

# The Ohio State University - Department of Theatre

## Production Handbook

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### ***I. INTRODUCTION***

The Department of Theatre regularly produces six Mainstage performances and one to three Studio performances annually. The Mainstage performances include three plays for the OSU Theatre Company and three plays with open casting. These plays are produced in the Thurber and the Stadium Theatres in Drake Union. The Studio plays are produced in Mount Hall on West Campus.

This document is a brief description of the policies and procedures guiding production in the Department of Theatre. Please note that due to the nature of theatrical production, the producer (the Chair/Director of Theatre) is charged to make all final decisions to facilitate the artistic process, the meeting of deadlines, and the health and safety of students, faculty and staff.

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### ***II. GUIDELINES FOR THE SELECTION OF THE OSU THEATRE SEASON***

All Departmental productions supplement the educational objectives of the courses and the degrees offered. A season of plays helps to illustrate theatre history, criticism, acting, dramatic literature, design, and technical production. The productions are educational

laboratories, and as such they are selected, arranged, and scheduled to provide maximum opportunity for students of the theatre arts to experiment with and experience the arts and crafts of the theatre.

In selecting a season of plays, the Department begins with what faculty and students think should be examined through the production laboratory. These are not necessarily plays which can easily be done well, but rather plays whose productions provide challenging opportunities for students in which they may to practice their craft under faculty supervision in a supported, protected, and experimental environment.

Students must be provided opportunity to design, direct, carry out technical work, and act in increasing complexity and with increasing support as they move through specific degrees.

A. Procedures - Lists to be submitted to the Chairperson/Director of Theatre

1. Faculty, staff and students are invited to submit in writing a list of plays he/she thinks should be considered for the next season.
2. Any Graduate student who wishes to direct for the Studio Theatre is requested to submit a list of at least three titles, with prior approval of his/her academic adviser, that he/she would like to direct.
3. The Area Committees (Acting-Directing, Design-Technical, History-Criticism-Literature) are requested to discuss plays which they think would provide proper educational opportunity for students in their own areas as well as for the general student body. A prioritized list of recommendations should be submitted from each of these three committees to the Director of Theatre for consideration. For example: the Acting-Directing Committee should suggest the type and range of plays which would be appropriate for the continued training of students at both the graduate and undergraduate level. The Design-Technical Committee, similarly, should suggest the types and range of plays needed for design projects for individual students as well as areas the faculty designers feel they need to work in. The History-Criticism-Literature Committee should suggest areas which need consideration, for reasons of balance over seasons, to coincide with current events or to fit with class demands.

B. Deadline for Suggestions: January 15

1. The Chairperson/Director of Theatre will review all of these suggestions, consulting with faculty and students as necessary.
2. As the list is reduced to a manageable number, the Chairperson/Director of Theatre will consult with faculty and students regarding directorial, design, and technical assignment.

3. Drafts of proposed seasons will be discussed with Area Heads for their input.
  4. Following these discussions, the Chairperson/Director of Theatre will present a season of plays to the Departmental faculty for approval.
  5. Faculty directors, designers, and technical directors will be selected by the Chairperson. Student directors, designers, and technical directors will be selected based upon educational requirements for particular majors. All assignments will be made on or about April 15.
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### ***III. GUIDELINES FOR DRAMATURGS***

A. The dramaturg is the production's primary researcher/scholar and is responsible for providing the production team and audience with information that will help them better understand the play, the playwright's intentions, and the context(s) which inform the play. The dramaturg's responsibilities will vary from production to production, although generally the dramaturg assists with the following activities:

1. Textual Research: The dramaturg assists the director in establishing a working script, editing the text, and/or determining the version or translation to be used. Textual research for a new play may also involve providing feedback to the playwright and assisting with the transcription of revisions.
2. Contextual Research: The dramaturg works to situate the play for the production team and the audiences. This includes researching the historical, sociological, and artistic contexts that inform the play, and disseminating this information in rehearsals, production meetings, audience discussions, study guides, and lobby displays.
3. Background Research: The dramaturg assists the production team by undertaking specialized research regarding references, ideas, and/or history alluded to in the play. As well, the dramaturg provides information about the production history of the play. This research is not meant to replace the research of the director, designers, and/or actors, but rather to augment their work.

B. Dramaturgs will be appointed for each of the Department's mainstage shows by the dramaturgy coordinator. Once appointed, the dramaturg should immediately contact the show's director. The dramaturg should work closely with the director to determine the particular dramaturgical needs of the production. While the contributions of dramaturg to production will vary from play to play, the Department has requirements that must be met for every show:

1. The dramaturg collaborates on the entire production process.

To meet this requirement dramaturgs should:

- attend production meetings; be prepared to share findings of ongoing research; keep track of deadlines and rehearsal schedules
- attend rehearsals as agreed upon; in general, attending all runthroughs; in general, serving as another "eye" for the director
- keep track of the working script; facilitate textual editing, cuts, or revisions; identify translations and versions, as well as their strengths/weaknesses
- facilitate contextual/background research when needed; may include producing a resource guide for the production team; may include providing display or reading materials for rehearsals; may include researching specific references in the play

2. The dramaturg will prepare a study guide for the production.

The study guide is comprised of 4 pages of copy-ready material which covers various aspects of the play or production. Usually study guides are divided into sections that provide information about: author, production history, pertinent themes, and/or production concept. As well, the study guide always includes some study questions and a short bibliography for further study. The study guides go to subscribers, OSU students, and high school teachers, and so must be written in a style that is accessible to all those audiences. The study guide is due several weeks before the show's opening, and must be pre-approved by the dramaturgy coordinator before it is forwarded for publication.

3. The dramaturg moderates post-show discussions.

These "talkbacks" occur after each Thursday night performance. The talkback will be announced in the program and at the performance. The role of the dramaturg is to reconvene the audience members who stay for the discussion, introduce the director (giving a brief bio of the director's accomplishments), and then facilitate the discussion.

4. The dramaturg creates a lobby display for the production.

The display goes into one of the bulletin boards in the Drake Union hallway, and should appear at least one week prior to opening. The idea for the display must be approved by the dramaturgy coordinator.

- C. In addition to the above standard requirements, the dramaturg also may be asked to assist in the following:

1. If the production is slated as the "Saturday Seminar", the dramaturg will assist the seminar instructor in the seminar's activities. This will require leading the seminar participants in a discussion of the play's themes and history. It may also include moderating any or all of the other presentations in the seminar. Dramaturgs will need to work with the seminar instructor to coordinate this responsibility.
  2. The dramaturg may be called upon to write a program note. A program note is not required for every show; it is at the discretion of the director. If the director wants a program note, the dramaturg should determine the topics that best meet the director's ideas for the note: perhaps introducing the production concept and/or providing background about the play or playwright. Program notes need to be approved by both the director and the dramaturgy coordinator before publication. If writing a program note, the dramaturg will need to observe the production deadline for development of program materials.
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#### ***IV. GUIDELINES FOR THE AUDITIONING, CASTING, CREWING, AND POST PRODUCTION DISCUSSIONS OF PRODUCTIONS OF THE DEPARTMENT OF THEATRE***

##### **A. Casting Policy**

The following policies and procedures are established for auditions, castings, and assignment of production staff positions for productions presented by the Department of Theatre in the regular academic year.

1. All policies and procedures pertaining to productions of the Department of Theatre are established and administered by the Chairperson/Director of Theatre in consultation with the faculty.
2. Casting of The OSU Theatre Company will be completed by the end of Spring quarter for the Fall production.
3. Casting of all other major productions and supporting roles in the OSU Theatre Company productions will be conducted one quarter in advance of performance. Auditions will include:
  - a. a general audition call for each production
  - b. callbacks conducted by each director normally over a one, two, or three day period

c. a final casting meeting with the Chairperson/Director of Theatre with all directors, and the head of the Acting Area faculty.

B. Acting roles and production staff positions in productions of the Department of Theatre are open to all students enrolled at The Ohio State University.

1. Non-students, including faculty members, may be cast only under special circumstances which must be proposed to and approved by the Chairperson/Director of Theatre.

2. Theatre majors will be given priority consideration for roles and production staff positions especially when such roles and positions augment and support their academic program.

3. Casting will be carried out at open, public auditions with the possible exception of casting the OSU Theatre Company. The OSU Theatre Company is comprised of advanced graduate students and selected undergraduates, joined by faculty and/or guest artists who form the core acting company for three major plays per season. Together these performers develop an ensemble approach to acquiring new skills, encountering challenging dramatic repertoire, and performing before the public.

4. Casting decisions will be made by the director of the particular production in consultation with the Chairperson/Director of Theatre and the head of the Acting Area faculty.

5. MFA-Acting students are required to audition for all university theatre productions and must accept roles in which they are cast in accordance with Departmental guidelines for auditions. MFA-Design students must accept assignments made by the Design-Technical Area Committee.

C. The Department of Theatre endorses the policy of non-traditional casting: except in plays where race, ethnicity, or sex is an issue, casting is decided on the basis of ability alone.

D. Acting roles and major staff positions will not be predetermined except in instances where students accomplishing production requirements are given specific production assignments as part of their training programs. Auditions are held in a professional manner which includes proper dress and reporting to the stage manager at the appointed time. Scripts for each show are ordinarily available at the department office two weeks before auditions begin and may be signed out for a two-hour period. The callboard is the official place for all notices pertaining to productions.

E. Area post-production discussions of each production are held the week following strike. Dates are listed on the Departmental Quarterly Calendars.

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## ***V. REHEARSALS AND REHEARSAL SCHEDULES***

A.

1. Rehearsals for all productions of any kind in all theatres and theatre spaces are to be held during the following hours. All rehearsal schedules must provide one day off per week during the rehearsal period. Each director should consult the scheduling book in the Production Coordinator's office in preparing an individual production's specific rehearsal schedule.

Monday through Friday: 3:30 - 10:30 PM

Saturday or Sunday: 8:00 - 5:00 PM

(On Football Saturdays in the Fall, no Saturday rehearsals are scheduled!)

2. All rehearsals must stop and all cast and crew must be dismissed by 5:00 or 10:30 PM. No evening rehearsals are to be scheduled on Opening Nights of Mainstage shows.

3. Rehearsals are normally scheduled in Drake 78, 101, 107, Thurber, Bowen, and Studio Theatres. Precise locations for the rehearsals are arranged in conferences with the Production Coordinator, the Chairperson/Director of Theatre, and the individual director of the production. It may be necessary in cases of emergency or because of unusual requests to move rehearsals to other than designated locations and times. All rehearsal schedules must be submitted to the Chairperson/Director of Theatre for final approval.

B.

1. The stage manager for each production is responsible for restoring the rehearsal space to an orderly, clean condition for use by other events scheduled to follow in that space. Failure to follow this procedure may result in withdrawal of permission for use of the facilities.

2. If keys are needed by the stage manager for access to rehearsal and performance spaces, they may be signed out from the Production Coordinator.

3. A master production calendar is prepared one year in advance and is posted on the callboard.
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## ***VI. PERFORMANCE SPACE USE***

The Department of Theatre, recognizing the many educational programs which need performance space for presentation of specific courses and events, is committed to supporting such programs through use of its performance spaces. The following guidelines are to be used in scheduling the use of Department of Theatre performance spaces.

### **A. Classroom use:**

Performance space is used as classroom space throughout the year during the 7:30 AM - 5:30 PM period since construction and rehearsal may need the space later in the day. Faculty teaching in performance spaces should understand that from time to time the lecture may have to be delivered from the front of the stage or in the front of the seating, but the lecture will be scheduled for the full quarter. If the stage is used for classes, the Department of Theatre will cooperate as much as possible to make the space available throughout the quarter, but there may be times, due to set configuration when other space may have to be found. To provide such support, the Department will clear the stage of all furniture, properties, and other portable materials following each performance.

### **B. Rehearsal use:**

1. The period prior to two weeks before opening night is to be used for rehearsals when available. Space may be assigned for another educational purpose by the Chairperson/Director of Theatre after consultation with the director of the production. All such scheduling should recognize the rehearsal and construction needs of the production, but conversely, the Department of Theatre recognizes and supports the performance space needs of other educational programs.

To provide such opportunity for use of performance space by other educational programs, the department will move its rehearsal to other spaces on campus. Construction will also cease if necessary or be done in such a manner off-stage so that it does not interfere with the program being presented. It is assumed that the Chairperson/Director of Theatre will assist the director of the production in securing alternate space for the continuing rehearsals.

Construction schedules will not be organized in such a way as to interfere with the intent of this cooperation. If such scheduling does occur, the Chairperson/Director of Theatre shall resolve the problem in the best interest of The Ohio State University.

2. Period two weeks prior to opening night through final performance:

To be used for construction and rehearsals only, except for regularly scheduled classes as considered above. Exceptions to this rule may be made by the Chairperson/Director of Theatre in consultation with the director of the production.

If more than one production is in construction and rehearsal at the same time, the production nearest to performance dates shall have priority in the use of the performance space.

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## ***VII. GUIDELINES FOR OSU THEATRE PUBLICITY***

A. The Chair/Director of Theatre will coordinate publicity with the Office of Arts Communication and each Mainstage production team. A list of publicity information with deadlines will be distributed at the first production meeting of each show. The Chair/Director of Theatre coordinates news releases, public service announcements, programs and other elements.

B. Photo calls are established by the Chair/Director of Theatre in consultation with the departmental photographer and each production team. These sessions may include pre-show publicity shoots, dress rehearsal photos, and documentation photos.

C. Stage Managers assist with program copy submissions and other publicity tasks as stipulated in the Stage Managers Handbook.

D. Directors and dramaturgs may be invited to submit a program note, the length of which is determined by the program design.

E. The Chair/Director of Theatre will deposit publicity materials and programs with the Lawrence & Lee Theatre Research Institute after each production.

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## ***VIII. BUILDING MAINTENANCE AND SECURITY***

A. Use and Care of the Building

All individuals using the theatre facilities are responsible for maintaining the building. The person in charge of any function, whether faculty or student, will take the responsibility for assuring that established procedures are followed. Failure to follow these procedures may result in withdrawal of permission for use of the facilities.

Upon completion of any function (class, rehearsal, etc), the supervisor (faculty or student) is to make certain that the space is returned to its normal, usable condition. Desks and chairs are to be returned to their normal placement. ALL rehearsal furniture and other properties used are to be returned to their proper storage area. If additional furniture is required, contact the assigned properties assistant or Production Manager.

All spaces (where possible) used for storage of props, tools, sound or lighting equipment, costumes, etc. are not to be left unattended unless they are locked. As Drake Union is a public facility, it is open to the general public; therefore, SECURITY is a priority in this building.

1. Smoking

No smoking is permitted.

2. Food

No food or drink is permitted in the Stadium or Thurber Theatres.

3. Animals

The rules and laws governing the University prohibit any and all animals in any campus building.

## B. Building Hours

The Theatre Department areas of Drake Union are open from 7:30 AM to 11:00 PM Monday through Saturday. They are not open on Sundays. All construction and rehearsal will end by 10:30 PM. The closing time is suspended on strike nights only under the supervision of the Production Coordinator or Technical Director. No student is permitted in the building at any other time.

## C. Scheduling and Reserving Theatre Spaces

All scheduling and requests for use of theatre spaces are handled by the Production Coordinator. Departmental productions have priority over other events. Rental rates are computed on a daily basis.

Productions have full use of the theatre starting two weeks before the opening of the production, and no other group will be granted use of that theatre during that time.

Individuals in charge of activities scheduled for one of the above spaces are completely responsible for leaving the space in an orderly, clean condition. Failure to follow this procedure may result in withdrawal of permission for use of the facilities.

A master space schedule book is maintained by the Production Coordinator.

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### ***IX. TECHNICAL PRODUCTION GUIDELINES***

A After the season has been chosen and major positions assigned by the Chairperson/Director of Theatre, the Production Coordinator will prepare a master production calendar during the Spring quarter which will cover all productions scheduled for the following academic year. This calendar will include the performance dates of all productions as supplied by the Chairperson/Director of Theatre. It will, in addition, serve as official notification to all directors, designers, etc., of the deadlines for the individual productions. Generally, the following minimum deadlines should be maintained; however, because of the varying scope of productions and the academic calendar, area supervisors should be consulted for specific deadlines dates

1. Director's Written concept Statement.....16 Weeks prior to Opening
2. Budget & Production Parameters Outlined .....16 Weeks Prior to Opening
3. Preliminary Set Design..... 14 Weeks Prior to Opening
4. Preliminary Costume Design .....14 Weeks Prior to Opening
5. Preliminary Prop List .....13 Weeks Prior to Opening
6. Preliminary Technical Statement.....13 Weeks Prior to Opening
7. Final Set Design .....13 Weeks Prior to Opening
8. Set Design Drawings Complete.....10 Weeks Prior to Opening
9. Set Construction Drawings Complete .....8 Weeks Prior to Opening
10. Set Construction Begins .....7 Weeks Prior to Opening



B. These dates and documents are defined as follows:

1. Director's Concept Statement

At the first production meeting for each show, the director shall present a prepared, written concept statement to the production staff. This may include anything that he/she feels will aid in the understanding of the concept. See sample in the Appendix to this Handbook.

2. Budget and Parameters Outlines

At the first production meeting for each show, the production coordinator shall present an overview of the budget, the schedule for the production, and in consultation with the Chairperson/Director of Theatre, shall identify specific parameters under which the production is to be planned.

3. Preliminary Set Design Deadline

On this date the following items are to be presented at the production meeting:

A drafted floor plan  
Pencil sketches of the set  
Color samples of the set and major props  
Sketches of any special or unusual units, either set props  
Designer's initial prop list (including set props and dressing)  
Any other special items requested by the Production Coordinator  
or creative projects adviser to aid in the budgeting process

Student designers must have their project adviser's signature on all drawings and related design material prior to submission to the production staff. No construction will proceed without the sign-off indicating that the student and the adviser have discussed the design and any changes made throughout the process.

4. Preliminary Costume Design

On this date the costume designer will present sketches of all costumes and costume pieces in the production, including personal props. On each should be a note

explaining whether it is to be pulled, rented, or built, and as many color swatches as possible.

#### 5. Preliminary Prop List

This should include all of the props which the director envisions for blocking and action during the production. It should include as a minimum, the number of each item and a brief description. Especially important at this time are any consumables such as food, cigarettes, etc.

#### 6. Preliminary Technical Statement Deadline

Following approval of a preliminary design, the production technical director will prepare and submit the following:

- Preliminary materials estimate by scenic unit
- Preliminary labor estimate
- A list of stock items to be used
- A list of suggested materials and techniques to be used

If the design is within the allotted resources, the Production Coordinator will give approval for continued progress toward the final design stage. If the budget is not within the resources, specific suggestions will be offered as to alterations which will enable completion without unduly sacrificing the integrity of the design. Agreement will be reached between the designers and the Production Coordinator as to what changes are necessary before progressing to the final design stage.

It should be obvious that to budget the productions accurately, all three of these preliminaries must be on time and as accurate as possible. NO approval will be forthcoming until all three designs have been submitted and approved.

#### 7. Final Set Design Deadline

On this date the completed set design will be presented. It shall include as a minimum:

Finished, drafted floor plan in 1/2" = 1'0"  
Rendering or Color Model (determined by design adviser)  
Drafted elevations of all scenic units  
Detail drawings of any unusual units to be built  
Full furniture plots including notes on whether items are to be built or found  
Hanging section (1/4" or 1/2" = 1'0")

Final prop list, including director's updated list, sketches of all items, and notes as to whether items are to be built or found; painter's elevations of all painted scenery. Other items as requested by the creative projects adviser or the Production Coordinator.

8. Set Design Drawings Complete

1/2" = 1'-0" scale blue-line prints of all scenic units (Front elevations and sections)  
Finished drafted floor plan and sections  
Cut sheets and/or drafted plans of all props

9. Set Construction Drawings Complete

Technical Ground Plan and Section in 1/2" = 1'-0" scale  
Rigging plot  
Technical elevations and construction details with pertinent cutting lists  
Shift plot  
Materials/Cost estimate  
Labor estimate  
Construction schedule

10. Set Construction Begins

The production technical director shall meet with the Scenic Studio supervisor and outline the production, make assignments, and assemble all needed materials. The first "to-do" list should be submitted to the supervisor at this time. Weekly updates and adjustments should take place each week following.

11. Preliminary Sound Cue List

This list should include the sound cues which the director feels are necessary for his/her action and concept. It should include a brief description of each cue and an approximate length needed. In the case of underscoring, pre-show, intermission, and post-show sound, the description may be as specific as individual songs or as general as the period which the sound should evoke.

#### 12. Final Costume Sketches Complete

The final costume design shall include full color renderings of each costume, with appropriate fabric swatches, a written costume plot, and specific notes on unusual construction or fabrics, and other items as requested by the creative projects adviser or costumer.

#### 13. Costume Construction Begins

The production costume designer shall meet with the costumer and outline the production, make assignments, and assemble all needed materials. Weekly updates and adjustments should take place each week following in consultation with the costumer.

#### 14. Preliminary Prop Viewing

The director, stage manager, prop, master, scenic designer, technical director and producer will meet to look at all properties which have been pulled and or build based on the initial prop list. At this time specific choices will be made as to props for use in the production.

#### 15. Preliminary Lighting Design

The preliminary lighting design shall include:  
A written paper outlining the designer's approach  
A floor plan showing the major acting areas as broken down into lighting areas  
A color key

#### 16. Final Prop List

This is the final list of properties, prepared by the director and stage manager. It should be as complete as possible and include numbers as well as detailed descriptions of all items.

## 17. Final Lighting Design

All lighting designs must be approved at the Tuesday production meeting prior to the initial light hang. The design packet must include:

- a. A light plot with accurate line plot and trims indicated--1/2" = 1'0"
- b. A Hook Up-- complete hook-up and instrument schedule
- c. A designer's magic sheet
- d. An initial light cue orchestration.

## 18. Final Sound Plot

This plot should include the cues from the director's sound cue list as well as additional cues which the sound designer envisions after discussions with the director. All cues should be taped with a leader between each cue. In addition, written cue sheets indicating operation and placement should be completed.

## 19. Load-in

All scenic elements will be taken from the scenic studio and placed in their proper location on stage. Once installation is complete and safe, the director and stage manager will be informed by the Technical Director and rehearsals may move onto the set. Prior to this date, no guarantee is made that the stage will be rehearsal ready.

## 20. Light Hang

Crews will be called to hang, cable, and focus the designer's lighting plot. No stage time will be available during this period for other uses.

## 21. Final Prop Viewing

The director, stage manager, prop master, scenic designer, technical director and producer will meet to look at all final properties prepared for the production. No additions are to be made following this viewing and cuts which prove to be necessary will be made at this time.

## 22. Crew Watch

This is a run through on stage which gives the crew members their only chance to watch the production. Cast and crew introductions will be made, and the directors concept repeated prior to the start of this run through.

#### 23-24-25. Technical Rehearsals

The style of technical rehearsals will be determined by the nature of the show. They may take one of three forms:

a. Dry Tech -- involves technicians only. The rehearsal may be run either by the technical director or, preferably, by the stage manager. The purpose is to sort out problems such as timing, correctness of shifts, placement, and the sorting of cues. Dry techs are called if in the opinion of the technical director, they are necessary.

b. Cue-to-Cue -- Involves technicians and actors both. This rehearsal is run by the stage manager. The Technical Director participates only to the extent that his/her help is required and only when requested. Cue-to-Cue tech is for the purposes of timing and accuracy. No single problem within a Cue-to-Cue should delay cast and crew for more than five minutes. If a problem takes more time to solve, the rehearsal should be completed and the problem solved later. The production is run by skipping major portions of the script and only performing that which is necessary for each cue.

c. Stop and Go -- Involves all production personnel. The stop and go is for timing and creating the performance sense of the production. The rehearsal is run by the stage managers and should be stopped only by them. Again, the five minutes problem rule should be enforced. The production is run in its entirety with stops called only when problems occur.

#### 26. 1st Dress

A run-through with actors in costume for the first time.

#### 27. 2nd Dress

Actors in second dress and make-up. Run by the stage manager with stops occurring only if a major problem occurs.

28. Final Dress

All production personnel respond as if the rehearsal were a performance.

29. Opening!!

30. Run of the Show

31. Strike

All members of the production are required to participate in strike. Following the final curtain, each member of the production must contact the technical director for his/her assigned work area. Dismissal from strike is authorized only by the technical director and will occur as soon as all work is completed. Strike calls are generally no longer than four hours beginning at the end of the last performance. No evening strike call may last past 2:00 AM.

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## ***X. TECHNICAL THEATRE GUIDELINES***

### **A. The Theatres**

The three theatres, Thurber, Bowen, and Studio are reserved for classes weekdays from 7:30 Am until 1:30 PM (and later in the day if approved by the chairperson). From 1:30 PM to 6:30 PM and during final Technical and Dress rehearsals from 7:00 PM to 10:30 PM the hours are divided between construction and rehearsal for the production assigned to that particular space during the quarter. The exact schedule of use for rehearsal and construction is to be worked out during the weekly production meetings and included in the calendar for the production. Individual requests for specific rehearsals on stage will be honored whenever feasible. It should be noted that securing the theatre including shutting off the lights, placing the "ghost" and locking all doors is the responsibility of the stage manager during rehearsals and the area supervisor during construction calls. All work is to stop before 10:00 PM whether it be construction or rehearsal. Cleanup should then be finished to allow release of all students by 10:30 PM. The only exceptions to this are technical and dress rehearsals approved and scheduled in advance and strikes supervised by the Production Coordinator.

Access to the theatres is scheduled through the Production Coordinator. It must be noted, also, that all requests for use of the theatres outside of

scheduled classes assigned to the theatres must be approved in advance by the Production Coordinator to avoid conflicts with construction, rehearsals, and outside rentals.

On stage rehearsals with the set in place will be scheduled during the production meetings. While the production staff will endeavor to provide as much time as possible on the completed set for the company's rehearsals, unless prior agreement has been reached, no portion of the set or properties is guaranteed until the first technical rehearsal. In no case shall the director, stage manager, or members of the company shift scenery or operate any of the stage equipment without a full checkout on each piece with the Production Coordinator, Scenic Studio Supervisor, or Technical Director.

Designs in either theatre must comply with current state and city fire codes. Of particular note: No scenery in Thurber Theatre shall in any way encumber the function of the fire curtain. No presentations of any kind in Thurber Theatre shall in any way prevent the use of the Fire Curtain in Thurber Theatre. All designs, all uses of the theatre, shall recognize that the Fire Curtain must remain free for use in case of an emergency. There will be no exceptions whatsoever to this rule.

Bowen Theatre has been arranged as permanent thrust stage. Money and manpower for the visual aspects elements in this facility are limited.

Designers working in Bowen are advised to use imaginative solutions within the limits to create the appropriate environment or ambience for a production. The permanent features of the thrust stage that must be maintained in the context of a design are: the stage platform, as it is; the east wall masking wings; the audience seating; and the upstage black steel wall.

These guidelines are meant only to limit the scale of the productions in this space and will in no way limit the imagination of the designer in solving the design problems in Bowen Theatre.

## B. Design and Technology Studios

The scenic studio (rm. 0141), costume studio (rm. 0072), lighting studio (rm. 2071), and sound lab (rm. 2061A) are utilized as laboratory spaces for the Theatre Department classes and for the preparation of Theatre Department productions. The hours of each will vary somewhat due to exclusive use at times by Department classes. Normal hours are from 9:00 AM until 6:00 PM with lunch hour from 12:30 1:30 PM Monday through Friday. During the lunch hour the studios are closed. Additional hours will be available as posted. Use of power tools, electrical and electronic

equipment is prohibited unless one of the faculty or staff (including Graduate Associates) are present, or prior permission has been obtained. No person is ever permitted to work alone in a studio.

While Department work is always given priority, outside projects by Theatre Department faculty, staff, and students are occasionally permitted by prior arrangement with the Technical Director. All outside projects must be completed with materials provided by the individual. No Department materials are to be used. A small fee may be charged toward the maintenance of equipment used.

**NO ONE IS PERMITTED TO WORK IN ANY SPACE OUTSIDE FORMAL CLASSROOMS WITHOUT PROOF OF HEALTH AND ACCIDENT INSURANCE. THIS INCLUDES REHEARSALS, SHOP SPACES, AND THE THEATRES DURING LABS, PRACTICUMS, OR ANY OTHER USE.**

#### C. Electric Storage

Normally, lighting inventories are stored in close proximity to the theatre in which it is used. Thurber theatre equipment is stored in the trap room, on the racks provided. Racks are not to block access to other storage or access areas, such as costume storage or the elevator. No equipment is to be stored on the floor. Stadium theatre equipment is stored on the west wall-mounted pipes, at the balcony level. At no time are instruments to be left on the balcony walkway areas.

The lighting studio (rm. 2071), is used for lighting class demonstrations, publicity photo shoots, and lighting repairs. The room is to be kept clean at all times, with the aisles clear for the moving of equipment through the space. Additionally, nothing may be left within the yellow/black safety taped areas. This room is to be kept locked.

#### D Control Booths

The control booths in Thurber, Bowen, and Studio are considered "secure" spaces. As such, keys will be controlled rather strictly. In the case of the Thurber booth, a key ring is kept in the Department office for check-out to those students requiring use of the sound or lighting equipment. Students' names will be on a list kept with the key, and they may check out the key by leaving their student ID with the office personnel. The key must be returned before the office closes unless special arrangement has been made in advance. The booth is to be kept locked at all times. All doors must be secured if the booth is to be unoccupied even for a short time. Anyone found violating these rules will lose all privileges in this area.

## E. Properties

1. Properties from stock may be used for Thurber, Bowen, and Studio Theatre productions. Designers for these productions who wish to browse through the prop rooms should make arrangements with the properties area supervisor or the Production Coordinator. Properties are not available for acting and directing scenes. Faculty members may secure props for use in class as per below.
2. Rehearsal properties are the responsibility of the stage manager. The stage manager in consultation with the director should prepare a list of required rehearsal props. Arrangements should then be made with the properties area supervisor or the Production Coordinator to sign these props out. The stage manager is to see that the rehearsal props are returned to storage following the rehearsal period. Rehearsal props storage cabinets are available for the stage manager's use upon request. Following the strike of a production, the stage manager will see that all props have been returned to their permanent storage locations.
3. No prop or furniture piece may be altered in any way without the prior permission of the properties area supervisor or the Technical Director.
4. Faculty members requiring properties for use in the classroom should make written request at least two weeks in advance of the date that they are needed. Faculty only may request items for classroom use and should be sensitive to the production schedule of the scenic studio when making requests.
5. The properties storage rooms are off limits to all students except those students on crews who are requested to work in one of these storage areas by the properties area supervisor, Scenic Studio Supervisor, or Technical Director.
6. Properties and furniture owned by The Ohio State University Department of Theatre are for the exclusive use of that department and other producing organizations within the College of the Arts. No other organizations may rent or borrow props under any circumstances. It is the responsibility of the properties area supervisor, Scenic Studio Supervisor, and the Technical Director to enforce this rule.

## F. Costume Studio

Like the scene studio, the costume studio serves the major productions, work studios, and practical classroom instruction. Therefore:

1. No tools, supplies, equipment or costumes, any be removed from the costume studio or costume storage areas without the permission of the Costumer. This rule must be adhered to for reasons of security and record keeping.
2. No equipment may be used within the studio for personal projects without the permission of the Costumer and supervision by a member of the costume studio staff.
3. The costume studio hours are from 9:00 AM to 6:00 PM with lunch hour from 12:30-1:30 PM Monday through Friday. During the lunch hour the studio is closed. Occasionally there may be other hours when the studio will be open for construction. These will be posted on the costume crew callboard. Also, arrangements can be made with the Costumer to work on class projects after studio hours.
4. The costume storage areas, dressing rooms, and work areas are off limits to students except those who have been assigned to production or classroom work in those areas by the Costumer or Costume Area Supervisor.
5. The costume storage rooms, all costume storage areas in the dressing room corridor, and the costume studio are off limits to all students except those students on construction crew who are requested to work in one of the other storage areas, the designers, and students assigned to the studio.

#### G. Costume Procedures

As in all areas of theatre, cooperation is the key to efficient and proper costume fittings and the running of shows. Procedures for costume fittings and taking measurements are as follows:

Costume calls will be arranged through the Stage Manager or an Assistant Stage Manager. The Stage Manager will return the appointment schedule to the costume studio prior to the first appointment time and post a copy of the appointment schedule on the callboard to remind actors of their commitment.

Actors must arrive at their costume calls with appropriate underwear and in a state of physical cleanliness. Actors with shoulder length or longer hair should come prepared to arrange it up and away from their necks. The care of the costumes during the run of the show is of major importance. Time and financial limitations do not allow costume replacement. The actor must help to preserve the original garments. The actors should also use good judgment in refraining from any physical activity while off-stage which might wrinkle, soil, or in any way damage the costume. The actor

must exercise extreme caution when eating or drinking while wearing a costume.

The actor is, of course, expected to hang his/her costume neatly on the dressing room racks, with shoes beneath and hats on the shelf above or on tables provided. The actor is also responsible for keeping the dressing rooms free of clutter. Actors are required to provide their own foundation garments and shoes unless they are part of the design.

#### 1. Rehearsal Clothes

Upon the request of the director or by advisement of the costume designer, rehearsal clothes will be made available for major productions. Requests should be made through the stage manager and not by individual actors. The stage manager should retain a copy of the borrowed items so that the items may be checked back into the costume studio at the end of the rehearsal period.

#### 2. Costume Procedures for Studio Productions, Senior Projects and MFA Showcase Productions

Students doing theatre projects are allowed to sign out costumes from stock providing they adhere to the following procedures described in the following paragraphs. Adherence to the procedures is necessary to avoid interference with the production demands of the costume studio and its staff.

The director/designer must make an appointment with the staff costumer to discuss the costume demands of the production during the beginning of the quarter in which the items are to be borrowed. The costumer will arrange an appointment with the borrower to examine the stock. The borrower should come to this appointment with a complete list of the items needed and the size demands of any fitted items. The costumer will assign a storage area for all the items that are pulled.

The borrower must arrange with the costumer when access to the costumes is available for fitting appointments with actors. When it has been determined which costume items will be used, a costume loan form must be completed in duplicate. The form will indicate the items that must be washed or dry cleaned at the borrower's expense before returning them to stock. There are to be no alterations to costume stock items without the permission of the costumer. The borrower must arrange to meet with the costumer to strike pulled items not being used in the production within 48 hours of completing the loan form.

Access to the costume studio equipment and supplies is limited and must be arranged for the costumer. At the conclusion of the production, the borrower must arrange within 48 hours to check the items back into the studio and arrange a time for helping to strike the items to stock.

### 3. Costumes for Class and Faculty Creative Projects

Faculty members requiring costumes for special classroom projects should make requests two weeks in advance of the date that they are needed. Faculty only should request items for class work and they should be sensitive to the production schedule of the costume studio when making requests.

Faculty involved in a creative project may borrow items under the guidelines stipulated for the reciprocal loan policy in Section 4. It should be clearly understood that the costume items are loaned to the faculty member and not to a producing organization.

### 4. Costume Loan Policy

Current production schedules, budgets, stock inventory, and labor force do not make it feasible to operate a costume loan or rental business.

The costume studio has a reciprocal loan policy with a limited number of institutions which have comparable costume stocks and professional staffs. Wigs, millinery, footwear, and items that may readily be purchased are not exchanged. Loans are limited to six items which prove difficult to build or purchase for a production. The reciprocal loan policy is with the following institutions: Otterbein College, Ohio University, Wright State University, Kent State University, and the Regional Campus Theatre Departments.

## H. Department Vehicles

The Theatre Department's truck and other vehicles rented by the department are for department use only. Due to insurance policies, the operator of the vehicles must be on the University payroll as faculty, staff, student work-study, or other paid support staff. All trips taken in the department owned truck are to be logged in the truck use log book. A driver's authorization form should be on file in the office of the Technical Director prior to driving the truck.

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## ***XI. FRONT OF HOUSE SERVICES AND OPPORTUNITIES***

### A. Ushering

Any student registered during the quarter and in good standing with the University is eligible to usher. Sign-up sheets for each production are available in the box office several weeks before the start of a production. Instruction sheets are with the sign-up sheets. All ushers must be at the theatre one hour before show time. Questions about ushering should be directed to the Box Office Manager.

## B. Box Office

The Ohio State University Theatre Box Office is located next to Bowen Theatre in the Drake Union. In addition to selling tickets for University Theatre productions, it is a Ticketmaster outlet. The staff includes a manager and student assistants. The students are employed under the College Work-Study plan and those eligible under this plan are welcome to ask about openings in the Box Office. The basic Box Office hours are 10:00 AM - 5:00 PM Monday through Friday with additional hours and days during production performance dates.

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## ***XII. ADDITIONAL GUIDELINES AND PROCEDURES WHICH MAY AFFECT PRODUCTION***

A. Additional information is available in the following departmental publications:

1. Stage Management Handbook (Tarantino)
2. [Theatre Rental Information](#) (Knapp)
3. Patterns of Administration (perusal copy available in Main Office)
4. [Graduate Student Handbook](#) (Boord)

B. Please consult the Appendix to this document for additional guidelines and sample forms.

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[DEGREES](#)

[BOX OFFICE](#)

[FACILITIES](#)

[HANDBOOKS](#)

[DIRECTORY](#)

[EVENTS](#)

[LINKS](#)