

Production Policy for Late Night Theatre

Approved by UH Manoa Faculty 1996

Updated by Dan Anteau 2006



Through surveying faculty, staff, and students and then discussing Late Night production problems and solutions with production faculty and staff, we have found that a firm, written production policy for Late Night is critically needed. The general approach and specific parameters listed below reflect the original understanding of production faculty and staff with regards to Late Night, and their solutions to the problems that have developed over the last five years. This approach and these specific technical parameters are, in essence, non-negotiable. They are necessary conditions for the continuing functioning of Late Night within the department.

General Policy

- 1) Late Night is intended to be Poor Theatre, essentially no-tech theatre. This should be part of its mission statement, and a major criterion for play and production choice. Late Night's production focus should be on acting and directing, not on tech.
- 2) Late Night must be flexible and no-to-low impact. This also means that Late Night must be reactive, not proactive. Late Night directors must not pressure priority users for light plots, floor plans, etc. Priority users are working within their own schedules and guidelines, which do not correspond to Late Night's. When plots and plans for priority shows are ready, then plans for or changes in the Late Night production may be considered. Late Night should not have "tech-by-peer-pressure."
- 3) Late Night personnel must stay within these parameters. They cannot ask for special favors or treatment. They cannot assume that their production is an "exception," thereby putting someone else in the position of being the "bad guy." A basic operating principle must be: if it is not listed as a Late Night option, do not ask for it.
- 4) When production faculty and staff perceive a problem, they must immediately communicate it to the Late Night Managing Director, or to the Late Night faculty advisor, so that current problems can be immediately addressed and do not become ongoing ones.

Scheduling/Timing

- 1) Late Night shows will be scheduled during the run of mainstage shows only, NOT during mainstage rehearsals.
- 2) There is a Late Night set of keys available for check-out from the main office.
- 3) On Late Night performance nights, Lab space will not be entered until the mainstage audience has cleared the house, and the mainstage work lights have been turned on. All Late Night set up and checks in the Lab must be undertaken before the mainstage show (i.e., before 7:30 pm and in some cases earlier), or after the mainstage work lights have been turned on--there will be no access to the Lab in between. On opening nights of mainstage shows, Late Night curtain may be delayed until the congratulatory audience clears the backstage areas, as well--they should not be hurried out.
- 4) All Late Night rehearsal times, including those during the final week of rehearsal, are contingent upon priority use--there is no guaranteed start time for Late Night rehearsals. Late Night personnel must check frequently with the Lab Technical Director.

- 5) Because Late Night is essentially no-tech theatre, the final week of Late Night rehearsal is just that, not "tech week."
- 6) Late Night strike must immediately follow the last show of a production.

Costumes

- 1) Late Night costuming should be from the closets of Late Night personnel whenever possible.
- 2) Late Night may not use any Kennedy Theatre costumes or makeup. The costume shop is off-limits to Late Night: nothing may be borrowed from, or washed or built in, the costume shop.
- 3) Any costume purchases for Late Night must be cleared with Linda prior to purchase. The items must be submitted to her in one, complete list. Linda must sign the reimbursement request for the purchases. Reimbursement requests will not be signed if the items have not been previously approved, and must be submitted within one week of the closing of a Late Night production--this deadline includes any dry cleaning receipts, as well. The purchased items themselves must be turned in to Linda immediately after the close of the production.

Props

- 1) Late Night props should be "found" items whenever possible.
- 2) Late Night may use props from the prop room, and has in the past used a fair-share portion of the Lab's backstage-left cabinets. The prop cabinet must be cleared immediately after the final production and props returned to their proper place in the prop room, including any items specially purchased for the show.
- 3) Any prop purchases for Late Night must be cleared with the theatre's Technical Director, Gerry Kawaoka, prior to their purchase. The items must be submitted in one, complete list. Gerry must sign the reimbursement request for the purchases. Reimbursement requests will not be signed if the items have not been previously approved, and must be submitted within one week of the closing of a Late Night production.
- 4) Food and flowers are extremely difficult to reimburse, as they are hard to justify with the University Accounting offices.

Lights

- 1) The Late Night Technical Liaison, _____, is your first point of contact.
- 2) The Late Night Technical Liaison will only provide information, they are not to help with any building, programming, or set up and take down for a Late Night Show.
- 3) When the stage is in proscenium or dance concert a lab theatre rep light plot will be available for use by the Late Night show.
- 4) Six specials can be used in addition to the general plot. Specials can be chosen from the remaining lab theatre inventory. Any patching or re-patching to accommodate the 6 specials must be restored after each performance. Cabling, circuits, dimmers, and available lights are subject

to availability pending the Primetime Lab show.

5) If the stage is in an alternative seating arrangement there is no rep light plot, but use of the general wash that is hung for the Primetime Lab show is permitted.

6) This equipment is available with the following restrictions:

a) All lighting equipment may be changed at anytime by priority users, even in mid-Late-Night run. Don't count on it, but use it when you can, if you can under these conditions.

b) Late Night's six (6) theatrical lights may be moved by priority users at any time if the position is needed. Late Night's lights must be struck immediately after the final Late Night show and returned to proper storage.

c) Late Night may not move or refocus any instruments but their own, but may patch/repatch the control board/dimmers. All patches/repatches must be restored after every use.

d) Whatever priority-user lighting that is hung is a bonus for use as is, with no changes. This existing lighting may be changed at anytime by priority users, even in mid-Late-Night run. Don't count on it, but use it when you can, if you can under these conditions.

Other Tech

1) Late Night may use up to three (3) headsets (stored in the Lab) and the Lab's CD/MD Player, but must use/produce their own media, out-of-house.

2) Late Night should use rehearsal furniture. When absolutely necessary, a few selected items may be pulled from the Substage in consultation with Gerry. Lab theatre seating is not rehearsal furniture, nor are the piano or its bench, and these may not be used for rehearsals or performances.

3) Any furniture used must be clearly labeled with production title and used-until-date and be properly stored in a location approved by the Lab Theatre Technical Director.

4) Nothing may be built in the scene shop.

5) All theatre spaces must be left clean and orderly after every Late Night use.

6) At no time should any performer/technician access the catwalks while an audience is present.

7) A weekly rehearsal report/performance report must be submitted via e-mail to the Lab Theatre Technical Director, Dan Anteau, and Gerry Kawaoka. Either the Stage Manager or the Director can produce this document.