

The Whitney Theater at Yale University
53 Wall Street, New Haven, CT
(203) 432-1140 (Theater Phone)

Yale College, Theater Studies Program
220 York Street, P.O. Box 208296, New Haven, CT 06510-8296

Theater Studies Producer's Packet

While this packet contains information that is specific to the Whitney Theater's inventories and operation, its policies are applicable to any Curricular Production in Theater Studies.

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Policies, Guidelines, and Resources for the use of the Whitney Theater

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Greetings Producers,

The Theater Studies producer track upon which you are embarking is a model that is unique to Yale. There are many reasons that one might choose to produce: many non-theater majors gain valuable experience and gratification from supporting curricular performance work in this way. In order to propose a senior production project, one of the senior executive producers must first have served as producer on a Theater Studies curricular production. This model benefits current seniors, who require active, trustworthy, and devoted producers in order to mount successful productions. It also offers juniors an important perspective on the process of theater making, allowing a firsthand appreciation for the role that good management plays in producing effective work and engendering a sense of the qualities desirable in future collaborators.

The first step in becoming a producer is to align yourself with a Theater Studies curricular production. A list of upcoming shows and their executive producers is available from Nathan Roberts, the Theater Studies production manager. It is the responsibility of anyone who wishes to produce to make arrangements to do so. Executive producers— that is, the seniors enrolled in THST 491 for whom the production serves as part of the senior requirement – may work with any producer they wish, major or non-major (there is a limit of two co-producers per production). The THST 491 class tracks the senior project production process through its conception, design, and production, providing an environment in which to develop ideas, discuss challenges, and reflect on successes and failures. Producers, along with designers, dramaturgs, and other members of the creative team, will join the executive producer(s) in 491 for a design presentation preceding the load-in of the show.

To be a producer is to take on a position of leadership. In order to satisfactorily complete the job of producing, student producers— at a minimum – must:

- 1) Respond swiftly to communication from team members;
- 2) Coordinate and manage load-in and strike;
- 3) Share the workload equitably, if there are two co-producers;
- 4) Exercise initiative and diligence throughout the process. This includes:
 - a. Doing what needs to be done when it needs to be done, or making sure someone else does;
 - b. Doing what someone else should have done but hasn't, or making sure someone else does.

The majority of senior project productions are staged in the Whitney Theater. The Whitney Theater has two primary functions: It serves studio classes in acting, directing, design, and playwriting during the day and as rehearsal and performance space for Theater Studies senior projects during evenings and weekends. All users of the Whitney Theater have an obligation to be conscientious neighbors to the film screenings and lectures that occur regularly in the adjacent Whitney Auditorium. In order to maintain our good relationship with the Whitney and the sister arts housed therein, please ensure that cast, crew, and audience members are quiet and respectful both in and outside of the theater.

Senior projects in the Whitney must observe all other rules and regulations regarding safety, security, cleanliness, scheduling, and etiquette set forth in the Whitney Theater Senior Project Producer's Packet and on Undergraduate Production's website. Please familiarize yourselves, your cast, and crew before beginning your production work in the space. If these rules are not heeded, seniors risk academic probation, which, in extreme cases could lead to cancellation of the production.

As your DUS, Production Manager, and Technical Director, we look forward to making your experience as a Producer a safe, creative, and fulfilling experience for you and your creative team. Don't hesitate to ask any questions or raise any concerns along the way.

Nathan Roberts, *Director of Undergraduate Studies; Production Manager*
Rose Bochansky, *Technical Director*

Theater Studies, 8/19/2016

The Role of the Producer (I'm the producer. *What now?*)

The producer is responsible for ensuring that all production activities in the Whitney Theater are conducted safely and properly. As producer, you will receive keys to the tool rooms and weapons cabinet, and assume responsibility for the security of and access to the theater during the period of residence of the production. You will be responsible for ensuring that the theater is clean and orderly after each rehearsal, work period, performance and strike. Though you may perform a variety of roles on behalf of your production, you may not serve as producer concurrent with being the director.

Other Production Team Responsibilities

The Executive Producer: Senior Theater Studies Program majors function as executive producers of their senior production projects. While the producer oversees the day-to-day running of production, the executive producer is responsible for its overall execution, and for general adherence to the policies set forth here and on the Undergraduate Production regulations website. In other words, the executive producer, while primarily engaged artistically, is ultimately responsible for ensuring that the producer performs his or her duties reliably and effectively.

The Director: The director, as head of artistic operations for the production, is responsible for ensuring that the Whitney Theater is used safely and conscientiously by all actors, performers, production team members and technicians. The director assumes responsibility for proper use of the theater and its equipment, and for ensuring that no doors are propped, that no spaces outside the theater are used without prior permission from the Whitney Humanities Center, and that all staging is in compliance with UP regulations. The director may not assume these responsibilities concurrent with being the producer.

The Production Team may include the technical director, scenic, lighting, costume, and sound designers, props master, stage manager or others designated by the producer and/or director. Each member of the production team is responsible for the individual aspects of their area of expertise. Production team members must accept responsibility for the safe and proper conduct of the technicians and other production staff working with them.

The Producing Organization: Theater Studies serves as the primary producing organization for all senior projects. That said, a producing team may choose to mount their production as a collaboration between Theater Studies and an existing undergraduate organization. As the primary sponsoring organization, Theater Studies sets certain standards for the content of all publicity materials. These requirements are outlined in **Appendix J: Publicity Requirements**.

Senior Production Project Policies and Guidelines

Schedule and Supervision in the Whitney Theater

Productions are typically allotted two or three-week residencies in the Whitney, but each producer's work begins long before their residency begins. Theater Studies issues calendar guidelines for each production that define certain design and production deadlines. Producers are responsible for enforcing these deadlines and for facilitating the communication between production team members necessary to meet them. This includes but isn't limited to scheduling and running weekly production meetings. Each producer should feel free to adapt specific deadlines to the needs of their production, but any major changes must be in consultation with the Theater Studies TD.

The THST TD will work with each producing team to set a specific load-in and tech schedule prior to the beginning of their residency, ensuring that sufficient time is allowed for build and load-in of technical elements, crew training, and fire safety protocols. Fire/safety inspections usually occur on the Wednesday afternoon prior to opening and must be attended by the producer and/or director. Once inspected, no new scenic or lighting elements may be added. Fire inspectors may inspect production events at any time, with or without notice, and may set regulations that are stricter than those expressed in relevant codes, policies and guidelines.

The THST TD -or person designated by her- must supervise the load-in, focus, performances (including invited dress rehearsals), and strike of all Theater Studies productions. Which specific activities require supervision are determined at the sole discretion of the THST TD, and this supervision must be scheduled in consultation with her according to staffing parameters set by Theater Studies and Undergraduate Production. For more information about which activities require supervision, see ***Appendix B- Prohibited, Supervised and Unsupervised Activities***.

Performances

Evening performances at the Whitney Theater begin at 8pm, and matinee performances at 2pm. Changes or additions to performance dates and times must be approved by the THST TD and production manager before residency begins. Because all Theater Studies performances must be supervised, this approval may be dependent on staff availability.

Strike/Load-Out

Strike will take place after the final performance (usually Saturday night), and must be completed by 1am. All members of the cast and production team must assist in the strike of the production, and it's the responsibility of the producer to make sure that everyone is present and appropriately dressed. Producers are encouraged to recruit additional help in order to ensure timely completion, and should keep in mind that a new production may need to move in the following morning. Any strike activities not completed by 1am (e.g. props returns) should be completed the following day and with the approval of the incoming producing team.

Sharing the Whitney Theater

The Whitney Theater is a classroom as well as a theater. The reserved time for senior projects in the Whitney is 6pm to midnight on weekdays, and 8am to midnight on weekends. Additional time in the theater for daytime rehearsals or production work must be scheduled through the THST TD. **Under no circumstances may rehearsals or technical work take place in any other part of the Whitney Humanities Center, nor may furniture be moved either into or out of any other room in the building.** Because of the theater's adjacency to the Whitney Auditorium, which hosts frequent evening lectures and film screenings, production team members should be mindful of the noise they make at all times, and should avoid gathering or socializing in hallways and common areas. During performances, the foyer doors leading to the auditorium must be kept closed.

Access to the Whitney Theater

The Whitney Humanities center is closed to the public except during events, so it's essential that production teams obtain key card access for cast and crew for the residency period. Access may be arranged through May Brantley, Theater Studies Administrative Assistant. In addition to the main doors, access should be requested for the rear (loading) door of the theater from the courtyard parking lot on Church Street. No student has access to the Whitney Humanities Center or Theater after midnight.

Tool Usage and Training

Many tools available for use at the Whitney Theater require training, documentation of training, and in some cases supervision. The use of personal tools is prohibited in all undergraduate theaters. See the UP Tools and Equipment regulations page and see **Appendix B: Prohibited, Supervised, and Unsupervised Activities** for full details.

Stage Combat and Prop Weapons

No use of prop weapons or staged combat is allowed in rehearsal or performance without the written permission of Undergraduate Production. **Requests for the use of staged combat must be submitted by the CPA deadline at the beginning of the semester in which the production will occur.** Requests for the use of stage weapons must be made to the UP at least 6 weeks prior to the first performance date. Both requests should be made using the UP's Prop Weapon and Stage Combat webform. Once submitted, UP will determine whether the services of a professional fight director are required and available. All fights involving weapon-to-weapon contact requires oversight by a professional fight director; if this oversight is unavailable, the THST TD will act as fight adviser, and must approve all choreography. The level of supervision required for the rehearsal of all fights will be at the sole discretion of the THST TD. UP notifies Yale Police at least 24 hours in advance of any transportation of prop weapons between buildings; the producer is responsible for thoroughly documenting this use. Complete regulations on this topic may be found in the Prop Weapon and Stage Combat Policy on the UP website.

Travel and Transportation

Any undergraduate student planning to drive a rental vehicle, transport large and/or heavy items with any vehicle, or travel more than 15 miles from central campus in any vehicle must first complete the UP Driver's Form and Yale University Driver Awareness Training online. Production-related travel outside of New Haven must be pre-approved by the UP. Students applying for out-of-town travel must complete the UP Travel Request Form. All forms and information can be found on the UP website. The relevant forms should be submitted at least one week prior to any planned travel.

Non-Yale Participants

Yale College students on leave, Yale College alumni, and other individuals with no current formal affiliation with Yale University may not participate in any undergraduate curricular activity. In extraordinary cases, when there is no qualified enrolled undergraduate available, exceptions may be granted by the Yale College Dean's Office. The producer and/or director should submit a written request stating the reason for the exception to the Head of Undergraduate Production (kate.krier@yale.edu). If an exception is approved, the requesting student(s) will be notified in writing.

Picture and Video Policy

Contact the production manager for the current policies on photo or video documentation of your production.

Notice Regarding Changes to the Policies and Guidelines

The policies and guidelines governing use of the Whitney Theater are subject to periodic review by Theater Studies and may change at any time. These changes may occur in response to the needs of the users or to global policy changes as set forth by the University.

The Theater Studies Road Map: A Guide to Producing for Theater Studies

A hyperlinked version of this Road Map may be found in the *Road Maps* section of the UP website.

The Senior Project in Theater Studies gives students an opportunity to engage with theater, dance, and performance studies as methods of research that are interdisciplinary in scope and global in perspective. Moving fluidly between creative and critical strategies, students will develop a sustained, in-depth inquiry over the course of one semester or year.

The senior project represents a culmination of study in the major, as well as a site for discovering and strengthening authorial voice across multiple mediums. Senior production projects are part of the Theater Studies curricular season, and are usually produced by junior Theater Studies majors.

As heads of their production teams, producers are expected to play a critical leadership role in ensuring that all students involved in production share responsibility for the safety of their designers, crew, cast, audience, and for the performance space itself. Producers should familiarize themselves with UP regulations governing production work, and should consider themselves responsible for upholding these requirements in all phases of the production process.

Important Steps for the Producer

Step 1: Read the Theater Studies Producer's Packet

Step 2: Schedule a design concept meeting for designers and director

- This is the time to start hashing out what you want the set, lights, and seating arrangement to do. It isn't necessary to make any final decisions at this stage, but it will be helpful to have a few strong ideas about what your team wants when you fill out your CPA application. Bring the application to the meeting and make sure you leave with all of the information you need. Be sure to include the budget in your discussion.
- Confirm that performance rights are available for any copyrighted material included in your show. This process is often initiated by the executive producers. Check to make sure things are on track before you apply for funding.

Step 3: Apply for funding from the Creative and Performing Arts Fund and other sources

- The CPA application process takes place twice a year for academic-term projects. Theater projects may apply for up to \$1200 for production costs and up to an additional \$500 for rights through the CPA. Additionally, Theater Studies grants THST productions \$300 per credit-earning senior. Please add this funding to the budget and make sure to note it in your CPA application. Non-Whitney venues may also be requested here. If possible, the CPA application should be submitted by the producer.
- Meet with the Theater Studies technical director (TD) and production manager (PM) to discuss your CPA application before you submit it.
- Think creatively about alternative funding sources. Many senior projects are eligible for Mellon grant funding up to \$500 per proposing senior. Additionally, work with your team to identify academic departments or organizations whose interests intersect the themes being explored by your project; they might be interested in supporting your work in a number of ways. All anticipated supplemental funding should be noted in your CPA application.
- You will need to carefully track your spending. **Appendix G: The Producer Budget Worksheet** is set up to help you track spending against multiple funding sources. Contact the production manager if you have any questions about how to use it.
- A link to the CPA application form, along with additional information about the CPA Awards, may be found in the *Forms* section of the UP website.

Step 4: Fill out the Prop Weapon & Stage Combat Request Form (if applicable)

- If you plan to include staged combat in your production you will need to complete and submit a Prop Weapon and Stage Combat Request (available on the UP website) by the CPA deadline at the beginning of the semester in which the production will occur. If you plan to include prop weapons in your production you will need to submit the form at least **6 weeks** prior to your first performance.

Step 5: Create a file sharing system and production calendar

- Set up a system for file sharing that all of your team members can access, including the THST TD and PM. You should create folders for each department, as well as for budgeting, recruiting and basic show information.
- Using the Production Calendar Guidelines provided by the TD, create a production calendar with deadlines tailored to the needs of your production. Distribute this calendar to your design team as soon as possible, as many deadlines will be earlier than they expect.

PRE-PRODUCTION TIMELINE

6 WEEKS before Load-In:

- Schedule a meeting with the Theater Studies TD and PM to discuss your contact sheet, calendar, and budget worksheet.
- Note the date of your design presentation (scheduled during the Theater Studies 491 seminar meetings), generally four weeks prior to load in.
- Make sure the stage manager and director have a plan to distribute rehearsal reports to the members of your production team and the Theater Studies TD and PM after each rehearsal. This is an essential tool for fostering and maintaining communication between artistic departments and your support staff. A sample report template is available in **Appendix F: Rehearsal Reports**.

5 WEEKS before Load-In:

- Schedule a practice design presentation for all members of the design team to present their designs to the Theater Studies TD and PM.
 - Work with each designer beforehand to develop a short presentation about what they mean to do.
 - If a designer isn't able to come to the class presentation, make sure they provide the executive producer with research images or other materials that they can present in the designer's absence.

4 WEEKS before Load-In:

- Ensure that as many members of your team as possible can attend the THST 491 Design Presentation. As producer, you should be prepared to present your production schedule to the class, noting major design deadlines, an outline of the rehearsal schedule, the first run-through, and any other production-specific benchmarks, such as recording, costume fittings, special materials acquisitions, etc.

3 WEEKS before Load-In:

- Once the design is set, continue to schedule weekly production meetings. This should be with all of your department heads if scheduling allows, but if not you should check in with each design team at least once a week. Make sure everyone on your team is following the same plan, knows what their deadlines are, and that groups with overlapping needs are effectively communicating with each other. For guidelines on running meetings, see **Appendix E: How to Run a Production Meeting**.
- Read and respond to rehearsal reports as appropriate. Look for issues that may affect more than one department. Think about ways that you can assist in problem-solving.

2 WEEKS before Load-In:

- Schedule a meeting with Theater Studies TD to discuss plans for load-in and to ensure you have an adequate crew, some of whom will need training. Your plans should include call times, duties, and assigned crew, as well as times and lengths of breaks.

1 WEEK before Load-In:

- Distribute the load-in and tech schedules to all confirmed crew members. In your email, include reminders about proper clothing, tool and scaffolding training, and general safety procedures.

PRODUCTION RESIDENCY

LOAD-IN

- All construction, rigging, and overhead work must be scheduled with and supervised by the Theater Studies technical director. The Producer is responsible for not only coordinating this work with the TD, but for acting as her primary aide and manager of the work force. A specific list of activities that require supervision can be found in **Appendix B: Prohibited, Supervised and Unsupervised Activities**.

- For calls that don't require TD supervision, the producer acts as primary supervisor. The producer is solely responsible for ensuring that all work areas are left clean and safe and that no work occurs after midnight.
- Make a plan for managing front-of-house activities during performances:
 - Confirm with the THST TD that a house manager has been assigned to each performance and invited dress, and send their names and which performances they're managing to the stage manager.
 - Meet with the director and stage manager to determine where the audience will gather pre-show, when the house will open, and at what point it will be appropriate to admit latecomers.
 - Recruit ushers, keeping in mind that you'll need at least two ushers for the first 50 audience members and one for every 50 after that.
 - Fill out the House Manager Questionnaire on the UP website.
 - Before opening reservations on YDC, confirm the approved number of seats for your production with the TD. You must reserve 5 seats for THST faculty and 4 seats for FOH staff in addition to any that you want to hold for production members and VIPs.

TECH

- Technical rehearsals and unsupervised work calls may be scheduled at the Whitney any time before midnight during your residency in consultation with the technical director. As with load-in, the producer is responsible for ensuring that the space is left clean and that all work, rehearsals and meetings end by midnight.
- Technical rehearsals may require TD supervision if the production includes complicated rigging or fight choreography. This time should be scheduled by you in advance and at the discretion of the TD.
- Lead the notes sessions (midnight meetings) following each technical rehearsal. **These meetings should begin no later than 11:45pm.** Ask for a brief report from the director and each department head. This time is best used for issues that affect multiple departments- encourage breakout meetings for one-on-one issues. Consider yourself to be an active agent in solving any problems that arise. **See Appendix E** for more guidelines on how to run effective midnight meetings.
- Before the Fire Inspection, make sure that all scenic materials have been tested and that swatches are available for inspection by the fire marshal. Attend the inspection, and ensure that all requests are addressed as soon as possible.

PERFORMANCES

- Though the producer isn't required to attend every performance, it is ultimately their responsibility to ensure that the theater is clean and orderly when the audience enters the house, that the proper number of ushers is in attendance (the producer may be required to stand in for no-shows), and that the light booth, tool room, and storage areas are locked at the end of the night.
 - Ensure that all prop weapons are accounted for both before and after each performance.
 - Ensure that the stage manager generates and distributes timely performance reports. Read them and respond as appropriate.

POST-PRODUCTION

- Strike
 - Ensure that all production team members- *including the cast*- will be at strike on the final night of the performance, dressed appropriately and prepared to work. Make sure that this crew includes several ladder/scaffolding-trained individuals. A generous 20 minutes should be given to after-show socializing. After 20 minutes, please turn on the work lights and politely request that the audience members exit the theater so that strike can begin.
 - The THST technical director will oversee the strike but again will rely on you as the primary aide and supervisor of the work force.
 - Strike must conclude by 1am. In the case that strike cannot be completed in time, the Producer is responsible for coordinating its completion with the Technical Director and, if necessary, the incoming producer team. This includes props set aside for return to the warehouse.
- After Strike
 - Ensure that all rental items are returned on time.
 - Schedule a meeting with the production manager to finalize production accounting and facilitate reimbursements.

A Note on Scheduling

Given the varied and intense schedules of Yale College students, fatigue is a very real safety concern. Load in and tech are especially busy times. The entire production team share responsibility for prioritizing health and safety (and academic commitments). Producers and Stage Managers play a crucial role. Undergraduate Production recommends that no student work for more than 4 hours before taking a break of at least 30 minutes, that no work call total more than 9 hours, including breaks, and that work calls be separated by a rest period of at least 10 hours.

Appendix A

Whitney Humanities Center Security Awareness Guidelines

In an effort to preserve safety and security for all groups that access the meeting, production, and study spaces in the center we ask for your cooperation in following these guidelines:

1. Be aware that the emergency number on and off campus is 911. Calling this number will put the caller through to a triage operator who determines nature of emergency: medical, safety or fire. To access Yale Police directly dial 203-432-4400 or use the Yale LiveSafe app, available for download on the Public Safety website.
2. Be aware of your surroundings. If you see any suspicious activity, call Yale Police right away.
3. Due to several recent thefts, the WHC is no longer a general access building. **DO NOT PROP DOORS.** Load-in and strike activities should be planned and staffed in a way that ensures that no door will ever have to be propped in order to complete a task.
4. Do not leave personal items unsecured. If you have valuables that you need to leave in the theater, talk to the Theater Studies TD about how to secure them.
5. Before finishing up a rehearsal, meeting or production, please be certain to check the area for valuables and check that all doors are closed and locked.
6. When leaving the center consider requesting an escort. You can do this by calling (203)432-WALK, or by using the LiveSafe app. You can also call the nighttime shuttle at 203-432-6330, which is available beginning at 6:30 pm. These services are available 24 hours a day.

With your cooperation The Whitney Humanities Center will remain the valuable resource it is to our campus community.

Prohibited, Supervised, and Unsupervised Activities

General Safety Policies

- **Students must wear hard hats, closed-toed shoes, and appropriate clothing for strike and load in, and appropriate PPE for construction work for all Theater Studies production work.**
- **Students and not allowed to use the ladders or scaffolding without completing the appropriate training sessions.**
- **STUDENTS MUST NEVER WORK ALONE IN THE THEATER.**

This list should not be considered all-inclusive.

Prohibited Activities

The following activities are not allowed in Yale College undergraduate productions.

Construction:

- Unsupervised use of stationary or hand held power tools with the exception of jig saws, hand-held drills, screw guns, and orbital sanders.
- Use of personal (non-Yale-owned) power tools.
- Construction of structural (weight bearing) scenery, except with approval/supervision by the THST TD.
- Audience structures higher than 24 inches without permanent 42-inch guard railings.
- Audience structures higher than 8 inches without intermediate steps.
- More than two intermediate steps without permanent 42-inch hand railings.
- Cable clamps or clips used as terminations in structural cables (only swages may be used).

Electrical:

- Installing, altering, or repairing theatrical lighting or sound equipment without pre-approval.
- Use of devices, fixtures, switches, outlets, etc., that are not UL listed.
- Electrical wiring of devices, fixtures, switches, outlets, etc.
- Electrical discharges, sparks, etc.
- Flat (EIC) extension cords ("zip cords").

Fire Safety:

- Use of flammable materials or processes.
- Use of combustible fabrics, woods, papers, etc. without flame retardants.
- Use of aerosol spray paints, sealers, or adhesives.
- Pyrotechnics, flash powder, open flames, smoking materials, etc.
- Aisles less than 44 inches wide, exit doorways less than 30 inches wide
- Blocking or impeding aisles or doorways.
- Crossing aisles or doorways with anything unsecured
- Seating rows with fewer than 2 seats; rows with one aisle with more than 7 seats; rows with two aisles with more than 14 seats; seats in rows not secured together
- Seating risers without 1 ½-inch chair guards.
- Tampering with, disabling, or blocking any fire protection device or sign.
- Attaching anything to sprinkler pipes or sprinkler heads.

Production:

- Leaving a theater, shop, or rehearsal space unlocked while unattended.
- Working alone in any theater, shop, or rehearsal space.
- Working in a theater, shop, or rehearsal space before 8:00 am.
- Working in a theater, shop, or rehearsal space after midnight.
- Performances that end later than midnight.
- “Standing-room” audience at rehearsals, staged readings, or performances.
- Photo calls between last performance and strike.
- Parties or receptions in theaters, shops, or rehearsal spaces.

Rigging:

- Flying or rappelling.
- Lighting equipment without safety cables.
- Lighting towers or booms over 10 feet without top support.
- Any lighting tower or boom without sandbags or other weight on bottom.

Stage Action:

- Use of functional fire arms or live ammunition.
- Use of sharp blades, swords, knives, arrows, etc.
- Use of working bows/crossbows and arrows.
- Use of nooses.
- Tying-up or binding of persons.
- Confining persons in any kind of locked enclosure.

Supervised Activities

The following activities require supervision by the THST TD, or qualified staff as designated by her.

Scenery:

- Construction of all structural elements, including platforms and stairs.
- Construction of guard railings.
- Construction of doors and windows.

Hand Held Power Tools:

- Cordless tools greater than 18V
- All pneumatic tools
- Routers
- Circular Saw
- Miter Saw

Production:

- All load-in calls, performances, and strikes.
- Certain tech rehearsals as determined by THST TD.
- Rehearsals involving staged combat or the use of stage weapons, as determined by the THST TD.

Rigging:

- Installation and strike of all rigging systems and components.
- Use of Nicropress and hanging hardware.
- Ladder and scaffold work over 15 feet.

Unsupervised Activities

The following activities may occur unsupervised by students who have been approved as qualified for the task by the THST TD. Students may never work alone in a theater or shop (see the EHS website for details on the "buddy system").

Scenery:

- Scenic painting
- Flame proofing of materials.
- Hanging doors, windows, picture frames, moldings, etc.
- Set dressing

Hand Held Power Tools:

- Use of cordless drills, jig saws, orbital sanders, and glue guns.

Production:

- Certain tech rehearsals as determined by the THST TD.
- Sign-out and sign-in of lighting, sound, and props equipment.
- Theater, shop, rehearsal space, and greenroom clean-ups.

Rigging:

- Installation of lighting on booms under 10 feet and on floor mounts.
- Operation of rigging systems and components as approved by the THST TD.
- Selected ladder work under 15 feet.

Appendix C

Production Calendar Deadlines

(Producer-specific duties in italics)

Beginning of semester:

- Meet with Rose & Nathan to discuss CPA Application*
- Fill out Weapons/Combat Request form if needed*
- 6w *Get contact sheet from SM*
Send rehearsal report template to SM
Set time for weekly production meetings
- 5w Prelim set/costume design due
Share contact sheet and calendar
First PROD MTG: practice design presentation
- 4w 491 design presentation
PROD MTG
- 3w Final set design due to Rose
PROD MTG
- 2w Prelim LX plot due to Rose
Schedule load-in meeting with Rose & designers
Designer run-through
PROD MTG
- 1w Final LX plot due to Rose
Prelim Snd/Proj design deadline
Send Cast/crew ID info to May
All warehouse props tagged
PROD MTG

Residency:

Week 1

- Sunday: LX load-in (10am-6pm)
- Mon-Fri: Load-in (afternoons)
- Saturday: Set load-in (10am-6pm)
- SND/PROJ deadline
- PROD MTG

Week 2

- Sunday: LX focus (10am-6pm)
Spacing rehearsal (6-10pm)
- Mon-Wed: Q2Q (6-11:30pm)
- Thurs-Sat: Tech (6-10pm)

Week 3

- Sun-Tues: Dress rehearsals(6-10pm)
- Wed: Invited Dress 8pm
- Thurs-Sat: Performances
- Saturday: Strike (10pm-1am)

Post-Residency:

- Return all rentals
- Issue reimbursements*
- Reconcile all accounts*

Appendix E

Notes on Notes: How to Run a Production Meeting

As head of the production team, one of the producer's most important responsibilities is to organize and lead weekly production meetings during the pre-production/rehearsal phase, and daily meetings following tech and dress rehearsals (these meetings are more commonly referred to as "tech notes," or around here, "midnight meetings"). Focused leadership and detailed notetaking at these meetings is critical for keeping the process on track and everyone on the same page.

Find a weekly time when everyone on your production team can meet. At minimum the director, stage manager and all of your designers should be included, but depending on your production, you may also have a choreographer, dramaturg, music director, and others on your distribution list (also include the THST TD and PM). Once you move into tech, these weekly meetings will become tech notes following each rehearsal. Because the Whitney Theater doors are automatically red-lit at midnight, make sure that these meetings are scheduled to begin **no later than 11:45 pm**.

Before each meeting, read the prior week's rehearsal reports and take note of any issues that are likely to affect multiple departments. For example, if the director says in rehearsal that it's important for the baby in the play to sound as if it's really crying, this might require a collaboration between the sound and the props department- be prepared to facilitate that conversation. It's a good idea to send an agenda to everyone before the first meeting, with guidelines about what kind of topics they should expect to cover.

Production meetings can be divided into three sections:

1. **All Staff-Issues** (5 minutes)

Begin each meeting by addressing any issues that affect the group as a whole. This could be an announcement of any changes to staff or budget, or a just a reminder of how much time is left before you have an audience.

2. **Departmental Progress Reports** (30-40 minutes)

Ask for each department to give a brief progress report. This shouldn't be a chronicle of everything they've done in the past week, but a general overview of their activities with emphasis on those that affect multiple departments. If the publicity materials require an actor to be photographed in costume, the costume designer should know when the photo shoot is going to be so they can finish that costume first. The order of departmental reports is flexible, but should always begin with the director. As leader of the meeting, it's your job to announce which department is up next and keep the conversation focused. If there are issues that require longer one-on-one conversations between departments, encourage breakout meetings.

You should follow this same format for tech notes/midnight meetings, but expect to spend less time on each department. The purpose of tech notes is for the director to give notes to the individual departments, and for the departments to solve any conflicts that have become apparent during rehearsal.

The following is a recommended order, with common talking points:

- a. **Director/Stage Manager:** Update Prod Team on rehearsal process and address any direct questions to department heads.
- b. **Sets/TD/Paints:** Design/build update: show any new research or renderings and note any setbacks that could require additional resources. Make sure to consider whether new scenic elements conflict with lighting, sound or projection. If prepping for load-in, make sure you have the necessary labor and that load-in activities don't conflict with other departments.
- c. **Props:** Design/build update: show any new research, photos or renderings; note any setbacks that could require additional resources. Consider whether actors will need practice handling any of the props that you intend to use.
- d. **Costumes/Hair/Makeup:** Design/build update: show any new research, photos or renderings; note any setbacks that could require additional resources. Consider whether actors will need practice moving in

any pieces (skirts, shoes) that you intend to use. Request time from Director/SM for actor fittings. If possible, bring fabric swatches for the lighting designer.

- e. **Lighting:** Design update: show any new research or renderings. Make sure to consider whether any lighting elements are likely to conflict with sets, sound or projection. Consider how your color choices might affect the appearance of the clothing or set decoration. Note any practicals and consider what kinds of joint efforts might be necessary to realize them. If prepping for load-in, make sure you have the necessary labor and that load-in activities don't conflict with other departments.
- f. **Sound:** Design update: play new samples and note any setbacks that could require additional resources. Consider the logistics of any recording you plan to do, and make sure you have access to actors if you need them. If prepping for load-in, make sure you have the necessary labor and that load-in activities don't conflict with other departments' plans.
- g. **Projections:** Design update: show any new research or renderings and note any setbacks that could require additional resources. Consider the logistics of any recording you plan to do, and make sure you have access to actors if you need them. If prepping for load-in, make sure you have the necessary labor and that load-in activities don't conflict with other departments' plans.

3. **Scheduling** (5 minutes)

Following the departmental notes, remind everyone when the next meeting will be.

During tech, this last section should be where the group agrees on time for work notes the following day. If Lighting or Projections needs "dark time," if Sound needs "quite time," and if Sets needs to do construction, you'll need to schedule separate blocks of time for each.

Keep concise but detailed notes. It's OK to take notes in shorthand, but translate them into full sentences before you send them, and make sure you include enough detail that a person not at the meeting would know what you're talking about (you can't always be sure about who's going to ultimately be doing the work or when). For example, a note that says "Props- Martinelli's darker" might make sense in the moment, but could be open to interpretation later. Assuming everybody knows what Martinelli's is (which is a maybe), should the liquid be darker, or just the label? Or maybe the bottle itself needs to be opaque so the audience can't see the liquid at all.

Send your meeting notes on the same night that you have the meeting so that everyone has as much time as possible to react to them. You typically won't have to send notes following midnight meetings, since the expectation is that each department is there to take their own, but you may have to relay information if any team members are absent.

Appendix F

Rehearsal Reports

The following is an example of a completed rehearsal report. It's apparent from the level of detail that the stage manager is consciously looking for how activities in the rehearsal room could affect the work of the designers and production team.

The following page features a printable report.

THE TITLE of YOUR PLAY Rehearsal Report #1: Monday, September 1st, 2016 <i>Please respond to notes by emailing StageManagement@YourPlaysEmailAddress.com</i>	
Rehearsal Location/Time: 220 York, ballroom, 8-11:30pm	
Next Rehearsal: Tuesday, 8-10pm, location TBD	
Visitors: The Executive Producer's Adviser The Sound Designer	Absent/Late/Accident/Illness: Your Lead Actor (10 min late- called) Your Narrator (absent- excused)
General Notes: 1. Today was our first day of table work and movement exercises. Tomorrow we will begin to work with music.	
Work in the Room: We began rehearsal with what will become a daily dance warm-up, led by Choreographer. We discussed the role that movement will have in our character development work, and what impact these exercises will have on the final blocking/choreography. We followed this with a Dramaturg-led discussion of the historical context surrounding the central events of Act 1, and touched on how each of the characters would respond to the changes they witness. We worked through the first pages of Act 1 slowly as we addressed those questions before picking up the pace in Scene 2. We reached page 36 with our table work and will continue on Wednesday evening.	
Script Changes: 1. Nothing at this time.	
Scenic: 1. Would it be possible to get a scaled ground plan so we can tape out the space by next Monday?	
Props: 1. Can we find brightly-colored ostrich quills to use as the pencils in Act 1, Scene 1 (p. 4).	
Costumes: 1. Thank you for the rehearsal skirts. 2. Lead Actor will need a jacket with three pockets.	
Lighting: 1. Can we consider making the cyc green at the top of show instead of blue as discussed?	
Sound: 1. Will it be possible to play with foley effects as early as next week in rehearsal?	
Music: 1. The underscoring for scene 2 (p. 25) might want to be something more ethereal than we've been imagining. Can you come to the first part of rehearsal on Wednesday night to watch the dance warm-up?	
Choreography: 1. Nothing at this time.	
Dramaturgy: 1. Would it be possible for you to track down an assortment of dog portraits for Wednesday?	
Health/Safety/Facilities: 1. The first aid kit is out of ice packs.	
Administration/Publicity: 1. Graphic Designer: Let's talk about dog portraits after Wednesday this week. 2. Production Manager: Do we need to worry about rights/credit if we want to project <i>Gone with the Wind</i> footage at the end of Scene 1?	

SHOW TITLE:	
Rehearsal Report #__: Date:_____	
<i>Please respond to notes by emailing _____</i>	
Rehearsal Location/Time:	
Next Rehearsal:	
Visitors:	Absent/Late/Accident/Illness:
General Notes:	
Work in the Room:	
Script Changes:	
Scenic:	
Props:	
Costumes:	
Lighting:	
Sound:	
Music:	
Choreography:	
Dramaturgy:	
Health/Safety/Facilities:	
Administration/Publicity:	

Appendix H

Whitney Theater Lighting & Sound Inventory

House/Backstage/Dressing Rooms:

Seating Risers	Platforms: (18) 3'x8', (12) 3'x6'; (10) Z-Frames, (8) M-Frames
Railings	42": (3) 8ft, (2) 6ft, (12) 3ft; 30": (3) 8ft, (2) 4ft, (2) 2ft
Stair Units	(6) single tread; (2) double tread
Chairs	(109) green upholstered
Tables	Plastic folding tables. (2) 6ft, (2) 4ft
Aisle Lighting	(21) battery-powered LED lights (flexible configuration)
House Lights	(20) overhead lights
Dressing Rooms	2 connected rooms, 1 restroom
Wall Outlets	Yes

Theatrical Equipment:

Lighting System Power	(48) 20amp/120v dimmable circuits (via (24) ETC Unison D20 modules)		
Lighting Console	<i>Type</i>		<i>Notes</i>
	ETC Element 40		250-channel lighting console
	Flat screen Monitors		(1) 15" Viewsonic; (1) 15" IBM
	Enttec RDS8		DMX splitter (1 IN- 8 OUT)
Lighting Fixtures	<i>Type</i>	<i>#</i>	<i>Notes</i>
	ETC S4 PAR	12	(5) XWFL; (16) WFL; (14) MFL; (10) NSP; (9) VNSP
	ETC S4 ERS	44	(5)19°; (4)26°; (23)36°; (22)50°; (1)70°
	Altman fresnel	4	6" fresnel
	ETC LED PAR	9	D40 Lustr+ array with 45° & 30°x70° diffusers
	ETC LED "ERS"	4	Series 2 LED with Lustr array
	Chauvet Colorstrip	4	LED Mini-strips
	CK Colorblaze 72	3	72" LED Strip lights
	LED Strobe	2	American DJ "Big Shot"
Accessories	<i>Type</i>	<i>#</i>	<i>Notes</i>
	Barn Doors	8	PAR-sized
	Concentric Rings	9	PAR-sized
	14" Half Hats	6	PAR-sized
	7.5" Half Hats	16	ERS-sized
	Beam Benders	2	for ERS
	Image Multiplexers	3	for ERS
	Irises	5	for ERS
	Pattern Holders	19	(8) Size A; (13) Size B
Lighting Cable	<i>Length</i>	<i>#</i>	<i>Notes</i>
	5'	20	Stage pin unless noted.
	10'	41	
	15'	6	
	25'	8	
	50'	7	
	2-fers	19	
	3-fers	5	
	Adapters (sp/ed)		(9) F/M.; (1) M/M; (2) M/F

DMX Cable	<i>Length</i>	<i>#</i>	<i>Notes</i>	
	terminators	5	5 pin unless noted.	
	<5'	5		
	10'-15"	8		
	25'-30'	4		
	50'	5		
	100'	1		
Intercom	HME DX 100 wireless system. 5 headsets. AC 40 battery charger			
Sound System	<i>Type</i>		<i>Notes</i>	
	Yamaha 01V 96i		Digital Mixing Console	
	(1) QSC		CX 902 Amp (in Rack)	
	(2) QSC		CX 1102 Amp (in Rack)	
	(1) Furman		PL-Plus Power Conditioner + light module (in Rack)	
	(1) Whirlwind		Audio Snake W21-M to fan 12x4/12ft.	
	(1) QSC		GX5 Amp (in Rack)	
	(1) M Audio		Profire 610 Audio interface	
(1)Behringer CX 2310		SuperX-Pro Crossover + sub output (in Rack)		
Sound Cable	<i>Type</i>	<i>#</i>	<i>Notes</i>	
	3.5mm TRS-RCA	1	10 ft length	
	3-pin XLR	18	Various 5-100 ft	
	¼" speaker	4	(2) @ 25 ft, (2) @ 50 ft	
Speakon speaker	4	(2) @ 25 ft, (2) @ 50 ft		
Speakers	<i>Type</i>	<i>#</i>	<i>Notes</i>	
	QSC K12	4	12" active loudspeakers	
	Apogee SSM	6	13"x 5.5" Single amp, two-way	
	QSC KW181	1	18" active subwoofer	
Avantone	2	Active Mix Cubes		
Microphones	<i>Type</i>	<i>#</i>	<i>Notes</i>	
	Shure	3	SM 58	
	Shure	2	Beta 87a wireless handheld	
	Shure 185	1	Lapel mic	
Shure	2	U1-UA receivers		
Projectors	<i>Type</i>	<i>#</i>	<i>Notes</i>	
	Panasonic	3	PT-EZ770ZU projector with mount	
	Panasonic	3	Short zoom lens (1.3-1.7-1)	
Panasonic	3	ETYFB100G Digital Interface		
Projector Cable	<i>Type</i>	<i>#</i>	<i>Notes</i>	
	VGA	2	25' length	
	VGA	2	50' length	
	VGA	1	10' length	
	DVI	1	10' length	
	Apple	4	VGA to mini displayport adapter	
Cat5	3	75' length		
Computer	2012 Mac Pro (3.2 GHz Intel HD), with Radeon HD 5770 graphics card, 12GB RAM. Software: QLab 2, QLab 3, Isadora, Adobe Creative Cloud, Final Cut Pro			
Soft Goods	<i>Type</i>	<i>Size</i>	<i>#</i>	<i>Notes</i>
	Leg	16'-0"H x 10'-0"W	4	IFR black velour, no fullness
	Border	3'-0"H x 32'-0"W	2	IFR black velour, no fullness
	Cyclorama	16'-0"H x 32'-0"W	1	IFR white synthetic muslin
	Scrim	16'-0"H x 32'-0"W	1	FR black sharkstooth scrim
Under Balcony	9'-0" H x 15'-0" W	4	IFR black velour, no fullness	

Appendix J

Publicity Requirements

Theater Studies sets standard requirements for the content of publicity materials for all Theater Studies sponsored events. Font choices are at the discretion of the producing team so long as they comply with the requirements of the publisher. For any questions about this content, contact the Theater Studies production manager.

Playbill/Program:

All playbills must contain the following content, in the order indicated.

You may place your “Special Thanks” anywhere you like in the program, but please be sure to include: The Whitney Humanities Center, Undergraduate Production, and the Yale College Dean’s Office. You may also include as much additional content as you like, provided the inside and outside covers follow the template.

Inside Front Cover:

The Senior Project in Theater Studies

The Senior Project in Theater Studies is the culmination of the Theater Studies major, and it affords students an opportunity to intensify their engagement with theater, dance, and performance studies. Over the course of a semester, students employ both creative and critical strategies to study the embodied research involved in the creation of live performance as well as the relevant historical, textual, archival, and ethnographic texts. The exemplary project successfully fuses practice with aesthetic, political, and cultural contexts.

Projects with substantial research goals are selected for the Theater Studies curricular production season, which is comprised of a combination of senior research projects and faculty-directed production seminars. Collaboration is strongly encouraged.

The production research of senior Theater Studies students is mentored and managed by:

- Nathan A. Roberts.....Director of Undergraduate Studies; Production Manager
- Rose Bochansky.....Technical Director

with additional project-specific mentorship provided by faculty advisors.

For Your Play:

Faculty Advisor.....(faculty advisor for Executive Producer)

Inside First Page:

(Performance Dates)

YALE THEATER STUDIES
PRESENTS

YOUR PLAY
by Your Playwright

A Senior Project in Theater Studies for Executive Producer

Directed by Director

Producers.....
Scenic Designer.....
Costume Designer.....
Lighting Designer.....
Sound Designer.....
Production Dramaturg.....
Stage Manager.....

YOUR PLAY is presented by special arrangement with Its Publisher. Originally produced by Original Producer Original City.

Back Page:

Yale Theater Studies 2016-2017 Curricular Production Season

October 13-15, 2016

Medea

by Euripides. Translated by Alistair Elliot.

A Senior Project in Theater Studies for Anya Markowitz

November 10-12, 2016

*F*cking Decent*

Adapted by Eliana Kwartler from *World Without End*, by Holly Hughes; *Some Golden States*, by Tim Miller; and *Blessed Are All the Little Fishes*, by John Fleck.

A Senior Project in Theater Studies for Eliana Kwartler

December 1-4 and 8-10, 2016

Amadeus

by Peter Shaffer

A Senior Project in Theater Studies for Alexandra Cadena and Irina Gavrilova

January 21, 2017

Reverie Machine Showcase

A Senior Project in Computing in the Arts for Asher Young

February 9-11, 2017

1776

by Sherman Edwards and Peter Stone

A Senior Project in Theater Studies for Sarah Chapin

February 15-16, 2017

The 2017 Yale Playwrights Festival

March 2-4, 2017

Angels in America part 1: Millennium Approaches

by Tony Kushner

A Senior Project in Theater Studies for Michaela Johnson and Eleanor Slota

April 13-15, 2017

TENN, Creation of a Musical

A Yale Theater Studies curricular production and a senior project in Theater Studies for Ginna Doyle and Christian Probst

April, 2017

Yale Dance Theater

April 21-22 and 27-29, 2017

Performing Design

A Yale Theater Studies curricular production and a senior project in Theater Studies for Jill Carrera, Lizzy Emmanuel and Eliza Robertson

theaterstudies.yale.edu

Posters:

Publishers typically issue text, layout and font size requirements- make sure that your graphic designer knows what these are before they begin their design work.

Theater Studies simply requires that all posters say "A senior project in Theater Studies for Executive Producer(s)."

Additional Resources

Undergraduate Production Equipment and Stage Weapon Inventory

Undergraduate Production keeps a small inventory of equipment that is available free of charge. For the complete list of items, see the [UP Equipment Inventory](#) page on the website. Reservations may be made through the site and items may be checked out through the Theater Studies technical director.

For information about reserving music stands and lights, check for availability on the UP Equipment Inventory page, and contact the Technical Director to make a reservation.

For more information about borrowing stage weapons, email rorie.fitzsimons@yale.edu.

Yale School of Drama Inventory

The Yale School of Drama has an inventory of building materials and common use items from which they allow Theater Studies to make purchases. The School of Drama has lighting gel, lumber, hardware, and much more. For more information on using the YSD inventory, contact the Theater Studies technical director.

Yale School of Drama Props Warehouse and Costume Collection

The Yale School of Drama has an extensive warehouse of props and furniture which have been made available for undergraduate rental. Additionally, the Yale School of Drama Costume Collection allows rental to undergraduate productions. Each collection has their own rules and guidelines for rental and return. The following pages are the current guidelines and forms that are needed for rental. For current costume pricing, see the [YSD Costume Collection Rental Pricing Guide](#) on the UP website.

It is important to schedule appointments in advance with YSD staff and to follow their rules closely. YSD is not required to rent to undergraduates, and violation of their rules could have consequences for all senior projects. If you plan to rent from the YSD Props or Costume Collection, it is important that you schedule your rental well ahead of time. **You must also arrange for the return for the rented items at time of rental.** Know your rental return plans prior to load-in.

The fees for the Props Warehouse and the Costume Collection are subject to change and updated yearly. Please check the [School of Drama Inventory](#) page on the UP website for the most current applicable fees.

Appendix E

Yale School of Drama/ Repertory Theatre Properties Warehouse Guide

The School of Drama/Repertory Theatre Properties Warehouse is open to all community members within and without Yale University. The rental of properties is on availability. Groups within the School of Drama have priority over all outside users. The Yale School of Drama reserves the right to deny rental to any party due to scheduling conflicts, prior obligations, or abuse of the rules that follow.

Hours & Appointments

The warehouse is open Tuesday through Friday, 2:30-5:00p.m. Before visiting the warehouse, you must call (203) 432-6405 or email william.batschelet@yale.edu to set up an appointment at least one business day in advance of your arrival. This is to ensure that personnel will be available to help you with your rental. In case of emergency closure, you will be notified by phone or email.

Rental Fees

There is a **minimum** rental fee of \$100.00 for any properties rented from the warehouse. The minimum rental will cover 2-4 large props OR 10-15 small props for a maximum of four weeks. The rental charge will be set with the completion of the rental form and will vary with the complexity, uniqueness, value, size, and length of rental of the props, at the discretion of the warehouse manager.

Deposit

A minimum deposit fee of \$200.00 is required for all rentals. In most circumstances, the warehouse manager will set the deposit fee at two times the rental fee. However, fees may be higher depending upon the number of items and the value of the properties rented. Deposit fees will be returned in full with the return of all properties in their original condition. Painting, defacing, or damaging any rented properties will cause forfeiture of part or the entire rental deposit.

Properties Pickup

Personal pickup of properties is available by appointment during normal warehouse hours. Schedule your arrival at the warehouse well in advance of closing time. The warehouse manager will make last call at 4:40 p.m. and will close promptly at 5:00 p.m. **You must bring enough personnel to move the properties from the warehouse to your vehicle.** The warehouse manager will assist only with items that are stored in areas difficult to access. The return of properties follows the same procedures. **You must bring enough personnel to restock properties to their proper locations.**

Properties Delivery

Delivery of properties can be arranged through the warehouse manager for an additional fee. Delivery and pickup of rented properties are usually scheduled immediately following normal warehouse hours, however pickups may be scheduled just prior to normal hours. Please make sure to schedule a delivery or pickup at least 2 days in advance to allow enough time to reserve a School of Drama vehicle. **You must bring enough personnel to move the properties from the warehouse to the delivery vehicle and from the delivery vehicle to your performance space.** The return of the properties follows the same procedure. **You must have enough personnel to move properties from the performance space to the delivery vehicle and from the vehicle to their proper locations at the warehouse.** The fee for delivery or return of properties is a minimum of \$50.00 for the first hour, with an additional charge of \$25.00 for every additional half hour. Please note that personal transportation to and from the warehouse is the responsibility of the renting party.

Method of Payment

Rental fees and security deposits for all items must be paid at time of pick up. Payment may be made by check, payable to the Yale School of Drama. Separate checks are required for fees (rental & delivery) and deposits. Members of the Yale community may pay by PTAEO. **PTAEO payments must be authorized by the College or Department and emailed to the warehouse manager with maximum approved budget 24 hours before props may be checked out.** Deposits are refunded upon return of all items in good condition. Additional charges may be billed if damage or loss exceeds the deposit. Any payments not made will be grounds for terminating rental privileges. Returned checks are subject to a \$25 fee.

Changes to Properties

Rental properties may **NOT** be changed in color, size, or structure without **PRIOR** approval of the warehouse manager. **Painting, defacing, or damaging of any rented properties will cause forfeiture of part or all of the rental deposit.**

Location & Directions

The Properties Warehouse is located at 105 Hamilton Street in New Haven, CT. It is one block north of Chapel or one block south of Grand Ave. The warehouse is located in a shared facility with Tile America and the entrance is behind the building.

From Yale Campus: Follow Elm St. east and cross State St, staying on Grand Avenue for several blocks. Make a right onto Hamilton Street. Turn left at the first light onto Ives St. (the Tile America store is on the corner). Take a left turn into the parking area behind the Tile America building, about halfway down Ives St. Proceed to the left diagonally across the parking lot to the corner of the L-shaped loading dock. Look for a roll-up door with a single door to its right, with a sign that says, "Yale School of Drama/Yale Repertory Theater Storage Facility". The phone number at the warehouse is (203) 764-9276.

Appendix F

YSD Costume Rental Policies

Yale School of Drama Costume Collection

149 York Street, New Haven, CT

Elizabeth Beale, Manager

203-432-1747

elizabeth.beale@yale.edu

Rental and Borrowing Policies and Guidelines

The Costume Collection is open to theatrical communities inside and outside of Yale University. Groups within the Yale School of Drama have priority over others.

Please read over this page and complete the attached forms so the borrowing or renting process can flow smoothly.

Hours & Appointments

Costume Collections Hours are by appointment only. Appointments should be made a week in advance for viewing, pulling, or returning costumes. Available hours are 11-5 Monday, Tuesday, and Thursday. Costumes may be put on hold a maximum of four weeks before opening night, and checked out a maximum of three weeks before opening night.

Pulling and Checkout

Measure all actors before coming to the Collection; you will not be permitted to pull from the Collection without measurements. Please do not restock items you decide not to use. Leave them on a rack and notify the Manager. Food and Drink are not permitted in the aisles. Multi-piece costumes such as suits or period gowns may be checked out separately, but bring the full costume to checkout. Fittings are not permitted on the premises.

Returns

Costumes are due back to the Collection within seven business days of close of show. An appointment must be made for costumes to be checked back in. Late fees of \$10 a day will be charged for up to two weeks after the return date. After that, the full price of any missing items will be charged. For large pulls, please put costumes in order of invoice to avoid lengthy check-in appointments. Return measurement tags with their items and notate any size changes. Carefully check for pins and needles before returning.

Dry Cleaning

All rentals must be returned professionally dry cleaned, pressed flat, and on hangers. Dry cleaning receipts should be attached to all clothing.

Undergraduate groups may return non-dry cleaned costumes and the Collection will arrange for dry cleaning. The dry cleaning cost will be added to your rental.

Alterations & Care

Cutting, dyeing, and other permanent alterations of costumes are not allowed. Minor non-permanent alterations are permitted. Safety pin or sew your name labels; do not use tape.

Payment Information (Renters Only)

A Rental Pricing Guide is attached at the end of this packet. More pricing is available upon request, and prices are subject to change.

Yale affiliates

The provided PTAE0 account will be charged on opening night for all unreturned items, whether or not they are being used.

Yale undergrads

You will need the following information to check out costumes:

1. Sudler/CPA grant approval: a PTAE0 authorization emailed to me from the Master's Office with a maximum budget (Yale Dramat students do not need this)
2. Measurements of all your actors (In inches, not store sizes)

Both of these must be completed prior to your appointment.

Non-Yale affiliates

Rentals must be paid for at time of pickup. Please bring two separate checks; one for the rental fee and one for the security deposit. Items may be exchanged at any time, but there are no refunds. Checks may be made payable Yale University.

Security Deposits are 10% of the full value of all rented costumes, but no less than \$150. Deposits are refunded upon return of all costumes, dry cleaned, and in good condition. Damage or loss of costume will cause forfeiture of part of, or all of the deposit. Additional charges may be billed if damage or loss exceeds the deposit. Any unmade payments will be grounds for terminating rental privileges. Bounced checks are subject to a \$25 fee.

Directions

From I-91 and I-95: Take the New Haven Downtown Exit (Rt 34). Proceed onto N. Frontage Rd, and take a right onto York Street. 149 York Street is on the right, between Crown and Chapel. Use the callbox to the left of the door to request entrance to the Collection.

Prior to your appointment, please complete the following information

Renter/Borrower's Name:

Cell Phone:

Production Name:

Company/College/Dept.:

Venue:

Performance Dates:

Period of costumes needed:

Number of looks (total costume changes for all actors):

Date of first fittings:

Do you have actor measurements:

Name of person running wardrobe during the show:

Form of payment (Check or Yale PTAE0):

