

***Student Handbook – Theatre***

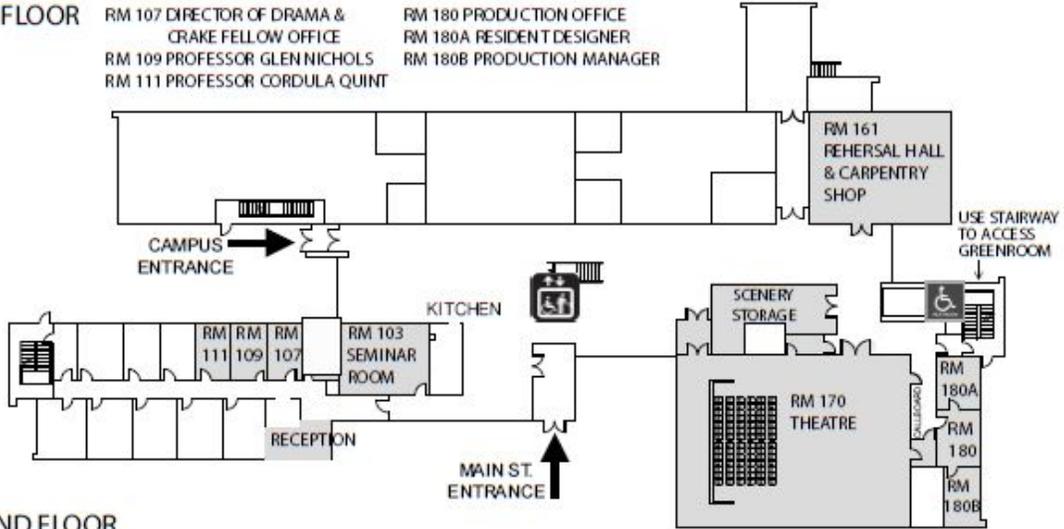
## TABLE OF CONTENTS

|  |    |
|--|----|
| Wayfinding: the Purdy Crawford Centre for the Arts .....                   | 1  |
| Building and Facilities.....   | 2  |
| Guidelines for working and rehearsing in the theatre.....                  | 2  |
| Locking procedures and door use.....                                       | 2  |
| Lights for Rehearsals .....  | 2  |
| Tech Week .....  | 3  |
| Theatre Maintenance.....   | 3  |
| Green Room .....   | 3  |
| Safety Overview—paint area practice .....                                  | 4  |
| Safety Overview—costume shop practice .....                                | 5  |
| Safe Theatre Production Practices .....                                    | 7  |
| Production Shop Rules .....  | 10 |
| Costume & Prop Shop Rules.....   | 10 |
| Scene Shop Rules.....  | 10 |
| Production Work.....   | 12 |
| Production Roles .....   | 12 |
| Motyer-Fancy Theatre Production Deadlines .....                            | 13 |
| Motyer-Fancy Theatre Production Deadlines Studio .....                     | 14 |
| Design.....  | 15 |
| GUIDELINES FOR STUDENT DESIGN .....  | 15 |
| THE WORK OF THE SET DESIGNER (Paperwork and Supporting Materials).....     | 15 |
| THE WORK OF THE COSTUME DESIGNER (Paperwork and Supporting Materials)..... | 17 |
| LIGHTING AND SOUND DESIGN .....  | 19 |
| Directing, Rehearsals, and Stage Management .....                          | 24 |
| GUIDELINES FOR STUDENT DIRECTORS.....                                      | 24 |
| REHEARSAL POLICY .....   | 30 |
| Stage Management.....  | 32 |

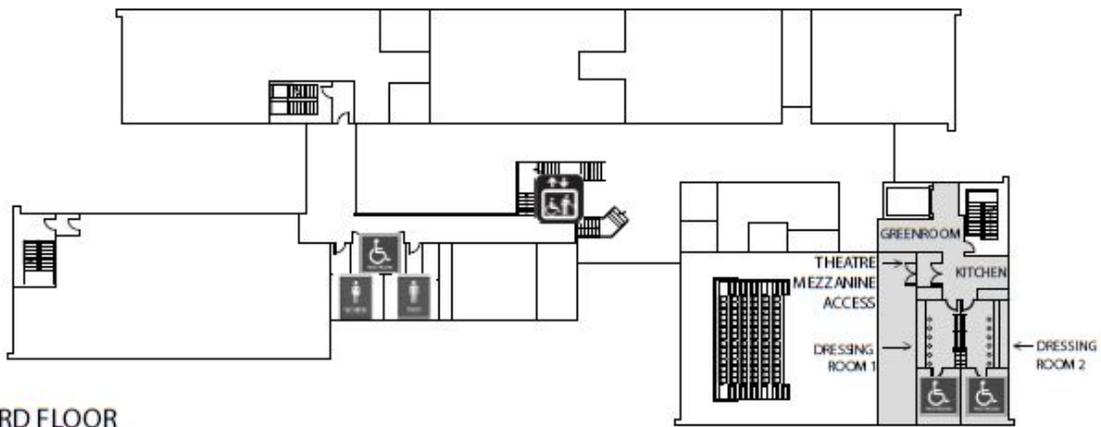
SM Team (rehearsal) .....32

# MAP OF THE PURDY CRAWFORD CENTRE FOR THE ARTS

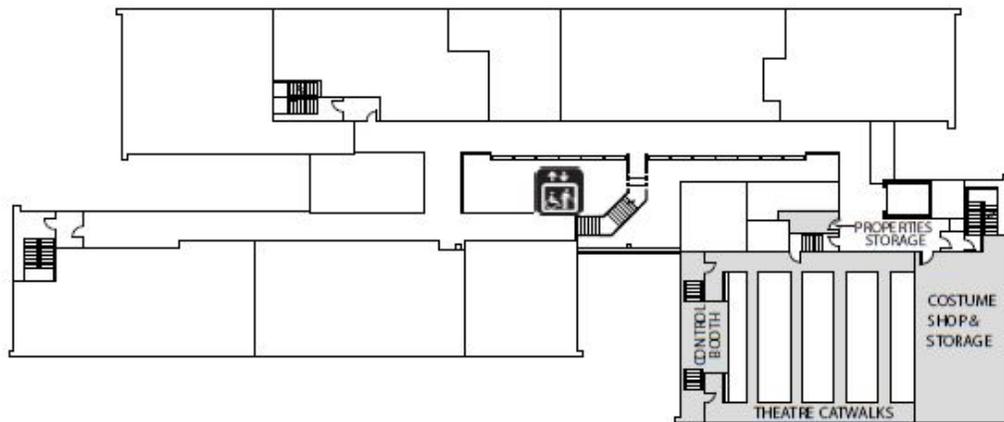
**FIRST FLOOR** RM 107 DIRECTOR OF DRAMA & CRAKE FELLOW OFFICE  
 RM 109 PROFESSOR GLEN NICHOLS  
 RM 111 PROFESSOR CORDULA QUINT  
 RM 180 PRODUCTION OFFICE  
 RM 180A RESIDENT DESIGNER  
 RM 180B PRODUCTION MANAGER



**SECOND FLOOR**



**THIRD FLOOR**



**WAYFINDING: THE PURDY CRAWFORD CENTRE FOR THE ARTS**

## BUILDING AND FACILITIES

### GUIDELINES FOR WORKING AND REHEARSING IN THE THEATRE

**We welcome anyone who is interested to audition for or to work on any production at the Motyer-Fancy Theatre. We are ready to provide necessary accommodations, such as large-print materials, prompters, microphones, and more. We will work with you to make sure you have what you need. The Purdy Crawford Centre for the Arts was designed to be fully accessible, and features a level entry, elevators, single-occupancy gender-neutral bathrooms, plenty of natural light, and seating in open areas.**

Remember the theatre is a busy place and in use by a lot of different groups. Out of respect for the other persons working or rehearsing in the theatre please use the following guidelines:

#### LOCKING PROCEDURES AND DOOR USE

- For general use please use the main doors or the light and sound lock (door) by the Production Manager's office.
- Generally the doors will be unlocked between 9am and 5pm, after these hours please make sure the doors are locked.
- For rehearsal the stage manager or director should make sure that these doors are unlocked and locked after rehearsal.
- For class work the professor is responsible for this. There are "Studio Class in Progress" signs available (see Production Manager) to hang on entrance doors during class times.
- The side Exit door in the theatre is for exits only.
- The sound lock USR is for use by stage management during setup and should remain closed during rehearsal.
- The loading doors should only be used for loading and unloading scenery of a large size. Please leave these doors closed at all times. They need to be kept closed for the air system to balance the temperature in the theatre.
- If you do use these doors please make sure they are secured when you have finished using them. Please use the lower parts of the doors and only open the transoms when moving tall objects.

#### LIGHTS FOR REHEARSALS

- Lights can be turned on by the touch buttons by the entry doors (amber off/red on)
- You may also use the touch panel USR by hitting "work lights". For lights backstage press the "ZONE" button in the upper right corner and then use the "CATWALK LIGHTS".
- If you use this panel please press "NIGHT" before you leave.
- DO NOT PRESS THE "SHOW" BUTTON

- If you accidentally press the “SHOW” button, all lights will be disabled. To enable lights the code is 1111.

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#### TECH WEEK

- During Tech week priority of the space goes to the production.
- If required, classes will be booked into another room.
- Production Manager will co-ordinate with teaching instructors about re-booking in advance.

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#### THEATRE MAINTENANCE

- Food and drink are not allowed on the seating risers. Food and drink are OK on the stage, if cleaned up after your use of the theatre. All spills must be cleaned up right away. No food or drink in any other technical area, and only bottled water in the booth.
- Please remove winter/dirty footwear on the mats by the main entrance.
- The dust mop for cleaning the stage should be in the small closet by the main floor, accessible washroom. Please remember to return it after you finish using it.
- When the main seating is retracted, you may use the black folding chairs for classes and rehearsals. When finished, please return to the rolling carts (16 per cart). These chairs are for seating and not to be used as rehearsal props. They shall be in no way used for any construction and painting. We need to keep these in good shape for audience use. They are worth about \$350 a piece and are hard to replace as cost goes up with smaller orders.
- For rehearsal prop use, please use the wooden chairs, or rehearsal cubes. They will be stored upstage in the theatre, in Set Storage (172), and Carpentry and Staging (161).
- When finished using the space please clear all props and movable furniture and set pieces from the stage. This is the responsibility of the stage management, crew chiefs, or class instructors.
- When there is a set in place, students and course instructors are requested not to move or touch set pieces.

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#### GREEN ROOM

- The green room can be used during the week as a lounge space. As this is a shared space please make sure you clean up after yourself as well as washing any dishes that you use.
- When using the fridge for personal food please label it and make sure you throw out any old food.
- During tech and production weeks, greenroom use is limited to production cast and crew, as posted on the greenroom door.
- In the event the theatre has an outside booking, the greenroom will be closed off for the entire event.
- There shall be no modification to the layout of the green room without consulting the Production Manager.

## SAFETY OVERVIEW—PAINT AREA PRACTICE

The items listed below address PAINT AREA PRACTICE. Potential safety hazards are discussed.

### Paint:

The paint used on stage in Motyer Fancy Theatre productions is water based latex paint. Today's paints are generally low VOC and easily washable from the skin. It is recommended that you wear paint clothes when using these paints. Once dry, the paint cannot be removed from textiles.

### Set painting:

During the building of the set, parts of the stage are not always safe for painting on or around.

- Be sure that set pieces are ready to be walked on or under before painting. Ask the set carp or paint supervisor if in doubt.

### Step Ladder:

You may need to position and climb a ladder when painting on set.

- Ask for help if the ladder is too heavy for you to move on your own.
- Make sure ladder is fully open with all legs firmly planted.
- Make sure hinges are in the fully horizontal position.
- Safe practice calls for three points of body contact when climbing the step-ladder.
- Learn how to use the adjustable ladder.

### Lift:

The theatre has a power lift available for accessing areas to be painted which are beyond the reach of our ladders. You must be trained in the operation of the lift by the Production Manager.

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Student Paint Helper

I have affixed my signature to testify that I have reviewed the material on this Safety Checklist with the Resident Designer or the Paint Supervisor on Set.

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Reviewer

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Date of Review

## SAFETY OVERVIEW—COSTUME SHOP PRACTICE

The items listed below address COSTUME SHOP PRACTICE. Potential safety hazards are discussed.

### Clothes Irons and Steamers:

The temperature at the base of the iron can be very high. When ironing costumes, follow the procedures listed below:

- Make sure hands are well away from the iron when pressing costumes. Use steel pins or glass composition round headed pins to hold small pieces in place, instead of fingers.
- Place Domestic Irons in a vertical position after ironing.
- Never leave the base of an iron on the ironing board.
- When using Steam Iron, make sure fingers are well away from hot steam.
- Place steam iron on silicon base or pad after use.

### Domestic and Industrial Sewing Machines:

It is possible to impale a finger upon a machine needle.

- Must have approval from Resident Designer before using machine.
- Learn how to thread sewing machines, wind bobbins and replace needles.
- Before changing machine needle, disengage sewing machine motor.
- When threading needle, remove foot from motor pedal.
- When guiding fabric past the needle, always place hands in a safe position.
- Have a pair of scissors near the machine for cutting thread.

### Scissors:

- Use scissors marked “fabric” when cutting pattern pieces out of cloth.
- Use only scissors marked ‘paper’ when cutting paper, including brown paper from paper roll.

### Hot Glue station:

The hot glue gun dispenses very hot liquefied glue. Occasional painful but low intensity burns may occur when using hot glue.

- Turn on ventilation fan at glue station before turning on glue gun.
- Stanley glue gun heats up to a useable temperature in approximately 5 minutes.
- Place hot gun upright on plastic tray when not in use.
- Stanley glue gun shuts off automatically if not used for 15 minutes.
- When not in use, unplug glue gun.
- Turn off ventilation fan 5 minutes after turning off glue gun.
- Keep any objects not being glued away from glue station.
- When gluing keep fingers away from glue.
- Use layers of material between fingers and glue site when holding glued items together.

### Pins, Needles:

It is possible to prick a finger when using these sharp pointed tools.

- Use a thimble when driving needles and pins through thick or heavy material.

Step Ladder:

- Make sure ladder is fully open and firmly planted.
- Safe practice calls for three points of body contact when climbing a step-ladder.

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Student Costume Shop Helper

I have affixed my signature to testify that I have reviewed the material on this Safety Checklist with the Resident Designer or the Student Costume Technician.

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Reviewer

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Date of Review

## SAFE THEATRE PRODUCTION PRACTICES

**You are not to use any of the following tools without supervision.**

In order to ensure a safe work environment students will learn and demonstrate to the Production Manager and/or Resident Designer their competency in the use of the following production tools and adherence to safe production practices before working with these tools.

### LIGHTING

#### **Tools:**

Crescent Wrench or C-Wrench

\_\_\_ Proper use of wrench and safety rope.

#### **Hanging of lights:**

- \_\_\_ Identify the different types of lighting instruments.
- \_\_\_ Read and identify lights from the lighting design.
- \_\_\_ Attach a lighting instrument to the lighting pipes.
- \_\_\_ Attach a lighting instrument in a side hanging position.
- \_\_\_ Prepare a lighting instrument in order to focus it.
- \_\_\_ Cable a lighting instrument, including running DMX cable.

#### **Focusing of lights:**

- \_\_\_ Focus an ellipsoidal spot.
- \_\_\_ Focus a lighting instrument to be used for a wash.
- \_\_\_ Attach a set of Barn doors to a light instrument.
- \_\_\_ Install a gobo into a light instrument

### CARPENTRY

#### **Tools:**

Mitre Saw

- \_\_\_ Safe use of guards
- \_\_\_ Set blade depth
- \_\_\_ Crosscutting
- \_\_\_ Angle cutting

Table Saw

- \_\_\_ Safe use of guards
- \_\_\_ Set blade depth
- \_\_\_ Crosscutting
- \_\_\_ Setting rip width
- \_\_\_ Ripping
- \_\_\_ Angle cutting

Drill Press

- \_\_\_ Mount bit in chuck
- \_\_\_ Setting bit depth

Boring a hole

Air tools

Set up air compressor

Attach air tools

Load air nailer and/or stapler

Jig Saw

Mount blade in chuck

Set safety guard

Cutting

Circular Saw

Safe use of guards

Set blade depth

Crosscutting

Drills

Mount bit in chuck

Boring a hole

Install and uninstall a screw

Replace and recharge battery

Safety gear

Use of ear protection

Use of eye protection

Proper clothing to be worn in shop

Reviews shop rules and safety protocol

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## WARDROBE & PROPS

### Tools:

Industrial Sewing Machine

Rethread Machine

Raise and lower stitcher foot

Remove and refill bobbin holder

Refill bobbin

Stitch forward and in reverse

Domestic Sewing Machine

Rethread Machine

Raise and lower stitcher foot

Remove and refill bobbin holder

Refill bobbin

Stitch forward and in reverse

Overlock Sewing Machine

Rethread Machine

Raise and lower stitcher foot

\_\_\_ Stitch

Steam Iron

\_\_\_ Iron with and without steam

\_\_\_ Refill water reservoir

Washing Machine & Dryer

\_\_\_ Review settings

\_\_\_ Remove lint

Hand Sewing Tools

\_\_\_ Sewing Needle

\_\_\_ Straight Pins

\_\_\_ Thimble

\_\_\_ Seam Ripper

Cutting Tools

\_\_\_ Replace blade on a utility knife

\_\_\_ Use of a metal ruler and cutting board

\_\_\_ Understand the difference between Paper Scissors and Fabric Scissors

## PRODUCTION SHOP RULES

These general rules apply to all areas of production and are there for your protection

- **Wear appropriate clothing for the task at hand**
  - No loose clothing
  - Production work is often messy, ensure you wear clothes that you are okay getting stained
  - Closed toe shoes at all times
- **Do not work alone**
  - Inform the Production Manager and/or Resident Designer you are here and what area of the building you will be working in
- **When finished ensure shop areas are clean, lights have been turned off and doors have been locked**

## COSTUME & PROP SHOP RULES

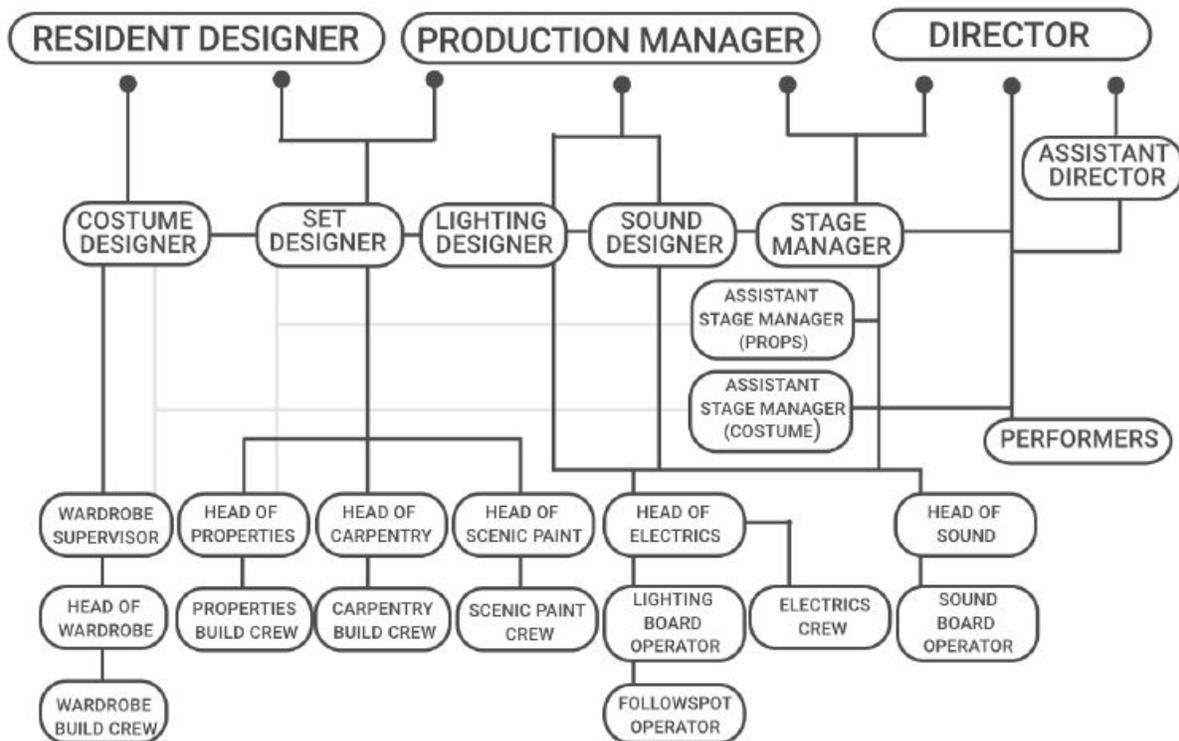
- Materials and Costume Stock are not to be removed from the shop without the express permission of the Production Manager and/or Resident Designer
- Students may borrow from costume and props storage for educational purposes only, please contact the Resident Designer to arrange a pull time
- Items borrowed are not to be altered to a point that it cannot be restored to original condition unless with the express permission of the Resident Designer, ex. Pants can be hemmed but must not have fabric cut from the hem or furniture cannot be painted

## SCENE SHOP RULES

- Main shop area (Behind curtain) is NOT for storage.
- Shut the door of 161 when using tools
- When finished ensure the Power Lock Out has been secured
- Keep rehearsal area clear of set pieces and lumber scraps
- All tools must be returned to proper storage area when finished
- All lumber must be returned to either the large lumber storage or shelf above counter when finished
- **When Using All Power Tools**
  - Wear eye protection
  - Wear ear protection
- **When Specifically Using Stationary Power Tools**
  - Close blue dust curtain
  - Turn on dust extractor
  - Open blast gate for only one tool at a time.

- **Cleaning**
  - Dust mop floor in rehearsal area and shop at the end of work call
  - Use shop vac to clean saws and counters
  - Floor should be clear when using saws
  - Place all scrap lumber in large garbage bins
  - **\*\*SAW DUST MUST GO IN SMALLER BIN WITH BLUE BAG\*\***
  - **\*\*NO SAW DUST IN THE LUMBER BIN!!!!!!\*\***
- **First Aid**
  - There is a first aid kit located by the eye wash station.
  - Paul Del Motte is the first aid responder for the Purdy Crawford, his office is located behind the theatre.
  - In the event that Paul is not in the building the numbers below are for medical attention
  - 2228- Security (Trained in First Aid and CPR)
  - 911- For Emergencies (If situation requires immediate attention)

# PRODUCTION ROLES AT MOYTER-FANCY



## MOTYER-FANCY THEATRE PRODUCTION DEADLINES

| Event                     | Date  |
|---------------------------|---|
| First Production Meeting  | 7 weeks                                     |
| Set Design Due            | 7 weeks                                     |
| Set Construction Begins   | 6 weeks                                     |
| Theatre Get In/Tape Floor | Sunday after previous show                  |
| Costume Design Due        | 6 weeks                                     |
| Costume Build Begins      | 6 weeks                                     |
| Rehearsal Props Due       | 5 weeks                                     |
| Show run for designers    | Sunday 10 days before opening               |
| Poster Due                | Monday 9 days before opening                |
| Tech week begins          | Wednesday                                   |
| Build Complete            | Wednesday                                   |
| Tickets on Sale           | Wednesday                                   |
| Lighting Design Due       | Wednesday                                   |
| Poster Up                 | Wednesday                                   |
| Lighting Hang             | Thursday if possible                        |
| Lighting Focus            | Friday                                      |
| Sound Design Due          | Friday                                      |
| Sound Set Up              | Friday                                      |
| Painting Complete         | Friday                                      |
| Props Due                 | Friday                                      |
| Lighting Levels           | Saturday 9-1 & 6-10                         |
| Run without Tech          | Saturday 2-5                                |
| Sound Levels              | Sunday morning                              |
| Quick Change Costumes Due | Sunday                                      |
| Q-Q or Tech               | Sunday afternoon                            |
| Program info Due          | Sunday                                      |
| Director's Note Due       | Sunday                                      |
| Costumes Due              | Monday                                      |
| Program Posted            | Monday                                      |
| Tech/Dress                | Monday                                      |
| Dress Rehearsal           | Tuesday                                     |
| Program to Press          | Tuesday                                     |
| Opening                   | Wednesday                                   |
| Show                      | Thursday                                    |
| Show/Photo Call           | Friday                                      |
| Show/Strike               | Saturday                                    |
| Post Production Meeting   | Week after production or as soon thereafter |

## MOTYER-FANCY THEATRE PRODUCTION DEADLINES STUDIO

| Event                     | Date  |
|---------------------------|---|
| First Production Meeting  | 7 weeks                                     |
| Set Design Due            | 7 weeks                                     |
| Set Construction Begins   | 6 weeks                                     |
| Theatre Get In            | Sunday after previous show                  |
| Costume Design Due        | 6 weeks                                     |
| Costume Build Begins      | 6 weeks                                     |
| Rehearsal Props Due       | 5 weeks                                     |
| Show run for designers    | Sunday 11 days before opening               |
| Poster Due                | Monday 10 days before opening               |
| Tickets on Sale           | Wednesday                                   |
| Lighting Design Due       | Wednesday                                   |
| Poster Up                 | Wednesday                                   |
| Tech week begins          | Wednesday                                   |
| Build Complete            | Thursday                                    |
| Lighting Hang             | Friday                                      |
| Sound Set Up              | Friday                                      |
| Sound Design Due          | Friday                                      |
| Painting Complete         | Friday                                      |
| Props Due                 | Friday                                      |
| Lighting Focus            | Saturday                                    |
| Run without Tech          | Saturday                                    |
| Lighting Levels           | Sunday                                      |
| Sound Levels              | Sunday                                      |
| Run without Tech          | Sunday                                      |
| Director's Note Due       | Sunday                                      |
| Program info Due          | Sunday                                      |
| Quick Change Costumes Due | Monday                                      |
| Q-Q or Tech               | Monday                                      |
| Costumes Due              | Tuesday                                     |
| Program Posted            | Tuesday                                     |
| Tech/Dress                | Tuesday                                     |
| Dress Rehearsal           | Wednesday                                   |
| Program to Press          | Wednesday                                   |
| Opening                   | Thursday                                    |
| Show/Photo Call           | Friday                                      |
| Show/Strike               | Saturday                                    |
| Post Production Meeting   | Week after production or as soon thereafter |

## DESIGN

### GUIDELINES FOR STUDENT DESIGN

The Production Manager and the Resident Designer are available to provide advice and assistance to all student designers.

#### OBJECTIVE: SET AND COSTUME DESIGN

The director and designers work together to arrive at design concepts that will enrich the experience of the audience.

#### FUNCTIONS: SET AND COSTUME DESIGNERS

The designers create and assemble all the paperwork and visual materials, which are necessary to convey the aesthetic and technical details of the designs so that crews can build the designs.

The designs must conform to budget constraints, to availability and experience levels of the crew, and to time constraints.

The designers work with other members of the production team to ensure that designs are finished on time and under budget.

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#### THE WORK OF THE SET DESIGNER (PAPERWORK AND SUPPORTING MATERIALS)

The set designer is responsible for paperwork and supporting materials. Normally, the set designer will present their work as Preliminaries, receive feedback from both the director and production team, make adjustments to the paperwork and supporting materials and resubmit as Finals. These can include the following:

**Ground Plan (GP):** A bird's-eye view of the set pieces as they will be located in the Motyer-Fancy Theatre, drawn to 1/4" scale (1/4" = 1'-0"). Multiple ground plans may need to be drawn if you need to show movement of set pieces for scene changes. Beyond being used to install the set within the theatre, the GP is important for the Stage Management team to accurately set up the rehearsal space and for the Lighting Designer to plan their own design.

**Cross-section (CS):** A view of the set as if it were cut along the Centre Line (CL) of the theatre used to determine that heights of set pieces will fit within the space and to confirm audience sightlines, drawn to 1/4" scale (1/4" = 1'-0").

**Elevations:** These drawings show the individual set pieces as if viewed straight on in plan, front and side (section) view. They are regularly drawn in either 1/2" or 1" scale (1/2" = 1'-0" or 1" = 1'-0") depending on the level of detail that is required to express the design accurately to the production team. These are important as they are the primary means of communication to your carpentry team on how build your set pieces.

**Renderings:** Coloured, two-dimensional pictures of the set. If there are set changes, renderings will show each change. The rendering(s) may consist of a perspective drawing of the set. This may be all

that is needed to convey the set design concept to the director and to the set painters. Sometimes Elevation drawings are painted, then passed on to the set painters

**Set models:** Alternatively, or in combination with renderings, a three-dimensional scale model of the set design may be needed. The set model is either 1/4" or 1/2" scale. (1/4" = 1'-0" or 1/2" = 1'-0"). The first step is to build a black model box in your chosen scale that is representational of the theatre including key elements of the theatres architecture, such as Centre Line (CL), Setting Line (SL), walls, mezzanine, seating, and exits. This is usually built using black foamcore. Next build a white model, using mat board, balsa wood, and/or any materials, which will convey the look of the set. If material used to build a white model is not white, it is painted white before being presented to director and production team for consideration so that those viewing it can focus more on the overall space and spatial relationships being conveyed instead of design details. This is what is called a preliminary model. Once this has been accepted, the white model is then painted, becoming your final model. Any changes to the set model should be made before it is painted. The painted set model guides the scenic artist and paint crew.

**Props List:** Created in consultation with the director, it should include any furniture, set decoration and hand props that will be required for the production. Special notation should be made of any props that are considered Running props (running refers to any prop that will be consumed through the run, eg. food that is eaten on stage or a letter that is ripped up each performance). It is encouraged to include any visual reference with your list to aid in the props creation. Please see Resident Designer for Props List Template.

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## THE SET DESIGN TEAM

THE TEAM INCLUDES THE FOLLOWING PEOPLE:

**The Production Manager** approves the drawings, after calculating the cost of materials, the time needed to build the set and the availability of crews to build the set. The PM supervises the Head Carpenter.

**Head Carpenter** guides the carpentry crew in the construction of individual set pieces and their installation in the theatre. The head carpenter is guided by the drawn elevations and the set model. As the set designer you will need to be in regular contact with the Head Carpenter to answer any questions and/or problem-solve issues as they arise.

**The Stage Manager** attends all acting rehearsals or arranges for an Assistant Stage Manager to attend for the SM when they are unable to attend. It is the designer's responsibility to provide a 1/8" = 1'-0" scale ground plan to the SM for blocking purposes. The SM is the liaison between director and designer, when design changes need to be made due to discoveries arising out of the rehearsal process.

Requested changes arising after the set design deadline has passed should be minor, or easily accommodated. The Production Manager mediates when the Designer considers a request to be unreasonable.

Please see Stage Management document for full responsibilities. (pg. 32)

**The Scenic Artist, or Paint Crew Chief** supervises the paint crew in painting the set. The scenic artist is guided by observing the painted set model and any paint renderings provided by the set designer. The Set Designer will often serve as scenic artist.

**The Head of Properties** will build, buy and/or borrow properties based on the provided properties list, consulting with the designers about the look and function of the properties.

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## SET DESIGN TIMELINES

**Ten weeks before the opening** (with design finals due seven weeks before the opening)

- First meeting with Director, within a week of being appointed. In preparation for the first meeting, the set designer reads the play multiple times. First, for an overall sense of the play for pleasure, then to discover design concepts, and to identify any technical requirements.

**Nine weeks before the opening**

- Preliminary Ground Plan, Cross-section, Elevation drawings and white model are delivered to the Production Manager.

**Seven weeks before the opening**

- Final Ground Plan, Cross-section, Elevation drawings and painted model are delivered to the Production Manager and set construction begins. It is the designer's responsibility to provide a 1/8" = 1'-0" scale ground plan to the SM for blocking purposes.

At this time the Acting Scenic Artist purchases paint and related supplies. In consultation with Production Manager and Head Carpenter, they will create a paint call schedule based on when the theatre and set pieces are available to paint. The calls should be posted in advance on the call board in the back hall with email notifications made to the Director of Drama, all Drama Instructors and Drama department newsletter to ensure distribution to x669 students, students needing course related production hours, and volunteers.

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## THE WORK OF THE COSTUME DESIGNER (PAPERWORK AND SUPPORTING MATERIALS)

The costume designer follows a similar timeline to that of the set designer, from first reading of the script to opening night. The costume designer's paperwork and supporting materials include the following items, listed in order required. Please see Resident Designer for paperwork templates.

**Preliminary Renderings and Research:** These are basic pencil outlines and/or collages of your initial thoughts on the costumes of each individual character to be shared for with director. Renderings should be done on standard letter size paper (8.5" x 11") or larger. The designer is encouraged to include any and all visual research organized by character.

**Final Renderings:** These are to be full-colour drawings. These may be your preliminary pencil outlines with adjustments and colour added. In some cases, group renderings are created in order

to convey what the grouping will look like on stage. Each rendering may be swatched. Swatches are small sample pieces of the fabric used in the creation of the costume. The rendering should include the character's name, the designer's signature, the theatre name, the play title and the date of completion of the rendering. These are to be shared with the director for final approval.

**Costume List:** The preliminary list is created alongside the preliminary costume renderings as it is useful when finalizing the costume design with the director. The final costume list should include every single costume and accessory that the costume shop will be supplying to each performer, with all items listed under actor names or character names in the order they are to be worn. Please see Resident Designer for Costume List Template. This will be used to create an individual Costume List for each performer to be posted in change rooms as reference, the Laundry List and the Performance Costume Checklist.

**Costume Chart:** This is optional for small cast productions, and very useful when casts are large, and/or many costume changes are called for. The costume chart lists actors and scenes in a grid format, with actor names down the left side, and scenes listed horizontally across the top of the page. This format makes it easier to view changes for each character at a glance. Please see Resident Designer for Costume Chart Template.

**Measurement Charts:** For each performer, a standard group of measurements are taken. Performer measurements can be taken as soon as the cast list is posted. Accurate measurements are essential for designers when purchasing and building costumes. Please see Resident Designer for Measurement Sheets and Measurement Cheat Sheet Templates. If you have not conducted measurements before, the Resident Designer can help demonstrate how they should be conducted.

**Laundry List:** A list noting how each individual costume piece should be handled when cleaning. It should note whether a piece should be machine washed, hand washed, French laundered (sprayed with alcohol), ironed and/or steamed. Please see Resident Designer for Laundry List Template.

**Performance Costume Checklist:** Created using the Final Costume List this should include blank columns for each technical dress, dress rehearsal and performance in which the Head of Wardrobe can check off that the costume pieces are present and ready for each performance.

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## THE COSTUME DESIGN TEAM

The costume design team includes many of the same people as the set design team, as well as people who are costume design specialists.

**The Wardrobe Supervisor** functions in the costume shop similarly to the Production Manager. The WS consults with the Designer on the viability of their designs, determining the crew and time needs of the design. They will create a costume work call schedule. The calls should be posted in advance on the call board in the back hall with email notifications made to the Director of Drama, all

Drama Instructors and Drama department newsletter to ensure distribution to x669 students, students needing course related production hours and volunteers. They also supervise the Head of Wardrobe and the costume shop crew. This role is normally filled by the Resident Designer.

**Head of Wardrobe** works alongside the Wardrobe Supervisor and Designer to ensure the construction and purchasing of costume pieces, and is responsible for running the costume shop in the Wardrobe Supervisor's absence. The head of wardrobe is guided by final costume renderings, costume list and measurement sheets. They will also be responsible for care and maintenance of costumes during the run of the show. As the costume designer you will need to be in regular contact with the Resident Designer to answer any questions and/or problems, and solve issues as they arise.

**Quick Changes:** Head of Wardrobe is responsible for ensuring quick change costumes are ready for Q2Q and will be responsible for rehearsing quick changes, with the costume ASM and the actors. This will occur as part of the Q2Q.

**The Stage Manager** is the liaison between director and designer, informing the designer when minor changes are needed to the costumes. The Wardrobe Supervisor contacts the SM when actors are needed for measurements and fittings, and the SM communicates this information to the performers.

Requested changes arising after the costume design deadline has passed should be minor, or easily accommodated. The Production Manager mediates when the Designer and/or Wardrobe Supervisor considers a request to be unreasonable.

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## LIGHTING AND SOUND DESIGN

Please see Production Manager for all paperwork and templates.

The Production Manager, who is also the Technical Director of the Motyer-Fancy Theatre, is available to provide advice and assistance. He is available at 364-2234 or pdelmotte@mta.ca.

### 1) OBJECTIVE: LIGHT AND SOUND DESIGN

- a) The director and designers work together to arrive at design concepts that will enrich the experience of the audience.

### 2) FUNCTIONS: LIGHTING AND SOUND DESIGNERS

- a) The designers create and assemble all the paperwork and visual materials, which are necessary to convey the aesthetic and technical details of the designs.
- b) The designs must conform to budget constraints, to availability and experience levels of the crew, and to time constraints.
- c) The designers work with other members of the production team to ensure that designs are finished on time, and under budget.

### 3) PROCESS - LIGHTING DESIGN

- a) Read the play - There are three basic “reads” of the text:
  - i) Fast- as you would a book (general overview)
  - ii) Slow- while taking notes (specific technical and design needs)
  - iii) Yes/No- what you can and cannot do according to budget and equipment
- b) Attend the first read-through in order to hear the text and to put faces to the characters.
- c) Review concepts for set and costume designs:
  - i) In reviewing the concept for the set design, you are looking for features, possible restrictions and colours. In reviewing the concept for the costume designs you are looking for colour, style and how the costumes will be interacting with the set.
- d) In the first meeting with the director (six weeks before opening), discuss the director’s concept, find out in which direction they are heading with the staging of the play and outline your preliminary design ideas.
- e) At this point you are ready to go in and watch the play (the “1st Watch”), keeping an eye open for several things:
  - i) what the director has done with the script
  - ii) their use of stage and set
  - iii) flow and pace of the piece
  - iv) potential cues
- f) At the second meeting with the director (between three and four weeks before opening), the lighting designer confirms positions and blocking and presents the more definite ideas that have evolved since the first meeting.
- g) During the “2nd Watch” the designer:
  - i) Chooses cueing locations (where the cues occur) and marks them in the script.
  - ii) Establishes blocking for “specials” (lights which highlight a special area on stage).
  - iii) Establishes “practicals” with set designer (lights that will not be in the grid such as table lights and floor mounts) and chooses their locations.
  - iv) Identifies traffic patterns (where the actors are moving) in order to establish how much of the stage is in use, wash areas, diagonals, corridors, etc. **Consult with SM blocking notes.**
- h) Pictures to paper:
  - i) The drafting of the lighting plot, which is done 8-9 days before the opening, includes the positioning of instruments in the grid and circuiting (do not forget practicals).
  - ii) Paperwork (See PM for paperwork and templates)
    - (1) Instrument schedule - list of all instruments used.
    - (2) Dimmer/hookup schedule - hook up of dimmers to channels.
- i) Tech week (A Paper Tech (a preliminary talk-through of cue points in the prompt script – attended by Director, SM, Designers as required) may be called at the beginning of tech week)
  - i) THE HANG which is run by the Master Electrical (MLX), starts by Day 6 (i.e., six days before opening) and is the hanging and circuiting of all instruments as per the lighting plot.
  - ii) THE FOCUS is run by designer and includes pointing and gelling all instruments.

iii) THE LEVEL SET is the point at which the design takes shape. Present at the level set are the designer, MLX, walker (usually ASMs), SM, and the director. If possible, the designer should review cueing points in the script and pre-build cues prior to the level set. The designer builds cues by calling individual instrument levels, which are then entered into the board by the MLX. The designer confirms the “look” of the cue with the director. The point at which each cue is called (“call point”- page and line of text) is chosen by the designer, confirmed with the director and then given to the SM to be entered into the prompt script. It is also at this time that the “count” of each cue is given (the amount of time to elapse between the beginning of the cue and its completion). Be aware of timing of cues with sound and music.

In order to plan the amount of time a level set will take, you should plan on building 12-15 cues per hour.

- j) Trimming the show
  - i) Remember that levels are only a starting point. The lighting designer watches techs and dresses in order to modify levels, counts and call points. Always consult with the director before making major changes and identify mis-cues (cues that were accidentally called early or late by the SM and do not actually need to be changed) before modifying.

#### 4) PROCESS - SOUND DESIGN

- a) Read the play - There are three basic “reads” of the text:
  - i) Fast- as you would a book (general overview)
  - ii) Slow- while taking notes (specific technical and design needs)
  - iii) Yes/No- what you can and cannot do according to budget and equipment
- b) “Sound” the script by identifying:
  - i) Directed cues (dog bark, thunder)
  - ii) Transition cues (sound or music to cover set changes or changes in time)
  - iii) Soundscapes (music, background effects, rain, bar, wind)
  - iv) Practical sounds (doorbell, phone, gunshots)
  - v) Pre- and post-show music
- c) Source the sounds by choosing from live, pre-recorded, composed or fabricated sounds.
- d) TIMELINE: 6 weeks from opening – Meeting with Director (discuss direction of production)  
3 weeks from opening – Preliminary sounds (meeting with Director)  
1 week from opening – Final sounds
- e) Determine the sound rig keeping several things in mind:
  - i) The recording and manufacturing of sounds
  - ii) Where are the sounds coming from (in order to locate speakers)
  - iii) Is there a need for microphones?

- iv) What are the show sound requirements (Is there a band?)
- v) What are the means of playback (Qlab and/or Foley)
  
- f) Paperwork (See PM for paperwork and templates)
  - i) Sound cue sheets
  - ii) Base plot with connections
  - iii) Label the sound board
  
- g) To achieve an effective sound design, remember:
  - i) Sound takes time to record and manufacture, it should not be done at the last minute.
  - ii) Always check levels from the house not through the booth speakers.
  - iii) When choosing levels for effects and cues, be aware of the action on stage and set the level accordingly.
  - iv) Soundscapes: establish mix and then lower to background level.
  - v) Band sound: check all instruments separately, then run songs to balance levels.
  - vi) Singers: balance the sound to support, not overpower them.
- h) Tech Week (A Paper Tech (a preliminary talk-through of cue points in the prompt script – attended by Director, SM, Designers as required) may be called at the beginning of tech week)

Friday before – set up day. Speaker locations, mic locations, any additions to the existing sound rig

Sunday before – THE LEVEL SET is the point at which the design takes shape. Present at the level set are the designer, sound op, SM, and the director. If possible, the designer should review cueing points in the script and pre-build cues prior to the level set. The designer builds cues by calling individual cue levels, which are then entered into the board by the sound op. The designer confirms the “sound” of the cue with the director. The point at which each cue is called (“call point”- page and line of text) is chosen by the designer, confirmed with the director and then given to the SM to be entered into the prompt script. It is also at this time that the “fades” of each cue are set (the amount of time to elapse between the beginning of the cue and its completion). Be aware of timing of cues with lighting.

- i) Trimming the show
  - i) Remember that levels are only a starting point. The sound designer watches techs and dresses in order to modify levels, counts and call points. Always consult with the director before making major changes and identify miscues (cues that were accidentally called early or late by the SM and do not actually need to be changed) before modifying.
  
- j) Pre-Show (Sound op)
  - ii) Do sound check for live sounds and bands.
  - iii) Make sure all gear is in working order for effects.
  
- 5) IMPORTANT:
  - a) Once the sound check has been completed do not disconnect any gear.
  - b) Once the rig is set up, leave sound gear on.
  - c) Remember to turn on the program sound amp.

## **Supporting documentation**

There are two binders in the booth with manuals for the operation of the lighting and sound boards these include cheat sheets for basic operation and programing.

There are how-to videos on the Sound Mac about the operation of Qlab, which is our sound playback software.

### GUIDELINES FOR STUDENT DIRECTORS

- 1) Planning your Project in consultation with a Faculty/Staff mentor
  - a) Faculty and Staff members who teach in the Drama Program will be happy to advise you regarding criteria for play selection, creating a timeline and helping you meet your directing objectives.
  - b) Your play selection and project proposal must be submitted for either the Season Selection (Deadline late January), or the 4011 adjudication (Deadline early March).
  
- 2) Choosing a Script
  - a) Sources include: The Ralph Pickard Bell Library, The Samuel French Catalogue, which you will find at [www.samuelfrench.com](http://www.samuelfrench.com), and the Playwrights Guild of Canada Catalogue at <http://www.playwrightsguild.ca/pgc/>. For scripts from this region contact the Playwrights Atlantic Resource Centre (<http://www.playwrightsatlantic.ca/>) whose library of scripts is here on the MtA campus.
  
  - b) A suitable script is one that is short in length and has a small cast to allow the student director to grow and succeed.
    - i) Choose a script between 30 and 45 minutes in length. (Allot approximately 2 mins of performance time per page of text)
    - ii) Look for a script with definite stylistic and/or content challenges that will enable you to develop a clear statement of directorial concept and objectives
    - iii) Look for scripts with a small cast (Recommended 2-6)
    - iv) Look for a script that is possible to cast from the Mount Allison community
    - v) Consider scripts by playwrights you have studied
    - vi) Consider scripts by writers who are relevant to your courses
  
- 3) Performance rights
  - a) Performance rights must be secured immediately upon confirmation of show dates.
  - b) You will need to provide the name and contact information of the rights holder to the Production Manager. (Information on how to secure rights is often printed in the early pages of a published script)
  - c) Once this information has been received, the Production Manager will complete a purchase order requisition.
  - d) Credit for performance rights must appear in the program.
  
- 4) Script analysis
  - a) You should discuss script analysis with your faculty advisor.
  - b) Read your script many times, paying careful attention to dialogue, the dramatic structure, possible technical elements, non-verbal behaviour and potential for stage interpretation.
  - c) Observe stage directions to help with ideas, but remember, they are only a guide!

- d) When you direct a play remember your course readings in which you looked for such elements as themes, rhythms, style, period and cultural signifiers. These readings, and your own analysis of the script, will provide you with a position on the play, and will help you to direct it effectively.
- 5) Crewing
- a) In consultation with the Production Manager directors should identify a stage manager and designer for EACH DEPARTMENT (set, costumes, lighting and sound).
  - b) The director-designer process is a collaborative one, with all participants contributing to the final product. This subject is covered in Drama 2161, 3151, and 3161, and will also be covered in the Drama Program / Motyer-Fancy Theatre Design Guidelines. See also Critical Landmarks, below.
- 6) The Design Process
- a) The director should think about the elements of design required for their play and find individuals to head each design area (set/props, costumes/make-up, lights, sound) at the BEGINNING of their process.
  - b) When planning your production timelines, keep in mind that the set design will impact directly on your work with the cast. Apart from providing the socio-cultural and/or imaginary context for the dramatic action, the set design inherently shapes the nature, qualities and rhythms of the blocking. It will prove itself a virtual “blueprint” for movement on stage. For this reason, the set design process should be completed by the time you begin rehearsals. At the very least, the Ground Plan will be required for you and your cast to work productively. Keep in mind your designs will need to rely primarily on existing stock.
  - c) The director and designers meet several times for dialogue and sharing of their ideas.
  - d) During the first meeting, you will have an opportunity to share your directorial vision with the designers to guide your creative collaboration. Come prepared to share ideas about the aesthetic and technical requirements that need to be incorporated into the design.
  - e) In subsequent meetings, you will work gradually toward a consensus for the look of the production and evaluate the workability of the design to realize the production successfully within the limited budget.
  - f) Please review the design guidelines for further details about the process and steps involved, and the materials the designers will prepare to develop the design vision fully (paperwork, drawings, elevations, renderings, set models, thumbnails, etc.) before final approval.
- 7) Before you audition
- a) Before you hold auditions, be sure to address the following:
    - i) What are you looking for in each character?
    - ii) Note that the Motyer-Fancy Theatre recommends a non-traditional/blind approach to casting
    - iii) Decide what your audition materials and exercises are (memorized monologue, sight pieces, improv, group audition, etc.)
    - iv) Determine how long each appointment will take
    - v) Indicate in advance whether there might be callbacks

- vi) Develop a scheduling form for actors to fill out detailing their other time commitments.  
(See Production Manager for template)
  - b) It is very important that you call for auditions in an open manner:
    - i) Post your audition call on the Motyer-Fancy Theatre callboard, post information in the weekly newsletter and on Facebook well in advance. Directors have also had good results putting audition posters on residence callboards and around campus.
    - ii) Announce your project with enthusiasm
    - iii) Encourage everyone who is interested to audition
    - iv) Assure them that the process will be inviting and inclusive
    - v) Give enough lead time for people to decide whether they wish to audition
    - vi) Encourage them to relay questions directly to you in advance.
  - c) It is very important not to give the impression that "your mind was made up in advance." You might have a dream cast in mind, but someone you don't know might surprise you. Be prepared to be surprised.
  - d) Your audition times and locations must be booked in advance through the Production Manager.
- 8) Auditioning
- a) Ideally auditions should be scheduled 8 - 9 weeks before the show opens.
  - b) Try to put actors at ease. It can be reassuring for them to be asked for their prepared piece(s) first, followed by any sight piece(s).
  - c) Try to introduce sight pieces in a way that gives the actor insight into the character and the situation, and into any big build or breaks that you see in the piece.
  - d) Other audition strategies, such as improvs, should be clearly explained with regard to their purpose and your expectations.
  - e) Take some time at the end of each audition to talk about commitments and time requirements.
  - f) Tell actors approximately when they can expect to see the cast list posted.
  - g) Thank actors for the interest they have shown in your project.
- 9) Casting
- a) Casting is a process of mixing and matching, and of making trade-offs among the strengths and dynamics offered by your actors. You will want to take into account not only individuals' talents, but also the ability of these talents to mix, and the likely commitment and availability of the people you are considering.
  - b) Some directors find that callbacks allow them to be more secure in their judgements. If you are likely to hold callbacks, indicate this at the audition in order to avoid any misunderstandings. At a group callback you have a chance to mix and match people in person rather than just on paper, as well as to gauge how personalities work together and with you.

- c) Before you make a final decision on casting you should discuss choices with your faculty advisor, who may have information regarding individuals' likely commitment as well as advice on more general principles.
- d) We encourage directors, before the list is posted, to discuss their choices with the Production Manager and with other directors who are also auditioning at roughly the same time. Directors whose shows have overlapping rehearsal periods are strongly encouraged to collaborate in the audition process and to discuss casting choices to avoid "scooping" actors unfairly.
- e) In order to ensure the policy on student involvement (no rehearsal commitments in multiple productions opening closer than six weeks apart) casting choices should be discussed with the Production Manager and the Director of Drama.
- f) Our custom at the Motyer-Fancy Theatre is to post a cast list on the callboard rather than phoning actors, and to ask those who have been offered a role to indicate their acceptance by placing their initials beside their name.

#### 10) Scheduling rehearsals

- a) After approval from Production Manager, full rehearsal schedule must be posted on the callboard.
- b) All scheduling updates should be communicated via email ONLY and adjusted on callboard. (No social media)
- c) For effective scheduling of rehearsals please consult Motyer-Fancy Theatre Rehearsal Guidelines (pg. 31 - limits on rehearsal hours per week)
- d) Divide the play into scenes and sub-scenes or "French Scenes." Grouping sections by characters rather than in chronological order allows for more efficient use of rehearsal time.
  - i) Typical phases of a rehearsal schedule include:
    - (1) Scene study
    - (2) Rough blocking bit by bit
    - (3) Refinement of blocking
    - (4) Running scenes in larger units
    - (5) Run-throughs (Especially important for lighting and sound designers)
    - (6) Technical rehearsals (Possibly including cue-to-cue rehearsals)
    - (7) Dress rehearsals
  - ii) Towards the end of the rehearsal process directors should pay special attention to the emerging rhythm.
  - iii) Most directors find two-hour blocks of rehearsal most productive, and these enable collaborative use of rehearsal spaces (theatre and rehearsal room).

#### 11) The First Read-through

- a) The first read-through should be scheduled within one week of casting.
- b) The time for the first read-through will of necessity be subject to the availability of cast members. You will want to be sure that all cast members are in attendance. In addition, the stage manager must be present. You should also invite the set, costume, sound and lighting designers.

- c) The venue for the first read-through is very important. Choose a place that is comfortable, but not too relaxed. You want everyone to remember that this is work, no matter how enjoyable.
- d) Before the actual read-through, the director introduces their directorial approach and vision to the ensemble. Ideally, the set and costume designer(s) will also be present to share their design vision with the cast and crew. This will give the actors inspiration for their first reading aloud as well as in subsequent rehearsals.
- e) At the first read-through you should follow up on the issue of commitment (time and interest) and distribute a draft rehearsal schedule covering the entire time of the project up to and including the final performance, as well as the proposed time for the post production meeting that will be held within a week following the run.

#### 12) Scene Study

- a) Time spent on scene study at the beginning of the rehearsal period consistently pays off in clearer objectives and smooth, more effective blocking. Using methods explored in DRAM 2151 and 3151, make sure that everyone is clear on what each segment (beat) and French Scene is doing in the overall structure, what their characters are doing in the scenes (Objectives, tactics, obstacles, etc.).

#### 13) Working with the Stage Manager

- a) Please see Drama Studies Theatre: Stage Management Guidelines, available in the handbook. (Pg. 32)
  - i) The stage manager, as the hub of communication among all concerned, is responsible for ensuring the smooth running of the rehearsal process and production week.
  - ii) The stage manager is responsible for the generation and updating of many lists: again, refer to the Stage Management guidelines for details.
- b) Specific responsibilities include:
  - i) Maintaining the prompt book
  - ii) Constant liaison with the director
  - iii) Constant communication with the assistant stage manager(s)
  - iv) Taking rehearsal notes and distributing them to the production departments concerned
  - v) Attendance at production meetings, and contribution to them
  - vi) Prompting lines (or delegating this to an ASM) once actors are off-book
  - vii) Keeping track of line and blocking problems
  - viii) Attendance at the level set (lighting and sound), and cuing the prompt book
  - ix) Calling the show
  - x) Running the opened show

#### 14) Common Rehearsal Practices

- a) It is very important to start rehearsals promptly and with energy, and to end them promptly, in order to maintain morale and a proper work ethic. Respect the time of everyone involved.
- b) Warm-ups are very important in helping the actors to focus their attention on the work at hand. They must establish a routine that separates rehearsal from life outside, and good

warm-ups will also help them to develop specific instruments (physical, vocal, verbal). Directors sometimes continue to schedule warm-ups during the run of the show.

- c) It is important to establish objectives for each rehearsal.
- d) The clearer (and more manageable) the objectives and agenda for a rehearsal are, the more effective and positive a rehearsal will generally be. You should attempt to ensure that the actors understand the process in which you are all engaged. If this means a little quick tutoring on picturization, composition, beats, subtext, etc., it's probably worth taking a few minutes.
- e) Attending to details is crucial to an effective production, so you should not be afraid to work small bits. At the same time, know when to let up; you can always return to a problem another day if necessary.

#### 15) Critical Landmarks

- a) You must consult with the Production Manager and your faculty advisor, as well as with appropriate design and technical staff, regarding deadlines.
- b) Here are the significant deadlines:
  - i) Design deadlines (These will be established and followed up on during the weekly production meetings)
  - ii) Line deadlines (You will probably want at least two weeks of rehearsal off-book prior to opening)
  - iii) Blocking deadlines (Blocking should not change radically once the lighting designer has watched a run-through)
  - iv) A props list should have been communicated to and discussed with the ASM responsible for props well in advance of tech week
  - v) Tech week (See below)
  - vi) Publicity; the student director provides copy for a media release (In consultation with your mentor) to the Web and Marketing Technician two weeks prior to opening
  - vii) Program copy, including the Director's Note, will be due the weekend prior to opening; check with the front-of-house technician. Your Director's Note must be consistent with the level of writing and analysis expected in a university drama course, and is to be approved by your faculty advisor at least one week prior to opening. It is also an opportunity to communicate your artistic choices, including those which may be problematic for audiences.
  - viii) Content warnings; part of program copy must include content warnings, including offensive language, abusive situations, violence, strobe lights, loud noises, smoke/fog machines, etc. Be sure to consult with both your mentor and the Production Manager about inclusion in the program.

#### 16) Tech Week

- a) Among the activities to plan for during the week leading up to the opening are the following:
  - i) Paper tech if necessary (For a cue heavy show, etc.)
  - ii) Setting lighting levels (Takes several hours; you should have, in advance, ideas regarding the time, mood and focus of each scene and sub-scene. How should light and

lighting effects underscore the evolution of events, character relationships and moods in the play? Are there moments where you would like to have special effects? Can you justify them?)

- iii) Setting sound levels
- iv) Props hand-off occurs prior to cue-to-cue. At this point, props become the responsibility of the ASM with approval by the stage-manager
- v) The cue-to-cue rehearsal, called by the stage manager with input from the director (Includes quick change rehearsal)
- vi) The technical dress rehearsal introduces costumes
- vii) The dress rehearsal(s) (for purposes of feedback you may wish to invite 2 or 3 people to the final dress rehearsal; inform the Production Manager in advance)

#### 17) Letting Go

- a) At the end of the final dress rehearsal the director customarily hands the show over to the stage manager. This is also a good time to thank the cast, crew and others for the good work that has been done together, and to remind everyone of the rationale and objectives for the production. In an ideal world, what opens is what was rehearsed, and the run should perfect, as much as possible, the show that has been developed.
- b) A post-production meeting will be scheduled within one week of closing, chaired by the Director of Drama. This meeting is required for the entire production team; however, everyone who has contributed to the show may attend to provide feedback about the process.

#### 18) A Note Regarding Collectives and/or Devised projects

- a) Collectives and devising offer special challenges that will not be addressed here. However, it should be stressed that no one should embark on a collective or devised project without prior experience as a director, a clear vision, and precise objectives. Collectives and devised projects should be developed in the first semester and staged in the second; there should be a clear time demarcation between creation and rehearsal; and no more than one student collective should be staged during an academic year.

#### 19) Seeking Assistance

- a) Directing is a complex and demanding endeavour. You should at all times attempt to be proactive rather than reactive. In this way you will be better prepared to prevent problems before they happen, and you will be in a better position to seek the assistance of qualified people who are eager to help you. Do not hesitate to seek the advice and assistance of your faculty advisor, the Production Manager, the Resident Designer and the Director of Drama.

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### REHEARSAL POLICY

The following guidelines should apply when scheduling rehearsal times:

- Rehearsals should be planned between the director and stage manager and then submitted to the Production Manager for confirmation of booking times and locations prior to posting full schedule on the callboard.
- Rehearsals normally are scheduled between 6:00 and 10:00 pm. Rehearsals should only be scheduled before 5:30 pm if and when the class and laboratory schedules of all participants permit.
- Both start and end times should be on the schedule for all rehearsals prior to Tech Week. For rehearsal hours during tech week, see below. End times for run-throughs should be approximate to within 1/2 hour.
- The allotted rehearsal time should take into consideration warm-up, rehearsal, and notes.
- Rehearsals should allow for students on the meal plan to have sufficient time to eat at the meal hall (supper served from 4:45-8:30 pm Mon-Fri, and from 4:45-7:00 pm Sat/Sun).
- Schedules should allow for either the stage manager or an ASM to be at each rehearsal unless it is mutually agreed that they are not required.
- All plays should have a run-through (with full blocking) or equivalent by the Sunday preceding Tech Week. This rehearsal is for the benefit of the design team.
- All rehearsal times and locations will be posted on the callboard.

#### Weekly rehearsal breakdown for Studio production:

- Every effort should be made to have rehearsals not exceed 2 hours in duration. The total rehearsals in any one-week period (7 days) should not exceed 10 hours.
- In the week preceding Tech Week in order to facilitate runs, up to 2 weekdays can exceed the 2-hour limit.
- There must be at least one dark day per week when no rehearsals are held.

#### Weekly rehearsal breakdown for Major production:

- Every effort should be made to have rehearsals not exceed 2 hours in duration on weekdays, and 3 hours on weekends. The total rehearsals in any one-week period (7 days) should not exceed 14 hours.
- In the week preceding Tech Week in order to facilitate runs, up to 2 weekdays can exceed the 2-hour limit.
- There must be at least one dark day per week when no rehearsals are held.

#### Tech Week Rehearsal Breakdown

These times should be followed unless prior approval has been given by the Production Manager and the director.

The standard rehearsal process during Tech Week for a Major production shall be:

- Thur.: Hang & focus(if possible around rehearsals)
- Fri.: Hang & focus, and other tech preparations: no rehearsals, actors not called
- Sat.: Levels set (generally in morning)

- Sat.: Run 2:00 pm without tech
- Sun. Tech/Cue-to-Cue Call 1:00-6:00 pm
- Mon. Tech/Dress Call 6:30 Start 7:30 (Actors may have an extended 1/2 hour call if costumes or makeup require extra time).
- Tues. Dress Call 6:30 Start 7:30 (Actors may have an extended 1/2 hour call if costumes or makeup require extra time).
- Wed. - Sat. for Major Show/Thur.– Sat. for Student Show Call 6:30 Start 7:30 (Actors may have an extended 1/2 hour call if costumes or makeup require extra time).
- Fri. Photo call after performance.
- Sat. after final show: teardown and strike: all actors and department heads will participate

The standard rehearsal process during Tech Week for a Studio play shall be:

- Fri.: Hang & focus, and other tech preparations: no rehearsals, actors not called
- Sat.: focus/pre-levels lighting and sound levels
- Sat.: Run 2:00 pm without tech
- Sun. Levels set: (generally in morning for 1<sup>st</sup> show and after run for 2<sup>nd</sup> show)Run 2:00 pm without tech.
- Mon. Tech/Cue-to-Cue Call 6:00-11:00 pm
- Tues. Tech/Dress Call 6:30 Start 7:30 (Actors may have an extended 1/2 hour call if costumes or makeup require extra time).
- Wed. Dress Call 6:30 Start 7:30 (Actors may have an extended 1/2 hour call if costumes or makeup require extra time).
- Thur. – Sat. for Studio Show Call 6:30 Start 7:30 (Actors may have an extended 1/2 hour call if costumes or makeup require extra time).
- Fri. Photo call after performance.
- Sat. after final show: teardown and strike: all actors and department heads will participate

## STAGE MANAGEMENT

The stage manager (SM) is the center of communications, the record keeper, and is responsible for running the show from opening night until the end of the run.

The SM is **first in and last out** of the rehearsal and show space, and is responsible for the preparation, organization, and control of the stage.

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### SM TEAM (REHEARSAL)

Production Manager: consult for scheduling, light, sound, contacts

Resident Designer: consult for set, costume, paint, properties

Assistant Stage Manager(s)

- During rehearsals: runner, on book for line calls and taking down line notes, setting rehearsal props and costumes, getting rehearsal set pieces, spiking stage, assisting SM as required
- Costumes ASM: responsible for rehearsal costumes, quick changes and costume pieces backstage
- Props ASM: responsible for rehearsal props, creating props table with grid and home for each prop

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### PRODUCTION MEETINGS

SM communicates with individuals and the Production Manager to find a weekly time that is convenient for everyone. The SM team, director, designers, and tech heads meet once a week to make sure everyone is on the same page, the SM takes notes during these meetings.

Once done, the SM makes a copy of the notes, keeps a copy in the prompt script, and posts a copy on the callboard so everyone can reference it.

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### REHEARSAL ETIQUETTE

- Show up 15 minutes ahead of call time, require actors to show up 5 minutes before call time (Rehearsal at 7pm -> SM is at the theatre at 6:45pm, actors at 6:55pm).
- Help the director prepare the rehearsal schedule (Which is then posted on the callboard)
- Dailies (Email explaining what is to be covered in rehearsal) issued the day before the upcoming rehearsal
- Write down blocking
- Spiking the floor (Indication of doors, elevations, windows, where set pieces go)
- Prep the stage for each rehearsal (Organizing set pieces, gathering rehearsal props/costumes)
- Monitor attendance
- Write rehearsal reports
- Assign duties to ASM

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## PROMPT SCRIPT

This document is the master record of the show. Created at the beginning of the rehearsal process, it is given to Production Manager at the end of the production.

### Organization

|                               |  |
|-------------------------------|--|
| Rehearsal schedule            | On first page so it is the first thing you see when you open the binder  |
| Contact sheets                | Contact sheets: name, phone number, and emails of actors, director, ASMs, and the tech crew  |
| Script                        | One side of pages has the text; the other side has the ground plan printed on them for blocking and other annotation.<br>Leave room in the margins of the script for insertion of cues later in the process.<br><b>All writing in the prompt script is done in pencil.</b> |
| Rehearsal reports             | Filled out for each rehearsal. Organized by department (set, props, costume, lights, sound, other), mark all changes and information that needs to be passed on to appropriate departments.<br>Relay this information in a timely manner.                                  |
| Production meeting notes      |  |
| Department lists and drawings | Sorted by department   |

### Blocking

Blocking is an actor's movements on stage. It is the SM's job to mark it down in the script. This can be done in **standard blocking notation** or **football notation** (football is easier to start with).

The set key, which assigns one or two letters for each character and any special notation, is used in the script to mark where they are on the ground plan.

### Off-Book

This is when all actors can say their lines without referring to their script. When off-book rehearsals start, the SM can refine the blocking, and one of the ASMs prompts for line calls and takes line notes.

ASMs should look for paraphrasing, dropped words and other repeating patterns. If actors are not told there is a problem, they will likely never realize it exists. Line notes are then given or sent by email to actors the day of or day after the rehearsal.

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## TECH WEEK

### SM Tasks

- Sign-in sheet in the Green Room for all actors to sign when they arrive for rehearsals/shows. This is so the SM team knows who is there and who is missing.
- Ensure checklists for ASMs and all departments are created. The SM's checklist consists of checking on pre- and post-show duties of all team members.

### Schedule

Typical tech week at MFT

Thursday: **Run**  
Friday: **Dark day** no rehearsal, light hang and focus in the theatre  
Saturday: **Lighting levels** in the morning  
**Run without tech** in afternoon  
**Lighting level spillover** after rehearsal into Saturday night  
Sunday: **Sound levels** in the morning,  
**Cue to cue (or tech)** in afternoon

### Cues

During tech week, cues are added in the prompt script. These are done with coded sticky notes in the margin of the text. A line is drawn in the script to indicate when the cue is called.

Standard notation used in prompt book:

|                 |                       |
|-----------------|-----------------------|
| LX – Lighting   | SP – Follow Spot      |
| S – Sound       | Set – Set change      |
| STBY – Stand by | SFX – Special Effects |

### Cue to cue (Q2Q)

This is the SM's rehearsal. Run from the production table in the audience.

At this point, the prompt script does not leave the theatre.

The show moves from cue to cue, skipping parts with no cues. Sections can be redone in order to get the timing between cues right.

### Cueing

Standard call

**Standby LX5** (pause, maximum 10 seconds) **LX5 go** or **Lights go**

Multiple department call

**Standby LX6, S4** (pause) **LX6 go, S4 go** or **lights and sound go**

Visual

**Standby LX12 visual** (the MLX, or lighting operator goes on a visual)

Standby can be given for multiple cues when there is not enough time between cues

**Standby LX4 through 10** (pause) **LX4 go, LX5 go, LX6 go** etc.

### Tech run (if Q2Q is not required)

This is to introduce technical aspects of the production like lights, sound, and show props. Costumes needed for quick changes can also be requested for this rehearsal.

There are no line calls from this point on and this is not a rehearsal to fix acting problems. Acting notes are given to actors after the run.

Stops are called by director, PM, SM as required.

### Tech/Dress rehearsal

SM moves from production table to booth. Introduction of full costumes. Stops only occur if there are major problems.

### Dress rehearsal

Go into show mode, no stops except for safety reasons. Rehearsal is run as if there were an audience in the house. Occasionally, guests are invited.

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## SHOW WEEK

### Pre-show

- Sweep and mop stage (either ASM), leave mop out for FOH people, then they leave it in the theatre and ASMs put it away
- Prep props table (ASM props)
- Set costumes in right place (ASM costume)
- Pathway check: make sure pathways are clear of tripping hazards or anything that might be harmful to actors.

**Calls**

Motyer-Fancy standard calls

|            |                        |   |
|------------|------------------------|---|
| Half hour  | 32 minutes before show |   |
| 15 minutes | 17 minutes before show | Stage cleared from actors<br>Work lights turned off<br>Sound and light pre-sets are called<br>Hand house to FOH manager |
| 5 minutes  | 7 minutes to show      | Last call before SM goes to booth<br>Crew takes their positions   |
| Places     | 2 minutes to show      | Places is called once FOH has handed over the house   |

Intermission (starting procedure is the same)

|           |                   |   |
|-----------|-------------------|---|
| 5 minutes | 7 minutes to show |   |
| Places    | 2 minutes to show | Places is called once FOH has handed over the house |

**Post show**

- ASMs gather all props and costumes and put them away
- All food props must be collected, dirty dishes cleaned up
- SM sends out any line/tech notes that may have been made during show