



KRANNERT CENTER RESIDENT PRODUCTIONS – ILLINOIS THEATRE

Welcome to Illinois Theatre at the Krannert Center for the Performing Arts! Guest Artists are an integral part of the education of our students and we value what working professionals bring to our productions and our students' experience.



RESIDENT PRODUCERS

The producing elements of the Department of Theatre, the Department of Dance, School of Music (in particular the Lyric Theatre program) and Krannert Center make up the Resident Producers housed in the Krannert Center of the Performing Arts. The productions serve as the laboratories for the training programs in these departments. The majority of the performers and production team members are made up of students, augmented by faculty, staff and professional guest artists. Each season the resident producers produce 6-7 theatre, 4 dance and 3 lyric theatre productions.

Illinois Theatre

The Department of Theatre offers a comprehensive array of theatre programs: Acting, Theatre Studies and Level21 (design/technical/management) at both the undergraduate and graduate levels. As part of one of the nation's premier institutions of higher learning, the department shares in the academic and cultural advantages of a major comprehensive university. Each year, the Department of Theatre presents a complete series of plays at Krannert Center, consisting of a wide variety of genres to familiarize students with the full scope of professional theatre – four productions in the KCPA Studio Theatre and two in the KCPA Playhouse Theatre.

Level 21 @ Krannert Center

Resident in the Department of Theatre, Level21 is the academic collective of the faculty, staff, undergraduate and graduate students in the design, technology and management training programs. This is the group of students who are assigned to production positions on the resident productions.

PRODUCING IN AN EDUCATIONAL ENVIRONMENT

We have developed a process that we follow in realizing a resident production. While at times it may seem rigid or formal, at its heart it is meant to be a method to teach our students about a production process in a detailed way with guidance from their faculty advisors. In essence this schedule is our class outline for our practicum course in design, technology and management. Each Level 21 student working on the production is assigned an advisor who oversees their progress through out the production. If you encounter any issues working with the students, we encourage you to contact their advisor listed on the contact sheet or the KCPA Production Director.

Our goal is to model professional practices as much as possible, however the nature of academia and the academic calendar occasionally necessitates that we vary from what might be done typically in the professional world. We aim to replicate professional practices while blending with the needs of an educational process.

If you have questions about the process please contact the KCPA Production Director, Associate Production Director or the KCPA Production Stage Manager.

THE DESIGN PROCESS

Due to the academic schedule and to accommodate the learning process of the students – our Design Process may be longer and start earlier than expected. The chart below details a typical schedule for the design process. Exact dates will vary – but this gives an idea of the span of the process. This schedule often is interrupted by summer/winter breaks – which elongates the entire design and build process as much as 8 months prior to the start of rehearsals.

Design Team Meeting

Goal: Exchanging ideas between the members of the team.

Description: Each team is scheduled for a creative ideas session with the director. Individual directors approach the work in their own way and the shape of these sessions will be determined by the director. Designers should be prepared to share their ideas, impressions, questions, etc. with the full team. This is an informal, core team meeting that is about the exchange of ideas between colleagues and should be approached as a collaborative working session. This is NOT your first contact with the director about the show, this is your first formal meeting as a team

Attendees: Director, Assistant Director, Scene Designer, Costume Designer, Lighting Designer, Sound Designer, Media Designer, Dramaturg, Choreographer, Music Director/Conductor

Duration: Determined by director

Timing: Week 1-2 of the semester

Napkin Meeting

Goal: Agree on which production approach the team will pursue

Description: Scenic and Costume Designers are prepared with 2+ design approaches presented visually (ie models, sketches, collage, ground plans, etc.) 1/8 scale rough white models would be appropriate at this meeting. All areas should be ready to visually present early ideas, concepts, approaches via sketches, models, collage, sound samples, etc. and consider how the designs come together as a whole, however the focus of the meeting is generally on scene design and establishing the world of the play.

Helpful Paperwork: Character/Scene breakdowns, Costume/Character plots, Required Scenic Elements and Effects list
Attendees: Producer (LTI), Director, Assistant Director, Music Director (as needed), Choreographer (as needed), Fight Director (as needed), Scene Designer, Costume Designer, Lighting Designer, Sound Designer, Media Designer, Props Master (if needed), Production Management, Advisors.

Duration: 1 ½ hours

Timing: Week 3-4 of the semester

Scene by Scene Meeting

Goal: Agree on which production approach the team will pursue, and what you will table as “Plan B”

Description: This is a working meeting. With all departments present and lead by the director and the scene designer, work through the show scene by scene, accounting for location, time of day, season, all planned scenic elements, costume looks, specialty props, media images, lighting concepts, sound approach. Take into consideration how transitions work, how all design areas work together, and how the director thinks the show might be staged. Locate critical onstage elements like a band, a lift, etc. By the end of the meeting the team should have created a preliminary Scenic Looks Sheet for all scenes and identified problems of the play that still need to be solved.

Helpful Items: Character/Scene breakdowns, Costume/Character plots, Required Scenic Elements and Effects list, Preliminary ground plans, Scale Model with figures

Attendees: Producer (LTI), Director, Assistant Director, Music Director (as needed), Choreographer (as needed), Fight Director (as needed), Scene Designer, Costume Designer, Lighting Designer, Sound Designer, Media Designer, Props Master, Production Management, Advisors.

Duration: 1 ½ hours

Timing: Week 4-6 of the semester

Design Prelims

Goal: Designers communicate the design to the shops with enough visual detail so that they may begin the costing process. Shops have the chance to ask questions of the designers.

Description: The Design Prelims meeting is the time when the designers for the production formally present their preliminary design for the other members of the production team, including the department and shop heads, for the first time. This is the beginning of the Costing process. Designers will deliver sketches, models, drawings, ground plans, elevations, and any other materials relevant to the preliminary design. The goal is to communicate the design to the shops with enough visual detail so that they may begin the costing process. Emotional and historical research is only necessary if it is relevant to how the shop will construct and realize the design.

The following materials should be presented: • Preliminary Scenic Looks Sheet for all scenes • Ground plan with masking • Section • Elevations • Scale Model with furniture and figures • Initial Costume Rough • Initial Costume Plot • Initial Props Packet • Array Location • Initial Lighting and Audio Concepts and Ideas • Lighting Practicals Plot

There is no expectation of “final designs” at this meeting as the designs will continue to evolve during the costing process. However, there must be concrete visuals to express the physical elements of the production.

Attendees: Producer, Director, Assistant Director, Music Director (as needed), Choreographer (as needed), Fight Director (as needed), Scene Designer, Technical Director, ATD, Paint Charge, Props Master, Costume Designer, Costume Shop Director, Asst. Costume Shop Director, Lighting Designer, ALD, Master Electrician, Lighting Director, Sound Designer, Audio Engineer, Media Designer, A/V Technician, Stage Management, Production Management, Advisors

Duration: 1 ½ hours

Timing: Week 5-7 of the semester

Costing Update Meetings

Goal: Move towards a feasible design within budget

Description: Designers and production staff will review the progress of the estimating and editing meetings that have been happening outside of Design Prelims meeting. Production Management will make budget adjustments and/or set revised targets based on the progress of the team and the evolution of the design. These meetings are scheduled as needed to arrive at a final design.

Materials prepared for these meetings include: • Preliminary Cost Estimates from all shop heads • Updated Props Packet and Rough Draftings of Build Items including Color Renderings and Fabric Swatches • Costable Color Research • Scenery Surface Information • Materials Information • Preliminary Lineset Schedule/Studio Grid Plot

Attendees: TBD based on goals of individual meetings

Duration: 30 minutes - 1 hour

Timing: Week 6-10 of the semester

Design Finals

Goal: Present the outcome of the design process to the director, advisors, and team

Description: During the Final Design Meeting, the core team will present the outcome of the design process to their advisors and the production team. Each designer will walk through their final design, giving a summary of main looks and changes that occurred during the design process. No research needs to be presented during this meeting.

Deliverables: • Printed ground plan • Printed costume renderings • Updated Scale Model • Updated Props Packet including Build Item Details

Attendees: Designers and Staff, Producers, Director, Assistant Director, Music Director, Choreographer, Fight Director, Stage Management, Production Management, Advisors

Duration: 1 ½ hours

Timing: Week 10-12 of the semester

Pre-Build Meeting

Goal: Present finalized designs to be realized by the shops. Present finalized cost estimates.

Description: The Pre-Build Meeting is a final check in with the shops and designers to ensure the builds are ready to proceed.

Materials due by the time of this meeting are as follows: • Scenic Budget • Final Drawings and Scenery Drafting • Updated Scale Model • Updated Scenic Looks Sheets for all scenes • Build Drawings • Preliminary Speaker Plot • Preliminary Media Plot • Final Costume Plot • Updated Piece List • Update Props List • Costume Budget on Box • Final Crafts List • Color Renderings for all characters

Attendees: Scene Designer, Technical Director, ATD, Paint Charge, Props Master, Costume Designer, Costume Shop Director, Asst. Costume Shop Director, Lighting Designer, ALD, Master Electrician, Lighting Director, Sound Designer, Audio Engineer, Media Designer, A/V Technician, Stage Management, Production Management, Advisors

Duration: 1 hour

Timing: Week 11-12 of the semester

Design First Looks

Goal: Present finalized designs to be realized by the shops

Description: The Design First Looks is a time for all core teams to present and display finalized designs for their production. During this celebratory, "open house" style event, core team members will be available to answer questions and describe their work as their peers, faculty, and other department members peruse the designs for the following semester's productions. While it is not mandatory for all core team members be present for the entire duration of the Design First Looks, it is expected that there be at least one core team member or assistant present throughout. Each core team member should be able to discuss and answer basic questions about all aspects of the production and the design process.

Attendees: All Level21 students, faculty, staff, and directors, members of theater, dance and lyric theatre departments as interested

Duration: TBD

Timing: Last full week of the semester

Design to Cast

Goal: Introduce the cast to the designs.

Description: Designers present the finished design to the cast, typically on the first day of rehearsal or the first staging rehearsal for Lyric Theatre productions. The focus is on what the cast needs to understand about the physical world of the play. It is not necessary to review the conceptualization phase of the designs, the focus should be on what is being built/produced in the shops.

Attendees: Director, Assistant Director, Music Director (as needed), Choreographer (as needed), Fight Director (as needed) Scene Designer, Costume Designer, Lighting Designer, Audio Designer, Media Designer, Stage Management, Advisors, invite all of Level21 students

Duration: 45 minutes

Timing: First rehearsal

AUDITIONS/CASTING

The theatre department audition and callback schedule is defined by the Head of the Acting program.

Accommodations for callbacks are made for the Guest Director's schedule, if necessary. A casting meeting normally takes place the Friday following auditions. Questions about the casting pool, casting requirements, doubling roles, etc. should be directed to the Head of Acting.

If the production concept intends to increase the cast size from the printed version of the script, please also consult with the KCPA Production Director.

REHEARSAL PROCESS

As previously discussed, we attempt to follow professional practices as much as possible – and this holds true during the rehearsal process as well. The actors and stage managers are primarily undergraduate and graduate students who are carrying full course loads. In addition, occasionally a faculty member or guest will be a part of the cast as well.

Rehearsal Schedule

Due to the complex building schedule, as well as the rigors of academia – the rehearsal and tech schedules are often planned months in advance and there is not much room for flexibility. There is a maximum of 24 hours of rehearsal time per week. It is a priority that students have at least one weekend day off completely to allow them the opportunity to stay caught up with homework and sleep. Monday through Thursday rehearsals begin at 6p and end at 10p. In addition, we have a rehearsal on Sunday from noon to 6pm. Because the actors and stage managers are students, it is important that rehearsals begin and end on time. The students have many other responsibilities (classwork, assistantship, etc.) and we need to be sensitive to the fact that they have very full schedules.

First Rehearsal / Design Presentations

This is an opportunity for the production's design team to share their concepts and ideas for the show with the cast, which occurs at the beginning of the first rehearsal. The scenic designer typically shows the color model and may talk through the scenic ground plan, highlighting major scenic elements and places to enter/exit the stage. The costume designer presents research, sketches and color renderings for each character, discussing elements of each costume, types of footwear and any specific pieces the actors should use during rehearsal. The lighting, sound and media designers might present research images, renderings and/or sound clips; and talk about their approach to the piece. Advisors as well as additional faculty and students frequently attend these presentations. After the presentation, the stage manager conducts company business with the cast. Following this, the cast usually reads through the show, with the design team and guests invited to attend.

Costumes in Rehearsal

It is expected that the actors provide "standard" rehearsal costume pieces (ie. character shoes, long skirts, dress jackets, etc.) The costume shop may provide specialty items for rehearsals such as capes, corsets, etc. if available in stock. If available, shoes can sometimes be provided after costumes fittings once they have been rubberized, etc. While requests for rehearsal items traditionally go through the SM team, directors are encouraged to discuss unusual needs with the Costume Shop Director. Because we have multiple shows in production at the same time, your show may not have priority in the show until partway through the rehearsal process.

Designer Run

This rehearsal is a run-through of the entire show (or as much of the show is staged at this point) for the design team and production staff. The Designer Run takes place in the rehearsal room approximately 1-2 weeks before the first tech. The stage manager typically leads introductions and talks through the taped out ground plan, indicating any missing scenic elements. After the run through the director, designers and advisors have a production meeting to discuss and clarify any questions or concerns arising from the rehearsal.

Dress Parade

The dress parade is one of the first opportunities for the director to see the entire cast in costume. Depending on the stage schedule and progress of scenic load-in and lighting focus, the dress parade may take place onstage or in the rehearsal room. Stage management works with the costume designer and costume shop to determine what pieces will and won't be available for dress parade, and decides on the order to present the

costumes. The director and costume designer discuss each costume. The KCPA costume shop staff attends to take notes and make adjustments. Other design team members may attend the dress parade, but are not required.

Production Meetings

These meetings occur once a week as the rehearsal process begins. They are an opportunity for the director, design/production team and advisors to discuss progress on the production in each area. Departments can bring up concerns and questions to the group, or schedule smaller meetings for additional discussion.

Onstage Rehearsals w/o Tech

Each production is given at least one rehearsal onstage prior to tech beginning. This is a time for the actors to explore the stage and get used to the set prior to adding in any technical elements. At the discretion of the director, the lighting and/or media designers may be able to work in conjunction with this rehearsal. There are no stage crew available for these rehearsals.

Theatrical Unions

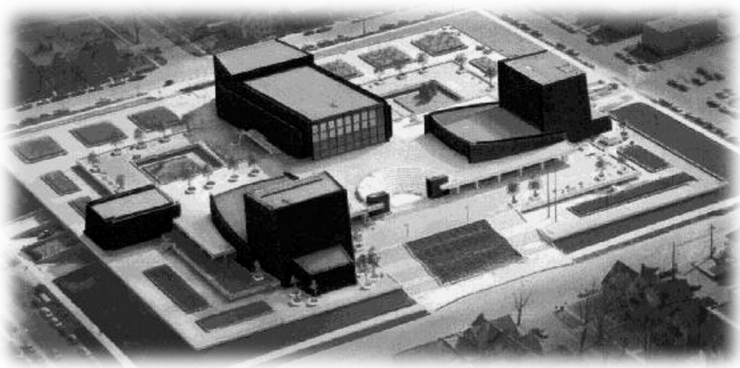
We generally attempt to follow the basic AEA guidelines for theatre productions -- particularly those rules associated with breaks, start/end times and safety. Some of our faculty and students are members of Actors Equity Association and are required to obtain permission from AEA via a waiver request prior to working on a production at UIUC.

Our run crews are made up primarily of undergraduate students who are earning course credit. Occasionally, the run crews may be supplemented with professional IATSE union crew members.

THE TECHNICAL AND DRESS REHEARSAL PROCESS

This is the time when the production begins rehearsing with all technical elements onstage. Technical rehearsals incorporate scenery, automation (if applicable), props, lighting, sound, and media. Designers are encouraged to meet with the director outside of tech to look at specific cues or sequences. The theatre will often be available for cueing time without actors. Costumes are added at the Dress Rehearsals – but if there are critical costume pieces, it is sometimes possible for arrangements to be made to work with these specific pieces for at least part of the technical rehearsal process. Each production has unique needs and scheduler for technical and dress rehearsals which can be found on the main Resident Producer Calendar (<http://kcpareprod.weebly.com/>) and the show's Production Calendar available within the show's subsection.

ADDITIONAL INFORMATION



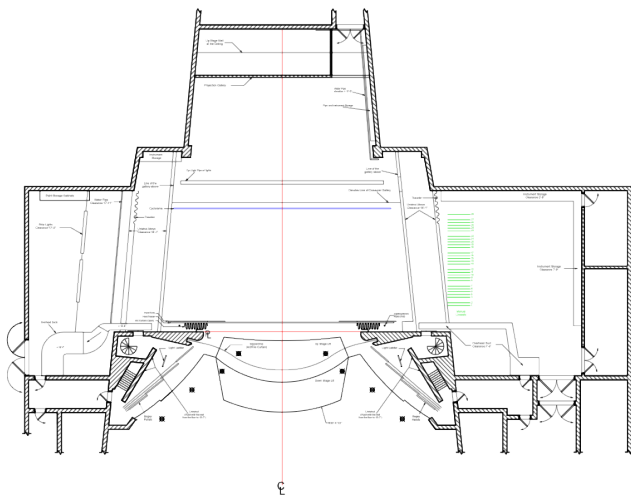
Aerial View of Krannert Center for the Performing Arts

COLWELL PLAYHOUSE THEATRE

General Dimensions:

Proscenium Height 21'-11"
Proscenium Width 37'-12"
Stage Depth (plaster line to cyc) 29'-9"
Flyhouse
Trapped Floor (DS area)
2 Stage Lifts (Orchestra Pit)

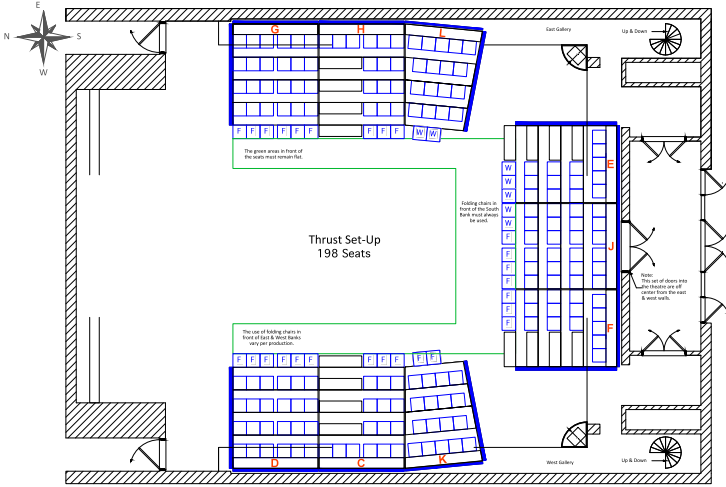
Colwell Playhouse



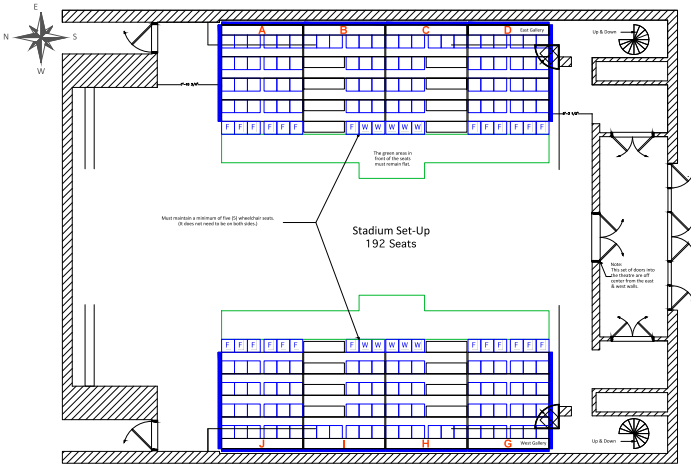
STUDIO THEATRE

General Dimensions:

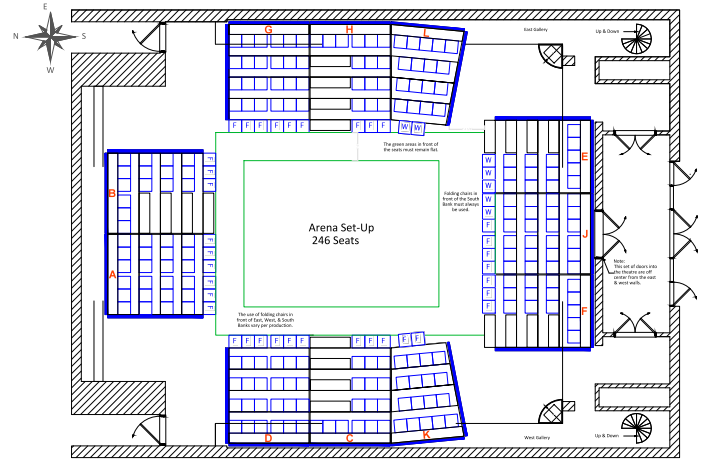
Stage Floor Length 63'-10"
 Stage Floor Width 53'-2"
 Height (deck to grid) 15'-9"



Thrust Seating



Stadium Seating



Arena Seating