

Production Handbook

DEPARTMENT OF
THEATRE



THE OHIO STATE UNIVERSITY
COLLEGE OF ARTS AND SCIENCES

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TABLE OF CONTENTS

I. Introduction	3
II. Guidelines for the Selection of the Production Season.....	4
III. Production and Seasonal Budgets.....	8
IV. Guidelines for Auditioning, Casting and Design Assignments.....	10
V. Guidelines for Dramaturgs.....	13
VI. Guidelines for Run Crew	16
VII. Departmental Production Staff	18
VIII. Evaluation.....	21
IX. Production Meetings.....	24
X. Rehearsals and Rehearsal Schedules	27
XI. Performance Space Use	29
XII. Lab series	31
XIII. Guidelines for OSU Theatre Publicity.....	34
XIV. Building Maintenance and Security.....	35
XV. Technical Production Guidelines.....	36
XVI. Technical Theatre Guidelines	46
XVII. Front of House Services and Opportunities	54
XVIII. Additional Guidelines and Procedures which may Affect Production.....	55
Appendices to the Production Handbook	56

I. INTRODUCTION

The Department of Theatre produces both Mainstage Performances and Studio Performances annually. Mainstage Performances are defined as fully mounted productions with open casting and technical opportunities for students of The Ohio State University, regardless of rank or major. These performances are primarily produced in the Thurber Theatre and the Roy Bowen Theatre, both located in the Drake Performance and Event Center. The department is also committed to producing with community partners and regularly collaborates with CAPA to take performances to downtown venues such as the Southern Theatre and the Lincoln Theatre.

Studio Performances are primarily produced with limited casting and technical opportunities. The purpose of Studio Performances is to provide a controlled atmosphere in which students, staff and faculty can experiment and devise solo performances and small cast new works.

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/Chair (in consultation with the Production Committee) is charged to make all final decisions to facilitate the artistic process, the meeting of deadlines, and the health and safety of students, faculty, staff and patrons.

II. GUIDELINES FOR THE SELECTION OF THE PRODUCTION SEASON

All departmental productions are integral to the educational objectives of the courses and the degrees offered. A season of diverse productions reflects the breadth of theatre study and practice at OSU. The productions are educational laboratories, and as such they are selected, arranged, and scheduled to provide maximum opportunity for students to experiment with and experience theatre.

In selecting the season, the department begins with what plays faculty, staff and students think should be examined through the production laboratory. These productions provide challenging opportunities for students to practice their craft under faculty and staff supervision in a supported, protected, and experimental environment.

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

A. Process:

1. The Co-Chairs of the Production Committee will release a call for submissions to the faculty, staff and students at the beginning of the spring term for the season following the upcoming academic year. [For example, a call released in the spring of 2013 will be for the 2014-2015 season.] See Appendix D for Season Selection Priorities.
2. Faculty, staff and students are invited to submit, in writing, a list of plays, musicals or new work concepts that he/she would like considered by the Production Committee. Submissions must include the following: title of the play/musical/new work, author, publisher, traditional casting gender breakdown and a brief (1 or 2 sentence) justification for the selection which identifies at least two reasons for producing the play. Submissions are due, in electronic form, by a specified date per the Production Committee Co-Chairs. Failure to include all of the required information will result in the submission not being reviewed.
3. Faculty are encouraged to discuss titles which will provide strong educational opportunity for undergraduate and graduate students in their primary degree program. A prioritized list of recommendations should be submitted to the Production Committee Co-Chairs for inclusion in the greater submission list.
4. The Production Committee Co-Chairs will summarize all of these suggestions and forward the list to the Production Committee for

review.

5. In accordance with the department's Patterns of Administration, at least two students will be appointed by the Student Advisory Committee to serve on the Production Committee.
6. Before the end of spring term, the Production Committee will identify a list of plays and reading assignments to be completed by the first day of autumn term.
7. Scripts will be made available on BOX for perusal by the Production Committee. The Production Committee will reduce the list to a manageable size and outline a recommended in October of autumn term.
8. After reaching a recommended season, the Production Manager will investigate the availability of performance rights and cost of royalties. The Associate Chair of Production will then review the estimated royalty costs for the proposed season and inform the Production Committee of any concerns.
9. By the conclusion of autumn term, the Production Committee Co-Chairs will present a season of plays to the departmental faculty for approval. Once approved, the Production Manager and the Administrative Associate will obtain the performance rights and any necessary translation approvals for the selected season.
10. Faculty Directors will be appointed by the Producer/Chair no later than the 5th Friday of spring term. Student directors, designers, and technical directors will be selected based upon educational requirements for each program. All assignments will be finalized no later than the 10th Friday of spring term.

B. Rights and Royalties

(adapted from the Dramatic Publishing, Dramatists Play Service and Samuel French performance agreements)

1. All published plays are protected under International, Federal and Common Law Copyright. Any unauthorized performance or use of these plays may constitute an infringement of the copyright and a violation of the law with potentially serious legal consequences for the infringer.
2. No play may be produced unless written application is made to and written authorization received from the publisher, literary agent, or playwright. All performance rights are granted by written contract only. There is no such thing as "verbal approval."

3. Performance rights must be received well in advance of the planned production dates to ensure availability. Most publishers recommend that the application be submitted three to four months in advance of production.
4. Most publishers list license fees (royalties) on their web site and in their catalogue. Listed fees are for nonprofessional theatres with fewer than 300 seats and are subject to change without notice. Theatres with 300 seats or more will be charged higher licensing fees than those published on the web sites and in the catalogues. Fees will be based on the seating capacity, ticket price and other factors. Quotes are only provided upon application.
5. Publishers typically require licensing fees to be paid no less than two weeks prior to the first performance. For individuals and student organizations, fees must be paid within two weeks of receipt of a license. The Administrative Associate is responsible for arranging payment with the appropriate party.
6. Publishers only grant final authorization for a production upon receipt of payment. Unless otherwise specified in writing, authorization is subject to the following conditions:
 - a. The title of the play may not be altered.
 - b. The play must be presented only as published in the publishers acting edition without any deletions, alterations or changes of any kind made to the text, title or characters, including their gender.
 - c. All performers must be of the same gender as their character described in the script.
 - d. There must be no altering, updating or amending of the time, locales or settings of the play.
 - e. Proper authorship, and other credits required by contract, must be given in all programs and advertisements.
 - f. Any special conditions included in the authorization or contract must be met.
 - g. The title page in all programs must include the following:
"Produced by special arrangement with [Publisher's Name]."
 - h. The publisher reserves the right to withdraw a production at any time.

Related Appendices & Publications

- Appendix A. Changes, Alterations & Deletions
- Appendix B. Cutting Legally
- Appendix C. FAQ On Making Copies
- Appendix D. Season Selection Priorities.

III. PRODUCTION AND SEASONAL BUDGETS

A. Production Budgets

The Producer/Chair and Production Manager, in consultation with faculty advisors and production staff, will determine an appropriate budget for each production based on anticipated income for the season. The budget for each production will be broken down into the following categories:

Costumes	Royalties
Dramaturgy	Scenery
Guest Artists	Scripts
Lighting	Sound
Digital Media	Transportation
Props	

Should a faculty, staff or student member of the production team (director, designer, dramaturg, etc.) need additional financial support in order to achieve the artistic vision of the production, that individual must submit a written request and detailed budget to the Producer/Chair and Production Manager for consideration. Requests must be submitted before the show build has begun and/or before the budget allotment has been fully expensed.

B. Seasonal Budgets

The Producer/Chair and Production Manager will provide a seasonal budget to support the operation (supplies and labor) of each production area:

Box Office	Publicity
Costumes	Scenery
Lighting	Sound
Digital Media	Stage Management
Props	Transportation

The Producer/Chair and Production Manager will meet with Studio Managers and Resident Faculty Designers during spring term to discuss special projects and specific budgetary needs for the upcoming academic year. Requests for additional funding during the academic year should be submitted in writing to the Producer/Chair and Production Manager.

Classroom supplies, such as muslin or flat building materials, should not be charged to an area's seasonal budget unless otherwise indicated by the Producer/Chair. These occurrences should be limited to periods of

financial hardship in the general operating budget due to centrally mandated budget reallocations.

IV. GUIDELINES FOR AUDITIONING, CASTING AND DESIGN ASSIGNMENTS

A. Company Members

1. The Department of Theatre defines the “Company” as all participants in the creative development and running of each production. This includes, but is not limited to:
 - Designer (Costume, Lighting, Scenic, Sound, Video, etc.)
 - Director
 - Coaches (Voice, Movement, etc.)
 - Dramaturg
 - Performing Artist (Actor, Dancer, Musician, Puppeteer, etc.)
 - Playwright
 - Publicity Designer
 - Stage Manager
 - Technical Director
 - Technician/Stage Hand
2. Company positions for OSU Theatre productions are open to all currently enrolled students in good academic standing with The Ohio State University, regardless of rank or major.
3. Theatre majors will be given priority consideration for Company positions, especially when such roles and positions augment and support their academic program.

B. Casting

1. All casting policies and procedures pertaining to productions of the Department of Theatre are established by the Production Committee and administered by the Producer/Chair and Production Manager in consultation with the faculty.
2. Casting will be conducted one term in advance of the performance whenever possible. Auditions will include:
 - a. an open, public general audition call for each production
 - b. callbacks conducted by each director
3. Casting decisions will be made by the Producer/Chair, the director of each production, and the head of the Acting & Directing faculty at a casting meeting following auditions.
4. Non-students, including faculty members, may be cast only under

special circumstances which must be proposed to and approved by the Producer/Chair.

5. MFA-Acting students are required to audition for all university theatre productions unless officially released by the Acting & Directing faculty from casting, and must accept roles in which they are cast in accordance with departmental guidelines for auditions. See the department's Graduate Handbook for information on how to opt-out of a term's casting for professional or personal reasons.
6. The Department of Theatre endorses the policy of non-traditional casting, defined by the Actors Equity Association as "the casting of ethnic minority and female actors in roles where race, ethnicity, or sex is not germane."
7. Acting roles will not be predetermined unless approved by the Producer/Chair.
8. Auditions are held in a professional manner which includes proper dress and reporting to the stage manager at the appointed time.
9. Scripts for each show are available in the department office a minimum of two weeks before auditions and may be signed out for a two-hour period during regular university business hours.
10. The callboard is the official place for all notices pertaining to auditions and casting.

C. Design, Stage Management and Technical Assignments

1. Once the upcoming production season has been approved by faculty vote, Design & Technology faculty and staff will meet with returning students to discuss their research interests and possible production assignments.
2. Following the announcement of the directors, the Design & Technology faculty and staff will meet to confirm design and technical assignments. After this meeting, the Production Manager will distribute the first draft of Season Production Personnel listing.
3. The Production Manager, in collaboration with the Producer/Chair and the Design & Technology faculty and staff, is responsible for maintaining the Season Production Personnel listing.
4. MFA-Design students are assigned design opportunities by the Design & Technology faculty. See the department's Graduate Handbook for information on how to opt-out of a term for professional or personal reasons.

D. Directing Assignments

1. Once the upcoming production season has been approved by faculty vote, the Producer/Chair will meet with members of the faculty to discuss their creative activity and research interests and possible production assignments.
2. After meeting with the faculty, the Producer/Chair may also choose to meet with students and prospective guest artists who could supplement the department's faculty directing pool.
3. The Producer/Chair will announce directing assignments as early as possible in spring term.

E. Dramaturg Assignments

1. In order to be eligible to work as a dramaturg, a student ideally will have completed one course in dramaturgy or have prior experience.
2. Any graduate student who seeks an opportunity to serve as dramaturg for a season production first discusses the possibility with their adviser about taking on such a responsibility.
3. The interested student then informs the appointed faculty dramaturgy coordinator of their interest.
4. Dramaturgs will be appointed as early as possible in spring term for each of the department's mainstage productions by the faculty dramaturgy coordinator.

F. Faculty Assignments

1. In accordance with the Department of Theatre's Patterns of Administration, "assignments in the departmental production program as Director, Designer, Technical Director, Dramaturg, Actor, Voice Coach and Movement Coach may result in a reduction of one course per year."

Related Appendices & Publications

- Department of Theatre Patterns of Administration

V. GUIDELINES FOR DRAMATURGS

- A. A dramaturg is a theatre practitioner integral to the creative process of staging a theatrical work who nevertheless maintains a critical distance in order to serve as an outside eye on the production. Through various production responsibilities, the dramaturg may inform or support the choices taken by the director, actors, and stage designers. While a dramaturg's production responsibilities may vary widely in the professional world, in the OSU Department of Theatre, dramaturgs are expected to be prepared to collaborate on one or more of the following:
1. **Research and Development** – after reading the play and consulting with the director on the directorial concept, compile a production notebook that usually includes a production history, reviews, academic studies, popular press articles, reproductions of images, and any other material that addresses both the culture in which the play was written and the historical/political/cultural circumstances addressed within the work. The notebook should inform and inspire the director, actors, and designers;
 2. **New Play Dramaturgy** – support the playwright with written or verbal responses to and questions about the play that fuel his/her creative process. Consider organizing a reading, when possible. Consider translating a play from a foreign language, if you are competent in one, and proposing it for a reading or production;
 3. **Production Dramaturgy** – make available the production history of the play, explore and present the world of the play to the production team, provide an overview of the critical reception of the play, assist the director in editing the script if needed, may assist director in casting, attend an agreed-upon number of rehearsals and offer notes to the director;
 4. **Arts in Education Dramaturgy** – write and edit program material in consultation with the director, create a lobby display, organize and lead post-performance discussions, organize or participate in seminars or symposia related to the production, help create exhibits in the Thompson Library together with the curators of the Jerome Lawrence and Robert E. Lee Theatre Research Institute, prepare high school or college-level study guides;
- B. Once appointed, the student will have preliminary meetings with each of the following:
1. Faculty Dramaturgy Coordinator - determines credit hours and will

serve as instructor of record for the appropriate practicum course.

2. Director of the production – determines the particular dramaturgical needs of the production and discusses his/her ideas for a production concept with the dramaturg.
3. Director, Curator or Associate Curator of the Jerome Lawrence and Robert E. Lee Theatre Research Institute - assists the dramaturg in finding the appropriate resources.

C. While the contributions of the dramaturg will vary from production to production, the following is a list of the minimum requirements for successful completion of the dramaturgy assignment:

1. The dramaturg collaborates on the entire production process. To meet this requirement dramaturgs should:
 - a. attend production meetings; be prepared to share findings of ongoing research; keep track of deadlines and rehearsal schedules
 - b. attend rehearsals as agreed upon and attend run-throughs as agreed on, serving as another "eye" for the director with regards to how his/her vision might best be realized
 - c. keep track of the working script; facilitate textual editing, cuts, or revisions; identify translations and versions, as well as their strengths/weaknesses
 - d. facilitate contextual/background research;; may include producing a resource guide for the production team; may include providing images, music, videos, internet sites, or reading materials for rehearsals; may include researching specific references in the play
2. The dramaturg organizes and moderates post-show discussions.

These "Afterwords"" are announced in the program and at the performance. The dramaturg reconvenes the audience members who stay for the discussion, introduces a guest respondent selected by the dramaturg in consultation with the producer and director (giving a brief bio of the respondent's accomplishments), and then facilitates the discussion.

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

Display should appear at least 24 days prior to opening, when possible. The display concept must be approved by the faculty dramaturgy coordinator.

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

1. A program note. If the director requests a program note, the dramaturg should offer his/her own ideas for the essay but accept that the director has final approval over the content of the note. Typically, notes might introduce the production concept and/or provide background about the play or playwright. Program notes must be approved by both the director and the dramaturgy coordinator before publication. The dramaturg must meet the production deadline for development of program materials.
2. A study guide. The need for a study guide, either PDF or digital website, will be determined by the producer in consultation with the box office manager. Study guides often include analysis of plot, character, and setting, as well as discussions of key themes and images. Information about the playwright and details about the production process may also be included. Keeping in mind the level of the intended student audience, dramaturgs may also offer lesson plans and discussion questions to help teachers organize classactivities.. A list of further readings and videos may also be included. Images can make the study guide more lively and timelines may help clarify historical events, either events in the world of the play or in the biography of the playwright.

Related Appendices & Publications

VI. GUIDELINES FOR RUN CREW

A. Learning Objectives

The Run Crew Lab enables students to gain practical experience in the backstage operation of a production as a member of the run crew.

Students may choose any of the following positions as availability permits:

- Deck Electrician – responsible for placing, connecting and/or operating stage lighting units during a performance
- Deck Sound Technician – manages wired and/or wireless microphones during a performance
- Fly Technician – operate the fly system, a system of ropes or wires, pulleys and counterweights used to move flying lighting or scenic elements during a performance
- Lighting Console Operator – operates the lighting control system
- Sound Console Operator – operates the sound console and/or audio control system
- Spotlight Operator – operates the followspot
- Stage Hand – a technician responsible for moving scenery, furniture or props
- Video/Projection Operator – operates the video/projection control system
- Wardrobe – responsible for maintenance and placement of costumes, as well as assisting performers in getting into and out of costumes and wigs.

B. Lab Requirements

Students choose a production from those offered and a position (as listed above) associated with that production. The times and dates listed on the schedule constitute the students' entire commitment to the practicum course.

As a run crew member, students must realize that their participation in the production is as vital as any other collaborator, including actors and designers. If either a run crew member or a cast member fails to attend a rehearsal or performance the production will suffer. Students must be committed to full participation in the production as listed on the schedule.

C. General Responsibilities

Duties during the Tech Rehearsal and Performance Period:

- Sign-in at the designated time, usually one hour prior to the start of rehearsal or opening the house.
- Check equipment (consoles, costumes, scenery, props, etc.) immediately for breakage, damage, or loss.
- Run through pre-show sequences as instructed by designer, stage manager and supervisors.
- Speak and move quietly backstage.
- All crew members are required to wear black clothing and dark colored shoes that they must supply themselves.
- Observe food and beverage rules: Neither are allowed backstage, in the dressing rooms or near costumes, in the control booths or near the consoles.
- Complete post-show shutdown procedures immediately following the end of rehearsals and performances.

D. Line of Responsibility:

The Scenic Studio Manager serves as the instructor of record and provides oversight for all run crews.

The immediate supervisor is the Stage Manager. The Stage Manager will provide a schedule of rehearsals and performances which includes the call times at which the student is to report. Being on time to rehearsal and performance calls is necessary to receiving the maximum grade.

In addition to the Stage Manager, each member of the run crew reports to a member of the production team (designer, technical director, etc.).

Related Appendices & Publications

- Production Run Crew Practicum (Theatre 3000)
- Practicum Handbook

VII. DEPARTMENTAL PRODUCTION STAFF

Changes to the following position descriptions require appropriate approvals from the Dean of Arts and Humanities and the Office of Human Resources.

A. Box Office Manager
Administrative & Professional Staff, 10 Months

Manages ticket sales, receipts, deposits for theatre productions and provides access to tickets for all central Ohio cultural events through Ticketmaster outlets; hires/trains/supervises students and house managers, supervises students in practicum labs; schedules bookings for school tours and tracks related budget. Assists producer in public relations/publicity strategy to promote theatre season; coordinates mailing of season brochures/other publicity for theatre events; maintains subscriber mailing list and processes subscription orders; organizes mailings for school tours and teacher information packets.

B. Costume Studio Manager
Administrative & Professional Staff, 10 Months

Manages costume studio for the Department of Theatre; supervises and maintains costume studio equipment and supplies; oversees costume storage; collaborates with faculty Resident Costume Designer; oversees costume budget and coordinates the creation of costumes for six to seven annual productions; supervises graduate student designers and undergraduate practicum students; teaches lower level design and construction course; participates in the design of costumes as needed.

C. Lighting Studio Manager
Administrative & Professional Staff, 12 Months

The Lighting Studio Manager serves as the instructor, supervisor, and manager of the Department of Theatre's Lighting Design Studio. Implements lighting designs, instructs, trains, and supervises M.F.A. graduate associates as well as undergraduate and graduate students enrolled in practicum lab courses to gain experience in the installation of temporary stage lighting and the design of distribution and control systems of both static and automated lighting fixtures. Manages administrative functions related to the lighting studio, including personnel, equipment, inventory, purchasing, and budget. Oversees lighting instrumentation, distribution, dimming and control systems. Collaborates with other faculty and staff on productions. May design lighting for productions.

D. Production Manager
Administrative & Professional Staff, 12 Months

Manages production staff; supervises stage conversions, production and event set ups, and post event cleanings including sound systems, stage lighting, and theatrical equipment. Works closely with Resident Technical Director to fulfill all needs, coordinates load in and load out and provides creative solutions to production problems. Assists Lighting Studio Manager, Costume Studio Manager and Scenic Studio Manager with hiring, scheduling, recruiting, supervision, and training of part time production staff (student employees, practicum students and temporary staff). Coordinates and monitors theatrical safety standards. Teaches and supervises student stage managers. Maintains production based email listservs, production personnel lists, Virtual Callboard setup and the Buckeye Box account administrator. Creates production calendars/ deadlines and maintains online production calendars. Rental Coordination includes responding to booking requests; determining rental needs; organizing and hiring rental crews; coordinating rental needs with Drake Center and Theatre Department.

E. Publicity Coordinator/Graduate Studies Coordinator
Classified Civil Service, 12 Months

Creates and maintains visual image for numerous departmental materials; writes and edits copy for department information/promotional materials; assists director of graduate studies program; maintains databases; organizes department teaching seminars/receptions. Creates visual image for and writes/edits copy production publicity/play programs, news releases, alumni newsletter, incoming graduate student newsletter; assists graduate program and director by coordinating key points in the application/audition/acceptance process; maintains alumni and graduate student databases; organizes high school teacher seminars and department receptions.

F. Resident Technical Director
Administrative & Professional Staff, 10 Months

Works closely with the Producer/Chair and Production Manager to manage the Department of Theatre's productions, including personnel, fiscal resources, equipment and facilities. Assigns and supervises Technical Directors for each of the main stage productions. Drafts and constructs scenery, automation and special effects in support of the department's productions. Oversees seasonal ordering of scenic materials and supplies. Teaches Theatre Technology curricula. Assists in rental coverage on a limited basis.

G. Scenic Studio Manager
Administrative & Professional Staff, 12 Months

The Scenic Studio Manager serves as the instructor, supervisor, and manager of the Department of Theatre's set design studio. Implements set designs. The Scenic Studio Manager instructs, trains, and supervises M.F.A. graduate associates as well as undergraduate and graduate students enrolled in practicum lab courses to gain experience in creating sets. Manages administrative functions related to the scene studio, including personnel, equipment, inventory, and oversight of performance spaces. Collaborates with other faculty and staff on productions. May create scenic designs for productions and/or serve as the Technical Director.

H. Theatrical Technology Manager
Administrative & Professional Staff, 12 Months

In collaboration with all members of the Department of Theatre, the Theatrical Technology Manager leads the design, implementation, testing and deployment of flexible computer and audio/video systems for use in classrooms and productions with a focus on the success of theatrical artists. Oversees seasonal ordering of computer, audio and video equipment to support teaching and productions. Teaches Theatre Technology curricula. Assists in rental coverage on a limited basis.

VIII. EVALUATION

A. Faculty Directors and Designers

1. Peer Evaluations for the purpose of Promotion and Tenure

- a. Section 6.5.6 of the Department of Theatre's Appointments, Promotion and Tenure document states "The performance of duties for the departmental productions will be evaluated as both Teaching and Creative Work." Section 6.9.7 outlines the department's protocol for classroom visitations and peer evaluations.

2. Student Evaluations

University Rule 3335-3-35 requires that students are given the opportunity to evaluate the quality of instruction provided in each of their courses. Options include:

a. Student Evaluation of Instruction (SEI)

- 1 Section 6.9.6.1 of the Department of Theatre's Appointments, Promotion and Tenure document states that "The SEI is a standardized assessment tool designed for use in personnel evaluation and is the only evaluation system fully funded by the university. Faculty are asked to be vigilant in encouraging student engagement with the SEI process as developed by the registrar. SEI results will be made available to both the faculty member and the department chair."

b. Narrative Evaluation

- 1 Section 6.9.6.2 states that "Faculty are encouraged to supplement the SEI with additional modes of student evaluations of teaching including written student comments or any other method of evaluative data collection. All should be administered to assure confidentiality of the student. Results of these additional methods of evaluation should not be accessed until after grades are posted in the term in question."

B. Students

1. Technical Production Practicum (Theatre 2000.xx)
 - a. Immediate supervisor/instructor provides grade based on the following: ATTENDANCE, ATTITUDE and ABILITY. Each area is rated on a scale of 1-5, where:
 - 1= Failure
 - 2= Below Average
 - 3= Average
 - 4= Very Good
 - 5= Excellent

2. Production Run Crew Practicum (Theatre 3000)
 - a. Observations and comments that are reported to the instructor by the Production Faculty, StaffGraduate Associates and the assigned Stage Manager will be used to evaluate a practicum student's performance. At the end of each term the group of evaluators will meet to discuss the performance of each student. The student's performance with respect to attendance, attitude and ability, will determine the student's grade.

3. All Other Practicum (4000.xx/7000.xx)
 - a. Stage Management
4000.01 / 7000.01
 - 1 Evaluation forms are distributed to members of the production team and the department's production staff by the Production Manager. Grades are assigned by the Production Manager.
 - 2
 - b. Sound Design
4000.02 / 7000.02
 - 1 A talkback is scheduled with the student designer, all members of the resident Design Faculty, the Production Manager, and the Theatre Technology Manager.
 - c. Media Design
4000.03 / 7000.03
 - 1 A talk-back is scheduled with the student designer, all members of the resident Design Faculty, the Production Manager, and the Theatre Technology

Manager.

d. Stage Design

4000.04 / 7000.04

- 1 A talk back is scheduled with the student designer, all members of the resident Design Faculty, the Production Manager, and the Resident Technical Director.

e. Costuming & Makeup

4000.05 / 7000.05

- 1 A talk back is scheduled with the student designer, all members of the resident Design Faculty, the Production Manager, and the Costume Studio Manager.

f. Lighting Design

4000.06 / 7000.06

- 1 A talk back is scheduled with the student designer, all members of the resident Design Faculty, the Production Manager, and the Lighting Studio Manager.

g. Dramaturgy

4000.07 / 7000.07

- 1 Grades are assigned by the faculty Dramaturgy Coordinator after a discussion with the Director.

h. Acting

4000.08 / 7000.08

- 1 Evaluation forms are completed by the Director. Grades are assigned by the Director or faculty liaison if the Director is a guest.

i. General

4000.09 / 7000.09

- 1 Grades are assigned by the instructor of record.

j. Technical Direction

4000.14 / 7000.14

- 1 A talk-back is scheduled with the student technical director, all members of the resident Design Faculty, the Production Manager and the Resident Technical Director.

- k. Directing
4000.18 / 7000.18

When the Director is a guest or a student, grades are assigned by the supervisor or faculty liaison. In the case of the assistant director, grades are assigned by the Director.

Related Appendices & Publications

Appendix E. Evaluation: Actor	62
Appendix F. Evaluation: Stage Management	64

IX. PRODUCTION MEETINGS

- A. The Department of Theatre holds three different styles of production related meetings. All meetings are run by the Production Manager.

1. Design Meetings

Purpose: In-depth discussion of the director's concept, scenic design and costume design.
 Length: 45 minutes
 Attendance: Director, Designers, Production Manager, Dramaturg, Stage Manager, Technical Director, Advisors

2. Production Meetings

Purpose: Brief department updates from stage management, director, scenic, costume, lighting, sound, video, props and dramaturgy
 Length: 30 minutes
 Attendance: Director, Designers, Production Manager, Dramaturg, Props Master, Stage Manager, Technical Director, Studio Managers, Advisors

3. Post Production Discussion

Purpose: Production wrap-up, things that worked, things that did not work
 Length: 30 minutes

Attendance: Director, Designers, Production Manager, Dramaturg, Props Master, Stage Manager, Technical Director, Studio Managers, Advisors

B. Timeline

- Week 0 Director's Written Concept distributed electronically to Production Team 7 days prior to first meeting (Directors should send concept to Production Manager for distribution.)
- Week 1 Meeting #1: Design
Agenda: Concept Discussed, Budget and Production Parameters Outlined
- Week 2 Meeting #2: Design
Agenda: Presentation and Discussion of Rough Draft Scenic Design, Digital Media Design and Costume Design
- Week 3 Meeting #3: Design
Agenda: Revised Rough Scenic, Digital Media and Costume Designs Shared and Discussed, Budget Discussed
- Week 4 Meeting #4: Production
Agenda: Preliminary Designs Presented
Due: Drafted Ground Plan, Section, Colored Sketches or White Models; Sketches/ renderings, Costume Plot; Storyboard
- Week 5 Meeting #5: Production
Agenda: Projected Cost and Labor Estimates for Scenery, Costumes and Digital Media Designs
- Week 6 Meeting #6: Production
Agenda: Design Refinement
Due: Preliminary Props List
- Week 7 No Meeting
- Week 8 Meeting #7: Design
Agenda: Final Scenic Design Presentation, Final Digital Media Design Presentation, Final Costume Design Presentation, Preliminary Sound Plot Presentation
Due: Complete Scenic Design Drawings, Costume

Renderings for Approval

Week 9	No Meeting
Week 10	No Meeting
Week 11	Meeting #8: Production Agenda: Department Updates, Prioritization of First Rehearsal On-Stage needs
Week 12	No Meeting
Week 13	Meeting #9: Design Agenda: Preliminary Lighting Design Presentation, Department Updates
Week 14	No Meeting
Week 15	Meeting #10: Production Agenda: Department Updates
Week 16	Meeting #11: Design Agenda: Final Sound Plot Presentation, Final Lighting Plot, Confirm Production Specific Tech Schedule Due: Final Lighting Plot, Final Props List
Week 17	No Meeting (Tech/Dress Rehearsals)
Week 18	No Meeting (Dress Rehearsals/Opening)
Week 20/21	Post Production Meeting Agenda: Evaluation of Production Process

X. REHEARSALS AND REHEARSAL SCHEDULES

A. Rehearsal Schedules

1. Rehearsals for all productions of any kind in all theatres and theatre spaces are to be held as follows:
 - a. All rehearsal schedules must provide one day off per week during the rehearsal period.
 - b. Each Director, with the assistance of the Stage Manager, should consult the Department's Semester Schedule of Events and Production Calendars in preparing a production's specific rehearsal schedule.
 - c. Weekday staging rehearsals may be held Monday through Friday between 6:30 PM and 10:30 PM. Weekday rehearsals may not exceed four hours.
 - d. Weekend staging rehearsals may be held Saturday or Sunday between the hours of 8:00 AM and 10:00 PM in a block of time not to exceed five hours.
 - e. No Saturday rehearsals may be scheduled during home football games.
 - f. Call times may be extended by one half hour during technical and dress rehearsals.
 - g. No rehearsals or work calls may be held during University observed holidays.
2. All rehearsals must stop and all production personnel must be dismissed by 10:30 PM. During Technical Rehearsals, actors should be released from the stage by 10:00 PM in order to allow for crew and production staff to be dismissed by 10:30 PM. Tech Table shall commence at 10:00 PM and end by 10:30 PM. Call times may need to be moved earlier to accommodate shows with a long run time. The Director or Stage Manager should consult the Production Manager before adjusting call times specified in XV. Technical Production Guidelines: A.22. Technical Rehearsals. No evening rehearsals are to be scheduled on Opening Nights of Mainstage shows whenever possible.
3. Rehearsals are normally scheduled in Drake 0024 (Harbor Room), 101, 107, Thurber, Bowen, and Studio Theatres. Precise locations for the rehearsals are arranged by the Production Manager in

consultation with the individual Director of the production and the Stage Manager. It may be necessary, in cases of emergency or because of unusual requests, to move rehearsals to another location.

4. All rehearsal schedules are subject to review by the Producer/Chair.
5. Only the Producer/Chair may approve a rehearsal schedule which includes 7 consecutive days of rehearsal.

B. Rehearsal Space

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 Manager.
3. A master production calendar is prepared by the end of the preceding academic year.

XI. 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:

1. Thurber Theatre and the Roy Bowen Theatre may not be scheduled as a regular classroom space. On occasion, these performance spaces may be used as a classroom space between the hours of 8:00 AM and 1:30 PM as approved on a case-by-case basis by the Production Manager. Requests must be made in writing to the Production Manager at least 5 business days in advance.

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 Production Manager 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 may move 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 Production Manager will assist the director of the production in securing alternate space for the continuing rehearsals.

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

To be used for construction and rehearsals only. Exceptions to this rule may be made by the Production Manager 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.

C. Scheduling and Reserving Performance Spaces

The Theatre Office handles all scheduling and requests for use of classroom studio spaces. The Production Manager handles the scheduling and staffing of the Thurber Theatre and Roy Bowen Theatre for all uses not relating to the department's mainstage season. Departmental productions have priority over other events. Rental rates are computed on a daily basis in accordance with an annual fee schedule prepared by the Production Manager and approved by the Producer/Chair and the University's Office of Resource Management.

Productions in Thurber Theatre and the Roy Bowen Theatre have full use of the assigned theatre starting two weeks before the opening of the production. No other group will be granted use of that theatre during that time.

Individuals in charge of activities scheduled for any of the Department of Theatre's 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 is maintained by the Production Manager and is made available electronically through the department's website.

XII. LAB SERIES

The New Works Lab is managed by The Lab Series, a student-driven, department-nurtured production series. Productions can occur in a variety of campus spaces, including the New Works Lab. Emphasis is on innovative work that functions on a zero budget model.

A. Project Applications

All projects must submit an electronic Lab Series Application Form and be accepted by the Producer/Chair prior to scheduling, rehearsing, or marketing such event. Applications are continuously available and will be due by a publicized deadline one term prior to the term of intended production. Lab Series productions will be selected by a student board, in concert with the Lab Series Coordinator and Advisor. Once selected, a production will be assigned a performance space and date.

B. Personnel

Approved projects are responsible for providing their own personnel. If needed, the Lab Series Coordinator will assist in finding a light and soundboard operator, but no assurance is made that any personnel will be provided. Any graduate students involved in a project must secure approval of their advisor.

C. Props, Furniture and Scenery

No props or scenery will be provided for Lab Series projects. If produced in the New Works Lab, a collection of furniture (blocks, stylized chairs, and tables) is available for use. Props and furniture are limited to what is absolutely necessary for the work at hand. Scenery should be minimal and all plans must be approved by the Lab Series Coordinator prior to the start of the project. Requests for alternative consideration can be made through the Lab Series Coordinator.

D. Costumes

No costumes will be provided for Lab Series projects. Each project will be responsible for providing the costumes which are needed. Projects are encouraged to minimize costume needs.

E. Lighting and Sound

Lighting and sound systems are limited. Designs should be kept to a minimum.

F. Set Up of Space

Each project team is responsible for the setup of the space prior to the performance and the restoration of the space when the performance is over. Projects will be allotted a maximum of 30 minutes for set up and 20 minutes to restore the space. Blocks, furniture and props must be returned to their storage places (as indicated in the storage ground plan). Seats must be stacked properly. The control booth must also be restored and locked (including the sliding window). The control booth is not a storage area and access to the black cabinets within the control booth must be maintained.

G. Performance Running Time

New Works Lab Projects will be limited to a maximum of 90 minutes in running time. Special consideration will be given to projects that request additional running time.

H. Performance Time and Dates

A series of performance dates have been allotted by the Production Committee. A suitable date will be assigned to each project after receipt of the application.

I. Admission

There will be no admission charge to audience members. A minimum of 35 seats must be provided for the audience with a maximum audience capacity of 50 seats per show. The fire code in the New Works Lab prevents more than 50 persons in the audience.

J. Rehearsal Space

There will be a minimum amount of rehearsal space available. Each project must make their own arrangements for rehearsal space. This can be done via the website <http://theatre.osu.edu/roomrequest/>. All rehearsal spaces must be returned to neutral and all props/ scenery cleared from the area following use.

K. Budget

No budget will be allotted to Lab Series productions. The Department of Theatre will offer assistance in paying for production rights and scripts. A maximum of 150 black and white photocopies and 50 color copies will be allocated to each project. Copying of published scripts is prohibited by Federal Copyright Law.

L. Publicity

Events will be announced on the Department of Theatre call boards, website, and season brochures. They will also be included in Department of Theatre press releases. Projects are encouraged to develop and distribute their own posters and flyers and make use of social networking.

M. Overlap of commitments

Students involved in the Lab Series may be involved in other departmental or community productions. However, it is the responsibility of the student to coordinate schedules effectively so that none of these commitments impede the others.

N. Lab Series Coordinator

A Graduate Teaching Associate will be appointed to mentor all Lab Series productions. Regular meetings with the GTA to discuss the project needs, plans and current status will be scheduled. Each project will also provide the GTA with a production calendar and contact sheet for essential production team members (Director, Stage Manager, Designers, House Manager, etc.).

XIII. GUIDELINES FOR OSU THEATRE PUBLICITY

- A. The Producer/Chair will coordinate publicity with the department's Publicity Coordinator and each Mainstage production team. A list of publicity information with deadlines will be distributed at the first production meeting of each show by the Production Manager. The department's Publicity Coordinator prepares news releases, public service announcements, programs and other elements and distributes to the appropriate outlets.
- B. Photo calls are established by the Production Manager 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 Management Handbook.
- D. Directors and dramaturgs may be invited to submit a program note, the length of which is determined by the program design.

Related Appendices & Publications

Stage Management Handbook

XIV. BUILDING MAINTENANCE AND SECURITY

D. 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, staff 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, meeting, rehearsal, etc.), the supervisor (faculty, staff 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. Stage Managers may request additional rehearsal furniture by contacting the production's Technical Director. Stage Managers may be responsible for moving additional rehearsal furniture to and from an alternative storage location between rehearsals.

All spaces used for storage of costumes, props, tools, sound, projection or lighting equipment are not to be left unattended unless they are locked. As the Drake Center is a public facility, it is open to the general public; therefore, SECURITY is a priority in this building. Call OSU Police at (614) 292-2121 if you notice an unfamiliar individual in a restricted area.

Campus non-smoking policy and the State of Ohio Smoke-Free Workplace Law (ORC 3794) prohibit smoking inside buildings or under outside overhangs (e.g. covered loading docks, covered porches, bus shelters, entryways, etc.). Smoking is also prohibited within 25-feet of doors and windows that open; or air intakes. Compliant signage has been posted at all entryways on campus. Ashtrays have been removed from areas in which smoking is prohibited – trashcans may not be used as ashtrays. All individuals must discontinue smoking when asked to do so in locations where smoking is prohibited. To report violations, call (866) 559-OHIO (6446)

E. Building Hours

The Drake Center is open from 8:00 AM to 8:00 PM Monday through Friday. The building is not open on Saturdays or Sundays unless special arrangements have been made through the Main Theatre Office. All construction and rehearsals will end by 10:30 PM. This time may be suspended on strike nights under the supervision of the Resident Technical Director. Students needing access outside the posted hours should contact the Theatre Office to arrange for Buck-ID access.

XV. TECHNICAL PRODUCTION GUIDELINES

After the season has been chosen and major positions assigned, as described in section IV. Guidelines for Auditioning, Casting and Design Assignments, the Production Manager will prepare a master production calendar which includes the performance dates and deadlines for each production. The calendar will be reviewed with appropriate personnel and the Production Committee prior to releasing performance dates and times to the public. The following deadlines must be maintained during the production process.

Days Out		Activity	Agenda / Item(s) Due
Thurber	Bowen		
129	129	Director's Written Concept Due	Concept to be distributed electronically to Design Team, Production Staff and Design Advisors
122	122	Design Meeting #1	Costume & Scenic present 3 rough ideas, Lighting 3 looks/images
115	115	Design Meeting #2	Design Collaboration: Dir. PM, Designers, Advisors only' designers bring refinements from previous meeting
108	108	Design Meeting #3	Preliminary Design Presentations
101	101	Production Meeting #4	Complete Preliminary Design Drawings
94	94	Production Meeting #5	Technical Director & Costume Studio Manager Present Projected Costs and Labor Estimates
87	87	Production Meeting #6	Complete Design Drawings: Drafting
73	73	Design Meeting #7	Final Design Package: Draftings, Renderings, Painter's Elevations, Model
59	59	Scenic Construction Begins	
52	52	Production Meeting #8	Department Check-In
38	38	Production Meeting #9	Preliminary Lighting Design Presentation, Final Prop List
28	21	Designer Run / Stumble Through	
24	24	Production Meeting #10	Department Check-In
24	17	Final Lighting Plot Due	
22		Thurber Light Hang begins	
19		Thurber full day Light Hang, Rehearsal possible in acting studio, Stage is Dark	
17	17	Scenic Load-In (#1 Priority)	
17	17	Production Meeting #11	Final Light Plot; Final Sound Plot; Prop Viewing; Confirm Tech Schedule
16	16	Rehearsal, 1st Time On-Stage	
15	15	Lighting Hang (#1 Priority);	
13	13	Designer Run Through, 7PM GO (Crew Watch)	
12	12	Lighting Work Call (AM); Optional Work Call or Rehearsal Call On-Stage	
11	11	Lighting Notes; Cue Write; Paper Tech (as needed); Rehearsal in Rehearsal Studio	
10	10	OPT #1 - Cue Preview with Director and Designers followed by Performance Rehearsal	
10	10	OPT #2 - Dry Tech	
9	9	1st Tech	
8	8	2nd Tech	
7	7	3rd Tech	
6	6	1st Dress - Run Through Show	
5	5	Flex Modules	
4	4	DARK	
3	3	2nd Dress	
2	2	3rd Dress	
1	1	Invited Preview	

A. These dates and documents are defined as follows:

1. Director's Concept Statement

One week prior to the first design meeting for each show, the Director shall email a written concept statement to the Resident Technical Director for distribution to the production staff. This may include anything that he/she feels will aid in the understanding of the concept.

2. Budget and Parameters Outlines

At the first design meeting for each show, the Producer/Chair and the Production Manager shall present an overview of the budget, the schedule for the production, including publicity deadlines, and identify specific parameters under which the production is to be planned.

3. Preliminary Set Design Deadline

The following items are to be presented at the production meeting:

- A drafted floor plan
- Preliminary sketch(es) of the set or rough model
- Color samples of the set and major props
- Designer's initial prop list (including set props and dressing)

Student designers must have their project advisor'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 advisor have discussed the design and any changes made throughout the process.

4. Preliminary Digital Media Design

Digital Media designer presents rough draft of storyboard.

5. Preliminary Costume Design

The Costume Designer will present sketches of all costumes and costume pieces in the production, including personal props and a costume plot. Each rendering, sketch or plot should include a note explaining whether it is to be pulled, rented, or built, and as many color swatches as possible. Additionally, pertinent research may be presented.

6. Preliminary Prop List

A list of all properties needed for the show. This list is created by the Scene Designer in direct consultation with the Director and Prop Master.

7. Final Set Design Deadline

The completed set design will be presented and shall include as a minimum:

- Finished, computer drafted floor plan in 1/2" = 1'0"
- Rendering, color model or detailed white model with color sketch (determined by design advisor)
- Drafted elevations of all scenic units and detail drawings of any unusual units to be built
- Full furniture plots including notes on whether items are to built or found
- Centerline section (1/4" or 1/2" = 1'0")
- Final set dressing and major 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 faculty advisor or the Technical Director.

8. Set Design Drawings Completed by Scenic Designer

- 1/2" = 1'-0" scale prints of all scenic units (Front elevations and sections)
- Finished drafted floor plan and sections
- Drafted plans of all built props. Visual research should be provided for all other significant scenic props.
- 8-1/2" x 11" final floorplan(s) for use by the Stage Manager

9. Set Construction Drawings Completed by Technical Director

- 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 Manager 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 by Sound Designer

This written 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. Preliminary paperwork should be prepared and presented regarding live mixing of mic'd performers and orchestras when appropriate.

12. Final Costume Sketches Complete

The final costume design shall include full color renderings of each costume, with appropriate fabric swatches and specific notes on unusual construction or fabrics, and other items as requested by the faculty advisor or Costume Studio Manager.

13. Costume Construction Begins

The production Costume Designer shall meet with the Costume Studio Manager and outline the production, make assignments, and assemble all needed materials. Fabrics and trims need to be purchased by this date. Weekly updates and adjustments should take place each week following in consultation with the Costume Studio Manager.

14. Preliminary Lighting Design

The preliminary lighting design shall include: A statement outlining

the designer's approach; a floor plan showing the major acting areas as broken down into lighting areas; a color key and lighting research (powerpoint or HTML format).

15. Final Prop List

An exhaustive list of all properties needed for the show. This list is created by the Scene Designer in direct consultation with the Director, Stage Manager and Prop Master. This list will be updated and maintained by the Scene Designer or Prop Master to reflect change notes from rehearsal reports, production meetings, etc. and will be made readily available to members of the production team.

16. Final Sound Plot

This plot should include the cues which the Sound Designer envisions after discussions with the Director. In addition, written cue sheets indicating operation and placement should be completed.

17. Final Lighting Design

All lighting designs are presented to the Resident Lighting Designer and Lighting Studio Manager on the Monday prior to the initial light hang. The design packet must include:

- A light plot with accurate line plot and trims indicated -- normally 1/2" = 1'-0" scale
- A lighting section (for proscenium venues)
- A shop order
- Appropriate lighting paperwork (Instrument Schedule, Channel Hook-up, etc.)
- A budget sheet detailing anticipated purchases and use of stock items
- Other specific paperwork determined to be appropriate for the production

18. 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 the second day of load-in, no guarantee is made that the stage will be rehearsal ready or available. Scenic construction and installation

will continue until 1st tech. Directors should meet with designers to prioritize the availability of scenic elements and specific expectations will be addressed at production meetings.

19. Prop Viewing

The Director, Stage Manager, Prop Master, and Scenic Designer (Technical Director if necessary) will meet either after the production meeting or before rehearsal to look at all properties for the show and update the Final Prop List. At this time, final choices will be made as to exactly what props will be used in the production.

20. Light Hang

Crews will be called to hang, cable, and focus the Designer's lighting plot. During focus, no stage time will be available for other uses.

21. Crew Watch

This is a run through on stage which gives the crew members their only chance to watch the production. The evening typically progresses as follows:

- ❑ 6:00 PM Crew Called – Technical Director leads introductions; Stage Manager reads company rules; crew released to crew chiefs/studio staff for brief orientation. Designers are required to attend crew watch.
- ❑ 6:30 PM Cast Called – Stage Manager leads introductions which may include an overview of the Director's concept and "Director's Words of Wisdom;" crew breaks while cast warms-up and prepares for run through.
- ❑ 7:00 PM Run through begins. At conclusion of run through, the crew is dismissed and the cast continues to rehearse on-stage.

22. 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 all production personnel except actors. The rehearsal will be run by the Stage Manager. The purpose is to address and resolve issues such as timing, scene shifts, the look/ sound and placement of all cues. Technical personnel are called at 6:00 PM with the rehearsal starting shortly thereafter, but no later than 6:30 PM.

- b. Cue-to-Cue -- Involves both technicians and actors. This is primarily a design/technical rehearsal to provide the director an opportunity to view the combined lighting, scenic, sound and media elements. 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 ten minutes unless the Director and Stage Manager (or advisors in attendance) feel the problem needs to be fully addressed before moving on. If a problem is expected to take more time to solve, adequate notes should be taken so that the rehearsal can be completed and the problem solved later. The rehearsal is run by skipping major portions of the script and only performing that which is necessary for each cue as determined by the Stage Manager and appropriate designers. Technical personnel are called at 6:00 PM to set-up and perform the necessary presets. Cast may be called at 6:00 PM to a rehearsal studio for notes from the Director and warm-ups. The cue-to-cue rehearsal should start when the Stage Manager is ready, but no later than 7:00 PM. Tech table will begin at 10:00 PM. Tech table concludes at 10:30 PM, at which time all personnel must be released.

- 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 Manager and should be stopped only by them. The Stage Manager may stop the rehearsal at the request of the Director or any of the Designers. (Designers should make the request to the Stage Manager, who will stop at an appropriate point.) Again, a problem taking more than ten minutes to correct should be adequately noted and solved later. The production is run in its entirety with stops called only when problems occur. The rehearsal should start when the Stage Manager is ready, but no later than 7:00 PM. Tech table will begin at 10:00 PM. Tech table concludes at 10:30 PM, at which time all personnel must be released.

- d. Actor Notes -- During technical rehearsals there is limited time for directors to give actor notes. The following schedule is recommended when directors need additional time for actor notes:

- 6:00 PM Cast called to a rehearsal studio for notes from the Director and warm-ups.

- 6:00 PM Crew called to stage.

- 6:20 PM Stage is available for Director to address

notes that can only be made on the set.

- 6:50 PM Cast and Crew released for a five-minute break.
- 7:00 PM Technical rehearsal begins
- 8:20 PM Ten minute break for all called.
- 10:00 PM Tech Table begins / actors released.
- 10:30 PM All production personnel released.

23. 1st Dress

A run-through with actors in costume for the first time. The following schedule is recommended for 1st Dress Rehearsal:

- 5:30 PM Wardrobe Crew Called
- 6:00 PM Cast and remaining crew called – Director’s notes may be posted, but wardrobe should be given the entire hour
- 6:30 PM Half-Hour call given by Stage Manager over intercom and in-person. No notes should be given after this call. Stage Manager to continue calls with 20 minutes, 15 minutes, 10 minutes and 5 minutes.
- 6:58 PM Places call given by Stage Manager over intercom and in-person by ASM. All mic checks must be complete by this time.
- 7:00 PM Stop and Go Rehearsal Begins with stops only being called for wardrobe issues. Breaks should be given during the production’s scheduled intermission.
- 10:00 PM Actors must be released from the stage to get out of costume.
- 10:30 PM All production personnel released except for wardrobe crew.

24. 2nd & 3rd Dress

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

recommended schedule would be similar in format to the following:

5:30 PM	Wardrobe crew called
6:00 PM	Cast and remaining crew called. Director can work with cast on-stage, but not in costume, until 6:30 PM. Warm-ups and fight calls should be held on-stage. There will be no crew activity such as light or sound checks during this time.
6:15 PM	Cast released to dressing rooms. No notes should be given after this call. Crew performs all preshow setup and check lists.
6:30 PM	Stage is clear.
6:30 PM	Half-Hour call given by Stage Manager over intercom and in-person. Stage Manager to continue calls with 20 minutes, 15 minutes, 10 minutes and 5 minutes.
6:45 PM	“House Open” conditions
6:58 PM	Places call given by Stage Manager over intercom and in-person by ASM
7:00 PM	“Show Conditions” Run. Breaks should be given during the production’s scheduled intermission.
10:00 PM	Actors must be released from the stage to get out of costume.
10:30 PM	All production personnel released except wardrobe crew.

25. Preview

All production personnel respond as if the rehearsal were a performance. Performance begins at 7:30 PM with invited audience as determined by the Producer/Chair and any Theatre Major, Minor, Graduate Student, Faculty or Staff member. No additional guests are permitted. Tech Table should commence as soon as the house clears following the performance.

26. Opening/Run of the Show

Once the show opens, it is the Stage Manager’s duty to maintain the artistic integrity of the production. The mechanism for this is the performance report. Similar to the daily rehearsal report, it notes times and any problems that arose during the production. These

notes are discussed with the appropriate faculty or staff member who will advise as to the most appropriate way to solve them. All members of the production team should give notes through the Stage Manager. Notes from the Director may be given to both actors and stage management. Notes may not be given during intermission.

27. Strike

There are two different ways in which production strikes are scheduled. All members of each production must check with their stage manager to find out which schedule will be followed for their specific production.

Strike schedule #1 - Whenever possible, the strikes will be scheduled to begin the first weekday afternoon following the final performance. In this case, strike is **voluntary** for all cast and crew of the production. The strike will take place every afternoon from 1:30-5:30pm until completion. Cast and crew that wish to volunteer should report to the Scenic Studio Manager in the Scenic Studio.

Strike schedule #2 - Occasionally, the overall production schedule demands that the strike be completed immediately following the final performance. In this case, all members of the production are **required** to participate in strike. Each member of the production must contact the Stage Manager for his/her work assignment (this list will be created with the help of the Technical Director). Dismissal from strike is authorized only by the Technical Director and will occur as soon as the work is completed. Regardless if the strike is completed or not, no cast or crew member will be required to stay more than four hours after the end of the performance.

XVI. TECHNICAL THEATRE GUIDELINES

A. The Theatres

The two theatres, Thurber and Bowen are reserved for design and technical/construction needs from 1:30 PM to 5:15 PM. The exact schedule of use for rehearsal and construction is to be worked out during the weekly production meetings. It should be noted that securing the theatre includes shutting off the lights, placing the "ghost" lights and locking all doors is the responsibility of the Stage Manager during rehearsals and the Area Supervisor during construction calls. All work, whether it be construction or rehearsal, is to stop before 10:00 PM. 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 Technical Director.

Access to the theatres is scheduled through the Production Manager.

While the stage will be available for rehearsal after the second day of load-in, no portion of the set or properties is guaranteed until the first technical rehearsal. On stage rehearsals with the set in place will be scheduled during the production meetings. 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 by the Technical Director.

Designs in all theatres must comply with current state and city fire codes. Of particular note: No scenery in Thurber Theatre shall in any way impede the function of the fire curtain. All designs, all uses of the theatre, shall recognize that the Fire Curtain must remain free for use in case of an emergency.

B. Design and Technology Studios

The scenic studio (DR 0141), costume studio (DR 0072), lighting studio (DR 2071) and sound lab (DR 2061A) are utilized as laboratory spaces for the Department of Theatre classes and for the preparation of the mainstage production season. The hours of each will vary somewhat due to exclusive use at times by classes. Normal hours are from 8:00 AM until 5:15 PM with lunch hour from 12:00 - 1:00 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 Department of Theatre faculty, staff, and students are occasionally permitted by prior arrangement with the Producer/Chair and the Production Manager. Outside projects require approval by the Producer/Chair via the Paid External Consulting Form (faculty and lecturers), Staff Extramural Activity Reporting Form (staff), or the Extra-Curricular Project Approval Request Form (graduate students). All outside projects must be completed with materials provided by the individual. No Department materials are to be used and outside projects must not interfere with the daily operations of the studios. 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. Lighting 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 prop storage or the elevator. No equipment is to be stored on the floor. Roy Bowen 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 (DR 2071), is used for lighting class demonstrations 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. This room is to be kept locked.

D. Control Booths

The control booths in Thurber and Bowen are considered "secure" spaces. As such, keys will be strictly controlled. The booth is to be kept locked and windows closed and secured 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 departmentally supported productions. Designers for these productions who wish to browse through the prop rooms should make arrangements with the Faculty Prop Manager or Properties Area Graduate Associate. Properties are not available for acting and directing scenes. Faculty members may secure props on a limited basis 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 Graduate Associate 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 Resident Scenic Designer, Resident Technical Director or Scenic Studio Manager.
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 to the Faculty Prop Manager. All props must be returned promptly at the end of the class. Arrangements should be made with the Properties Area Graduate Associate to return items to stock. Items should not be left in faculty, staff or graduate student mailboxes, in the Theatre Office or in the Scenic Studio.
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 Manager, or Technical Director.
6. Properties and furniture owned by The Ohio State University Department of Theatre are for the exclusive use of the department, other producing organizations within the Division of Arts and Humanities, and other organizations with which the department has reciprocal agreements. It is the responsibility of the Properties Area Graduate Associate, Scenic Studio Manager, and the Resident Technical Director to enforce this rule.
7. Under no circumstances may weapons be loaned.

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 may be removed from the costume studio or costume storage areas without the

permission of the Costume Studio Manager. 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 Costume Studio Manager and supervision by a member of the costume studio staff.
3. Arrangements can be made with the Costume Studio Manager to work on class projects outside of normal studio hours.
4. 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 fitting or measurement calls will be arranged through the 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 not eat while wearing a costume. The actor may drink water.**

ACTORS MAY NOT SMOKE IN 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 unless they are part of the design.

1. Rehearsal Wardrobe Regulations

a. Graduate MFA actors:

For rehearsal purposes, all MFA actors are expected to supply their own:

Shoes: Men are required to own lace-up dress oxfords or jazz oxfords. Women are required to own 2" – 2-1/2" heeled character shoes. Both women and men should own leather ballet slippers.

Jackets: Men should own a sport/dress jacket of any sort.

Skirts: Women should own a long rehearsal skirt of any sort.

Rehearsal shoes will only be supplied if they are special/unusual types (high platforms, galoshes, stilettos) that markedly affect movement and safety. Due to the inherent expense and wear placed upon them, production shoes will not be made available until Crew Watch.

b. Undergraduate Majors actors:

Men are STRONGLY ENCOURAGED to supply their own lace-up dress oxfords and rehearsal jacket.

Women are STRONGLY ENCOURAGED to supply their own heeled character shoes and long skirt.

c. Rehearsal clothing/accessories:

Rehearsal clothing and accessories shall be supplied as necessary with the approval of the Costume Studio Manager or Costume faculty. Rehearsal Clothing will be supplied only if said clothing is necessary to the action onstage. For example: hats, gloves, handbags, etc. will be supplied if they are to be added or removed for onstage business.

Overcoats and jackets will be supplied if they are to be added or removed for onstage business. Rehearsal pieces will reasonably imitate the function of the actual production costume. No pieces shall be loaned for rehearsal that would require dry cleaning at the completion of the rehearsal period unless this expense has been allotted for in the production budget.

d. The STAGE MANGER/ASSISTANT STAGE MANAGER is responsible for:

- i. Retrieving and restoring costume rehearsal pieces to the costume studio prior to and following each rehearsal period.
- ii. Storing each rehearsal piece in the rehearsal room or backstage area so that it is accounted for and kept neatly.
- iii. Under no circumstances shall rehearsal costumes leave the Theatre Department building. The sole exception would be rehearsals conducted in the Mount Hall Studio Theatre.

2. Costume Procedures for Studio Productions and Senior Projects

Students involved in departmentally supported productions are allowed to borrow costumes from stock providing they adhere to the following procedures. Adherence to the procedures is necessary to avoid interference with the production demands of the costume studio and its staff.

The Director/Designer/Student must make an appointment with the Costume Studio Manager to discuss the costume demands of the production during the beginning of the semester in which the items are to be borrowed. The Costume Studio Manager will arrange an appointment with the borrower to examine the stock. The borrower must come to this appointment with a complete list of the items needed and the size demands of any fitted items. The Costume Studio Manager will assign a storage area for all the items that are pulled.

The borrower must arrange with the Costume Studio Manager 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 Costume Studio Manager. The borrower must arrange to meet with the Costume Studio Manager to return unneeded items within 48 hours of completing the loan form.

Access to the costume studio equipment and supplies is limited and must be arranged by the Costume Studio Manager. 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 return 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 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, jewelry, and items that may readily be purchased are not exchanged.

H. Sound Equipment

1. Voice Overs

Voice overs will be arranged through the Stage Manager. The Stage Manager will return the appointment schedule to the Sound Designer prior to the first appointment time and post a copy of the appointment schedule on the callboard to remind actors of their commitment.

2. Mic Fittings

Mic fittings will be arranged through the Stage Manager. The Stage Manager will return the appointment schedule to the Sound Designer prior to the first appointment time and post a copy of the appointment schedule on the callboard to remind actors of their commitment.

3. Sound Effects

The Department of Theatre maintains a small digital sound effects library. Sound Designers for mainstage productions should contact the Theatre Technology Manager to access these files.

I. Department Vehicles

The Department's truck, van 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. A driver's authorization form should be on file in the Production Office prior to driving one of these vehicles.

J. Keys and Buck-ID Access

Facility access is maintained by the Main Theatre Office. Buck-ID access is automatically granted to all faculty, staff, graduate students and company members. Other individuals needing facility access should submit a request in writing to the Main Theatre Office. Keys are issued as needed at the discretion of the Main Theatre Office. Employees must return keys at the time of termination or separation from the university. All other individuals must return keys within 5 business days of the closing performance.

XVII. FRONT OF HOUSE SERVICES AND OPPORTUNITIES

A. Ushering

Any student registered during the semester 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 Performance and Event Center. 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 normal Box Office hours are 10:00 AM - 4:00 PM Monday through Friday with additional hours and days during production performance dates.

C. Complimentary Ticket Policy

Department of Theatre Faculty and Staff, including Joint Appointments and Emeritus Appointments, receive two complimentary tickets to each main stage production.

Department of Theatre Graduate Students are eligible for ONE complimentary ticket for each Department of Theatre mainstage production in the Drake Performance and Event Center.

Theatre Majors and Minors who are a declared major or minor, registered in the Main Office prior to the 10th day of the semester, receive ONE complimentary ticket for each Department of Theatre mainstage production in the Drake Performance and Event Center.

Complimentary tickets to joint productions and productions not performed in the Drake Performance and Event Center may not be available.

Related Appendices & Publications

Box Office Handbook

XVIII. ADDITIONAL GUIDELINES AND PROCEDURES WHICH MAY AFFECT PRODUCTION

- A. Additional information is available in the following departmental publications:
 - 1. Stage Management Handbook
 - 2. Theatre Rental Information
 - 3. Patterns of Administration
 - 4. Appointments, Promotion and Tenure
 - 5. Graduate Student Handbook
 - 6. Practicum Handbook

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

APPENDICES TO THE PRODUCTION HANDBOOK

Appendix A. Changes, Alterations & Deletions.....	57
Appendix B. Cutting Legally.....	58
Appendix C. FAQ On Making Copies.....	60
Appendix D. Season Selection Priorities.....	61
Appendix E. Evaluation: Actor	62
Appendix F. Evaluation: Stage Management	64

APPENDIX A. CHANGES, ALTERATIONS & DELETIONS

From: Dramatists Play Service, Inc.

[\(http://www.dramatists.com/faqsmanager/applications/faqsmanager/\)](http://www.dramatists.com/faqsmanager/applications/faqsmanager/)

That is the first condition on all of our licenses for a reason. The plays we publish are protected by Federal copyright law, which prohibits anyone from making unauthorized changes to a script or from producing the play without obtaining permission. Copyright law has the reputation of being complicated, but it stems from a simple, concise premise. The creator (in this case, the author) of a work of art (the play) is the sole owner of that work. That's it. That is what intellectual property is all about. What confuses many people is that intellectual property covers a wide set of rights, all of which are separate. Once you write a play there are many ways in which that work can be "exploited." There are stage performance rights, publishing rights, adaptation rights (like turning the play into a musical), film rights and so on. Another thing that makes intellectual property difficult is that it's not tangible. You're paying for something that cannot be seen or held. It's helpful, therefore, to think of stage performance rights as something you're renting. Pretend that THE CRUCIBLE is a car you've just rented from Acme Auto. You're free to drive the car around...but you can't have it repainted. Or pull out the radio. Or turn it into a convertible. "Look," you might say. "I've improved the car. It feels great to have the wind blowing through your hair." Acme Auto, however, may feel differently...and it's doubtful your insurance will cover it. The point is that the play belongs to the author. If you have a terrific idea for a story or a vision you want to create, great, fabulous! Write a play!

APPENDIX B. CUTTING LEGALLY

From: Dramatists Play Service, Inc.

(<http://www.dramaticpublishing.com/download/pdf/Cutting-Legally.pdf>)

Cutting—Legally

By Stephen Peithman

It's really very simple: If you plan to cut a play, step one is to find out if you may do so legally.

It's a step that many theatres and directors overlook. In fact, many aren't even aware that permission to cut is even required.

If the play is in the public domain, you don't need permission. If it's protected by copyright, you do.

What's protected? Most plays written in the last 75 years, as well as translations of new performing editions of older plays, if they were written within that same time span. As rule of thumb, a play offered by a publisher/agent such as Samuel French or Music Theatre International is protected by copyright. These companies publish scripts and act as agents for the playwright in the licensing of performance rights and collecting royalties—which is why they are often referred to as “royalty houses.”

However, some plays are published by mainstream publishing houses, such as Oxford University Press, or St. Martin's Press. These publishers do not act as agents for the playwright; in such cases, you'll find the name of the licensing agent on the copyright page (usually on the other side of the book's title page.) Sometimes the agent turns out to be Samuel French or other major royalty house. In other cases, the name and address on the copyright page may be that of a lawyer or other individual.

Whoever the publisher/agent may be, it is essential to discuss any cuts with them if a play is protected by copyright. One reason is that, aside from collecting royalties, the publisher/agent is given power by the author (or author's estate) to protect the integrity of the play and the author's creative vision—including determining what constitutes an accurate representation of that vision.

You may have heard that most playwrights oppose changes to the text of the play. This is true, and this language probably appears in the licensing contract signed by you or your theatre company. (If you're not sure, find a copy of the contract and check it carefully.)

The good news is that, despite the boilerplate contract language, it's often possible to get approval for script changes. Indeed, most publisher/agents say they urge directors to contact them regarding cuts and other changes, because there may be an accommodation.

“Always ask,” advises Alleen Hussung of Samuel French. “It never hurts to ask.”

The first step is to telephone or write the publisher/agent who licenses the play in question. Just make your requests for cuts as specific as possible.

“Don't write and ask to ‘cut a little bit’ out of act one,” says Craig Pospasil, of Dramatists Play Service. “Be precise about the cuts, including the specific words and lines and pages.”

Be prepared: You may or may not get an answer right away. “You can't cut or excerpt Albee, Beckett or Williams,” explains Pospasil. “Others may allow a limited number of cuts, but in many cases, your request has to be checked with the author or his estate.” Give yourself enough time to complete the process before going ahead with the abridged version.

Aside from honoring the playwright’s creative control of his or her work, as a practical matter, all plays entered into AACT/Fest competition require proof that you have obtained permission to perform them with any alterations to the text.

However, even if you don’t plan to enter a play into competition, there is one overwhelming reason for securing permission to make changes—to protect you or your company from financial harm.

Federal copyright law establishes statutory fines for each act of copyright infringement, ranging from a minimum of \$500 for “innocent” infringement to a maximum of \$100,000 for “willful” infringement—and most licensing contracts you sign define any unauthorized changes as “willful” infringements.

So do the right thing—for the playwright’s sake, and your own: Get approval for all cuts from the publisher/agent.

Or simply avoid the problem altogether. For example, there are no legal restrictions on altering a play no longer protected by copyright. If you want to cut an hour out of *The Importance of Being Earnest*, there’s no one who’ll stop you.

To wrap up, if you choose to cut a copyrighted play, get approval first. Or, simply choose one that is shorter to begin with. Remember, a play is an organic whole—cut any part of it, and it’s no longer the same play.

Reprinted from *Spotlight*, April 2002, American Association of Community Theatre

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APPENDIX C. FAQ ON MAKING COPIES

From: Dramatists Play Service, Inc.

(<http://www.dramatists.com/faqsmanager/applications/faqsmanager/>)

- A. May I copy a play and distribute it to my class for study purposes?

Under the provision of "fair use" copyright law does allow for some limited photocopying strictly for use in educational settings. You cannot photocopy an entire play and hand it out to your students, but copying a short section of a play for teaching use only is permissible.

- B. May I make a copy of the play for the actors at my theatre?

The short answer is "no." Have you ever borrowed a record or CD from a friend and made a tape of it? Most likely you have. But it is illegal. It doesn't matter that Paul McCartney is a billionaire. He still deserves to get paid. Piracy of intellectual property is big business. There are frequent reports of bootleg copies of movies and music being distributed in Eastern Europe. The U.S. government has been in discussions with the Chinese about closing down factories in China that turn out pirated copies of American music and computer software CDs. The music and computer industries estimate losses of hundreds of millions of dollars because of these violations. You can find pirated videotapes of current movies being sold on the streets of New York. And Congress is currently debating the best ways to protect copyrighted material from being disseminated over the Internet. Digital technology makes it possible to make perfect copies of a piece of music. A fifth generation copy may be just as good as the original itself. What does all this have to do with copying plays? Just like making a copy of a friend's CD, this is a violation of copyright law. Royalties from script sales is one of the ways that a playwright makes money for their work. Every illegal copy of a play made means that the author has been denied income that she is rightfully due.

- C. May I make an oversized copy of the play for the stage manager's prompt book?

An oversized copy of the play is helpful for stage managers needing to make blocking notations in the margins. An oversized photocopy intended for this use is acceptable, provided that a copy of the acting edition has been purchased by or for the stage manager.

APPENDIX D. SEASON SELECTION PRIORITIES

1. We seek to develop a season that provides **outreach** into the OSU community via a strong research component and partnerships. One play each season shall aim to have a connection to the resources at the Theatre **Research** Institute, enhanced with a symposium event offered at Thompson Library. We will create an opportunity for select partnerships that give us a presence in the larger Columbus community.
2. Play selection, including playwright, roles and subject matter will reflect our commitment to celebrate individual differences, socio-cultural realities and **diversity** while being sensitive to matters of gender, race, ethnicity, sexual or gender identity, ability, class, age, etc.
3. Place an emphasis on **new work**, which is built into the programming – devised projects, outreach and engagement projects – and continue to seek opportunities to present and develop new plays.
4. Plays selected should provide **artistic challenges** that are manageable within our resources of casting, coaching, directing, design and technology and uphold high artistic standards. Balance this with a need to provide sufficient MFA acting roles and MFA design thesis projects with undergraduate opportunities. When appropriate, discuss the contributions guest artists may bring to achieve these challenges.
5. Determine the number of **casting** opportunities needed in the season and ensure that the plays under consideration provide sufficient roles to meet this goal. In addition, be conscious of mixing undergraduate and graduate actors whenever possible.

APPENDIX E. EVALUATION: ACTOR

EVALUATION: ACTOR (4000.08)

Name: _____

Production: _____

Evaluators: _____ Director/ Liaison

1. Audition (10%)

Well-prepared audition and follow-up feedback.

2. Professional Comportment (30%)

On time for rehearsals, fittings and coaching. Professional behavior on and off-stage. Mature responses to criticism. Applied director notes quickly.

3. Evidence of Development and Rigor (35%)

Learned lines and retained blocking. Created a solid character. Maintained the role in performance. Contributed ideas. Applied textual analysis. Synthesized vocal, physical, and emotional techniques. Brought work from studio classes into the rehearsal room. Played moments and made discoveries. Created believability onstage. Production Journal.

4. Collaboration (25%)

Worked well with other actors, technicians, crew, designers, production staff, and the director.

FINAL GRADE _____

Faculty Director/Liaison Signature: _____

Date: _____

Grading Scale:

93-100.0	A	77-79.9	C+	0-59.9	E
90-92.9	A-	73-76.9	C		
87-89.9	B+	70-72.9	C-		
83-86.9	B	67-69.9	D+		
80-82.9	B-	60-66.9	D		

APPENDIX E. EVALUATION: ACTOR

EVALUATION: ACTOR (7000.08)

Name: _____

Production: _____

Evaluators: **Director** **A/D1** **A/D2** **A/D3** **A/D4**

1. Audition (10%)

Well-prepared audition and follow-up feedback.

2. Professional Comportment (30%)

On time for rehearsals, fittings and coaching. Professional behavior on and off-stage. Mature responses to criticism. Applied director notes quickly.

3. Evidence of Development and Rigor (35%)

Learned lines and retained blocking. Created a solid character. Maintained the role in performance. Contributed ideas. Applied textual analysis. Synthesized vocal, physical, and emotional techniques. Brought work from studio classes into the rehearsal room. Played moments and made discoveries. Created believability onstage. Production Journal.

4. Collaboration (25%)

Worked well with other actors, technicians, crew, designers, production staff, and the director.

TOTALS

FINAL GRADE (Totals averaged) _____

Faculty Director/Liaison Signature:

Date: _____

Grading Scale:

93-100.0	A	77-79.9	C+	0-59.9	E
90-92.9	A-	73-76.9	C		
87-89.9	B+	70-72.9	C-		
83-86.9	B	67-69.9	D+		
80-82.9	B-	60-66.9	D		

APPENDIX F. EVALUATION: STAGE MANAGEMENT

STAGE MANAGER/ASSISTANT STAGE MANAGER EVALUATION

STAGE MANAGER_____

PRODUCTION_____ DATE_____

EVALUATOR'S NAME_____ POSITION_____

RATE THE PERFORMANCE OF THE STAGE MANAGER/ASSISTANT STAGE MANAGER IN EACH AREA LISTED BELOW. USE 1 TO INDICATE A POOR PERFORMANCE LEVEL AND 5 TO INDICATE AN EXCEPTIONAL PERFORMANCE. NA= NOT APPLICABLE.

SCHEDULING	1	2	3	4	5	NA
COMMUNICATION SKILLS (VERBAL/WRITTEN)	1	2	3	4	5	NA
WILLINGNESS TO WORK	1	2	3	4	5	NA
LEADERSHIP QUALITIES	1	2	3	4	5	NA
RESPONSIBILITY	1	2	3	4	5	NA
REHEARSAL MANAGEMENT	1	2	3	4	5	NA
BLOCKING NOTATION	1	2	3	4	5	NA
PROMPTING	1	2	3	4	5	NA
ORGANIZATION AND EFFICIENCY	1	2	3	4	5	NA
TECHNICAL APTITUDE	1	2	3	4	5	NA
CUE CALLING	1	2	3	4	5	NA
PAPERWORK (LISTS, SCHEDULES, ETC.)	1	2	3	4	5	NA
RAPPORT WITH DIRECTOR	1	2	3	4	5	NA
RAPPORT WITH CAST	1	2	3	4	5	NA
RAPPORT WITH ASSISTANTS AND CREWS	1	2	3	4	5	NA
MAINTENANCE OF DISCIPLINE	1	2	3	4	5	NA
OVERALL PERFORMANCE	1	2	3	4	5	NA