

Second Season Guidelines

10.15.16



SCHOOL OF THEATRE, DANCE,
AND PERFORMANCE STUDIES PRESENTS

SECOND SEASON

FOR STUDENTS BY STUDENTS

Meetings

The TDPS Production Coordinator should be aware of all planned meetings. Types of meetings and date suggestions are listed in your show's dates breakdown. They consist of design meetings and production meetings. All designers, directors, and stage managers should be present at these meetings. The Production Coordinator is happy to assist you in scheduling these meetings with your team, if desired. The PC will attend all meetings he/she is able. Your show is allowed to have as many meetings you would like, the dates suggested by the PC are just that, suggestions.

Orientation Meeting

All designers, stage managers, and directors should attend, if possible. This is a time for the PC to go over the Second Season guidelines and talk through the specific production schedule for that show. This will be scheduled when a design team has been created. This is also a time for the director and designers to discuss the vision for the show.

Design Meetings

All designers will present research images, sketches, thumbnail design drawings, preliminary models and ground plans. Director/Choreographers can give feedback and the team can continue to hone in on a design. These meetings can be as elaborate or as simple as the design process will be for your show.

Production Meeting #1

This meeting is to discuss many of the production based questions before 1st Rehearsal. The topics up for discussion are:

- a. Final designs approval
- b. Rehearsal needs
- c. Production planning

Production Meeting #2

Around design run, a meeting to present production progress, discuss any concerns that have arisen during the rehearsal process, and discuss details of load in, tech, and strike schedules, as well as schedule costume and prop pulls.

Technical and Dress Rehearsal Production Meetings

Tech Notes (Production Meetings) will take place at the end of every technical and dress rehearsal.

Committee Liaison

Each show is assigned a Liaison from the Second Season Committee. This Liaison is elected by the committee and is an artistic and producing resource for you. His/her involvement is flexible based on the needs of your project. Please go to this person for artistic support, guidance, as well as discuss with them any sensitive content that may be in your show. This person is a resource for any producing issues you are experiencing, difficulty communicating or collaborating, etc. Please include the Production Coordinator on any correspondence with your Liaison.

Calendars

Calendars can be created and approved in conjunction with the TDPS Production Coordinator. This includes rehearsal dates, auditions, and meeting dates. With these schedules, the PC will book rehearsal space for you.

Main Contact

There must be a main contact for each show who serves as the liaison between the show and TDPS. The majority of production information will be funneled through this main contact person, and it is the contact person's responsibility to ensure information is forwarded to the rest of the team.

Budget

Each show will be allocated a budget. There are two ways to spend money from this budget:

1. Submit your request to the TDPS Production Coordinator so that he/she may purchase the item for you. Items would need to be able to be purchased online. Keep in mind the time it takes to ship so that the item arrives prior to tech.
2. Purchase the items you need and then submit your receipts to the TDPS Production Coordinator to reimburse you. Typically the Production Coordinator can reimburse in cash after all receipts have been turned in.

Any items purchased from the Second Season budget are property of TDPS and must be turned in to TDPS at the end of the run.

Please turn in receipts no later than two weeks following the close of the production. Please make sure receipts itemize purchases and are completely legible. The UMD accounting department will not except them otherwise.

Please see the Production Coordinator for a sales tax form that allows you to purchase items tax-free.

Rights

If you are putting on a show involving pre-existing scripts, you will need to obtain rights from the publisher of that show. The TDPS Production Coordinator will purchase the rights using money from your allocated budget, but you will need to do research on where to purchase the rights and provide that information to the TDPS Production Coordinator.

If you are altering the show, i.e. changing the casting of characters (including gender/race changes), changing of text, etc., you will need to obtain special permission from the publisher.

Please submit your rights requests as soon as possible to ensure we are able to do the show.

Rehearsal Space

Rehearsal calendars should be sent to the TDPS Production Coordinator as soon as they are established so that space may be reserved. Please do not schedule through EMS. Best efforts will be made to keep your rehearsals in the same room, though this is not guaranteed. The TDPS Production Coordinator will secure space for tech and performances for you.

Scripts

TDPS will pay for the printing of one round of scripts for all actors, designers, directors, and stage management. Any additional printing needs due to rewrites, etc., will need to be paid for from your show's budget.

Show Content

Any questions about the content of the show, including nudity and strong language, should be discussed with your Committee Liaison and the Production Coordinator.

Cast and Crew

Audition Policies

If you are holding auditions, they must be after the main stage auditions for the semester your show is being produced. These dates will need to be sent to the TDPS Production Coordinator for space reservation and for advertisement. Casting must be all inclusive and please talk to the TDPS Production Coordinator if you have any questions or concerns about casting.

Designers

It is a priority for Second Season to give design opportunities to undergraduate students. Committee MFA design students are a resource to connect you with undergraduate design students. For productions other than Shared Grad Dance, MFA designers may only be utilized if no undergraduates are available and upon Committee approval.

Crew

The show is responsible for finding crew to staff their production, this includes run crew, dressers, board operators, and any other staff needed to successfully run the show. Board operators for sound, lights, and projections should be trained and approved by the TDPS Production Coordinator. MFA designers can train ops as needed, communicate with the Production Coordinator if you have an op that needs to be trained.

Stage Managers

All shows must have a stage manager. The TDPS production office will make best efforts to assign a stage manager to your show if you would like. If an experienced stage manager is not available, you may need to find a student to be your stage manager.

Performers and Design Team Contact Sheet

A list of performers and the design team in the form of a contact sheet will need to be submitted to the TDPS Production Coordinator.

Marketing

The TDPS Marketing Coordinator will assist you in marketing the show. This includes a poster that will be hung in TDPS, a listing on the website, and an entry in the Clarice Season Guides. Any other advertising MUST be approved by the TDPS Marketing Coordinator. He/she will be in touch to obtain a marketing image and blurb for the show.

Programs

Each project is responsible for creating their program. The TDPS Production office has a general template if you would like one for reference.

Draft #1 - A draft of the program needs to be submitted to the TDPS Production Coordinator as outlined on your show's production calendar

Draft #2 - A second draft is due as outlined by your show's production calendar.

Final Draft – The final draft is due as outlined by your show's production calendar so that it may be printed prior to the first performance.

If the program is a simple (black and white) format of a single sheet of paper (can be double-sided), the production office will print those at the UMD printer at no cost to you. If the program is any larger than that, or in color, you will need to print them with money from your budget. The program should contain the TDPS logo, the Second Season logo, and the Clarice Smith Performing Arts Center logo. You can attain these logos from the Marketing or Production Coordinators. Each project should assign a person to be in charge of the program.

Advertisements

Each project organizer is welcome to advertise their show through flyers, handouts, posters, and/or social media. Any and all advertisements, including social media campaigns and event pages on Facebook, Twitter, etc., must be reviewed by the Marketing Coordinator before going public. This is to ensure that the advertising is in line with TDPS standards and to double-check for clarity and accuracy. All advertising must contain the logos for Second Season, TDPS, and the Clarice. Students are encouraged to “like” the TDPS and Clarice Facebook pages and to “check in” at TDPS when working on the project. When possible, include the TDPS website and social media links on any online advertising.

Please submit a short blurb (1-3 sentences) and image for your show to the Marketing Coordinator as soon as possible. You must have express permission from the photographer or artist to use any images. These materials will be used for online and print advertising of Second Season, and they may be sent to press should any media outlets ask for content.

General Shop and Space Guidelines

- Working in the shops is off limits for any project at all times. Students will not have access to the shops to build, paint, or sew. If a specific piece of equipment is needed, ask the Production Coordinator.
- All work done on the project must be on your own time. Class and work time is not permitted.
- Asking employees of the various shops to do your work (while clocked in) will not be permitted.
- After-hour entry and use of any equipment in all shops is not permitted.
- Students who have access to shops based on their work status are not permitted to use this for the advantage of the project. Please follow the necessary lines of communication to be allowed access.
- All equipment, costumes, and props are not permitted to leave the Clarice premises, unless it is to dry clean costumes following the production.
- Any questions regarding storage of equipment, costumes and props can be directed to the TDPS Production Coordinator.
- All requests for dressing rooms and/or storage of personal items during the show can be directed to the TDPS Production Coordinator.
- Before contacting any Shop Managers, please meet with the TDPS Production Coordinator regarding specifics needs of your project.

Scenic Guidelines

- The Second Season is not able to “fly” scenery or costumes. Items may be dead-hung from the grid or catwalks on a case-by-case basis and with rigging approval from the Clarice. No persons may be in the catwalks overhead of the audience or while performers/crew are on stage. All scenic elements

must be approved by the Production Coordinator. Please confirm your set pieces and seating layout early to ensure they meet fire code, audience egress rules, and other technical guidelines.

Sound Guidelines

- Use of the current sound system in Cafritz and the Dance Theatre is permitted. Please note that the sound systems are fixed in each of the spaces.
- Wired and wireless microphones are available on a case-by-case basis, based on the technical experience of the sound designer.
- Wired and wireless headsets will be provided in the Cafritz and Dance Theatre, when available.
- A God mic is available on a case-by-case basis, as available.

Electrics Guidelines

General

- Students may coordinate with the TDPS Production Coordinator any lighting adjustments that need to be made to the Dance Theatre or Cafritz.
- Students must work with the TDPS Production Coordinator to schedule a time to alter the lights and to restore the lights.
- All lighting requests should be submitted by the date noted on the production calendar.
- Any student involved with lighting equipment for the production (including the light board op) must submit their name to the TDPS Production Coordinator for Electric Shop approval. In some cases, board op training may be possible.
- Atmospheric machines may be used in both the Cafritz and the Dance Theatre on a case-by-case basis.
 1. The Clarice's atmospheric machines may not be used in the Cafritz, due to the size of the machines and the small size of the room. An atmospheric machine may be rented or provided for use in the Cafritz from the show's budget. All outside atmospheric equipment must be approved the the Clarice Technology shop. This approval can be gained through the TDPS Production Coordinator.
 2. Dry ice may not be used in the Cafritz due to the small size of the room.
 3. The Clarice's atmospheric machines may possibly be used in the Dance Theatre on a case-by-case basis.

Dance Theatre and Cafritz Lighting

- The Dance Theatre lighting rep plot cannot be changed. The adding of a special and addition and other gear may be possible with Technology Shop approval and should be discussed with the TDPS Production Coordinator.
- Cafritz lights may be refocused with approval from an MFA lighting student and the Technology Shop.
- Lights must be refocused back to their original state before the next project/class in the space, or within (2) days of closing, whichever comes first. Consult with Production Coordinator about scheduling. Preferably, it is the night of closing.

Additional Gear/Expendables

- If additional gear or expendables (gels, gobos, etc.) are needed, the request must go to the TDPS Production Coordinator. If approved, they must be picked up during operating hours (9:30 am- 5:00 pm)

- No full sheets of gel will be provided; cut sheets may be used per Technology Shop approval.

Video

- Any video requests must go through the TDPS Production Coordinator. There are two projectors available to the Second Season:
 - The TDPS projector
 - The Production Office Projector
- Second Season may not utilize the Center's projection screens.

Prop Shop Guidelines

- **3 weeks before 1st Rehearsal on Stage** you will need to contact the TDPS Production Coordinator to borrow performance props for your project. In this first discussion the information communicated needs to include possible dates and times for the Look Through, Pulling session, 1st Day on stage, and Strike. Include the props list in this email.
- **Look Through in Ware House or through Podio (2 weeks before 1st Rehearsal on Stage):** This is to give the designer the opportunity to go to the props warehouse and look through the props to make sure that the props that are needed are there. If you choose to not do a Look Through you might run into the problem of expecting that a prop will be there when in fact it is not. By doing the Look Through you will know what you need to get from outside the department for your project. Please note you will not be pulling anything at the Look Through. There is also a directory of props in storage available through Podio.
- **Pulling Session (Day of 1st Rehearsal on Stage):** You will go with a production representative in the TDPS van and pull what you need for the project. You will then store the props in the theatre in the specified storage place. If you are unavailable to pull props on the day of 1st rehearsal on stage, please communicate that to the TDPS Production Coordinator.
- **Strike (1st Business Day After Closing):** You will have to set up a time with the Prop Shop Manager when you will return the props. This should happen the 1st business day after your project closes. The designer will check everything in during that specified time.
- **Perspective Dates of Look Through, Pulling Date, and Strike (3 weeks before 1st day on stage):** Please communicate these dates to the TDPS Production Coordinator so that the Prop shop may schedule them into the calendar. This is very important that you nail these dates down during this time to give them a proper amount of time to put you into their work schedule. It is also just as important to be on time to all meetings.
- **List of Props:** You will need to bring the list of props with you to make the most of your time at the Props warehouse.
- **When Pulling props please consider the following:**
 1. Props will **not** be pulled for the purpose of rehearsal. They are for tech rehearsals and performances only.
 2. All **weapons** and **specialty items** will be decided on a case-by-case basis.
 3. Please provide additional help for moving any heavy objects out of the warehouse.
- **Safety and Maintenance of the borrowed props that you will need to know:**

1. If an item is not returned in the same condition as received, you are financially responsible for its repair or replacement.

Costume Shop Guidelines

- **3 weeks before the 1st day on stage** you will need to contact the TDPS Production Coordinator to borrow performance costumes for your project. In this first discussion the information communicated needs to include the list of items needed and possible date and times for the Pull session, First Day on stage, Strike, and your Return dates. Provide a costume pull list to the Production Coordinator.
- **Pulling Session (1 week before 1st day on stage)** You will pull what you need for the project. You will then store the costumes in the theatre in the specified storage place.
- **Strike/Return (2 weeks after closing)** This is the time that costumes will be returned to the Costume Shop Manager. All garments must be returned dry-cleaned or cold-water washed (if that method is appropriate for fabrics including linings, trims, and the construction of the garment). Proof of dry-cleaning must be presented upon rental return (photo copies accepted). Cost of dry cleaning will come from your allocated production budget.
- **Prospective Dates of Pulling Session, and Strike/Return:** Please communicate these dates to the TDPS Production Coordinator so that the Costume Shop may schedule them into the calendar. This is very important that you nail these dates down during this time to give them a proper amount of time to put you into their work schedule. It is also just as important to be on time to all meetings.
- **List of Costumes:** Bring an organized costume list for yourself to make the most of your time in the Costume Storage.
- **When Pulling costumes please consider the following:**
 1. Costumes will **not** be pulled for the purpose of rehearsal. They are for tech rehearsals and performances only.
 2. All **wigs, jewelry, hats, and furs** are off limits. If shoes are needed, please provide sizes. **Specialty items** will be borrowed on a case-by-case basis.
- **Safety and Maintenance of the borrowed Costumes that you will need to know:**
 1. Damaged, lost, or stolen items will be charged a Replacement Fee to be determined by the Costume Shop Manager. This fee must be paid to the Clarice Smith Performing Arts Center within two months of return date of borrowed items. Failure to pay replacement fee will result in termination of further business transactions with the Clarice Smith Performing Arts Center Costume Shop.
 2. Minor alterations must be machine or hand-basted only and must not harm the integrity of the garment. No major alterations and/or modifications are to be made. The cutting of garments is **prohibited**.
 3. No costume may be treated with glue, paint, or dye.
 4. Any closures, buttons, zippers, or trim removed or changed during rental must be returned with garment.
 5. Use of the laundry facilities is on a case by case basis and must be scheduled through the Production Coordinator.
 6. Must use own laundry detergent/supplies.

Storage

Prop Storage

During Tech and the run of the show, props may be stored in a prop cabinet (Cafritz) or the Dorothy Madden Green Room (Dance Theatre). All additional requests for storage must go through the TDPS Production Coordinator.

Set Storage

Your set must be able to break down and be stored after each day of rehearsal/shows.

Costume Storage

Costumes may be stored in the dressing rooms/off stage rooms assigned to your production.

Seating

Seating for the Dance Theatre is fixed. Dance Theatre seating will need to be pulled out and restored. For Cafritz, a pre-approved seating chart that meets Fire Marshall Standards may be used. The pre-approved arrangements can be found at: <http://claricesmithcenter.umd.edu/venues/cafritz-foundation-theatre/seating>

Any deviation from these setups will need to be approved by the Production Coordinator at least three weeks before tech begins.

Front of House

Although the show is free, a front of house staff member will be provided. The TDPS Production Coordinator will coordinate front of house but during the performances the Stage Manager will be the direct contact.

Live Music

Projects are welcome to use live music but must provide the appropriate sound equipment.

Load-In

Any load-in needs, such as light refocusing should be immediately discussed with the TDPS Production Coordinator and scheduled through the Production Office.

Smoking, Live Flame, and Fog Policies

Please be aware that there are strict guidelines for smoking, live flame, and fog. Talk with the TDPS Production Coordinator if you are interested in using any of these elements in your performance.