

General Meetings:

Teatrotaller members shall meet every other week for a general meeting. These meetings will last from 20 to 30 minutes, and they have the following purposes: discuss issues involving the play and the class with the Romance Studies Advisor; maintain each other updated with reports from the officers; break into the teams with their respective heads to discuss problems and concerns as they arise. The dates of the meetings will be posted at the beginning of the semester by the secretary; attendance will be taken at each meeting.

In addition to the general meetings, the following officers will have to attend to a weekly meeting that will last for approximately 20 minutes: director, producer, publicity head, secretary, and treasurer. These purpose of these meetings will be to discuss organizational matters and to keep each other updated on decision making processes as the production progresses. The secretary should take brief minutes at these meetings.

There will be a final meeting at the end of the semester to evaluate the production of the play and to elect the in-coming leadership (fall semester). Any other emergency meetings may take place at any other times during the semester; members will be notified through the email network and listserv..

I- How to Select a play?

Some important questions to keep in mind at this stage are:

1-) *Which productions has Teatrotaller staged recently?*

i.e. If Teatrotaller just performed a play in Spanglish, it wouldn't be advisable to produce another similar production right away. Alternating between shows that are in Spanish and in Spanglish is the best solution.

Even among the categories of Latin American, Spanish, and US Latino plays, it is important to ensure that a variety of cultures, themes, and styles are addressed.

i.e. Avoid presenting plays by authors that Teatrotaller has already presented; try to pick plays that deal with different themes; explore works by authors from different countries.

2-) *Who is a part of the group at the moment?*

If a play requires a specific dialect or an accent, always keep in mind your pool of actors; i.e. If you don't have any Argentine actors don't pick a play that starts out "Che, vos sos un boludo".

Gender is another issue to keep in mind at this stage. Select a play that goes in accordance with the ratio of male/ female actors in the group.

3-) *What are the technical difficulties that each play presents?*

Keep in mind the size of the technical staff and the budget that you will have for each production. Watch closely for costume, sets, lighting, sound, or any other technical necessities.

Make sure that the theater provides the necessary facilities for each particular play. This includes lighting and sound equipment, dressing rooms, backstage area, space to store the set during the final week of rehearsal, etc.

4-) *Can the play be easily broken down into scenes?*

It is advisable to break down the play into scenes in such a way that only a small number of people have to rehearse at a time.

i.e.. A play might have only six characters, but if all six of them have to be there all the time, rehearsing this play might become extremely difficult because they might have scheduling conflicts.

Look for plays where possibly two groups could be rehearsing at the same time. If there is an assistant director, she/he could work with them sometimes while the director works with another group.

Enclosed is a list of suggested authors and titles. Most of these authors have more than one work available in the library, so conducting a search by authors is advisable. I have ranked them from 1-5, where 5 is the most complicated and 1 is the least. For those authors with whose work I am not familiar, I am only enclosing the information that I know.

II- Preparation for Auditions

- Once the play has been selected, the next step is to hold auditions for the production. Even if the production is scheduled for the end of the semester, auditions should take place within the first two weeks of classes. By doing this we guarantee that we will have a bigger pool of auditioners, since people rarely show up to auditions once the semester is way underway.

- Auditions should be announced at least a week in advance and it is advisable to make more than one session in case prospective group members have conflicts. Reserve an appropriate and spacious room (those barely exist on campus)

- A sample flyer is provided in the publicity chapter of this production manual. This flyer that may be used by changing the date, time and location of the auditions.

Former Teatrotaller group members must make sure that auditions are held in an organized manner so that prospective group members get a good impression and understand that this is a serious commitment.

A. At the Auditions:

- Have registration forms, contracts, conflict sheets, and Cornell University Add-Drop forms ready. (All of these forms are provided in this section of the manual).

- Request the students to fill out a registration form and to mark more than one option for areas of interest. Also have them fill out a conflict sheet, which will be useful in the preparation of rehearsal schedules. Encourage them to become involved in other areas of the production team that might be in need for people. Have a course packet at auditions as reference material for those who might have questions about responsibilities of specific duties.

- Explain the option of taking the course for credit. The requirements are clearly listed on the Contract. Those who in fact decide to do it for credit may sign up for it by signing the contract and filling out an Add-Drop form with the appropriate course number.

To be officially enrolled in the course, students need to take the Add-Drop form to the Romance Studies office on the second floor of Goldwin Smith.

B. Casting and Selecting a Technical Staff:

With the aid of experienced group members, the director will then decide on a cast and a technical team. The key to selecting the right team of people lies in maximizing the available resources.

Keys to a Successful Team:

1-) Always think: WHERE IS THIS PERSON NEEDED THE MOST?

Where would he or she really make a difference?

2-) AVOID TYPE CASTING. It never works!!!!!!!

3-) ALWAYS CAST THE BEST ACTOR. A good actor can do anything, even if he/she does not fit the role. Don't type cast, or you will be stuck with a an actor who has the looks, but can't play the part.

4-) Make sure that your project isn't overtly ambitious and that all your bases have been covered.

III-Fund Raising

This aspect of the production is a crucial part of the process of putting together a play. In most of the occasions fund raising goes on almost independently from the rest of the process.

EVEN IF THE PLAY HAS NOT BEEN SELECTED, FUNDS NEED TO BE REQUESTED EARLY IN THE SEMESTER AND THE ORGANIZATION NEEDS TO BE REGISTERED IN THE 5TH FLOOR OF WILLARD STRAIGHT HALL, OTHERWISE ALL FUNDS WILL BE DENIED.

A. How to Budget a show:

- Budgeting a play is the responsibility of the director and the producer. The director is the only one who really understands the artistic needs of the play and the producer is the only one who knows the costs of room rentals, etc.
- Budgets for Teatrotaller tend to be generic. Enclosed are two samples of budgets: one for a full scale production and one for a smaller scale production.

B. Each budget must include:

A-) Room Rental Costs

(Broken down by number of hours and cost/ hr.)

B-) Production costs

- 1-) Costumes and Make-up (specify number of characters)
- 2-) Lighting Equipment Rental
- 3-) Sound Equipment
- 4-) Sets

- 5-) Props
- C-) Documentation**
 - 1-) Video Camera Rental
 - 2-) Film and film processing
- D-) Publicity**
 - 1-) Flyers
 - 2-) Ad in the *Cornell Daily Sun*
 - 3-) Mailing Labels
 - 4-) Banner
 - 5-) Program
- E-) Transportation costs**
(U-Haul Rental)
- F-) Reception**
(Optional)

C. Sources of Support:

In the past, we have received funding/ support from the following organizations: Contact numbers have been provided in the general contact sheet.

- SAFC**, 501 Willard Straight Hall
(Student Assembly Finance Commission)
- LSP**, contact person, Marti Dense
Latino Studies Program
- LASP**, contact person, Mary Jo Dudley
Latin American Studies Program
- ISPB**
International Students Programming Board
- Biometrics Unit**, contact person Carlos Castillo- Chávez
- MFC**
Minority Finance Commission
- CCC**
(Cornell Council for the Arts)
- Public Service Center**, contact person, Leonardo Vargas

D. Possible Sources of Support:

- Undergraduate Research Office**, contact person, Dean Marilyn Williams
- The Rose Goldsen Fund**
- Dean of Students**
- Latino Civic Association**, contact person, Leonardo Vargas
- Romance Studies**, contact person, Prof. Debra Castillo
- CUSLAR**
- Third World Students Programming Board**

E. Co- Sponsorships:

- In the past we have been approached by other organizations who are interested in doing a joint activity with Teatrotaller. In these cases, Teatrotaller and the other organization divide the budget in such a way that the co-sponsoring organization requests funds for part of the budget and Teatrotaller seeks funds for the remaining part.

I strongly discourage the group from get engaged in this type of negotiations with other organizations because often times, the co-sponsoring organization is unable to raise the money to complete our budget. Co-sponsorships have been extremely problematic in the past.

- However, if done correctly, co-sponsorships may have more positive results. In the event that the group decides to co-sponsor an event with another organization, I suggest the following:
 - When defending the budget to the SAFC committee, DO NOT present it as a co-sponsorship. Both organizations should prepare separate budgets. Present the incoming money from the co-sponsoring organization as a performance fee that we are charging them for performing in “their” event. This avoids preparing a budget and a budget presentation between the two organizations.
 - Write a contract where the other organization agrees to pay ____ amount to Teatrotaller for the production of the play. The contract should also specify the date by which Teatrotaller expects to receive this payment, and how the name of both organizations will appear on the flyer. In the past , flyers for co-sponsoring activities have read: Organización ----- presenta a Teatrotaller en -----.
Make sure that our logo will be printed on the flyer.
 - Also, it is good to specify on the contract how the work will be divided between the two organizations, that is, who will take care of what and by when. Both organizations should work together on preparing a calendar of deadlines that affect each other (i.e. publicity materials, tickets, etc.)
 - Specify the play that will be performed. In the past, Teatrotaller has usually taken care of the full preparation of the play and therefore, has had artistic freedom when it comes to play interpretation, etc.

F. Keys to a good proposal:

- Make sure that you clearly specify and explain how the mission of Teatrotaller’s project matches the mission of the funding organization. Thus, if requesting money from ISPB, explain how the international community will benefit from our production and in which ways it promotes multiculturalism and a better understanding between peoples of different nations.

- Funding organizations are usually reluctant to fund our rehearsal time in the Statler and other theaters that have high rental fees. Explain our artistic reasons for using these spaces. Putting on a professional quality performance in a space like Hollis E. Cornell is simply impossible because it lacks lights, backstage area, etc.
- Make sure the budget is clearly presented and adds up correctly. Show how the money from tickets sales will be used to pay some of the production expenses.
- Stress Teatrotaller's contribution to the entire Cornell and Ithaca Latino Communities.
- Talk about other Teatrotaller efforts to raise money in the community
Amigos de Teatrotaller
Ticket Sales to organizations, etc. (these will be further explained in the publicity section of this production manual.)

G. Duties of the Treasurer:

The most important duties of the treasurer are:

- Keeping track of all expenditures and copies of the receipts.
- Balancing the account regularly and knowing how much money Teatrotaller has in the account.
- Depositing regularly the money from ticket sales, etc.
- Attending the SAFC treasurer's workshop at the beginning of the semester. *This is required for the disbursement of funds.*
- Preparing a budget for the production along with the producer and the director.
- Researching possible funding sources and submitting funding requests for each of these. Some funding sources have specific budget applications; make sure that guidelines are met. Attending some budget hearings might be necessary. Deadlines may vary depending on the organization.
- Once the results of the budget hearings are known, let each production team member know how much money they have been awarded. (i.e. sets \$300).
- Along with the producer or the publicity team, prepare the materials for the **Amigos de Teatrotaller** and **student organization tickets** campaign.

- The procedure and purpose of these two campaigns is further explained in the publicity section of the manual. Please refer to that section for more details.
- The treasurer is also in charge of ticket sales. Tickets should be ready as soon as the publicity materials are out, which should happen two weeks before the play. The treasurer is in charge of numbering the tickets and keeping track of who has them.
- The treasurer must also send the tickets to the members of the **Amigos de Teatrotaller** program and the **student organizations**. Courtesy tickets must also be sent to the sponsors, advisors, specific professors and people of special interest to the group. *All of these tickets must be sent at least a week and a half prior to the performance.*
- Once the play is over, the treasurer must make sure that all of the above have paid for the tickets.
- The treasurer must keep track of the total number of tickets sold, deposit the money in our account, and keep track of expenses, etc.
- The treasurer must also collect receipts from those members of the group who have paid for materials with their own money. Receipts have to be original and must include name, social security #, and address.
- SAFC provides vouchers for certain purchases (KC Copy, Gnomon, Campus Store, *Daily Sun*, etc.). If paying with a voucher, Teatrotaller, as a Cornell student organization, does not have to pay sales tax.
- Receptions are usually organized by the treasurer and/ or the producer. The producer will indicate who is in charge of planning the reception.

H. Receptions:

- Teatrotaller currently has in stock a few articles that are always used for receptions. These are:

Two "marble" trays
 Two small aluminum trays
 One large aluminum tray
 One bowl with spoon for drinks
 One large cooler

- The menu for the receptions is generally planned according to the occasion/number of people expected. However, here is a general checklist of those articles that are usually served or used in receptions.

---- napkins
 ---- plates

- plastic silverware
- plastic tablecloth
- cups
- toothpicks
- ice
- cheese
- crackers
- cookies/ brownies/ sweets
- carrots, celery
- dip
- potato chips, nachos
- fruits, grapes
- trashbags
- knives. serving utensils
- drinks

IV- Production:

The production aspects of the play are divided into two main tasks, the producer and the public relations head.

A. Producer:

- The producer is in charge of coordinating all the administrative tasks having to do with Teatrotaller, including the coordination of publicity, the preparation of a production calendar, the compliance with the deadlines, and the development of the organization both, on and off campus.
- At the same time, the producer is also in charge of maintaining order in all of the administrative aspects of the group.

Duties and responsibilities:

- The producer must also make sure that a play is selected before the beginning of the semester. If a play isn't picked, the production process needs to continue and all preparations must be based on the sample budgets/ itineraries here enclosed.
- The producer is responsible for reminding group members (including the director) of upcoming deadlines. Before the semester begins, the producer must put together a production calendar like the one enclosed in this section. It is important that the producer push the troupe to comply with these deadlines. Theater is a race against time, and the process won't run smoothly if these deadlines aren't followed.

- The producer must also be present at the auditions with the director. The director will ensure that all of the bases have been covered for the artistic positions (designers, actors, etc). The producer must make sure that the administrative positions are filled and that there are enough people to carry out the tasks.

- Another crucial duty of the producer is to reserve performance and rehearsal spaces. *Performance spaces must be reserved at least a semester in advance. There is a great need for theater spaces on campus, and if the producer doesn't take care of this issue right away, there won't be any options.*

- Making reservations for rehearsal spaces may also be hard. Through the Romance Studies Department, Teatrotaller has arranged to have rooms certain days of the week. In this case, the producer only has to reserve spaces for those days of the week that the group doesn't have a space. Rehearsals are usually held in Goldwin Smith since it is the most accessible place for most of the students. Anne Becker is the contact person to make reservations and her e-mail is enclosed in the general contact sheet in this course packet.

- The producer is responsible for general oversight and making sure people meet their deadlines. Specifically, s/he

Shall be responsible for overseeing production of sets together with the Set Designer

Shall observe regulations of theater space (fire hazards, fire-proof paints, safety devices for sets, etc.)

Shall be responsible for overseeing that the light team and sound team are working appropriately with their respective designers to produce the objective conceptualization.

Should mediate any difference in opinions that may rise between set designs, light designs and sound designs.

Shall make sure that set team, light team and sound team comply with the final dates in as stated in the production calendar.

- About a week before the production team plans to move the set to the theater, the producer must reserve a truck to carry this task. The truck needs to be reserved for both moving in and out of the theater and the number for the U-Haul truck rental is enclosed in the general contact sheet in this section.

- Moving the set to the theater is the responsibility of the producer and the stage manager. While the stage manager will take care of organizing the articles that will be moved to the theater, the producer is in charge of organizing the members of Teatrotaller. The producer will decide on a time and a place where the entire team will meet. He/she will assign duties, decide who will take care of picking up the truck, and arrange all the details of the transportation of materials.

- The producer is also in charge of coordinating any other special needs for the production. For example, for the play *La barca sin pescador*, the producer took

care of coordinating the rental of buses for the transportation of students to the theater.

B. Public Relations Head:

- The role of the public relations head consists mainly, but not solely of maintaining a good public relations with the Cornell and Ithaca community.
- S/he is in charge of representing Teatrotaller at any meetings and establishing ties with the Cornell and greater Ithaca communities. Teatrotaller's producer is the person in charge of representing the troupe and doing networking.

Duties and responsibilities:

- Right at the beginning of the semester, the public relations head must make sure that the organization is registered in the fifth floor of Willard Straight. At this time, s/he must also reserve a spot for the publicity banner to be hung at the Campus Store the week before the play. Spaces run out quickly. The public relations head must take care of doing this right at the beginning of the semester to ensure a spot.
- In order to submit a budget application for the Student Assembly Finance Commission, it is necessary to write an advisor's report about the group's status and plans for the upcoming semester. It is the responsibility of the public relations head to work with the treasurer on budget applications, and to let Professor Debra Castillo know of the deadline for the submission of the advisor's document.
- Once auditions are held, and the entire production team has been selected, the next step is to coordinate publicity and divide the work among the various members of the group. The different deadlines that need to be followed for this process are also enclosed in the production calendar. The duties of the publicity team are divided in the publicity section of this manual. *The public relations head does not do the publicity, but rather coordinates how this will be done and makes sure all publicity, including flyers, tickets, programs, banner, mailings, discounts to groups, Amigos de Teatrotaller, etc. are completed on a timely basis.*
- In the case of a co-sponsorship or an event planned with other student organizations, the public relations head will function as the liaison between the two groups. *More importantly, the public relations head is in charge of maintaining good relations with the administration and members of the community. This means that he/she will make sure that a representative from the group is sent to all major political/social/cultural activities on campus.*

V- Publicity:

- The public relations head is in charge of designating tasks for everybody on the publicity team.
- Right after auditions, public relations head will decide who will be assigned each task within the publicity team. These tasks are preparing the flyers and tickets, preparing the program, painting the banner, preparing the mailings, and calling student organizations, and running the 'Amigos de Teatrotaller' program.
- The next step in the process is to provide copies of the script for the publicity team, make sure that they read the play, and explain them the directorial concept for the play.
- Once they have done this, the publicity team must decide on a concept, style, color, etc. to make the publicity materials such as flyers, programs, tickets, as consistent as possible. This is very important because we want the materials to have recurring images in such a way that the audience will immediately be able to recognize our publicity materials. *All publicity materials MUST have the Teatrotaller logo. It is through the logo that our audiences identify us and distinguish our flyer from others.*
- Once individual tasks have been set, the rest of the tasks may be carried individually or in groups, depending on the instructions set by the producer. Since some of the tasks are simple and do not consume a lot of time, some of them may be carried out by the same person. Publicity is divided among:

- A-)Preparation of 'Amigos de Teatrotaller'.
- B-) Communication by e-mail
- C-) Preparation of the flyer and tickets.
- D-) Discount to student organizations.
- E-) Preparation of mailings.
- F-) Preparation of the program.
- G-) Preparation of the banner.
- H-) Update webpage, with assistance of historian.

A. Amigos de Teatrotaller:

- The public relations head shall make one of the members of the publicity team responsible for the Amigos de Teatrotaller program. This person needs to be in constant communication with the treasurer, since this program is the responsibility of both. While the publicity person prepares and sends out the forms, the treasurer confirms the enrollment in the program and sends out the tickets and the publicity materials.
- Amigos de Teatrotaller is a program designed to shorten the gap between the student population and the faculty / staff at Cornell University and to provide sources of support for the troupe.

- The names of the people enrolled in Amigos de Teatrotaller appear on the program as supporters of the group.
- In the past, the number of people enrolled in the program has been of about 15. I believe that this number could be bigger if more incentives are provided for those who enroll in the program.

Ideas to improve the program:

- Ask “amigos” to donate money to the program on a sliding basis (see CUSLAR’s membership forms for a model), and provide each donor with two “free” tickets to the performance.
- Provide special seats for those enrolled in the program. The first couple of seats in the audience may be reserved for the members of the program.
- Prepare a special reception with the members of Teatrotaller and the members of the program. Make the people enrolled in Amigos de Teatrotaller feel that they are a part of the group as much as possible. *Luis Rafael Sánchez’s visit to campus, for instance, was a great opportunity to attract more people. His visit included a reception with the playwright, the members of Teatrotaller and the members of Amigos de Teatrotaller.*

How the program works:

- Prepare the Amigos de Teatrotaller booklet to send out to potential members. The sample to this booklet is enclosed in this section and the public relations head will have copies of the forms on disks.

This booklet should include the following parts:

A- About Teatrotaller: Brief description of the group explaining its mission and titles of the plays previously presented.

B- History of Teatrotaller: History of the group’s trajectory, etc.

C- Amigos de Teatrotaller: Description of the program and the expectations for those who sign up for it.

D- Description of the play to be presented, including the title, author, date, time, location, cost per ticket, etc.

E- Benefits for those who enroll in the program (Brunch, special seats, rehearsals, etc.).

F- Self-addressed postcard (with the treasurer’s address). If the treasurer lives off-campus, then include an on-campus address where the postcard may be sent to. A good idea is to include the address of our mailbox in Goldwin Smith Hall.

This postcard must require interested people to sign in their name, address, and e-mail address.

- This form should be sent to all of the people in the VIP list included in this section. It may also be sent out to any other person whom you consider might be helpful to the group.
- Make sure that the postcard is included inside the Amigos de Teatrotaller flyer.
- *Before sending out the forms via campus mail, sort the forms by building. Otherwise, they will be returned.*
- Through Carlos Castillo-Chavez's office or through the Latin American Studies Program office, it might also be possible to arrange to have some of the Amigos de Teatrotaller forms faxed or hand delivered to some of the people on the list.
- The people interested in enrolling in the program will contact the treasurer, who will then send them tickets, etc. The treasurer must provide the publicity team with a list of the people enrolled. This list will then be included in the performance program.
- After you know for sure who is enrolled in the program, prepare an e-mail list to facilitate communication with them.

B. E-Mail lists:

- Publicity by e-mail is a very easy and cost-free way to advertise the shows. For every Teatrotaller event (auditions, performances, etc.) write an e-mail message and send it to all of the e-mail lists related to the Latino/ Latin American affairs.
- Some of these lists are Latino-L, the list of the Mexican Students Association, the list of the Puerto Rican Students Association, the list of the International Students and Scholars Office, the list of the Venezuelan Students Association, the list of the Colombian Students Association, etc. Mary Jo Dudley, Associate Director of the Latin American Studies Program, and Marti Dense, Latino Studies Program, may provide more useful information for these matters.
- Make sure to send all of the information to the e-mail list of the 'Amigos de Teatrotaller' program. This list will be prepared either by the treasurer or by the publicity person in charge of 'Amigos de Teatrotaller'.
- Prepare a special e-mail list for those in the VIP list and the list of contacts in other universities in the area. They may provide good sources of support and be helpful in the spread of publicity materials.

C. Flyers and Tickets:

Flyers:

- The visual concept for the flyers and the tickets must be in accordance with all of the other publicity elements. For the most part, the person in charge of designing the flyer prepares it and the same image is copied for the tickets, program, banner, etc.

- Thus, it is very important that the visual design for the graphics be neat, clear, professional, and above all, an image that sells out to the public.

- It is absolutely important that each flyer includes the Teatrotaller logo, since most people recognize our flyers by it. Besides the Teatrotaller logo, EVERY flyer must include:

- *Title of the production*
- *Author*
- *Location*
- *Date*
- *Time*
- *If there will be a reception, etc.*
- *Sponsors*
- *Admission fee*
- *Who to call for more information (usually the treasurer)*
- *In some occasions, it might be useful to include information about transportation services (i.e. If the play is off-campus or if it is during the winter, since people probably won't want to walk).*

- The flyer must be ready at least two weeks before the performance date. The exact dates are specified in the production calendar here enclosed.

- Once the flyer is ready, it needs to be photocopied. Depending on the budget, we usually make about 250 11" x 17" flyers and 200 postcard size flyers (in Kinko's). The letter size flyers are usually done by the person in charge of the mailings and these may be done in the office of Carlos Castillo-Chávez.

- The cast and team of Teatrotaller post the flyers themselves. It is important not to put up all of the flyers at the same time, since flyers are rapidly taken down, defaced or destroyed from the bulletin boards. We usually put them up in three different rounds. The different rounds for putting the flyers up are marked in the production calendar.

Tickets:

- Along with the flyers, the tickets also have to be ready two weeks prior to the performance. The tickets are printed in cardstock and they usually measure about 2" x 2".

- Usually the tickets have a similar design to that of the flyers and they must have the following information:

- *Teatrotaller logo*

- *Title*

- *Location*

- *Date*

- *Time*

- As soon as the tickets are ready, these must be given to the producer or the treasurer, who will then number the tickets and give them out to different people.

- Keeping track of ticket sales is the responsibility of the treasurer.

D. Student organizations and other contacts:

- As a student organization, Teatrotaller tries to reach out as much as possible to the student body.

- One of the ways to reach out to the student body is to provide discount tickets to other student organizations. Through this program, student organizations that buy ten or more tickets get a 50% discount.

- As part of this project, Teatrotaller also contacts groups from other universities in the areas and offers them at a special promotion price if they purchase ten or more tickets. Enclosed is a contact list of professors and staff members in other universities.

- Efforts also need to be made to contact local high school teachers early in the semester to let them know about the play, and include their students in performances.

- The producer is in charge of designating a member of the publicity team for this.

How the program works:

- The first step is to make a list of the student organizations on campus along with the names and numbers of the contact persons for them.

- This list should include both Latino and Latin American organizations. The names and numbers of the Latin American organizations may be found in the

International Students and Scholars Office (ISSO) in Caldwell Hall. The names and numbers of the Latino organizations may be found in the Latino Studies Program (LSP), in Rockefeller Hall.

- Make sure to get the names and numbers of more than one person in the organization. Also try to get their e-mail addresses, since it might be easier to contact them by this means.
- The publicity person in charge of this task must then call the contact person from each organization and tell them about Teatrotaller, our mission on campus, our up-coming event, and the special offer for student organizations.
- Reaching student organizations by telephone might be hard. Thus, establishing an e-mail list might make communication easier.
- Once you know which organizations are interested in joining the program, contact the treasurer for Teatrotaller and let her/him know. The treasurer will then arrange how the tickets will be sent to each of them.
- An excellent means to involve local High Schools would be to invite the teachers and students to a special rehearsal and explain the process of putting on a show and the ideas behind the production concept.

E. Preparation of Mailings:

- At least one week prior to the performance date, pick up the master mailing list for the Latino students who live on campus and the master list for the student organizations. These master lists will then be photocopied on to the labels that can be purchased in the Campus Store. This list may be found in the Latino Studies Program in Rockefeller Hall.
- Get labels at the Campus Store and photocopy them. The copier in Carlos Castillo-Chávez's office is available for these purposes. His office is located in the fourth floor of Warren Hall and the copier may be used any time after 5:00 pm. For more information contact Patricia Rojas at 255-8103.
- Once the labels are ready, make at least 800 letter size copies of the flyer and prepare them to be sent out by campus mail.

BEFORE SENDING THEM OUT, MAKE SURE THAT THE FLYERS ARE SORTED OUT BY BUILDING OR OTHERWISE THEY WILL BE RETURNED.

- This takes care of the Latino students who live on campus. In order to ensure that the Latin American students also get information about the performance, take a white copy of the flyer to the Latin American Studies Program in 190 Uris Hall. They will take care of photocopying the flyer and sending it out to the members of their mailing list.

- The remaining flyers should be taken personally to the Romance Studies main office (Goldwin Smith) and the Spanish Language main office (323 Morrill Hall) and deposited in the mailboxes of the graduate students and professors.
- The publicity person in charge of preparing the mailing is also in charge of writing a letter explaining the group's mission, its trajectory on campus and the show that will be presented. This letter should accompany the flyers that will be dropped in the mailboxes.
- Letter size flyers also need to be sent out to the people on the VIP list enclosed in this section of the packet. *However, some of the addresses provided might be off-campus and might require a stamp before sending them out.*

F. Program:

- Preparing the program is usually the responsibility of one of the members of the publicity team. The producer will indicate who is in charge of completing this task.
- The director shall give the producer or the person in charge of the program a complete list of the names/ positions, etc. as they should appear in the program. The director must give this list to the producer at least ten days before the due dates for the program to allow ample time for its preparation. The deadlines are indicated in the production calendar enclosed in this section.
- Once the program is ready, it has to be submitted to the director for his/her approval and to ensure that all of the information is accurate and correctly spelled.
- A sample program is enclosed in this section. Each program must include the following parts:

A-Cover/ Graphic design with the Teatrotaller logo, name of the production, author, date, and theater where the event will take place. The design for the cover may be specially created for the program or may be the same design as the flyer .

B- Cast list, providing names of both the characters and the actors playing the parts.

C- List of the production team. This includes the director, stage manager, assistant director, sets, props, costumes, makeup, lights, sounds, publicity, historian, fund raising, mentors, and video.

D- List of people enrolled in the Amigos de Teatrotaller program. The treasurer is responsible for letting the publicity team know the names of the

people enrolled in the program. Along with this, a brief explanation of the program should be provided. Make sure that the name, number and e-mail address of the treasurer is enclosed in case someone who reads the program gets interested in joining it.

E- Acknowledgment section where those who have been instrumental in the production are thanked and recognized.

F- Sponsors should be mentioned somewhere in the program. These may be verified through the group's treasurer.

The number of programs printed usually depend on the play and the theater where it is taking place. In the Statler Auditorium, we usually print about 350 copies.

G. Banner:

- The location of the banner should be reserved as early as possible (better if at the beginning of the semester), in order to have a bigger chance of obtaining the desired dates. The producer will take care of reserving the space at the beginning of the semester. The reservations should be made at 520 Willard Straight Hall.
- The banner should be a maximum of 52" length, and 66" wide, and it must be stapled to a wooden frame (the special stapler can be obtained at 407-B WSH). The banner should be hung and unhung before 8:00 AM or after 6:00 PM; it must have the name of the organization written down and this should be at least 2 inches big. Teatrotaller also has a special stapler in stock that may be used for these purposes.
- The banner must include information about the play such as:
 - Teatrotaller Logo*
 - Title*
 - Author*
 - Location*
 - Date*
 - Time*
 - Sponsors*
- The design on the banner is the prerogative of the person who paints the banner. However, in some way, it should follow the concept that the publicity team has selected for the rest of the materials.

VI- Directing:

- The director's main role is to direct the play; thus the director needs to have had previous experience in doing so. Directing is defined as the process of

decision making behind the artistic needs of the production. S/he is to work directly with the producer to create an artistic concept that ideally envisions the opinions of both director and producer.

- The director always has the last word in terms of the conceptualization of the play; s/he has to make sure that the rest of the people working on the production understand her/his notion.
- The director is in charge, at all times, of leading others and inspiring motivation and confidence that the final product of the production is a process to which it is worth devoting time and energy. The role of the director is often compared to that of a teacher who guides others and directs the way duties are performed. However, it is important to always leave enough space for personal creativity to take place.
- Good directors do not show people how to do things; artists, specifically actors, like to feel that they are accomplishing things on their own. Thus, the role of the director is to make production team members feel that they are discovering things on their own.

A. Duties of the director

Duties of the director include:

Selecting a play

Developing a concept

Casting

Meeting with designers

Blocking

Be present at all Rehearsal Periods

Be in charge together with Assistant Director of Technical Rehearsal

Setting a Curtain Call

Selecting a play:

- When directing a play, the first step is to determine which play to put on. Enclosed are a few guidelines of how to select a play that meets the specific needs of Teatrotaller. However, keep in mind that regardless of the specifications here mentioned, it is important that the director enjoys the play and feels some personal urge to direct it.
- In the past, I have found that those plays that I have enjoyed the most to direct are those that I have had to read a couple of times before I get to like them and understand what the conflict of the play is about. Plays that I absolutely love right away can be good, but in many occasions aren't as challenging. When you fully understand a play right away, it might mean that you have figured out most of the conflict and that there won't be much more to discover through the process.

Developing a concept:

- After you have selected a play think: *What is this play about?* Determining what a play is about is one of the most crucial aspects of directing. Everything in the production stems from the main conflict of the play, and if the director has answered this question correctly, the production will be stylistically consistent and the process will flow naturally.
- When determining what the play is about to you, always state it as a verb in its gerundial form. For example, *Rosa de dos aromas* is about *liberating* two women who find themselves trapped in a “machista” society. Notice that the key word here, *liberation* is a very visual and physical word. It was from this idea that we developed the concept of the jail as the central metaphor for the play and decided that the play would take place in an “arena” space.
- In order to decide what the play is about, a lot of text work is necessary. One of the most useful techniques is to analyze the text backwards. That is, if in the last scene of the play one of the characters leaves another, then take a look at the previous scene and determine the reasons why the character left. The previous scene might in fact reveal if the character’s sudden exit was, for instance, a *running away* or a *storming out*. Determining subtle differences in the play, like the one just mentioned, will make a great impact on the final development of the production elements of the play.
- Another useful and essential technique when directing a play is to be able to determine what the conflict of the play is about. Always state the conflict between the characters in a verb form-- i.e. a pushing vs. a pulling. Use verbs that reveal the physical and psychological states of the characters. While using psychological verbs will help to determine traits of each specific character, physical verbs will help to block the scenes. After you have stated the conflict, then determine when is the conflict resolved, who wins, and who was the dominant character in the scene.
- **Determining the *resolution of the conflict*, or the *action* equals determining *what the scene is about*.** Knowing who the dominant character in the scene is and who wins the conflict are also instrumental in the blocking of the play.
- Once you have developed the conflict of the play, then you are ready to move on to the next two steps of the production process: *casting and meeting with the designers*.

Casting:

- When casting the play, always keep in mind the specific need that your interpretation of the play requires. For instance, Teatrotaller’s version of *La barca sin pescador* required different casting specifications than those that the author states in the original text.

- More information on how to prepare auditions and select a team for the production is included in the first chapter of this manual.
- Remember: ALWAYS CAST THE BEST ACTOR. NEVER SELECT A CAST BASED ON TYPES OR LOOKS: IT NEVER WORKS!!!!!!

Meeting with the designers:

- Right after the director has determined the concept of the play and sometimes even before the play has been cast, meet with the set designer to begin talks about the general design for the play. It is important that this take place as soon as possible, since designing the space and building the set are extremely time consuming. The set design must be ready before rehearsals begin so that the play may be blocked.
- When talking to designers, first let them know what the play is about to you. Use visual verbs. You may wish to explain why you selected the play or any specific visual images that it brings to mind.
- Selecting a metaphor is often extremely useful. It activates the designers' imagination. Talk about specific colors, textures, images, artists, etc. that the play brings to mind.
- For more information on how the specific needs and ideas that you need to discuss with each specific designer, please refer to the design sections of the manual.

Preparations for the rehearsal period:

- After the set has been designed, and the cast has been selected, the next step in the process is to begin the rehearsal period.
- However, before rehearsals begin, it is very useful for the director to divide the play in scenes. For the purposes of Teatrotaller, it is very convenient to base the division of scenes by the exits and entrances of the characters, since this way, not everybody need to be at rehearsals all the time. Enclosed is a sample of how to divide the play by entrances and exits.
- Along with the stage manager, the director will prepare a rehearsal schedule, specifying who needs to be present at rehearsals and which scenes will be rehearsed. Please make sure that only those characters who will be needed are called to rehearsal. It is very discouraging for actors to attend rehearsals where they aren't needed. The stage manager needs to have a copy of the conflict sheets that the entire team filled out at auditions.

Blocking:

- The first step in the rehearsal process is to **block** the play, or to mark the movements of the actors on stage. If the conflict of the play is well defined, this

should run smoothly and naturally. For example, if the conflict is a persecuting vs. a running away, the blocking will merely reflect these actions.

- When blocking a play, always keep in mind the importance of taking full advantage of the **downstage anchors**. Anchors are used on stage to ensure that the actors will have a motivation to use the whole stage area.
- *A play must always be blocked in diagonals.* Diagonals intensify the conflict between the characters and create multiple visual levels. This is the easiest way to avoid dull stage movements and flat patterns on stage.

The Rehearsal Period:

- Rehearsing is the process of determining the action of each specific moment of the play. *Action is the resolution of the conflict, and it determines what the scene is about.* Thus, rehearsing a play is the process of determining what is going on at every specific point of the play. Clarity is the key to a good theatrical production. The conflict must be evident, intense, and well defined at all times.
- Another simple way to block the play and to direct the way the acting is executed is by asking yourself: *What does the character want at this particular moment?* This is called determining the **objectives** of a character, and the actions that you perform to achieve those objectives are **tactics**.
- Defining the **tactics** is also very useful for the blocking of the play. A character might be running away from the other character, but the way he/she does it may vary throughout the scene. For example, a character might try to run away at one point, but at the other he/she might simply try to silently escape the room.
- **Obstacles** are what prevent the characters from achieving what they want. These might be physical (useful for the blocking) or psychological (useful for the acting).
- Always ask the actors : *“WHAT DO YOU WANT? WHY DO YOU CROSS TO THAT CORNER OF THE ROOM? “*
- Working with good actors is the key to a successful production. *Trust your actors. Actors are very creative individuals and if you inspire them in the right way, they might actually do most of the job for the director.*
- **ASK THEM QUESTIONS.** This will make them feel as if they were discovering things on their own. Ask them: where would you cross with this line? why? what do you want? etc.
- Observe their actions and movements. Encourage them to do things even if they feel silly and dumb. They might not work, but they might inspire you to try something that may in fact be useful.

- If an actor asks you a question, it is often very useful to revert the question back to them. For instance if they ask you: why do you think my character says this? ask them: Why do you think he/she does?
- Very often , they will provide very good insights about the characters, and they may in fact provide answers to questions that you do not know. *Even if you do not know anything, appear confident and that everything is under control. This will make them trust you.*

What to do when a scene isn't simply working or doesn't look the way you want it to?:

- Observe the scene carefully and determine what is it about it that you do not like.
- Once you have diagnosed the problem in the scene, correcting the problem will be relatively easy if the right techniques are applied.
- Theater games and improvisations are a great solution to the most common problems encountered in the rehearsal process. While playing games, most often the actor liberates him/herself from inhibitions that were coming in the way of performing the scene correctly.
- Viola Spolin's book *Improvisation for the theater* is an excellent source for directors and actors. It provides solutions and alternatives to virtually every pitfall that the director might find her/himself trapped in.

Other useful techniques:

Props or stage business are very useful tools for actors who are self-conscious. Giving actors something to do helps them to keep attention away from the way they deliver the lines and to focus on the action that they are performing. This way, the language will seem more natural and will flow better.

When in doubt, add music. Music fills in the silences beautifully and may help to intensify the conflict of those scenes. Music is also a great way to create style/ *ambiance* in a play.

Entrances and exits say a lot about a character. Watch these carefully and determine, where is this character coming from, where is he/she going to, what happened previously, what is happening next, etc.

Another very useful exercise is to play with the rhythm of the piece. It adds variety and makes the play move faster. Have actors perform the scene slowly, quickly, alternating speeds, etc., and observe the results. After this exercise, you may wish to decide to alter the speed of some parts of the piece and the actors might get insights into their characters.

Repeat the exercise above mentioned but alternating the volume this time. Have the characters be loud, soft, etc. This might be very useful in determining who is the dominant character the scene and who is supposed to be getting the audience's focus.

Notes:

- The most important part of a rehearsal is giving notes to the actors and the technical staff.
- Give notes clearly and concisely. Get to the point. Make sure that you understand the root of the problem that you are pointing out to the actor. For example, if a scene isn't working, don't just tell them that it isn't working, since this might be frustrating. Tell them why. Is it too slow, fast, etc?
- During rehearsals, specifically final rehearsals, it is very useful to request actors and the technical staff to write down the notes.

Preparation for technical rehearsals (Dry technical rehearsals):

- Before final rehearsals take place, the director must have talked to all of the designers and made sure that everything is set for the final rehearsals.
- Time in the theater is very limited, and therefore, it needs to be used wisely. That means:

Lights:

- The lighting design on paper should have been submitted to the lighting designer at least two weeks before the final rehearsals begin (For more information regarding deadlines, see production calendar enclosed.)
- The director should provide the designer with a copy of the ground plan for the play. The easiest way to design the lights on paper is by allocating a letter to each of the areas in the ground plan (see example in the lights section of this manual). Each of these areas named by a letter is called a plot.
- Then, the director will prepare a chart (look at sample chart enclosed in the lights section of the manual) indicating:
 - 1-) Cue #
 - 2-) Which Plot (letter)
 - Intensity (Percentage at which it should be lit)*
 - Color (If any)*
 - 3-) Time (seconds)
 - 4-) Cue (For bringing the lights up)
 - 5-) Page number in which the cue happens

Sound:

At least one or two weeks prior to the final rehearsals, make sure that the sound designer knows which cues to use. After he/she knows which cues to use, he/she must have prepared a cue sheet (like the one enclosed in the sound chapter). The sound designer must also have recorded the cues on individual tapes.

Costumes:

All costumes must have been selected and moved to the theater along with everything else when the U-Haul is rented.

Rehearsals in the theater:

A- The Spacing Rehearsal

Right after the set has been moved to the theater and the set has been put in place, the first step is to have a spacing rehearsal. Remind the actors to open up and to adjust to the special needs that the new space might require.

B- Cue to cue

- In a cue to cue rehearsal, the stage manager, following the script, will lead the director and the designers from cue to cue. Both lights and sound are done at the same time and in the order in which they take place in the play.
- The director must make sure that he/she has headsets to communicate with the designers/stage manager.
- So far, the designers have only talked to you about your ideas for the play and you have set the design on paper. The cue to cue is the first opportunity to actually see on stage the things that you have imagined.
- Thus, keep in mind that the cue to cue will take a long time. Do not rush this part of the rehearsals. It takes time for the designer to set the cues in the computer.
- Make sure that when the cue to cue is over, you have decided how each of the cues will happen. This is the moment to make decisions and try different alternatives.
- Run each cue until it has been perfected. Repeat running the cues as many times as possible--not less than ten times.

Final Rehearsals:

- Even though running the final rehearsals is the responsibility of the stage manager, the director is still in charge of making sure that the artistic side of the

production is running well and that there aren't any stylistic clashes between the design elements of the production.

- Here are a few pointers of things to look at during the final rehearsals:
 - Make sure that the actors are opening up and that they are visible from every point in the audience. Switch seats, don't sit in the same place every night.*
 - Make sure that you can hear them from every point in the audience.*
 - Check that the makeup is adequate and looks good with the lights.*
 - Check that the cues are happening at the right timing, etc. If they aren't, repeat them as necessary.*
 - *If you are running out of time at rehearsals, run a cue, don't run the whole play. Another option is to run a speed run through, doing everything at speedy motion.*

Curtain call:

- Always arrange the curtain call in such a way that the audience's response will keep increasing as the actors come on stage.
- Match the actors in pairs in such a way that those who might not get the best response from the audience will benefit from their partners.

VII- Stage Manager/Assistant Director

- **Stage managing and assisting directing are normally two different duties.**
- **For the purposes of Teatrotaller, I have combined both of these areas, since often times they are performed by the same person. If there is more than one person to conduct these duties, then the director may choose to divide them between the assistant director (AD) and the stage manager (SM).**
- In this case, the assistant director will take responsibility for assisting the director in artistic decisions. The stage manager shall take control of the administration of all duties having to do with rehearsals. He/ she is the person in charge of making things run smoothly. That means reminding people of deadlines, collecting props, reserving rehearsal rooms, calling absentees, etc.
- The stage manager/ assistant director works as the liaison between the actor, the director, and the producer. He/ she must be present at all rehearsals.
- The stage manager/ assistant director is responsible for relaying the information to everyone in the production team, including actors, designers, etc.
- Establishing a list on E-mail is a very efficient way of keeping in touch with everybody. Please, reinforce to the group members the importance of reading E-mail frequently and let them know that any announcements will be communicated through this means.

- Good stage managers need to remain calm during adverse situations. **It is very important that the stage manager keep control of the situation at all times.** The director and the actors might go through emotional breaks, but it is the duty of the stage manager to calm things down and keep the rehearsal running. The stage manager cannot let him/herself be intimidated by the temperament or expertise of any member and should remain in good working relationship with everyone.

Duties of the Stage Manager/ Assistant Director:

General rehearsal period:

- Prepare a contact list with the names, numbers, and e-mail addresses of everybody on the production team. This list must also include our advisor's office phone number, Statler's stage manager's number, etc. (Look at sample contact list enclosed).
- Have extra copies of the contact sheet at all times. Also, keep extra copies of the script in case the actors forget them.
- Along with the director, prepare a preliminary rehearsal schedule. Both the director and the stage manager should have copies of the conflict sheets that the actors filled out at the beginning of the semester. In case the director wants the stage manager to prepare the rehearsal schedule on his/ her own, the director needs to indicate which scenes need to be rehearsed.
- From the very beginning of the process, provide the actors and the entire team of Teatrotaller with a list of those rehearsals where their presence is mandatory (i.e. Dress rehearsals, strike, etc.).
- The SM/ AD is responsible for informing the crew of their expectations and responsibilities. The stage manager supervises so that all duties are conducted promptly and correctly.
- Write down the blocking of the play. (Actors are supposed to write down their own blocking. However, it is very useful to have blocking in writing if the SM/ AD is available to do this).
- Take notes at rehearsals of any changes/ needs that the director might mention. This includes changes in the set, lights, cues, etc. If there are any changes after the rehearsal, relay the information to those who might need it. (i.e. If there needs to be a hook on the door because the actor needs it to hang a coat from it, call the set designer and let her/ him know.) This will avoid any last minute changes once the rehearsals in the theater begin.

- Prepare a detailed list of props. Also take note of any extra items in the costumes/ set, etc. that the designers might have forgotten to take care of (i.e. purse for the character).
- Collect the props that will be needed for the final performance. Bring those that are essential to as many rehearsals as possible. Consult with the director as to which props to choose.
- Request the actors to prepare a list of all of the props that they use during the play. Let them know that you will be setting the props in place for them but that it is their responsibility to make sure that they have been placed correctly.
- Before they move to the theater, request from the sound and light designers a copy of their cue sheets. Following the same format as the lists they have given you, prepare a cue sheet where you combine the cues for lights and sound. This will be very useful once we move on to the cue to cue rehearsal.

Moving to the theater:

- Moving everything to the theater is the responsibility of both the SM/ AD and the producer. Since the producer is not familiarized with all of the items that need to be moved, the stage manager should prepare the list of items to be moved and the producer will coordinate the people who will be moving materials to the theater. Enclosed is a sample of a moving checklist like the one the stage manager is responsible for putting together.
- Make sure that a tool box and a first aid kit (costumes) is taken to the theater. Keep track of these in the theater and know whether new materials, (batteries, staples, etc.) need to be purchased.

The tool box must include:

quarters
 Flashlights (2) with batteries
 Industrial stapler with staples
 Hammer
 Nails
 Glue
 Screw Driver
 Fishing string
 Regular string
 Scissors
 Tape (Many kinds)
 X acto Knife
 Colored tape
 Rubber bands
 Extension cords
 Elastics

Once in the theater:

- The first rehearsal in the theater is a spacing rehearsal. The stage manager will request the actors and the director/ assistant director to move to a rehearsal room while the set is spaced in the stage area. The designer will request the crew to set it in place. Remind the crew that nothing is set in stone and that changes will continue as needed. Supervise the crew and delegate tasks to keep an eye at all times on the full stage.
- Once the sets are in place, spike the set to the floor with colored tape. Take advantage of the different colors available for specific needs. For example, if there are two different set designs for each act, spike each act with a different color in order to expedite the set change between acts.
- Request headsets from the stage manager of the theater (Jeff Hetzel in the Statler). Make sure that you have enough headsets for the lighting designer, the sound designer, the director, the stage manager, and any other crew members backstage.
- Make a detailed list of the props for the play, specifying where each needs to be placed, who uses it and when it is needed (check sample list enclosed). Put the props in place and once they have been put in place request the actors to check them.

Spacing rehearsal:

- Once the set has been put in its right place, the actors will proceed to run the play on the stage. Remind the actors not to play with the set, props, costumes, etc. , and to be courteous in their remarks about them. The stage manager shall take notes if there are any changes in the blocking of the play, etc.
- Often times the director gets caught up doing many different things. Always keep track of time and let him/her know how much rehearsal time is left.

Cue to cue:

- In a **cue to cue** rehearsal the stage manager, following the script, will lead the director and designers from cue to cue. Both lights and sound should be done at the same time and they should be done in the order in which they take place in the play.
- The cue to cue rehearsal tends to be one of the most tiresome and difficult points of the rehearsal period. However, with the help of the stage manager, this rehearsal should run smoothly and without any major difficulties.
- The stage manager will be communicating with the designers and the director by headsets and will let the actors know when they are requested on stage. Following the script, they will go from cue to cue until they have been perfected.

- The cue to cue rehearsal helps the lighting and sound designers learn the cues. However, the stage manager, who is much more familiarized with the blocking, will be on headsets “**calling cues**” for them in case their visibility isn’t good enough or they just don’t know the play well enough.

How to call a cue?:

- 1-) About a page before the cue takes place say:
“Standby Cue A, cue #5” (Remember letters have been assigned to sound and numbers have been assigned to lights).
- 2-) The sound and lighting designer will **reply “Standing by cue A (or cue #5)”**. It is very important that the designer reply to you after each warning. This is the only way the stage manager will know if everything is in control in the booth. When the lighting and sound designer reply “Standing by” they have a chance to look at the computer and make sure that they are programmed for the right cue. If the right cue is not programmed, then they have chance to reprogram it before the next cue takes place.
- 3-) Right when the cue is supposed to take place say:
“Cue A, cue#5 GO!!!!!!!!!!!!!!”
- 4-) The lighting and sound designer are supposed to say *“Cue A, cue #5 going...”*

- A lot of trial and error needs to happen before the cues run smoothly; give yourself plenty amount of time to practice with the designers and technicians. Repeat running the cues as many times as possible, but not less than ten times.

Before each final rehearsal:

- Make sure that everyone gets to the theater on time.
- Set up the set, props, and costumes (if applicable).
- Prepare a list of the things that need to be done right before the performance (look at sample “things to do list” enclosed). Rehearse going through the list as much as possible. Regardless of the play, every list of things to do must include steps 1, 3, 5-14 included on the sample list shown.
- Time yourself as you go through the list of things to do so that you will know exactly how long the set-up process before the performance will take. Also, make sure that you time the intermission and that it takes less than 10 minutes.
- Request the actors to get in costumes and makeup (if applicable).
- Let the staff and crew know of any changes that might have happened.

- When everybody is ready (you might have to hurry some of them to be ready by the time you've decided you want to start the run-through), request them to go to places.
- Begin each rehearsal following the same process that you will follow the day of the show.
- At the end of the run, consult with the director if the set will be let "as is" or if it will be put away. Meet with the director for notes/ comments. The stage manager should take note of any changes and relay them to the appropriate person, in case the person is not present at the time.

Intermission:

- Coordinating how the set, costume and prop changes will occur during the intermission is the responsibility of the stage manager. Designate specific people for each task that needs to be done. (i.e. Uri and Max carry the desk offstage while Juanfe sets the globe in place.) Always time the intermission during rehearsals to make sure that there is enough time to make all of the changes needed.
- During the final rehearsals and performance, give warnings to the entire crew letting them know of how much time is left until the end of the intermission.

Strike:

- The stage manager and the producer are in charge or coordinating the strike for the show. The strike generally happens the morning after the performance, depending on the agreement between the producer of Teatrotaller and the stage management of the theater (Jeff Hetzel).
- Make sure that you have boxes, tape, and trash bags to be able to sort out the materials.
- Have everyone bring everything to the stage and start sorting everything out by design area. Each designer is responsible for sorting the materials out, returning them to their owners, or putting them back to the place where Teatrotaller's belongings will be stored.

VIII- Sets:

- The sets make up a crucial part of the production because they define the space and therefore have a direct input on the blocking of the play. The set design is also instrumental in determining the style of a particular production.

- As soon as the director has decided on a concept for the play, the first step is to meet with the set designer, since the set design must be ready before rehearsals begin. The area of sets is divided between:

Set Design Set Construction

A. Set Designer:

- The set designer is a very important member of the staff of Teatrotaller. S/he is in charge of providing the necessary environment on stage for the production to take place. Because it is such a relevant position within the production, and usually one of the heaviest ones in terms of tasks, it is essential that the person occupying it should possess a series of characteristics to make his/her job easier and more familiar:

The set designer must:

- be creative and open minded.
- be able to work independently with almost no supervision other than the required meetings with the director and the group for artistic purposes.
- be diligent in running a construction schedule **on time**.
- have some construction knowledge in order to direct the construction crew and be realistic in design choices, construction methods, and materials chosen.
- be willing to spend serious amounts of time on Teatrotaller, as his/her work is of great importance to the success of the overall production.
- be ready to have **loots of fun** with the tasks s/he will be undertaking.

What exactly is the set's place in the overall production?

- The sets make up a crucial part of the production because they define the space and, therefore, have a direct input on the blocking of the play. The set design is also instrumental in determining the style of a particular production. It is a reinterpretation of the play itself.
- As soon as the director has decided on a concept for the play, the first step is to meet with the set designer, since the set design must be ready before rehearsals begin.

Clueless what to do? Follow these steps and most likely you will get on track:

- Once the set designer has been selected, s/he will meet with other staff members to start coordinating the production.

- **Read the play!!** It will be very hard to do a good job if you don't know what you are working with (especially if you start arguing with the director; you will never win if you have not read the play).
- Meet with the director to find out what his/her approach to the project will be. Based on that, and on your own ideas after reading the play, you can start developing a scheme that will enhance the director's purposes and the production overall.
- The director will usually present his/her ideas through metaphors analogous to the play, or with suggestions about colors and materials to achieve a certain effect. However, his/her word is not final or almighty. You, as the set designer, has the task of designing this masterpiece. So feel free to interpret and question the director's ideas in order to come up with your own. Nevertheless, remember that your work has to still answer to the director's purposes, even if you do not end up using his/her initial suggestions.
- Before you start the designing process, take a couple of hours to look at the space and the stage you will be designing for. Check out measurements. **DO NOT** trust the Statler's measurements given in this book. Even though they are convenient, they will not be helpful until you understand the connotations of a 34' width of an orchestra lift, the 10' depth, etc. Most of those measurements will not even be needed once you go into the space and have an overall understanding of how it works from the actors, technicians, and audience points of view. Check measurements for beams, columns, curtains, anything that you think can either be a hindrance or a positive point in terms of supporting frames, hanging stuff (check how high the ceiling actually is if you think you want to hang something, or if there are means of doing so, etc.). Making a sketch of how you actually understand the space will help you a lot as reference material when designing later on.
- **Find out what your budget is from the treasurer.** This is indispensable when designing and thinking about materials.
- Visit the attic at Goldwin Smith where all the Teatrotaller props are kept. In this book there is a list of props and materials available, but it is very hard to visualize what you really have and can use from a simple description. Therefore, you will be better off if you visit the attic and take a look. The key can be obtained from the Romance Studies main office. Make plans if you want to work over the weekend because the office is only open from about 9:00 am to 4:00 pm on weekdays. They will lend you the key over the weekend if you ask for it ahead of time.
- After the director/set designer meeting and after visiting your "site," brainstorm a little bit about random ideas and try to put them on paper. By the end of the first week you should have at least two schemes to talk about with the director in order to be on schedule.

Things to think about when designing:

- Always remember that you are creating a new space on the one that was originally given to you.
- Keep in mind the advantage of using **downstage anchors** as motivational points to draw the characters to walk towards different points on the stage.
- Try to cover as much of the stage space as possible. The overall design should motivate the actors to move diagonally across the stage. It will help to intensify the visual conflict.
- Think about any special effects that the play and the director's approach might lend themselves to.
- Go through the different scenes and try to unify all the functional requirements on one design (unless it is totally imperative to have different designs for the different scenes).
- **Hint:** A good set design is one which nobody remembers after leaving the performance. In other words, its should be so well constructed and in tune with the situations presented that its form and nature will seem natural to the spectator, so that s/he will not notice it unless it is actually their point to do so.
- After coming to agreement with the director about the design, make drawings and build a model. The standard scale for these is either 1"=4' or (if the design is too big) 1"=8'. When you do the model, build all the pieces, including furniture, but do not glue them. This will give the director some freedom to play around and test the blocking to make sure it is functional to the production's needs.
- Once the director has given his/her approval, start coordinating to get materials and start construction. The set must be ready by the time Teatrotaller has to move into the theater, which usually happens one week before the performance. The set construction should start about a month before this date.
- **Hint:** Even if the design seems extremely simple to you and looks as if it will take no time to build, start a month ahead so that you do not suffer from the surprises that always come up during construction. If it is so simple, get it out of the way. That way, the director and the producer will be off your back and you will not be stressed at the end. **The director's mental health and emotional balance depend on you.** It is very stressful to think that the sets might not be ready on time. So help keep the director's sanity by being responsible, professional, and on schedule. Everyone has a lot of work, so do not leave the heaviest part of the job for when nobody can help you.
- Divide the tasks among your people and, if possible, set a weekly time when everyone can get together to work. This will make things run smoother.

After the sets are done, then what?

- Once the sets are built you can lay back for a while, for you will not have any other tasks until the group moves to the theater. The producer is in charge of renting a truck to facilitate this procedure. Your whole crew should be helping to move everything and put it together on stage.
- The week before the play is for rehearsing, not constructing. So make plans to spend about six hours this night in the theater putting up the set. It might take more time or less, depending on the set's complexity, but ideally the set should be put up that night so that acting and cue rehearsals can do on the rest of the week. Only minor details or last minute things that usually come up in the last week should be taken care of later.
- If the schedule has run as described above, you should not be required to attend more than one run-through or dress rehearsal to check that everything is working fine. You are free the rest of the week until the day of the performance, when you might be needed to take care of minor duties. Other than that, sit back, relax, and enjoy the show.

After the performance is over:

The day of the strike (when everything is taken out of the theater), the set designer and the crew need to be present to take apart the set and put it away. At this time, an inventory of everything that Teatrotaller has acquired for this production should be made, and copies handed in to the director and to Debra Castillo.

B. Set Construction:

- The construction crew should have from four to six members if everything is to run smoothly.
- It is made up of members of the group who are interested in being creative and having fun with their creativity. No construction knowledge is needed (although it doesn't hurt), since the set designer should be able to handle this area and teach the crew any skills they need in order to perform their tasks.
- The crew will work under the set designer's instructions. Tasks and responsibilities will be assigned by the designer. The construction crew should report to the set designer, not the director or producer. However, if the set designer is not working on schedule, it is the crew's responsibility to let the producer know so that something can be done about it immediately.
- The crew must be present whenever the set designer requires them to be.
- **Attending the performance is a must for everybody.**

IX- Costumes:

- Generally, the process of designing the costumes takes place two or three weeks before the play goes up.
- Costumes help to highlight character relationships, conflicts, personal traits, etc.
- They serve as means to enhance personality / conflict traits:

Color- There is always symbolism involved in the use of colors.i.e. Red- passion, green-nature.

Cut- Choices such as having a female character wear a skirt instead of pants means a lot. Carefully plan and select these choices. i.e. A long skirt might make a person look more conservative or older.

Contrast - Characters define themselves against each other. Always think of how they look collectively on stage. For example, the members of the trio in *Violines y trompetas* were all wearing shades of the primary colors to make them look like a trio. Maria was not part of this group, so she wore totally different colors.

Costume Changes- How the costume changes throughout the play also reveals a lot about the character. Thus, if a character who always wears long skirts appears on stage with a very short skirt, this will say a lot about the character.

Watch that the style of the costume matches the general style of the production. Talk to the other designers about this.

- Costumes also provide interesting props, things to do for the characters. A coat or a bag might be an interesting thing to add if an actor is having problems with an entrance, etc.

Duties of the Costume Designer:

- Get together with the director and talk about the general concept of the play. Discuss character traits, specific scenes, style, etc.
- Attend at least one rehearsal and meet the actors. Talk to them about your ideas for their particular costumes and check if they have any clothes that we might borrow. Check out costumes master list to see what the group has in stock.

- In the event that renting costumes is necessary, the number of the Cornell Costume Shop is enclosed in the general contact sheet.
- Prepare a master list per character with all of the costumes and changes and where these are supposed to take place. (A sample form is enclosed).
- Assign dressing rooms (or a dressing area) for each of the characters and include a copy of the costumes checklist for each of them. Prepare a first aid kit in each of the dressing rooms.

This kit must include:

water
 cups
 aspirin/ Tylenol
 sewing kit
 safety pins
 velcro
 iron
 hair spray
 bobby pins
 hair bands
 hangers
 mirror (if there isn't one in the dressing rooms already)
 elastics

- Iron the costumes (if necessary) before the actors go on stage.
- Explain to the actors that you are there to assist them, but by no means are you his/ her servant. Hanging the costumes and keeping the dressing rooms clean is their responsibility.
- Make sure that all the costumes are back in the dressing room after rehearsals/shows. Lock the dressing rooms (if applicable).
- Assist the actors in any quick changes, if needed, and pre-set these costumes.
- After the performance, return the costumes and send those that need it to dry cleaning (only if budget allows).

X- Makeup for the Stage:

- Stage makeup is often considered a part of the costume design. This role may be performed either by a member of the costumes team or by a makeup designer.

- As with costumes, makeup helps enhance character traits and relationships. It also helps the actor to achieve certain character transformations, such as age, which might be hard without the aid of these tools.
- The first meetings for this area of design usually occur two or three weeks prior to the performance, depending on the complexity of the requirements for the play (Check production calendar for more information).
- Designing makeup for the stage involves a great number of techniques. When applying **any** makeup for the stage it is important to:

1-) Wash face with soap, or any other cleanser.

2-) Apply astringent to close the pores

3-) Apply facial lotion or humidifier (stage makeup is rough on skin and it can be painful if this procedure is not followed.)

4-) Apply the foundation (base) and distribute it evenly throughout the face. Do not use too much base or the surface will be extremely greasy and unmanageable.

5-) Apply desired makeup design (i.e. Old age makeup, facial hair, street makeup, etc.)

6-) After the make up has been completed it is important to apply powder all over the face to avoid makeup from running or shining too much with the stage lights.

A. Duties of the Makeup Designer:

- Two or three weeks prior to the performance, meet with the director and in some occasions the costume designer and talk about the general concept for the play, character relationships, ages, etc.
- Design makeup for each character on the makeup design sheets provided. *The design does not have to be an artistic drawing. The importance of the make up design is to make sure that both the director and the designer have the same thing in mind.*
- Once the makeup design has been approved by the director, check the makeup inventory enclosed in this packet and order any makeup supplies that might be necessary.
- Prior to the final dress rehearsals, schedule some time with the actors and try the makeup designs on them. The makeup designer might show them how to do it and if the makeup designer agrees, the actors themselves may apply their own makeup for future performances/ rehearsals. If not, the makeup designer shall apply the makeup to the actors.
- Along with the costumes crew, the makeup designer is responsible for setting up the dressing rooms prior to the dress rehearsals and the performance (s). Even if some of the rehearsals in the performance space do not include makeup, the makeup designer should be there to assist the actors and help prepare the backstage area.

- During the final dress rehearsals, the makeup designer must sit in the audience and make sure that the makeup looks good with the way the lights have been set up for the play. If the makeup is too strong or subtle, make notes and correct it for future rehearsals.

Please stay until the very end of the rehearsals. Notes given by the director are as important to the designers as they are to the actors.

- After the rehearsals/ performance(s), clean all of the brushes and put the makeup away in a safe place. Even though keeping the dressing rooms clean is the responsibility of the actor, the makeup and costume crews are responsible for the enforcement of this rule.

- During strike for the show, put all of the makeup away and adjust the previous inventory in the event that any materials have been purchased. If taking the class for credit, this inventory may be submitted as a part of the final paper.

- I suggest using the book *Stage Makeup* by Richard Corson as a reference. Englewood Cliffs, Prentice-Hall: 1986. The book *The Face is a Canvas* by Irene Corey is also a good reference.

- There are a great number of stage makeup techniques. For the purposes of Teatrotaller we have found these to be the most useful ones:

B. Facial Hair:

Using facial hair for male characters is very useful because it gives the actor a totally different look and in many occasions it also makes him look older.

Facial hair may be purchased through a catalogue (order form enclosed). They have styles and colors for all basic needs.

Application:

When the makeup for the character has been completed (Steps 1-6 above mentioned have been followed), apply Spirit Gum over the desired area. Allow a couple of seconds for the glue to start setting and then press the facial hair piece against the face. Hold for about one minute until it feels secure.

Removal:

With a cotton ball, Q-tip, etc., moisten area around the facial hair with spirit gum remover. Gently pull away until the piece comes off. Wash the remaining spirit gum off the skin with alcohol.

C. Old Age Makeup:

The old age makeup technique is achieved by modeling the face with patterns of highlights and shadows.

Application:

Apply steps 1-4 above mentioned.

1-) With a medium size brush apply shadows (facial makeup normally three shades darker that the skin's foundation) on the areas where wrinkles generally form. These areas have been marked in the makeup design sheet enclosed in this section. In order to make the character look older, darker shadows may be used.

2-) With a different brush, apply highlights to the areas surrounding these "crevices" or "wrinkles". Highlights are generally three shades lighter than the normal skin foundation.

Shadows recede while highlights jump forward. By delineating the "wrinkles" with the shadows, these appear to be sunk in contrast to the highlighted area surrounding these, which is flabby and puffy.

3-) The amount of lines and the intensity in color and size of these will vary depending on the age of the character.

4-) Once the old-age makeup has been completed, continue makeup as usual following the steps above mentioned.

Removal:

The fastest and most efficient way to remove old age makeup and makeup in general from the face is with baby wipes. *I recommend using these for quick changes in makeup.*

XI- Sound:

- Designing sound is a crucial part of any theatrical production because it helps to intensify and clarify the conflict of the play. Sound also increases the sensory perceptions that the audience receives while viewing the play.
- Sound is often a very useful technique for those scenes that are not working well. **WHEN IN DOUBT, ADD MUSIC.**
- This part of the process usually occurs 2 or 3 weeks prior to the performance. **Sound has to be designed and recorded on to the tapes before rehearsals in the performance space begin. Rehearsals in the performance spaces are precious, and this time should be reserved for those things that can only be done in the theater.**
- Additional equipment for special occasions may be rented from Cornell Productions. The number is included in the general contact sheet in the production section of this manual.

A. Duties of the Sound Designer:

- Read the play and talk to the director about the concept for the play. The director should suggest styles and give examples of the types of music that suits the production. Make a list of the sound cues mentioned in the text and of those that you might want to add .
- Attend rehearsals and take notes of those areas where you would like to add sound cues. Meet with the director and discuss these cues along with those mentioned in the text. Decide on which sound cues will actually be done and talk about possible sound/ musical options for these.
- The sound designer then needs to select music / sound effects for each of the cues. Once they have been approved by the director, record all of the cues on to tapes.

I strongly discourage sound designers from using CD's , since it is harder to cue up CD's than tapes. Generally it takes a couple of seconds for a CD to start while tapes can be easily cued up.

- Prepare a cue sheet (like the sample sheet enclosed) before rehearsals in the theater begin. Assign a letter to each of the cues to avoid confusion with the cues for the lights, which will be assigned numbers.

Rehearsals in the theater:

- The sound designer must be present at all of the rehearsals in the theater. **Please stay until the very end of the rehearsals. Notes are as important to the designers as they are to the actors.**
- The first rehearsal in the performance space is a **spacing rehearsal**. The set designer will put the set in place and will make any necessary adjustments. If there is any time left, the actors will then proceed to rehearse the play, taking into account any new spacing needs and concerns.
- While this is going on, the sound designer is supposed to be cueing up the tapes, setting up the volume levels for each of the cues, and writing them down on the cue sheet. The sound designer will need to communicate through headsets with an assistant sitting in the audience who will help him/her to set the appropriate volume levels.
- Once the lights have been focused and recorded on to the computer the director or the stage manager will indicate lights and sound designers to get ready for the **cue to cue**.
- In a **cue to cue** rehearsal, communication between all areas of design is crucial. The stage manager (or a person backstage), the director (normally sitting in the audience), and the lights and sound designers (in their respective booths) must

all have headsets to facilitate communication. The sound and lighting designer will then go over all of the cues as they occur in the play. The director will then indicate to them any necessary adjustments in the intensity, volume, duration, etc. of the cues. Ideally, the designers must program these changes right away into their computers until the cues have been properly set. Actors will repeat their cues to the designers (if needed) so that they can run them until they have been perfected.

- As many **run through** rehearsals as possible must be held after this point in order to make sure that the designers know the cues and understand them.

The sound designer needs to take into account:

1-) *The volume of each cue.*

2-) *Cue to fade in the sound effect and cue to fade it out.*

3-) *If the cue fades in/out gradually or if the cue happens abruptly.*

- Generally there is music when the audience comes into the theater. There are two basic ways of doing this: a-) either having the music already on as the audience walks in or b-) by turning the music on as the House Lights (Lights in the audience) start fading to the 50% level.

However, these are only options. Deciding how the cues actually happen is the decision of the director and the sound designer.

XII- Lights:

- Like all of the other elements of design, lights are a very useful tool to enhance the play and to stimulate visually the sensory perceptions of the audience members.
- This process also takes place 2 or 3 weeks prior to the performance.
- When designing lights, the designer has some basic tools to enhance his/her conception of the design. These are:

Color: Colors are added on to the lights by using gels, thin pieces of cellophane looking paper. Colors are divided between warm and cool tones. Warm colors are reds, oranges and yellows; cool colors are blues, purples, and greens. Warm colors suggest passion, heat, evil, any any other emotions associated with these. Cool colors suggest winter, stiffness, etc. Keep this in mind when designating colors for any specific scenes.

Intensity: The intensity of the lights is measured in percentages, and it is normally recorded on to the computer when the cues are entered. The intensity is first given to the lighting designer by the director on paper in the preliminary cue sheet. If any of these percentages don't look good, they may be adjusted in the cue to cue rehearsal.

Time: The amount of time that each cue takes in fading in and out is also an important element of design; for instance, an abrupt fade out causes a very different impression in the audience than a fade out that takes five seconds.

Type of lights: In a theater like the Statler Auditorium, there are three types of lights:

- 1-) stage lights
- 2-) house lights (lights in the audience)
- 3-) conference lights, which light the area in front of the stage curtain.

A. Duties of the lighting designer:

- Meet with the director and discuss the general concept for the play.
- If you think that additional lights/ equipment needs to be rented due to special circumstances, it may be ordered from Cornell Productions. The information to contact this group is provided in the general contact sheet in the production section of this packet.
- Attend rehearsals and be familiarized with the staging of the play.
- Two or three weeks before the performance, the director will provide the lighting designer with a ground plan of the set along with a design on paper of the way he/she would like the lighting design to be. The easiest way to design lights on paper is by allocating a letter to each of the areas in the ground plan (see attached ground plan). Each of these areas named by a letter is called a **plot**.
- On the preliminary cue sheet that the director will hand in to the designer, the cues will be identified by a number i.e. cue #5 (to differentiate them from the letters for the sound cues). The cues should be numbered using the multiples of 5, leaving plenty of free numbers between them in case any other cues need to be added later on.
- On the paper design cue sheet, the director will indicate which plots need to be lit for each specific cue. In addition to this the intensity, color, time, page number in the text, and cue from the actors must also be specified in this chart. The lighting designer must have studied this information before rehearsals in the theater begin. *Time in the theater is very limited, and therefore it needs to be used wisely.*

Rehearsals in the theater:

- The first rehearsal in the theater is a **spacing rehearsal**. While the set designer accommodates the set to the new space, and the actors get used to these changes, the designer is in charge of studying the lightboard and learning how to use it.

- The next step is to determine which lights will be useful for the purposes of the staging. The individual lights are connected on to the computer by means of channels which vary in terms of intensity and may control more than one light at a time.
- Each light has a number. More than one light can be assigned to one channel. This is called “patching”. Patching is very useful when more than one light is needed to illuminate a plot.
- Record the general light plots on to the computer. (In the case of *Violines y trompetas*, the lighting designers would have recorded the plots labeled A-F identified in the enclosed ground plan).
- Once the spacing for the set has been determined, the next step is to focus the lights. For these matters, the actors should not be on stage. They should only come on stage if the director/ designer requests them to do so.
- After the lights have been focused, all the cues should be recorded on the computer as specified on the design on paper. These cues will be adjusted during the cue to cue rehearsal, which is the next step.
- During the **cue to cue** rehearsal (for more information see the sound section of this course packet), the designers and the director/ stage manager need to be in constant communication. They will run cues for both lights and sound in the order that they appear in the play. It will be necessary to make adjustments in the lighting design as it has been recorded on the computer. These changes should be made as the cue to cue progresses and the actors should be available to repeat the cues for the designers.
- After the cue to cue is completed, have as many **run-throughs** as possible to make sure that the designers clearly understand and know all of their cues.

Please stay until the very end of the rehearsals. Notes are as important to the designers as they are to the actors.

XIII- Historian:

- The role of the historian for Teatrotaller is to document the trajectory of the group by taking pictures, writing anecdotes, collecting copies of the tickets and programs, creating an album for that performance, and taping the performances.
- This can be done by either a person who decides to participate in Teatrotaller only as a historian or by someone who is already involved in the production at some other level.

A. Duties of the Historian:

- Take pictures of the rehearsals and the performance (s).
- Keep copies of the tickets, flyers, programs, letters of acknowledgment, newspaper articles, and any other materials that might be interesting as documentation of the group's work. All of these should be kept in an album created for Teatrotaller.
- Write down a brief description of the production process, with anecdotes and interesting information about the production. This may be handed in as the final paper for SPANL 301.
- It is important that the historian attend as many Teatrotaller activities as possible so that these can be documented.
- The historian is in charge of buying film for the camera and getting it developed.
- The historian must also rent the video camera prior to the performance and make sure that it works properly. There should be
 - a-) Either an extension cord and a receptor to plug it into.**
 - b-) A charged battery powerful enough for the length of the performance**

PLEASE MAKE SURE THAT THIS IS SET A COUPLE OF HOURS PRIOR TO THE PERFORMANCE. IN THE PAST WE HAVE BEEN UNABLE TO RECORD PERFORMANCES BECAUSE THE BATTERY HAS NOT BEEN CHARGED.

- The historian must also tape the performance or request someone to do it.
- The historian will coordinate efforts with the publicity team to provide materials and update the webpage on a once a semester basis.