

GENERAL POLICIES PERTAINING TO PRODUCTION SEASON REHEARSALS

GENERAL REHEARSAL INFORMATION

THEATRE:

Rehearsals for productions will begin approximately four to six weeks before the opening night performance. Rehearsals are usually 20 hours a week, distributed over the course of the week; projects that may require more rehearsal time should be identified and approved at the proposal stage. Unless written permission is received from the Director of Theatre, all theatre rehearsals are usually scheduled Sundays through Fridays, leaving the building by 11:30pm. During rehearsals, cast members may use only the stage, the house, and designated Greenroom areas. Food and beverages are allowed only in the Greenroom. Only bottled water is permitted in the house of performance spaces. No smoking or vaping products are permitted anywhere in the building, following University policy. After each rehearsal, the cast members will help restore the areas they have been working in for class use the next day. To protect the time of all participants involved and to support building security and community safety, NO rehearsals or production activities are allowed to begin in the Maedgen Theatre after 10:30 pm.

DANCE:

Rehearsals for Fall Dance Festival typically begin the Monday following dance production auditions. Rehearsals for DanceTech typically begin in the fall semester following dance production auditions as specified by the individual choreographer. Fall Dance Festival are required to hold four hours of rehearsal per week (two 2-hour weekly rehearsals). Choreographers for DanceTech typically hold two-four hours of rehearsal per week (one or two 2-hour weekly rehearsals). All rehearsals shall be held in the Creative Movement Studio (CMS) *or* Maedgen Theatre building unless written permission is given from the Head of Dance. Specific rehearsal policies are found in the syllabi for DAN 1100 and DAN 3100. Only bottled water is permitted in the rehearsal spaces. No smoking is permitted anywhere in the buildings. After each rehearsal, the cast members will help restore the areas they have been working in for class use the next day. To protect the time of all participants involved and to support building security and community safety, NO rehearsals or production activities are allowed in the Creative Movement Studio and Maedgen Theatre after 11:45pm.

FRONTIER FEST (WHEN FEATURING DANCE):

Rehearsals for Frontier Fest will begin at a designated time frame provided by the production calendar. Choreographers are responsible for establishing rehearsal schedules with dancers, in conjunction with Frontier Fest stage management, and are permitted to use spaces other than the Creative Movement Studio *or* Theatre Building. Stage and/or Production management will coordinate rehearsal space reservations with Choreographers.

CELL PHONE AND TECHNOLOGY USE IN THE THEATRE SPACES

The School of Theatre and Dance is aware that technology use is all-pervasive in the twenty-first century. To address the use of cellphones, iPads, laptops, and other electronic devices in the theatre the following rules have been established:

1. No cellphones should be brought onstage or used immediately offstage during rehearsals.

2. During rehearsal students, staff, and faculty may keep cellphones on their persons during rehearsal, but devices must be kept on silent throughout the rehearsal period. (Students should not leave devices on in the auditorium or rehearsal space while they are on stage.)
3. During rehearsal, iPads, laptops, and other larger devices may be used in the Greenroom or in the auditorium seating, but must be on silent. Use of said devices should not lead to unnecessary talking, noise, etc. from the user of the device or persons nearby. (Students may do schoolwork when not in the scenes being rehearsed. At the same time, directors and stage managers should make every effort to only call actors when they are needed for rehearsal and avoid long periods of downtime when the actors are called to little purpose. Actors who are present but not onstage are also encouraged to review the previous day's work or look ahead to work they will be doing in terms of characterization, blocking, memorization, etc. in the upcoming scenes.)
4. During performances, no devices are allowed onstage or backstage, with the exception of silenced cellphones for emergency communication purposes by stage management.
5. During performances, students are encouraged to monitor the progress of the show in the Greenroom, but may do schoolwork or communicate on their "silent" devices. Every artist embraces performance conditions in different ways. Those who wish to have quiet in such offstage areas as the Greenroom during a performance should be respected.
6. Most importantly, students may not take personal snapshots or videos of any portion of rehearsals or performances at any time without prior consent of those being recorded. Any such recordings may only be used for internal rehearsal purposes or pre-approved marketing, in accordance with rights agreements and best consent-based practices. Such material should not be posted on social media sites without prior approval. Video recording or photography of intimacy choreography in rehearsal or performance is not allowed.
7. The School may provide approved marketing images or videos that will include an official watermark and will adhere to University graphic and accessibility standards. Students, faculty, and staff may share such images on social media, but must include credit information for the work of all artists represented in such materials, including photographer/videographer, designers, performers, directors, choreographers, playwrights, and dramaturgs, as an industry best practice.
8. All persons should silence electronic devices during classes, rehearsals, and performance calls. In cases where uninterrupted focus is needed, supervisors or teachers may institute ad hoc policies to ensure concentration on the work at the hand. In cases where an individual may need to have emergency access to their phone, they should notify their supervisor or teacher about the need before the start of class or rehearsal. .

TECHNICAL AND DRESS REHEARSAL INFORMATION

The Production Manager and Studio Supervisors in consultation with the production Designers, Stage Manager, and Director will schedule technical and dress rehearsals for all productions. Each Stage Manager is responsible for announcing technical and dress rehearsal schedules to the cast. During technical rehearsals, the Designers add the technical elements to the production in consultation with the Director and Design Advisors as appropriate. At the first technical rehearsal, the Stage Manager assumes responsibility and authority for running the production. The Stage Manager will run all technical cues from the promptbook, stop and start all action on stage, and call all cues. Although start times may vary from rehearsal to rehearsal, no rehearsal is allowed to run past 11:45pm, inclusive of post-tech production meetings and clean up.

The following sequence of technical and dress rehearsals will generally be used for all productions:

1. **CREW WATCH.** A day or two prior to Dark Night, the cast will run through the show for the crew to watch, providing them an opportunity to see the show from the perspective of the audience and to make

note of what their duties may be for the show. At this rehearsal the professional staff and/or the Stage Manager will begin training the crews.

2. **PAPER TECH.** The Stage Manager will arrange a time and place for the production's paper tech before technical rehearsals begin. The Stage Manager along with but not limited to the Director, Lighting Designer, Projection Designer, and Sound Designer are required to attend paper tech. If scenery moves, the Scenic Designer and the Technical Director are required to attend. At the paper tech, all called cues related to all design areas will be discussed and notated in the Stage Manager's promptbook.
3. **DARK NIGHT/QUIET TIME.** Dark night exists to allow the Lighting Designers one evening to themselves to rough in lighting cues. Quiet time allows Sound Designers to rough in sound cues. Personnel who must attend Dark Night are the Lighting Designer, Assistant/Associate Lighting Designers, Console Programmer, Board Operator, and Followspot Operators, and other production personnel. Lighting Designers also benefit from individuals who will walk the stage while they pre-program cues; these "walkers" may be drawn from crew or volunteers. Personnel who must attend Quiet Time are the Sound Designer, Assistant/Associate Sound Designers, Board Operator, and other production personnel. Sound Designers and Lighting Designers who share Dark/Quiet time should discuss in advance their strategy for sharing during that time. There will be no cast rehearsal on the stage. The Director may elect to schedule a rehearsal at this time in an alternative location, or give the actors an evening off. The Director should be available for Dark Night/Quiet Time if needed..
4. **DRY TECH (if needed).** The Technical Director may schedule a Dry Tech rehearsal approximately one and one-half hours before the First Technical rehearsal for the coordination of all set changes. Dry Tech involves all running crews, Stage Manager, Technical Director, Scene Designer, and those cast members involved in set changes. Directors may also be needed if they have specific ideas about how transitions may work.
5. **FIRST AND SECOND TECHNICAL.** The Production Designers and Director will determine the format of the First and Second Technical rehearsals (for example, cue to cue, or run with stop/start as necessary). The First and Second Technical rehearsals focus on "technical" elements rather than on acting, but Directors may take advantage of times when the production is holding for the writing or revision of cues to offer simple notes to actors. Directors and all other personnel must recognize and respect Stage Manager's responsibility to ensure that technical rehearsals move expeditiously.
6. **SUBSEQUENT TECHNICAL REHEARSALS.** The subsequent technical rehearsals should be a run-through of the show with as few interruptions as possible.
7. **FIRST DRESS.** The purpose of First Dress rehearsal is to introduce costumes and/or makeup to the production. During the First Dress rehearsal the Designers will note any technical, lighting, or costuming problems to be corrected by the next rehearsal. From the beginning of the First Dress rehearsal and through performances, minor changes in hair style, makeup, costumes, props or other technical elements may not be made without the mutual agreement of the Designers and Director.
8. **SECOND DRESS.** Second Dress rehearsal will include all of the above elements with the addition of makeup.
9. **FINAL DRESS.** The purpose of the Final Dress rehearsal is to run the production under performance conditions. The Final Dress rehearsal is also usually the first public performance, which is a Preview for students. While technically still a working rehearsal, because the Stage Manager may hold the performance in the case of need, all designs are locked and no major changes can be made once the Preview performance starts. If a director or designer has a question about what constitutes a "major change," please consult your discipline-specific mentor or the Production Manager.

Following technical and dress rehearsals and performances, the Director and Stage Manager may meet with running crews to discuss technical notes and problems, as well as with the cast and crew for notes and discussion. The Stage Manager may also meet with the Director and cast if necessary.

ADDITIONAL INFORMATION PERTAINING TO REHEARSALS MAY BE FOUND WITHIN THE SoTD PRODUCTIONS TEAMS Site.

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