

STUDENT THEATRE PROJECT PROPOSAL INSTRUCTIONS

COVERS: SECOND STAGE, OPEN STAGE, TDGSO, UTA,
10-MINUTE PLAY FESTIVAL, AND OTHER STUDENT REQUESTS

INSTRUCTIONS FOR SUBMISSION

A digital copy of your proposal with all attachments must be submitted to the Director of Theatre Productions (DoTP) AND the Production Stage Manager (PSM) by the deadline listed. The proposal form is available on our website under PRODUCTION.

THE REVIEW PROCESS

All proposals will be reviewed first by the DoTP and PSM. Those that make the first cut will be asked to present their proposal to the Production Committee (PC). Those that do not will be notified by the PSM. Once you and/or your group presents your proposal to the PC, you will be notified shortly after that meeting if your proposal was approved or not. If approved, you will be given further details. Historically we average 3-5 slots each year.

INFORMATION YOU WILL NEED FOR THE PROPOSAL

1. All events will be held in the **Hemsley Theatre**, unless another space is requested and is available.
2. The acting space and seating configuration will be determined by the Production Committee.
3. Each production approved will have a maximum of one week in the performance space. 1:00 pm Sunday to Noon the following Sunday.
4. All proposals must include a preliminary production schedule, which provides for at least two and not more than five public performances.
5. Admission price to any event will be set by your group but it is expected to be “reasonable” and your group is expected to handle the ticketing independently, unless a separate agreement is made through Campus Arts Ticketing and all additional fees, etc. that will be charged for handling this ticketing are reimbursed to the department at the close of the show(s) by your group.
6. Your group is responsible for all expenses related to mounting the event, including publicity and marketing.
7. Your group is responsible for reconciling all elements of the project (meeting schedule commitments, procuring and returning borrowed items (in person and in a timely manner), cleaning costumes, etc.
8. You will need to provide:
 - a. Title and Playwright.
 - b. Publisher – please note that you/your group is responsible for paying any royalties required for producing your show.
 - c. Director’s name.
 - d. Any sponsoring Organization (if you have any and what their involvement would be).
 - e. Statement of Intent (Why this show? What you want to work on and/or accomplish? Keep it brief, but make a good argument (50 words).
 - f. Cast requirements – numbers, age, gender, etc. for all roles.
 - g. Technical Requirements – please see below to assist you with this information.
 - h. Requested Materials – a list of things you would want to borrow – see list of things below.
 - i. Technical personnel – a list of anyone you have lined up to work your show, including front of house. If they are trained (i.e. sound and lighting) if they are not, etc.
 - j. A budget to show that any costs that you/your group may have to incur can be covered.
 - k. Ideal timeline – Be as general here as possible since we will have to compare your requests against others.
 - l. Your Pitch – how this production will benefit you or your group and others.

COSTUMES

COSTUME DESIGNER

Secure a costume designer, preferably someone who has sewn before or taken a class in the costume studio. Costumes may not be cut, glued, taped or dyed. The costume must be restored to its original state.

SHOP HOURS

Working evenings or weekends is not allowed in the costume studio. If studio use is required, it must be cleared with the Costume Studio Supervisor and not disrupt the activity taking place in the studio. The back section of the costume studio will usually be available for use during regular afternoon hours 1p.m. - 6 p.m.

COSTUME USE

Costumes and items in 20th century and period stock are available for your use. An appointment with the Costume Studio Supervisor must be made in order to pull costumes for your show. Costumes must either be purchased by you/your group or pulled, no construction allowed. However, the following are not available for use: wigs, make up, shoes, jewelry, or hats.

RUN OF SHOW

When in performance, you must have a wardrobe person to maintain the show and do laundry. They must make an appointment with the Costume Studio Supervisor in order to secure a key slip and learn about equipment in the costume studio.

DRESSING ROOMS:

The dressing rooms available to you are located behind the Hemsley Theatre. During strike, these rooms must be cleaned.

POST PRODUCTION

Costumes that may be laundered must be done during the week after the close of the show. Dry cleanable costumes must be bagged and labeled so they may go to the dry cleaners. Upon the costumes return from the dry cleaners, it is your responsibility to restock the laundered and dry cleaned costumes. The cost of dry cleaning is your responsibility.

ELECTRICS (LIGHTING & SOUND)

LIGHTING AND SOUND DESIGNERS

You must secure both lighting and sound designers. Someone who has worked in lighting before or taken a class in the lighting's studio and run UT lighting/sound equipment is preferable. Lighting and sound equipment may not be cut, glued, taped or dyed. The Rep Plot may not be changed in any way, other than the gel color. All specials added must be struck at the end of the run. ***Prior to first week in the theatre, there must be a meeting with UT's Lighting and Sound Studio Supervisor*** and the show's director, stage manager, and board operators to go through orientation and training. Keys for the control booth will be released only after this meeting.

SHOP HOURS

The Lighting Studio is a shared space used for backstage lab meetings, maintenance and repair work, and for storage of equipment. Because of its nature work in the Lighting Studio, room 1145, is subject to schedules of the backstage lab, University Theatre productions and the Lighting & Sound Studio Supervisor. Evenings and/or weekends are not allowed in the Lighting Studio. If studio use is required, it must be cleared with the Lighting and Sound Studio Supervisor so as not to disrupt the activity currently going on in the space. UT Productions and backstage lab meetings will have priority.

Any materials used in the lab will be charged to the group at the end of the production. This includes but is not limited to tape (gaffer and electrical), gel, batteries, solder, lamps and miscellaneous parts. This is an important factor to think about in your budget.

If studio use is required it should be cleared with the Lighting and Sound Studio Supervisor and not disrupt the activity taking place in the studio.

RUN OF SHOW

No food or drink is allowed in the booth at any time. Anyone discovered in the booth with food or drink will have privileges revoked. Bottled water with a screw-on cap is permissible.

LIGHT AND SOUND BOARD OPERATORS (L/X SUP APPROVED)

STUDENT THEATRE PROJECT PROPOSAL INSTRUCTIONS

When in performance, you must have a Light Board operator and Sound Board operator to operate/program the control consoles and playback cues. They must make an appointment with the Lighting and Sound Studio Supervisor in order to secure a key slip and learn about the equipment in the booth.

PRE-SHOW

Lighting: A complete dimmer check of all the lights must be completed prior to every performance, checking for burned out lamps. In the case of a burned out lamp, the L/X Supervisor can provide a replacement lamp for the fixture and any instruction needed in replacing the lamp.

Sound: For the powering up of any UT sound system, amplifiers will be turned on last. Likewise, at power down the amplifiers will be the first component turned off.

SHUT DOWN

After the show, ALL equipment must be powered down correctly (amplifiers off first), control consoles are covered, garbage is taken out and the floor swept. Make sure boards are covered (if they have one) after each performance. You must leave the booth clean.

During strike, all specials (lights and speakers) must be struck and put away. If the gels of Rep Plot were changed, they must be restored.

EQUIPMENT

For lighting – the theatre’s Rep Plot must be used. A plot and paperwork is available from the Lighting and Sound Studio Supervisor and left in the booth. Dimmed egress lighting is required to assist patrons who must leave during the show.

The following equipment and accessories are not available for use: gobos, effects, automated lights, floor stands, multi-cables, booms or projectors, and any equipment from any other performance or lab spaces including rooms 1145 (Electrics Studio), 4010 (Directing Studio, and 4044 (the Lighting Lab),.

If you require something different than what is provided, sheets of gel can be purchased and added to the cost of running of the show for your group – which you need to consider as part of your budget. The current rate is \$7.50 per sheet.

For sound – a basic left and right speaker plot will be provided with a computer containing QLab. An appointment with the Lighting and Sound Studio Supervisor must be made for training on proper power up and shut down procedures. Other sound equipment may be available by making requests with the Lighting and Sound Studio Supervisor. The install and strike of extra equipment is the responsibility of the producer.

SCENERY / PROPS / PAINTING

ACCESS AND KEYS

For safety reasons, at least two people must be working in the theatre at all times.

Prior to the first week in the theatre, all directors and stage managers must meet with the Scene Studio Supervisor for an orientation. This will include a lock-up and light switch tour and an orientation to the location of things you need.

The Scene Studio Supervisor will provide the Financial Specialist with the names and what keys individuals are to receive.

SEATING AND EXITS

You may not alter the set up, but you can choose not to sell some seats. Lower levels of seating must be covered with a tarp during load-in and work calls.

Exits and aisles can’t be blocked, either in the theatre or between the theatre and exterior exits.

USE OF PROPS

Your group may use stock UT props stored in room 1150 Vilas (except those in the “wire cage room”) and in the Stock Pavilion. Directors must prepare props lists before the first rehearsal. At a date agreeable to all, the Scene Studio Supervisor will arrange for you to

STUDENT THEATRE PROJECT PROPOSAL INSTRUCTIONS

meet with the props TA. Meetings must be during regular props lab hours, T/R from 2-6 PM. A trip to the Stock Pavilion will be scheduled at that meeting. One trip will be made for all directors to select and transport furniture props.

Props from room 1150 must be picked on a show by show basis. A staff member must accompany you. Think carefully about your needs, so that you need no more than two trips!

*Note that priority for props goes first to main season shows.

USE OF MASKING, STOCK SCENERY AND RIGGING

Velour black legs and borders are available. Masking will be hung by Scene Studio staff and students. Individual show masking must be hung by you/your group with supervision by a Studio Staff member.

All rigging must be discussed with the Scene Studio Supervisor prior to its installation, then checked and approved by the Scene Studio Supervisor before being used in any rehearsal or performance. Stock scenery units are available subject to the following conditions:

- No modifications. Use as is!
- Everything must be returned to its storage position in good condition the Monday after you close.
- Construction activities other than cutting lumber must be done in the theatre.
- Use of Scene Studio tools is limited to drills and hand tools unless a show's personnel have previous experience in the Scene Studio.
- Each show must receive permission from the Scene Studio Supervisor to use ANY tools.

PAINTING

Painting supplies or tools are not available from the Scene Studio. You must use the paint room for clean-up of your painting equipment. Painting must be done in the scene studio during regular hours, M-F 2-6 PM, or by appointment under Studio staff supervision. **NO PAINTING IN THE THEATRE!** The floor will be painted black for all shows by Scene Studio personnel.

STAGE MANAGEMENT

STAGE MANAGER:

You must have a Stage Manager. This Stage Manager must meet with the Production Stage Manager to ensure they are trained well enough to cover all necessary aspects of what is required to handle production. You must make arrangements to do this at the beginning stages of your production.

OTHER INFORMATION

EMERGENCY NUMBERS:

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| 1. Physical Plant (Utility Failures): | 263.3333 |
| 2. Campus Police (Security issues): | 262.2957 or 911 |
| 3. Kristi Ross-Clausen (UT Production Stage Manager) | 263.6559 |
| 4. Benjamin Young (General Manager) | 262.6551 |
| 5. Patricia Boyette (DoTP) | 263.3354 or 233.8614 |
| 6. G.W. Rodriguez (UT Lighting/Sound) | 265.3662 |
| 7. Robert Wagner (UT Scene Shop) | 263.3330 |
| 8. Jim Greco (UT Costumes): | 263.3331 |
| 9. Mel Menard (UT Administrator) | 263-2336 or 332-6252 |

PLEASE DO NOT DISTRIBUTE SECONDARY PHONE NUMBERS!