

DRAMA HANDBOOK

DEPARTMENT OF SPEECH AND DRAMA  
TRINITY UNIVERSITY

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### I. INTRODUCTION

#### A. Foreword

This document represents a central depository for information regarding participation in drama at Trinity University. Because so much of what we do in this program is outside of the parameters of traditional curricular instruction, the following is intended to familiarize students with the wide range of opportunities, including procedures relating to aspects of theatrical production within the purview of the Department of Speech and Drama. The Drama Handbook does not cover such academic matters as degree requirements, curricular offerings, the advising process, and academic appeals. This information is available in the current University Courses of Study or online at [http://www.trinity.edu/speech\\_and\\_drama/](http://www.trinity.edu/speech_and_drama/). For the purposes of clarification, all theater activities within the Department of Speech and Drama will be referred to in this handbook as “University Theater”. University Theater consists of three main components: our primary, or Main Stage productions, student initiated productions (Lab Shows) through TUPS, and Department sponsored productions externally introduced.

#### B. Mission Statement

Trinity University’s Drama Program provides theatrical education and experience for both the university’s students and the larger community within the context of the liberal arts tradition. We understand the keystone of that tradition to be the ongoing investigation of what it means to be human, including the realization of self-potential, the assumption of sound responsibilities, and the capability to make reasonable choices. To these ends we strive to provide both major and non-major students with the opportunity to cultivate those skills and points of view essential to a liberal arts experience. Among these educational goals are the development of creative abilities in the performing arts; artistic discipline in acting, directing, and design for the theater; historical and analytic skills for theater history and dramatic literature; communication and organizational abilities through theatrical productions; respect for diversity in the collaborative process of making theater; and the ability to enhance the quality of one’s life. Those who study and work with us will, hopefully, acquire the requisite intellectual background and essential artistic experience necessary to pursue careers and/or further study in a wide range of human endeavor and professional opportunity. Perhaps more importantly, we believe that they will better achieve the potential richness of a humane future.

## II. POLICIES RELATING TO USE OF THE RUTH TAYLOR THEATER COMPLEX: THE BUILDING

### A. Safety and Security Policies

1. The building is open M-F 7AM – 10PM, Sat 9AM – 6PM, and Sun Noon – 10PM
2. Building access after hours requires direct on-site supervision of a faculty or staff member.  
Exceptions to this university policy can be granted through making a formal request to a faculty/staff member, followed by approval from the Department Chair and with special permission from the Department of Safety and Security.
3. Students granted special permission agree to work in pairs or groups, not alone.
4. Any activity involving a potential fire hazard must receive PRIOR approval and instructions from the Technical Director.
5. Familiarize yourself with all fire exits – our building is somewhat of a labyrinth – know how to get out in case of an emergency.
6. Know how to contact Campus Safety:
  - a. Emergency 999-7000
  - b. Non-emergency 999-7070
7. Safety and Security in our facilities is a primary concern. If you witness potentially dangerous activities or have a suggestion, please discuss this with a faculty/staff member.

### B. General Building Use Guidelines

1. Eating, smoking, and drinking in classrooms, lobbies, theaters or studios is against university and department policies. Eating and drinking is permitted in the student lounge (green room), on exterior balconies, in non-carpeted halls and faculty offices. Smoking is allowed outside the building.
2. Lobby furniture should not be used for rehearsals or performance. If you conduct a meeting in the lobby, please return all furniture to its proper placement when you are through.
3. The furniture in the classrooms and theaters are specific to these locations. Please do not move items without the permission of the Director of Theater and/or Technical Director.
4. Stock furniture in the cross-under storage must be checked out following the loan guidelines in Section V.A.2 – Loan policies.
5. Lighting and sound equipment in the Stieren, Attic Two and Café theaters are intended for technical rehearsals and performances. Should this equipment be necessary for a project, permission must be obtained through a supervising faculty member and the Technical Director.

6. In using the Café or Attic II theaters for meetings or rehearsals, please do the following before you leave:
  - ✍ Clear the stage of props and furniture and properly store them.
  - ✍ Remove all items from blocking doors.
  - ✍ In the Café theater, please open the stage and window curtains.
  - ✍ Turn off the lights and make sure the doors are closed and locked.
7. Help us keep the building clean. Each person is responsible for cleaning up after themselves. If you see trash lying around, even if it's not yours, please pick it up and dispose of it.
8. The Department of Speech and Drama provides a student lounge, namely, the green room (RTT 102), located at stage level, accessible via the SW stairwell. This space is provided with the understanding that students will keep it clean and tidy.
9. Everyone gets tired, but sleep only in the green room; naps in the lobbies, theaters, classrooms and under stairwells are not permitted.
10. Pets are not allowed in any university facility.

C. Scheduling Space for Rehearsals/Projects

1. Regularly scheduled classes have first priority in the space and time period for which they are officially scheduled.
2. Beyond regularly scheduled classes, all use of space must be formally reserved with the Department Secretary in the departmental office.
3. The Department Secretary keeps a scheduling book in which faculty and students may reserve available times and space for rehearsals/class projects and other needs. The scheduling of available spaces/times is on a first come first served basis. In the event of simultaneous requests, the following priorities will be observed.
  - a. Major Productions
  - b. Course related assignments: Design, Acting/Directing scene work, Senior Seminar projects
  - c. Lab Shows
  - d. Other

### III. GUIDELINES REGARDING SELECTION OF PERSONNEL FOR UNIVERSITY THEATER

#### A. Eligibility to Participate in University Theater Productions

1. All students of the university are eligible to participate in University Theater productions. Even so, the faculty and staff of the Drama Program are concerned with the academic well-being of all Drama participants. In certain situations the faculty/staff as a group may rescind a student's eligibility.
2. In the event that a junior or senior drama major/minor fails a drama course, the student will be asked to appear before the drama faculty and staff to determine procedures intended to improve the student's academic performance. It may be decided that it is in the best interest of the student's academic progress to limit participation in University Theater productions and approved lab shows in the semester following the failed drama course.
3. Participation Options: Assistant Director, Dramaturgy, Design or Assistant Design, Stage Management, House Manager, Publicity, Performer, Studio Technician (scenic, lighting, properties, paint, costumes), Running Crew (wardrobe, sound or light board operator, stage hand).

#### B. Selection of Assistant Directors

Students are occasionally selected to be an Assistant Director for University Theatre. For students interested in an assistant director position, the typical expectation is to have taken Drama 3340 – Directing. Any student interested in working as an assistant director should express interest to the faculty director of the specific production before the production is cast.

#### C. Selection of Student Designers and Assistant Designers

Students are occasionally selected to be an Assistant Designer or Designer for University Theater productions in the following areas: Costumes, Scenery, Lighting, Sounds, and Properties. For students interested in an assistant design positions in any of these areas, the typical expectation is to have taken the appropriate coursework. To be a designer in any of these areas, the additional expectation is to have assisted a faculty or staff designer previously. Any student interested in working as either a designer or assistant designer should express his/her interest to the faculty/staff head of that area. Ordinarily, interest should be indicated in the spring semester for a position in the following year.

#### D. Selection of Production Stage Managers and Stage Managers

For every production, there will be one Production Stage Manager and a minimum of two Stage Managers (formerly referred to as Assistants). Typically, in order to qualify as a Production Stage Manager, a student must have prior experience as a Production Stage Manager elsewhere or have served as a Stage Manager for a University Theater production at Trinity. There are no qualifications to serve as a Stage Manager. Any student interested in being either a Production Stage Manager or Stage Manager should speak to the Director of Theater and/or the Stage Management Supervisor in the spring semester for positions in the following year.

#### E. Audition Policies and Procedures

All Trinity University students are permitted and indeed encouraged to audition for all University Theater Productions. The University Theater produces two Main Stage productions each semester. Auditions for the fall semester productions usually take place during the first week of fall classes. Auditions for the spring semester productions usually occur between Thanksgiving and fall semester reading days. Check the callboard IMMEDIATELY at the beginning of the fall semester for audition information, and after the 15<sup>th</sup> of November for spring semester audition information. The callboard is located in the Café Theater, RTT 113. Lab productions previously scheduled will audition at the time of the University Theater auditions.

Two to three days prior to the beginning of auditions, sign-up sheets with five-minute timeslots will be posted on the callboard. Each auditioner must sign-up for a time slot.

First time auditioners for University Theater Main Stage productions are required to prepare one memorized monologue. After the first audition experience, students are to prepare two memorized contrasting monologues totaling three minutes. If you are having difficulty selecting appropriate monologues, please consult with one of the directing faculty. During those semesters in which a musical is to be cast, all auditioners must also prepare to sing approximately one to two minutes of a song of his/her choice. An accompanist will be available at the audition, so plan to bring pertinent sheet music. More information regarding musical auditions will be posted prior to these auditions.

At auditions, students complete an audition card which gives the casting directors important information. On these cards students may state production and/or role preferences and conflicts. Student preferences are considered. However, the act of auditioning indicates that the student tacitly agrees to accept ANY role in ANY production in which he/she is cast.

After the general auditions, a “callback” list will be posted on the callboard. During callbacks each director looks at specific students for specific roles. Not being called back does not necessarily mean that you will not be cast.

The cast lists will be posted on the callboard within 24 hours of the conclusion of callbacks. All cast members must initial their name on the cast list which signifies agreement to accept the offered role, and to abide by all of the policies stated in the Company Rules (see section IV). At the first cast meetings, each cast member will be asked to sign the Performer’s Agreement, which further articulates these policies (see section IV.G.).

F. Policy Regarding Replacement of Production Personnel

1. Individuals who fail to comply with the published Company Rules (see section IV) will undergo a formal review by the Drama faculty/staff. If necessary, a student may be removed from a current production and/or may be ineligible for University Theater productions or other department sponsored productions in the semester following the infraction.
2. In the event of an emergency involving the absences of a performer, one of the stage managers will appear in the role.
3. In the event of an emergency involving the Production Stage Manager, one of the stage managers will perform the duties of the Production Stage Manager.
4. In the event of an emergency involving a stage manager, one of the stage hands, generally the “Deck Crew Chief”, will step into the stage manager position.
5. In the event of an emergency involving a member of the running crew, the House Manager or a member of the company not involved in the current production will substitute.

#### IV. OPERATIONAL POLICIES FOR UNIVERSITY THEATER PRODUCTIONS: COMPANY RULES

Major University Theater Productions are full length plays or bills of one acts directed by faculty members or guest artists, designed by faculty, staff, students or guest designers, and, normally presented in the Stieren Theater. Roles are normally played by students, but occasionally may be performed by faculty members or guest artists. These productions constitute the announced season for which season tickets are sold. Usual run is seven performances in two successive weeks.

The “company” is defined as all members of the artistic staff, studio staff, cast and crew, as well as all students currently enrolled in Drama 1100 (UTC). The following University Theater Company Rules have been formulated to articulate expectations during the preparation and presentation of departmental productions. One of our primary goals is to present quality theater. We expect each company member to exercise the highest professional artistic standards and to function as an active member of the company ensemble.

##### A. General Guidelines that Pertain to the Entire Company

1. Organizational Structure or Who’s in Charge?
  - a. The Director of Theater
  - b. The production’s artistic staff, comprised of the Director, Designers and Technical Director.
    - (1) The Production Stage Manager and Stage Managers are responsible to the artistic staff and the Stage Management Supervisor.
    - (2) Each company member is responsible for meeting the schedule set by the artistic staff and Production Stage Manager. The schedule is subject to change. Such changes will be posted on the callboard with as much advanced notice as possible.
    - (3) Performers are responsible to the Director during each rehearsal call. Performers need permission to leave the rehearsal area during his/her call from the Production Stage Manager.
    - (4) Studio staffs are responsible to the faculty/staff supervisor of their respective area.
  - c. The Production Stage Manager
    - (1) The Production Stage Manager is charged with coordinating production communications. All communications will be posted on the callboard by noon each day. Company members are responsible for checking the callboard daily and initialing after their name to indicate they have read the posted notice.
    - (2) A daily Stage Management Report will be distributed to the artistic staff and posted on the callboard.

- (3) All company members are responsible to the Production Stage Manager during all technical rehearsals and performances.

## 2. Safety Policies

- a. The policy of the Speech and Drama Department is that all theater workers must place safety above all other considerations, including artistic ones. Any perceived safety hazard should be reported IMMEDIATELY to a member of the faculty or staff.
- b. For emergencies call Campus Security at 999-7000. For non-emergencies, please call 999-7070.
- c. First aid kits are available in the greenroom, the Scenic Studio, the Costume Studio, and the Box Office. If you need medical attention, report to the Production Stage Manager or a faculty/staff member. Work related injuries and illnesses are to be reported to a faculty/staff member immediately and will require filing the appropriate accident report with the university.
- d. The Production Stage Manager has the obligation to inform the faculty member in charge, normally the Director or Technical Director, of those cast or crew members who are, in the opinion of the Production Stage Manager, incapacitated.
- e. Other Important Phone Numbers:
  - (1) Student Health Center 999-8111
  - (2) Hosp. Emergency RM (Metropolitan) 271-2280
  - (3) Suicide Prev./Emerg. Psych Services (United Way Helpline) 227-HELP (4357)

## 3. Complimentary Ticket Policy

- a. All declared drama majors will receive a season pass each academic year. This pass is redeemable for complimentary tickets, which must be reserved at the box office during box office hours.
- b. Any student whose name appears in the program will receive two complimentary tickets for that specific production. These comps must be reserved at the box office during box office hours.
- c. Any company member or declared drama major is eligible for one complimentary “rush ticket” per performance. No reservation is required, however, this ticket must be picked up no later than 30 minutes prior to curtain for the chosen performance.

## 4. Strike Policies

- a. All strikes will begin at 1:00 PM on the Sunday following the closing of a main stage production, unless otherwise announced by the Technical Director.
- b. Attendance at strike for University Theater productions is mandatory for all cast and crew members and all drama majors. Senior drama majors are excused from the final strike of the season. Only the Technical Director may excuse students from attending strike.

- c. Students are dismissed from strike when the Technical Director deems a student's participation complete.
  - d. Students with unexcused absences from a scheduled strike may be asked to undergo a formal faculty/staff review in which eligibility in future University Theater or Department sponsored projects will be determined.
5. Other Important Considerations
- a. The production program at Trinity is intended to support, augment and enrich the academic offerings of this institution and department. Coursework should take priority over production activities. However, students accepting roles and/or crew responsibilities should understand the time commitments involved and should plan their schedules accordingly. Involvement in productions is not an excuse for poor academic performance, late assignments or missed classes. Likewise, poor planning in an academic course is not an excuse for failure to learn lines or focus as a production staff or crew member.
  - b. All company members are expected to maintain a quiet, respectful, disciplined, professional manner at all times, but especially during performances.
  - c. The headsets are to be used ONLY by the stage management team and the appropriate crew personnel for the running of the performances.
  - d. All cast and crew members are expected to be in the theater, stage area or dressing rooms during technical rehearsals and performances unless permission is granted by the Production Stage Manager.
  - e. All rehearsals and performances are "closed", meaning guests are only allowed with permission of the director.
  - f. All props and costumes purchased or prepared by the Department are the property of the Department, and should not be considered souvenirs or mementos. Prop and costume items are to be considered "in the care of" the performer to which they are assigned. Reimbursement for any lost items will be the responsibility of the individual performer.
  - g. Again, it is against University policy to eat, drink or smoke in the building. You may eat and drink in the greenroom, except during dress rehearsals and performances. During these times there is no food or beverages (except water) allowed ANYWHERE backstage, including the greenroom.

B. Policies for Production Stage Manager and Stage Managers

1. All members of the stage management team (even those in the booth) must wear black clothes (long-sleeved shirt and pants) and black flat, soft-soled shoes for all performances. No skirts or high-heels are allowed. Individuals with light or bright colored hair who may potentially be seen by the audience may need to cover their hair with a black cap – this will be determined by the artistic staff. Black clothing and shoes may be obtained from the Costume Studio and must be returned when the production is over.
2. All members of the stage management team are to follow the guidelines set forth in the University Theater Stage Management Handbook. Copies of the Handbook can be obtained from the Stage Management Supervisor and on-line at the department website.

C. Policies for House Managers

1. The House Manager will make a live announcement at the beginning of each performance, by walking onto the stage via the auditorium (not the backstage area).
2. The curtain speeches are to be rehearsed and approved by the artistic staff prior to public performance. It should include:
  - a. Welcome
  - b. Request to turn off all cell phones/pagers
  - c. Warning against photographs and recordings
  - d. Announcement of the next show

D. Policies for Studio Staff (scenic, props, paint, costumes, lights)

1. The work schedule for each studio will be determined by the Technical Director or Costumer, and may vary from studio to studio and from week to week within a studio to meet the needs of productions.
2. The studio supervisor will determine safety procedures. All technicians are expected to work in a safe manner at all times.
3. Appropriate clothing and shoes will be worn at all times. Open-toed and/or open-backed shoes are NOT allowed in the scenic and lighting studios. Long hair needs to be tied back while working in the studios or on stage.

E. Policies for Production Running Crews (stage hands, wardrobe, board operators, etc)

1. All technicians, even those who work in the booth, must wear black clothes (long-sleeved shirt and pants) and black flat, soft-soled shoes for all performances. No skirts or high-heels. Those technicians with light or bright colored hair who may potentially be seen by the audience may be required to cover their hair with a black cap – this will be determined by the artistic staff. Black clothing and shoes may be obtained from the Costume Studio and must be returned when the production is over.

2. Technicians assigned as running crew must see a runthrough of that show before tech rehearsals begin. The Stage Manager will post a notice of all runthroughs on the Callboard. A “crew view” is generally held the Thursday or Friday before the first technical rehearsal.
3. Technicians accepting positions on running crews understand the time commitments and agree to attend all technical rehearsals and performances as called and posted.

F. Policies for Performers During Rehearsal and Performance

1. Ordinarily, rehearsals are scheduled M-F from 7PM to 11PM, and from 1PM to 5PM on Sundays.
2. Rehearsal times may be extended beginning with cue-to-cue, usually scheduled on the Sunday prior to opening and continuing throughout dress rehearsals.
3. A personal vocal/movement warmup is encouraged for all performers. You must be warmed up and ready to go PRIOR to the beginning of rehearsal.
4. The Production Stage Manager will notify you when a fitting schedule is posted. It is your responsibility to sign up for a fitting appointment and to arrive promptly for the appointment. Please sign up early to insure adequate scheduling by the costume studio.
5. Performers may not change their hair or facial hair in any way without prior permission from the Costume Designer and Director. Hair styles for all performers will be designed to suit the demands of the production. You may be asked to cut or color your hair, shave or grow facial hair.
6. Performers are not to leave the theater in any part of their rehearsal costume or production costume, including shoes.
7. The fundamental rules of personal hygiene are to be observed by all performers while in costumes.
8. Costume pieces and accessories are to be returned at the end of their use. Costume items are to be considered “in the care of” the performer to which they are assigned. Reimbursement for any lost items will be the responsibility of the individual performer.
9. Performers may not alter the fit of their costumes or the way in which they are worn without the express consent of the Costume Designer.
10. Each performer is responsible for returning their costume pieces to the dressing rooms after each rehearsal/performance and to hang them up properly.
11. Maintenance and laundering needs are to be communicated to the wardrobe personnel.
12. Because it is unhygienic and perhaps even medically dangerous to share makeup and makeup applicators, all students participating in University Theater productions are encouraged to provide their own basic makeup. The University Theater will provide makeup in special cases, and especially for any prosthetic, wigs and special effects makeup.

G. Performer's Agreement

Accepting a Main Stage role indicates that you understand and agree to the following requirements:

1. Arrive 10-15 minutes before call in order to prepare yourself for rehearsal, e.g., retrieve rehearsal shoes, skirts, etc. Any late arrival must be approved by the Director.
2. Any change in your appearance such as cutting, applying a permanent or coloring your hair must be cleared through the Costume Designer. Likewise, you might be asked to cut or color your hair. Please know that this request is not done precipitously; however, your willingness to comply is appreciated.
3. Fittings times scheduled with the Costume Designer and crew must be respected. Performers who are late for a fitting will need to reschedule their appointment. A performer who misses a fitting may be asked to work up to 2 hours in the costume studio for each missed appointment.
4. Rehearsal is a time to rehearse as opposed to learn lines. The performer assumes the responsibility to spend time outside of rehearsal to study lines and blocking.
5. A "run-through" will be required several times during rehearsal process. You may be in the very first scene and the very last scene. In this instance you will be expected to be present for the entire run-through. You may not leave the rehearsal area for any reason without the permission of the Production Stage Manager.
6. Respect of crew members and their responsibilities is essential to a united company, e.g., you should return properties to the property table when you leave the stage; you should hang-up your costume in the proper place after each dress rehearsal and performance, etc.
7. Call for technical and dress rehearsals as well as performance nights will be clearly stated. You must recognize that the scheduling of these times is determined with the entire company in mind rather than an individual. You need to respect the call times and arrive promptly.
8. Strike generally takes place on the Sunday after the final performance. All performers are required to attend strike, and must stay to the end of the strike. During strike, all present are responsible to the Technical Director.
9. Finally, while the Drama Faculty and Staff are not pleased about punitive responses to violations of our procedures, we will support the cast, crew and artistic staff by taking action if an individual ignores this typical theater protocol. By signing below, you agree to follow the Company Rules. You understand infractions may require a formal review by the faculty and staff to determine the privilege of continued or future participation in the theater program.

---

Performer

Date

---

Faculty Representative

Date

## V. OPERATIONAL POLICIES FOR CLASS PROJECT PERFORMANCES AND LAB SHOWS

### A. Policies Regarding Both Class Project Performances and Lab Shows

1. All class projects (acting, directing, senior seminar) and lab shows are required to follow Section II of this document: Policies Relating to use of the Ruth Taylor Theater Complex.

#### 2. Scenery, Properties and Costume Loan Policy

Props, scenery and costume pieces are available for approved projects, which normally include: directing class projects, senior capstone projects and lab shows. Loans must be approved by the Technical Director or Costumer. Lighting and audio equipment are generally unavailable for classroom use unless specifically approved by the Technical Director. The following procedures apply to ALL properties and scenery loans.

- a. An appointment to discuss your request must be made during normal scenic studio hours with the Technical Director and/or during costume studio hours with the Costume Designer or their designated representatives.
- b. Loans are to be contracted during normal scenic studio, prop loft and costume studio hours.
- c. A loan agreement must be filled out with a copy for the borrower and the file. Forms are available in the main office from the Department Secretary.
- d. All production elements, whether personal property or borrowed from University Theater's inventory, must be stored in locations other than classrooms or performance spaces. Do not leave them unsecured in classrooms or the theaters. Items improperly stored may be removed with a loss of privileges in the use of these items or space.
- e. Borrowed items must be returned in a timely manner to the point of receipt in the same condition in which they were loaned.
- f. The use of departmental equipment and theatrical property is a privilege. Misuse may require a formal faculty/staff action considering future privileges in the program. Unreturned items may entail an Incomplete grade in the course for which said items were borrowed.

## B. Lab Shows Application Procedures and Policies

The Department of Speech and Drama encourages all Trinity students to participate actively in theater as often as possible. To facilitate this goal, the department permits and encourages independent producing agencies, whether student organizations or individuals, to employ departmental facilities for the purpose of dramatic production. Lab shows do not fall under the purview of the regular season and must accept the requirements of the regular season as potential restrictions. Normally, the director of a lab show must have successfully completed DRAMA 3340, Directing.

Anyone interested in producing a Lab Show must complete an application (Lab Show Approval Form) and gain TUPS and faculty/staff approval PRIOR to any work taking place on the production, including casting. Only after approval is granted may audition flyers be posted, scripts purchased, and royalties paid. If there are questions, ask the Director of Theater. Without compromising other educational objectives and activities, the goal is to provide an opportunity to produce good theater, worthwhile experiences, and joy in the process.

The following sequence of events is extraordinarily important in the lab show application process, and must be followed in the order listed. It is recommended that application be submitted the semester prior to the desired presentation of the Lab Show.

1. Obtain a faculty advisor to aid in developing the Lab Show Approval Form and other pertinent paperwork.
2. Obtain royalty quotes for the show, if applicable. Students have found that by writing the royalty houses and asking for a reduction in royalties based on a student production for which no admission is charged in a theater seating less than a hundred that substantial reductions in quoted catalogue royalties are frequently granted. The producer/director of the labshow is responsible for obtaining the royalty permission, not the TUPS lab-show coordinator. Please ask the Department Secretary to assist you in this matter, and make sure that all royalty paperwork is given to the Department Secretary for processing.
3. Fill out the Lab Show Approval Form and attach to the form the following additional information:
  - a. A brief yet concise description of the play and the production concept, accompanied by a script.
  - b. Name of the publisher of the play and a copy of the royalty quote.
  - c. Names and contact information of the director and production team, including the stage management team and designers
  - d. Indicate which person on the production team is designated as in charge and responsible for insuring that all items are restored to their pre-show condition and are returned to their proper place.

- e. Indicate which theater you are requesting (Attic Two or Café) and write a specific and detailed description of the anticipated technical needs, e.g., set pieces, costumes, props, lighting, sound, and special effects. Requests for lighting are limited to available equipment in either of the two theater spaces. All scenery/costumes/effects must come, with approval, from storage, or personal belongings. No special set pieces or costumes may be built in the studios.
  - f. A proposed ground plan in one-quarter inch scale of the project, complete with furniture placement.
  - g. A proposed budget necessary to realize the project, including the cost of scripts. Also include any arrangements that will need to be made or have been made for funding, including a list of sources.
  - h. A rehearsal schedule, indicating all rehearsal spaces and approximate time of rehearsals during the period from casting to performance. While this need not be detailed in terms of daily work, it must indicate the duration of rehearsal blocks, usual time for rehearsal and intended space for rehearsal.
4. Submit the approval form, script and all related paperwork to TUPS for approval. Lab Shows must be approved by TUPS before being submitted to the faculty.
  5. Submit the approval form, script and all related paperwork to the Director of Theater. He will then distribute it to the other members of the faculty and staff.
  6. One week after submission of the proposal, the proposed director(s) and designers will meet with the Drama faculty and staff for questions, discussions and final approval.
  7. Make arrangements with the Department Secretary to purchase scripts and pay royalties.
  8. All publicity -- fliers, posters etc. -- must be approved by the Coordinator of Theater Arts and the Director of Theater. Distribution must follow TU Student Handbook guidelines.
  9. Donations may be requested, but not required, for lab shows.
  10. Any and all changes to the proposal **MUST** be discussed with and approved by the Director of Theater and faculty advisor **PRIOR** to implementation.

LAB SHOW APPROVAL FORM

Title of  
Program: \_\_\_\_\_

Author (s):  
\_\_\_\_\_

Producing Organization:  
\_\_\_\_\_

Director: \_\_\_\_\_  
\_\_\_\_\_

Anticipated number in cast and  
crew: \_\_\_\_\_

Performance dates  
requested: \_\_\_\_\_

Number of audience seats  
needed: \_\_\_\_\_

Rehearsal times and space(s):  
requested: \_\_\_\_\_

Lighting  
requests: \_\_\_\_\_

Costuming  
requests: \_\_\_\_\_

Scenery  
requests: \_\_\_\_\_

**APPROVALS**

Department Secretary: \_\_\_\_\_

Technical Director: \_\_\_\_\_

Faculty Advisor: \_\_\_\_\_

Faculty Scene Designer: \_\_\_\_\_

Faculty Costume Designer: \_\_\_\_\_

Director of Theater: \_\_\_\_\_

Department Chair:\_\_\_\_\_

Producing Organization:\_\_\_\_\_

Approval Stipulations:

## VI. SELECTION OF PLAYS FOR THE UNIVERSITY THEATER SEASON

### A. Procedures

The guiding principle behind the selection of plays for Main Stage production season is that during each undergraduate student's tenure at Trinity, he or she should have the opportunity of witnessing and/or participating in plays from the great epochs of dramatic literature, including the present.

During the first semester of each academic year, the drama faculty/staff and a student representative will begin the process of selecting plays from the proposals submitted for the ensuing academic year's season. The drama faculty and staff will set a deadline for proposal submission. Any proposals submitted after the deadline will not be considered. The student member of the committee, selected from a slate of students forwarded to the Director of Theater from TUPs by 1 October, will solicit input from the student body and report that input to the season selection committee. For the selection of musicals, a liaison from the Department of Music will channel input to the selection committee. The work of the committee is to be completed by the middle of the second semester.

### B. Play Submission Guidelines

Anyone (student, faculty, staff) may submit a play for possible production in the drama program season. To submit a play for possible production in the season, write your proposal in accordance with the submission guidelines listed below. Each proposal you submit must be accompanied by at least one reading copy of the script. If you are submitting a proposal as a director, discuss in your answers not only the play as written, but also how your possible approach to it may be a factor.

#### 1. BASIC INFORMATION:

Include the play's title, playwright's name, number of performers (male and female), the total # of characters (male and female), as well as the approximate age of the characters. For large cast shows, indicate in your cast/character lists if/how the script indicates casting and how you imagine casting might be handled. For example, performer #1 will play characters A and B, performer #2 will play characters C, E and K, etc.

#### 2. EDUCATIONAL VALUE:

To project the educational value answer the following question: "Why this play for these students at this time?" Identify briefly the educational value of the proposed play to Trinity students. Consider students within the department, such as theater training potential on-stage and off-stage, or learning a specific theatrical style. Also consider the educational value for the student body at large.

3. ENTERTAINMENT VALUE:

To project the entertainment value answer the following question: “Why this play for this audience at this time?” Identify the entertainment value of the proposed play for all Trinity students and surrounding community. Identify what about the play you think an audience might initially find engaging, and what – over the course of the play’s action – will sustain the audience’s interest.

4. RESOURCE EVALUATION:

Evaluate the demands of Costumes, Scenery, Lighting and Sound, by briefly describing the requirements of the play. Include in your description any changes indicated in the action of the text that would have an effect on any of the design areas. Next, evaluate what the demands might be in terms of human and material resources needed to produce the play successfully. Consider: Time, Money, and Human Resources. In trying to evaluate these resources, make assumptions based on your evaluation of the design demands. For example, does the play require 30 performers playing 62 characters, each character having 2 costume changes (therefore requiring 124 costumes)? If this play is set in a non-modern period, the costume requirements alone would take a considerable amount of money, time and costume staff to make it happen, and it would be fair to make a logical assumption that some professional staff would need to be hired. However, if the play is set modern, there are still a lot of costumes to churn out, but most can be pulled or purchased, and therefore requirements of time, money and people would be less, though still great. Also consider: if there are 30 performers on stage, are there enough human resources available to pull the curtain and turn on the lights? In addition, consider additional human resources which may need to be brought in for a specific project (and probably paid), such as a dance choreographer, a fight choreographer, voice coach, etc.

5. FINAL EVALUATION:

Briefly discuss how you see this play fitting into a season at large. For which of the four season slots do you think this play is best suited? Why?