

POP GUIDELINES

The 2012-2013 UNCG Theatre Season will include a new production series; POP (Performance Opportunity Productions). The goal of the POP series is to create actor/director-focused theater. To that end, these shows will have a reduced design scope, limited production budgets, and more limited labor resources than other department productions. The controlled environment of the POP series also offers student designers the ability to focus on essential choices rather than production process. These shows are deliberately smaller in scale and less demanding of technical resources. Their limitations enable expanded performance and directing opportunities without compromising the department's overall commitment to high production values.

Personnel (Assigned per semester)

Casts: Casting will occur within the current "cast by semester" framework.

Designers/Coordinators:

Scenery: Undergrad
Pull and prepare furniture and hand props
Oversee preparation if help available

Costumes: Undergrad
Pull and prepare Costumes
Oversee preparation if help available

Lighting: Undergrad
Using repertory Light Plot.

Technical:

Stage Mngr: Stage Management Student or Theatre Ed
Assistant when possible

Sound: undergrad as engineer

Master Elec: undergrad assistant/programmer

Crew: 4 (From THR 495)
Responsibilities determined by needs of show
Will assist in prop/furniture pull
Will assist in costume fitting

Technical Support Outline

Seating:

Thrust Configuration
side platforms –Aisle at upstage end
chairs on floor at side
down stage on cement risers.
Seating not required on carpeted area

Masking:

Black drapes
8' US of plaster line on traveler track
Side tabs on existing tab pipes

Platforming:

4 4x8 risers
2 4x6 risers
2 4x4 risers
* legs to allow 8", 16", and 24"
2 step units at 8" and 16"

Furniture:

"cubes" to be determined. Intended to be open steel
frame with top
1 Love Seat
1 3-cushion couch
2 upholstered chair
8 wooden chairs

*Additional furniture from UNCG stock (or borrowed from local sources)
may be used with approval from Set Design Supervisor (Randy McMullen)

Props:

Access to prop room

Costumes:

Access to costumes in stock
Rehearsal costumes provided by actors

Lighting:

Repertory Light Plot:*
-2 systems front light
-2 systems high-sidelight
-2 systems back light (1 with color scrollers)
-4 specials with moving mirror heads/irises
-1 template wash

*Color and templates to be chosen by LD

Sound:

Music chosen and provided by Director
Wired mic as needed.
No sound reinforcement

Budget

\$250 Controlled Centrally

Process Outline

Design Meeting:

Meeting to discuss the approach of the production. The intent is to provide the designer/coordinator enough information to facilitate supporting the production visually.

Production Meetings:

1. One week prior to first rehearsal:
2. Three weeks prior to tech: evaluate changes based on rehearsal
3. Week prior to Tech: Discuss Tech/Dress plans & schedule

Prior to first week of rehearsal:

Prop gather
Costume Pull for Publicity (as needed)

Week Prior to Opening:

M.		Color/Gobo Drop
T.		Costume Pull
	1:00	Scenic Load-In
	7:00	Costume Fitting in McIver 156
W.		Costume – Hem/fix
		Build Sound Effects
	7:00	Lighting Run Thru/Crew Watch
TH.	1:00	Cue Setting for Lighting
		Load Sound Effects in Computer
F.	7:00	Rehearsal (lighting as needed)
Su.	7:00	Rehearsal (lighting as needed)
M.	7:00	Tech/Dress
T.	7:00	Tech/Dress
W.	7:00	Final Dress
TH.	7:30	Performance
F.	8:00	Performance
S.	8:00	Performance
Su.	8:00	Performance – Strike
M.	1:00	Return/Restore costumes, furniture, and props

ADDITIONAL NOTES

Design:

Student designers have limited resources for POP productions. As a result, their work product will be different than it would be on a full scale production.

-Design Presentations for the cast should be limited to verbal or written descriptions of the design ideas and their intended implementation (i.e. costume designers will not produce renderings of pulled costumes, set designers will not provide renderings or finished models of scenery).

-This is NOT intended to discourage an active and productive collaboration between directors and designers, but to keep expectations under control for the students and faculty involved.

Scenery:

-No furniture adds are permitted after load-in without the approval of the Set Design Supervisor (Randy McMullen)

-All furniture pieces should be finalized before the beginning of Tech rehearsals.

Lighting:

-Lighting time during the week prior to Tech/Dress is at the discretion of the director and the designer. This is time the LD may use to experiment with the rep plot or prepare cues, but ideally should not distract from or obstruct rehearsal. "Lighting Over" time is designed to help maximize the efficiency of the Tech/Dress dates by giving student LD's a head start on the cueing process.

Sound:

Directors are responsible for providing their own audio material. The student engineer's role is to facilitate cuing and execution, not to act as a sound designer. If individual students wish to take a more active role in the design process, that is between the director and the student sound engineer.

Props:

-A props list should be generated by the director/SM two weeks prior to the start of rehearsal and provided to the student scenic design coordinator. Rehearsal props (or final props if available) will be provided for the start of rehearsal.

-Prop adds after the start of rehearsal should be included in SM rehearsal notes, but WILL NOT be dealt with on a daily basis. These notes will be managed on a weekly or twice-weekly basis, depending on the coordinator's schedule.

-No Props should be added after the second tech dress. This will allow at least one full rehearsal with all final show props.

Directors:

-A "finished" lighting design will likely not be ready by the first tech/dress date. Tech time is for setting cues, rehearsing technical elements, and eventually running the show. If you intend to include technical elements like lighting in your production be sure to consider the time those elements will take to execute successfully.

-Scheduled Designer Run dates should include an actual run of the show, without scene work interrupting the run. The start time of this should be distributed in advance by stage management.

-Please remember that technical personnel will only be working on these productions on a part-time basis prior to actual technical rehearsal. Scenic, costume, props, and lighting staff are expected to be working on POP productions 1-3 days per week.