

UNIVERSITY THEATRE – UW MADISON

SMALL PROJECT AGREEMENT

LECTURES◦OPEN STAGE◦FACULTY AND
STUDENT PROJECTS

Small Project Agreement

DEFINITION

- Lecture
- Open Stage
- Faculty Project
- Student Project (not inclusive of MFA directing projects)

LECTURES

- *CAN BE HELD IN THE MITCHELL OR HEMSLEY THEATRE*
- Scheduled thru UT Production Manager (based on availability)
- UT will provide:
 - General lighting (lights up, lights down)
 - Podium
 - Microphone
 - Table
 - Four chairs
- Sponsor for lecture is responsible for obtaining a house manager to unlock and relock lobby doors. Please speak with Box Office Manager for pool of students to choose from.

OPEN STAGE

- Open Stage may be either a fall or spring semester event, dependent on the prevailing UT production calendar. Open Stage will be given last priority among UT production commitments, and consequently may not occur every year.
- Application is restricted to currently-enrolled declared Theatre & Drama majors, graduate students, faculty and staff.
- Productions will be chosen by lottery at a regularly scheduled meeting of the Production Committee. Selection does not directly involve the Production Committee or any existing UT play selection structure.
- Proposals are unrestricted in any manner, except to the extent that the production involves conduct which is forbidden by university, city or state statutes. Productions not conforming to this guideline will lose their time slot, and will be replaced by the next highest ranking proposal.
- Events will be held in the Hemsley Theatre. The acting space and seating configuration will be determined by either the preceding or succeeding UT production, at the discretion of the UT Staff Committee.
- Production values are to be minimal (see below).
- All proposals must include a preliminary production schedule, which provides for at least two and not more than five public performances.
- Each group will have a maximum of one week in the performance space, from 1:00 pm Sunday to Noon the following Sunday.
- Admission to any event will be \$3.00 (subject to annual review by the Staff committee). Admission funds will be escrowed to pay the expenses of incurred during the current Open Stage season. Unspent funds will be retained by UT.

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- Each producer will receive a package of comp tickets equal to 10% of the seating capacity for each performance. No other comps will be available.
- UT will pay for royalties (up to \$250 per event).

APPLICATION FOR OPEN STAGE

- All applicants must complete the designated Open Stage Proposal Form, available from the Box Office. The Form will require the following information:
 - Producer Name, Madison Address, & Phone Number(s);
 - Preferred Performance Week (Prioritized List of all production dates available);
 - Project Title;
 - Rehearsal Start Date;
 - Preliminary Tech & Performance Schedule;
 - Cast Summary (# men, # women, # children, # animals);
 - Synopsis of project (50 words or less);
 - Proposed production approach (50 words or less)
- Applicants may submit only one proposal each season; if selected the applicant is no longer eligible for the balance of that academic year..
- For events held in the succeeding semester, proposals must be received by the UT Business Office on the third Monday of the second month of classes.
- Selected proposals will be determined at the next regularly scheduled Department meeting of the following the application due date. Each applicant has a maximum of three days following selection to confirm the project; if this deadline passes, the production slot will be awarded to the first alternate and on down the list.

SMALL PROJECT GUIDELINES

- Vilas Hall Rehearsal Rooms are scheduled through the UT Production Manager and/or The head of Graduate Acting (M – F until 5:30 PM Head of Acting all other times UT Production Manager). No ongoing space commitments can be made to Small Project participants, since priority is given to class work and UT productions.
- All Small Project related activities held in Vilas Hall are to be restricted to "normal building hours," i.e. excluding the time between midnight and 7 am.
- Organizers are responsible for all expenses related to mounting the event, including: costume cleaning, and any loss or damage caused to UT scenic, prop or costume stock items. Funds may be taken from box office income, but any expenses in excess of income will be billed directly. University Theatre will not assume any additional financial responsibility, or liability for any borrowed items. Production teams will have sole use of the theatre from noon of the first Sunday through noon of the following Sunday.
- Assistance and/or involvement by UT shops will be minimal and will be restricted to: a rep light plot, existing audio equipment, pulled costumes (at a pre-arranged time), stock risers, masking, and props. See below for specifics.
- The producer is responsible for reconciling all elements of the project, i.e. meeting schedule commitments, procuring and returning borrowed items (in person and in a timely manner) to the respective lender, returning rehearsal and performance spaces to the agreed upon condition. Any or all of the above may be delegated to others, but ultimately it is the responsibility of the producer to assure the commitments are met.

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- All audience members must hold a ticket.
- Ushers will be provided by producer. University Theatre will provide House Manager and Box Office staff.
- All publicity and marketing is the responsibility of the producer. UT stationary, copy machine, or other office supplies may not be used.

C O S T U M E S

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 should be able to be restored to its original state.

SHOP HOURS

Working evenings and/or weekends are not allowed in the costume studio. If studio use is required it should 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 should be made in order to pull costumes for your show.

However, the following are not available for use: wigs, make up, shoes, jewelry, hats, from the hat room or costumes located in the hallway lockers.

RUN OF SHOW:

When in performance: It is suggested you have a wardrobe person to maintain the show and do laundry. They should 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 should be cleaned.

POST PRODUCTION:

Costumes that may be laundered should be done during the week after the close of the show. Dry cleanable costumes should 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.

ELECTRICS (LIGHTING & SOUND)

LIGHTING AND SOUND DESIGNERS:

You should try and secure both lighting and sound designers, although they could be the same person. Someone who has worked in electrics before or taken a class in the electric's studio and run UT lighting/sound equipment is preferable. Lighting and sound equipment may not be cut, glued, taped or dyed. The theatre's lighting Rep Plot should be restored to its (better than) original state and all sound equipment struck and put away. **Prior to first week in the theatre, there will be a meeting with UT's Electrics 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 the meeting.

Shop Hours:

The Electrics 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 Electrics Studio, room 1145, is subject to schedules of the backstage lab, University Theatre productions and the Electrics & Sound Supervisor. Evenings and/or weekends are not allowed in the E-Studio. If studio use is required it should be cleared with the Electrics Supervisor so as not to disrupt the activity currently going on in the space. UT Productions and backstage lab meetings will have priority. Materials used from the lab will be billed back to the user at the MSRP plus a 20% for purchasing and restocking of materials. This includes but is not limited to- tape (gaffer and electrical), gel, batteries, solder, lamps and miscellaneous parts.

Working evenings and/or weekends are not allowed in the electrics studio. If studio use is required it should be cleared with the Electrics 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 may have their privileges revoked. Bottled water with a screw-on cap is permissible.

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

When in performance: It is suggested you have a Light Board operator and Sound Board operator to operate/program the control consoles and playback cues. They should make an appointment with the Electrics & Sound Supervisor in order to secure a key slip and learn about the equipment in the booth.

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PRE-SHOW

Lighting: It is recommended that a complete dimmer check of all the lights be completed prior to every performance, checking for burned out lamps. In the case of a burned out lamp, the Electrics 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, please make sure all equipment is 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. Please leave the booth cleaner than you found it.

During strike, the beams should be struck of sound equipment and any lighting equipment (frames or holders). The Rep Plot needs to be restored to its focus positions and the Impression light board needs to have the Rep Plot patch and cues reloaded back into its memory.

EQUIPMENT:

For lighting – the theatre's Rep Plot is available for your use. A plot and paperwork is available from either the Electrics Supervisor or the UT website <http://www.utproduction.com>. Dimmed egress lighting is required to assist patrons who must leave during the show.

The following equipment and accessories are not available for use: new sheets of gel, 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 (for gels) then what is provided, sheets of gel can be purchased for \$6 per sheet.

During performance, a single cue which is bright enough to accommodate a lecture/demo or "one-off" needs to be programmed into the board as cue 100.

For sound – the Mackie 1402 sound board, (1) CD player, the pair of Mackie powered speakers and the cable to run to them are available for your use. An appointment with the Electrics Supervisor *MUST* be made in order to pull equipment from storage for your show and to review any of the equipment's operational procedures.

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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 need to 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.

Directors' names have been given to the Box Office Manager in the business office. The Business Office will issue you a key ring the week before you are in the theatre. Pick this up no later than the Thursday of that week (between the hours of 9 AM and 3 PM).

SEATING AND EXITS:

The seating arrangement is set by Scene Studio crews. You may not alter the set up, but you can choose not to sell some seats (subject to minimum seating capacity of 120). 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:

Small Project productions have use of stock UT props stored in room 1150 Vilas (except those in the "wire cage room") and in the Stock Pavilion. Directors should prepare props lists before the first rehearsal. At a date agreeable to all, the Scene Studio Supervisor will arrange for you to 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 can 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 for Small Project productions. Masking will be hung by Scene Studio staff and students. Individual show masking must be hung by the show personnel 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

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performance. I Stock scenery units are available to Small Project productions 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.

OTHER INFORMATION

EMERGENCY NUMBERS:

- | | |
|--|--------------------------|
| 1. Physical Plant (Utility Failures): | 263.3333 |
| 2. Campus Police (Security issues): | 911 or 262.2957 |
| 3. David S. Stewart (UT Production Manager): | 263.6559 or 556.3203 (c) |
| 4. Michele Traband (UT General Manager): | 262.6551 |
| 5. Glo Theisen (UT Box Office Manager): | 262.1582 or 212.7249 (c) |
| 6. Chuck Mitchell (UT Scene Shop): | 263.3330 or 255.1435 (h) |
| 7. Casey Martin (UT Elex/sound): | 265.3662 or 846.0441 (h) |
| 8. Jim Greco (UT Costumes): | 263.3331 or 235.1886 (c) |
| 9. Dennis Dorn (UT Tech Dir): | 263.3359 or 772.1006 (c) |
| 10. Norma Saldivar (Director of UT): | 263.3356 or 334.6840 (c) |

Please contact David Stewart or Michele Traband for large scale issues prior to contacting other UT staff members. For more department related issues, please contact the appropriate staff member. Also, please **DO NOT** distribute secondary phone numbers.

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I understand the guidelines as stated above and agree to their terms. If I fail to return UT theatre and their properties to the agreed upon state, I understand that the keys, and therefore my grades will be placed on hold until said items are restored to an acceptable state.

If at any point UT management deems actions to be detrimental to UT property, said management has full authority to shut the production down until further notice.

Project: _____ Project Date: _____

Project Space: Mitchell Theatre Hemsley Theatre

Signed: _____ Date: _____

Approved: _____ Date: Thursday, February 23, 2006
David S. Stewart UT Production Manager