be cleaned stage left and loaded on elevator
- Work with sound and electrics to coordinate strike of onstage equipment
- Any modifications made to the stage, pit or trap removal, etc. will be restored
- Masking will be hung for next production (if necessary)
- Stage and all backstage areas will be swept and cleared of any tape or other marking devices
- Stage will be repainted black

SCENIC STUDIO –

- Scenery from stage will be cleaned of staples and hardware before heading to dumpster
- All hardware that is stored in the shop will be returned to proper place
- All lumber to be saved will be cleaned and stored
- Shop will be swept and cleared of any trash

DUMPSTER –

- Scenery from shop will be broken down and stored in dumpster
- Dumpster is to be loaded neatly with the scenery laying flat as to maximize space
- Scenery that will not fit into dumpster will be stacked neatly and safely along wall of loading dock

PROPS –

- The prop master will lead the prop strike with the assistance of the prop run crew
- Set decorations and furniture will be struck first in cooperation with scenic crew
- Borrowed items are to be placed in the shop or “other theatre” safely out of the way to be returned the following week
- Prop tables are to be cleaned and returned to storage
- All stock props are to be returned to storage and put in proper place
- As props are being returned they need to be photographed to be added to prop inventory

LIGHTING –

- Strike all practicals and backstage cabling first
- Strike all lighting instruments and cables and store on proper carts
- Begin striking FOH positions first then move on stage with the cooperation of the scenic crew
- Strike and file all gel and gobos
- In the Mainstage clear catwalks of any accumulated trash
- In the Studio work in cooperation with scenic crew as to best location to begin strike
- Note any equipment in need of repair and report to TD

SOUND –

- Strike all headsets/cable and store in Mainstage booth
- Strike any onstage speakers or cabling first
- Strike any equipment shared with other spaces in cooperation with the lighting and scenic crews
- Note any equipment in need of repair and report to TD

Dressing Rooms

Clear out all costume elements, creating various categories =

- laundry
- cleaning
- items to be returned to stock - accessories, shoes, hats, etc.

Thoroughly clean the dressing rooms, counters, floor, drawers, all racks, etc. Take out garbage.

Laundry/cleaning

Take to costume studio; begin the laundry washing.

Hand washables in the sink

Machine washables in the machine, by color, etc.

Cleaning items

Only those items that have been worn next to the skin, i.e., men's suit coats, slacks; women's dresses (those that are not washable)

Bag the cleaning to be delivered to cleaners on Monday

Stock items

Begin to return them to costume storage -

- all jewelry items return to costume studio storage
- all shoes should be Lysol-sprayed & rubber-banded and put back into boxes
- all accessories, i.e., scarves, hats, etc can be re-stocked in the correct boxes
- all overcoats can be re-stocked

If you do not know exactly where to put items in storage, ask someone. If no one is available leave them inside the door on a rack or in a laundry basket.

Hair/makeup items

Return all supplies to the hair storage area in costume studio

Wigs can be taken down and washed

Makeup supplies returned to storage (did we borrow any items from the make-up class? - if so, return) Return all of our spaces to neutral.

Accessory bags

Empty and return to storage in the fitting room.

Loaned/Borrowed Items

Following a checklist of such items set those clothes aside either to be cleaned or laundered, and then returned next week.

Design elements

Drawings/designs, etc can be taken down from the bulletin board in shop and carefully put aside for the designer

Notions/Sewing kits

Return to costume studio storage

Costume Studio

Discard all trash

Clean and restore Costume Studio

READ THIS: TECHNICAL REHEARSALS are all day on the Sat. and sometimes Sun. prior to opening performances per the technical production schedule. PERFORMANCES run through the following two weekends. You must be available for all rehearsals, call times, photo calls, costume calls, technical/dress rehearsals, performances, brush-up rehearsals, understudy rehearsals, etc. and the STRIKE of the production after the last performance. However, if there are ANY SPECIFIC DATES you are unable to attend any scheduled rehearsal or performance, you MUST indicate this on the reverse side of this form.

Please indicate your schedule below. "X" through times you have classes, work, religious activities, family commitments or other REGULARLY scheduled activities that can NOT be changed.

	Mon.	Tues.	Wed.	Thurs.	Fri.
8:00 AM					
8:30 AM					
9:00 AM					
9:30 AM					
10:00 AM					
10:30 AM					
11:00 AM					
11:30 AM					
12:00 NOON					
12:30 PM					
1:00 PM					
1:30 PM					
2:00 PM					
2:30 PM					
3:00 PM					
3:30 PM					
4:00 PM					
4:30 PM					
5:00 PM					
5:30 PM					

Appendix J

Faculty/Staff Contact List

<p>Mr. Kim LaFontaine, M.F.A., U.S.A.A. Professor Chair, Department of Theatre Arts Scenic & Lighting Design/Directing Office: Fine Arts #144B Phone: 817-272-2650 E-mail: lafontaine@uta.edu</p>	<p>Mr. Andrew Gaupp, M.F.A., A.E.A. Professor Associate Department Chair and Performance Faculty Chair Acting/Voice/Stage Movement/Directing/ Theatre Administration/Stage Management Office: Fine Arts #145 Phone: 817-272-3141 E-mail: gaupp@uta.edu</p>
<p>Dr. Brandi Andrade Senior Lecturer Office: Fine Arts Room Phone: 817-272-2450 E-Mail: bandrade@uta.edu</p>	<p>Mr. Joe Chapa, M.F.A. Associate Professor Acting/Voice/Stage Combat/Improvisation/ Theatre for Young Audiences Office: Fine Arts #152 Phone: 817-272-2567 E-mail: jchapa@uta.edu</p>
<p>Ms. Natalie Gaupp, Ph.D. (ABD) Senior Lecturer Department Advisor Script Analysis, Directing Publicity, Playbill Office: Fine Arts #144C Phone: 817-272-5722 E-mail: ngaupp@uta.edu</p>	<p>Ms. Michelle Harvey, MFA Specialist Scenic Design / Scenic Art / Properties Office: Fine Arts Room 138A Phone: 817-272-0453 E-mail: harveymd@uta.edu</p>
<p>Ms. Anne Healy Ph.D. (ABD) Senior Lecturer Office: Fine Arts Room 150 Phone: 817-272-5202 E-Mail: healy@uta.edu</p>	<p>Mr. Joe Kongevick, M.F.A. Associate Professor Scenic & Lighting Design/Makeup Design Office: Fine Arts #147E Phone: 817-272-2670 E-mail: kongevick@uta.edu</p>
<p>Mr. Jared Land, M.F.A. Specialist Lighting / Sound Designer Office: Fine Arts #197A Phone: 817-272-2654 E-mail: cjland@uta.edu</p>	<p>Dr. Dennis Maher Ph.D., A.E.A. Associate Professor Department Dramaturg Acting/Directing/History/Theory /Playwriting Office: Fine Arts #151 Phone: 817-272-5708 E-mail: dmmaher@uta.edu</p>
<p>Mr. David Navalinsky, M.F.A. Associate Professor Technical Director/Production Manager Office: Fine Arts # 191A Phone: 817-272-3648 E-mail: navalinsky@uta.edu</p>	<p>Mr. David "DJ" Badon, B.F.A. Scenic Studio Supervisor/Facilities Manager Office: Fine Arts #135 Phone: 817-272-2218 E-mail: djbadon@uta.edu</p>

<p>Ms. Earline Bragg Administrative Assistant I Office: Fine Arts #144A Phone: 817-272-2650 E-mail: ebragg@uta.edu</p>	<p>Lisa Marie Holley Administrative Assistant Office: Fine Arts #144 Phone: 817-272-2650 E-mail: lmholley@uta.edu</p>
<p>Ms. Marla Grant, B.S. Costume Studio Supervisor Office: Fine Arts Room 147B Phone: 817-272-0927 E-mail: mgrant@uta.edu</p>	<p>B.J. Cleveland Adjunct Lecturer Office: Fine Arts Room Phone: 817-272- 2650 E-Mail: bjacts@aol.com</p>

FROM DALLAS (I-30)

Take I-30 West. After passing the Six Flags Exit, start watching the signs, looking for the COOPER STREET SOUTH EXIT. Go South on Cooper for approximately 2 miles – you will cross Randal Mill, Division and Abrams Streets. The next streetlight is UTA BOULEVARD. Go through the light at UTA Blvd. and continue on Cooper about 1/2 a block to the Fine Arts Building entrance on your right. For Night Visitors Only, park in the Faculty/Staff parking area. Face South (Cooper Street is on your left) and the Fine Arts Building is directly in front of you. Go to the entrance on the right side of the building, and the Theatre Arts Office (Room 144) is to the left of the main hall. The Studio Theatre is on your right (Room 137); and the Mainstage Theatre is out to the front porch and to the right.

Daytime Visitors must obtain a Visitor's Permit from the UTA Police Department in order to park in the Faculty/Staff Lot during daytime business hours.

FROM DALLAS (I-20)

Take I-20 WEST. After passing Highway 360, it's three exits to COOPER STREET NORTH. Take a right at the light, and continue North on Cooper Street about 5 miles. Major streets you cross are Arbrook, Mayfield, Arkansas, Pioneer Parkway, Park Row, and Mitchell. The next stoplight is Nedderman Drive. Take a left on Nedderman, going around a curve to a stop sign. Go through the stop sign, down 1 block and turn right into the Fine Arts Building parking lot. See above directions for office and theatre locations.

FROM FORT WORTH (I-30 OR I-20)

Take either Interstate Highway East to South Cooper Street in Arlington. Follow above directions.