

2009-2010

ESU THEATRE



Handbook

Table of Contents

ESU Mission Statement	3
ESU Theatre Mission Statement	3
ESU Theatre Educational Goals	3
History of ESU Theatre	4
Academic Policies	
Academic Advising	5
Student Advising Center	5
Declared Majors	5
Academic load	6
Full-time status	6
Graduation requirements	6
General Ed Requirements	6
Degree programs	
B.F.A.	8
B.A.	9
Minor	9
B.S.E.	9
Class Attendance Policy	10
Scholarships	10
Call Boards	11
Eligibility policy	12
Participation Policy	12
Production Policies	
Season selection	14
Auditions/casting	14
Production crews	15
Production meetings	15
Company Meetings	16
Rehearsal Guidelines	16
Closing the Friesen Studio	17
Performance Guidelines	17
Strike	18
Post-mortem	18
Other Performance Opportunities	
Educational Theatre Company	19
ZOIKS!	19
Theatre Dance	19
Directing Scenes	19

Student Employment Opportunities	20
Policies, regulations and guidelines	
Computer Usage	21
Xerox machine usage	21
Costume and prop rental	21
Rehearsal spaces	22
Outside work	22
Chemical dependence and use	22
Eating, drinking and smoking	22
Productions and classes	22
Class attendance	23
Comp ticket policy	23
Safety and security guidelines	24
Emergency procedures	24
Practicum	25
Practicum contract	26
House manager SOP	27
House manager checklist	30
Stage Manager SOP	32
Use of Frederickson Theatre	40
ESU Theatre Faculty and Staff	42
2009-2010 Season	43
ETC Coordinator guidelines	44
Participation/eligibility policy	45
Scholarship audition guidelines	46
Production information form	47
Production team letter	48
2009-2010 production calendar	49

EMPORIA STATE UNIVERSITY THEATRE STUDENT HANDBOOK

Policies and procedures for Students, Faculty and Staff

This Handbook is designed to present information and policies that are most often used by theatre majors and other students actively involved with the theatre program. It is a supplement to the Emporia State University Undergraduate Catalog, which is the authoritative source for academic requirements at ESU. It is the responsibility of each student to be familiar with the rules and regulations contained in the ESU Undergraduate Catalog.

Emporia State University Mission Statement

Emporia State University is a dynamic and progressive student-centered learning community that fosters student success through engagement in academic excellence, community and global involvement, and the pursuit of personal and professional fulfillment.

Emporia State University Theatre Mission Statement

ESU Theatre values collaboration, creativity and service. Our faculty is committed to the liberal arts that values theatre as an expression of culture and a pathway to personal growth. We provide our students the knowledge and skills to succeed and our community a source of quality entertainment.

Emporia State University Theatre Educational Goals

- Students should demonstrate basic proficiency in practical (applied) skills in performance and technical theatre.
- Students should demonstrate a basic understanding of the literature of the theatre: plays, essays and other texts.
- Students should demonstrate a working understanding of the collaborative process of theatre both onstage and off.
- Students should have an understanding of the diversity of theatrical forms and styles in other cultures.
- Students should be skilled in the use of critical thinking and reasoning.
- Students should be familiar with opportunities for further training and learning.
- Graduates should possess knowledge and skills appropriate for entry into the workplace.

HISTORY OF THE THEATRE PROGRAM AT EMPORIA STATE UNIVERSITY

Beginning in 1913, with the Department of Public Speaking and Expression, classes and theatre productions were part of the academic program at Kansas State Normal. Professor Franklin L. Gilson first organized the Gilson Players in 1915. Before Gilson's death in 1946, this group had performed in cities and towns across Kansas plus toured to fifteen states. Albert Taylor Hall, located in the Administration Building, now called Plumb Hall, was the home of major productions beginning in 1916. The department also presented many smaller productions in The Little Theater, located on the third floor of the Administration Building.

In February of 1923, the college formally became Kansas State Teachers College. The 1926 the department was reorganized and named the Department of Speech. The theatre program grew, more faculty were added, and in 1951 the department began to offer the Master of Science degree with a major in Speech. This degree was offered until 1983.

In the summer of 1955, the department inaugurated the first Summer Theatre program in Kansas. Eight shows were produced in eight weeks. With an attendance of over 8,000, the season was declared a success and Summer Theatre became an annual part of the Speech Department. The Summer Theatre program is still active, now producing four shows each summer.

The department moved into its new home, the Humanities Building, in 1966. In 1977 the college formally became Emporia State University. In 1981 the Humanities Building was renamed King Hall to honor former college President, John E. King and the College Theatre was renamed the Bruder Theatre, to honor Professor Karl C. Bruder, long time Chair of the department.

Beginning in 1974, with a production of "Camelot", the program began producing the annual Homecoming Musical. This annual event, produced with the Department of Music, has raised thousands of dollars to fund scholarships given to theatre and music students.

The theatre program has always been an active participant in the Kennedy Center American College Theater Festival. The program has twice hosted the regional festival, taken productions to several regional festivals, and performed at the Kennedy Center in Washington D.C.

The theatre program is part of the Department of Communication and Theatre, a unit of the College of Liberal Arts and Sciences. The Director of Theater heads the program and reports to the Chair of the Department of Communication and Theatre.

ACADEMIC POLICIES

Academic Advising (from the University Policy Manual)

Students and faculty share responsibilities for academic advising. Academic advising involves good course schedule planning and at the same time balances the student's course load with goals and capabilities, outside work, and other responsibilities. Advisors are frequently general counselors. This may involve assisting a student who has personal, financial, family, work-related, housing, or other concerns to find help in resolving the problem.

Student Advising Center (University Policy Manual)

The Student Advising Center (SAC) provides academic advising and assistance to all freshmen and undeclared students (regardless of classification) to make a satisfactory transition to college life. Advisors in SAC provide referrals to other offices and support services as deemed appropriate for assisting students to realize their personal and educational goals. **Professor Susan Mai is the SAC advisor for theatre students.**

Early each semester, SAC advisees are invited via mail to make an appointment for an initial interview with the advisor from the student's intended major. These sessions allow the advisor and advisee an opportunity to discuss issues related to the advisee's past academic performance aspirations for a major and degree, to develop and review short-term and long-term goals, to discuss career opportunities, to discuss transition information, to make referrals to other resources, and to identify other factors which influence academic achievement.

Students are advised in SAC until three conditions are met: 1) attainment of 30 semester hours of credit, 2) satisfactory academic progress (a minimum 2.00 grade point average), and 3) selection of a major. When these three conditions are met, the student is transferred to a permanent advisor in the student's major.

Declared majors

All declared theatre majors are assigned to a faculty member who will serve as an academic advisor. Each student must meet with his/her advisor prior to registration for the following semester. It is the student's responsibility to study the ESU Undergraduate Catalog and to be aware of the academic requirements for the degree program for which he or she is enrolled. Every semester the Class Schedule has information as to enrollment instructions, fee schedules, General Education Requirements, and other university wide information.

The advisor will work with the student in keeping a degree program checklist and filing required forms for graduation. Students may request to change advisors by contacting the Director of Theatre. Students should make appointments with their advisors to

arrange and approve class schedules well in advance of the enrollment period for each semester. Students should maintain their own personal file with copies of all degree programs and grade reports.

Academic Load (University Policy Manual)

A normal load for undergraduate students is 15 to 16 hours of credit each semester. The student's advisor, the department chair, and the college dean must approve a load exceeding 18 hours. The overload for summer varies with the duration of the courses.

Full-time Status (University Policy Manual)

A minimum load of 10 hours for undergraduate students and 7 hours for graduate students is considered a full load for tuition and fees. A minimum load of 12 hours for undergraduate students and 7 hours for graduate students is considered a full load for financial aid.

Graduation Requirements (University Policy Manual)

A minimum of 124 hours of credit in courses numbered 100 and above is required to graduate, 60 of which must be taken from a 4-year college or university. Of the 124 hours, at least 45 hours of course work must be numbered 300 or above. The last 30 hours of the final 45 hours and 6 hours of the final 12 hours must be taken in residence. At least 48 hours of general education credits are required. A cumulative grade point average of at least 2.00 must be achieved on all work taken and at least a 2.00 GPA must be achieved for all credits taken at ESU. Completion of the University competency examination requirement appropriate to the specific degree program is required.

LIBERAL ARTS & SCIENCES - GENERAL EDUCATION REQUIREMENTS

The General Education Program at ESU provides a coherent, well-rounded curriculum, consisting of a body of knowledge and skills designed to prepare a person to function successfully and effectively in a global society and workplace. This Program is at the core of the college experience at ESU and complements a student's major program of study. The general education curriculum ensures that students will:

- Acquire proficiency in core skills necessary for academic success, including written and spoken communication, quantitative and mathematical reasoning, and information technology and literacy.
- Be able to think critically and analytically about an issue, an idea, or a problem.
- Demonstrate knowledge of concepts and principles in a wide range of academic disciplines, including the Creative Arts, Humanities, Life and Physical Sciences, and Social and Behavioral Sciences.

- Be able to make connections among the ideas and perspectives of multiple disciplines.
- Demonstrate knowledge of similarities and differences among the world's cultures, past and present.
- Demonstrate knowledge and skills necessary for promoting personal and social well-being.

The overall general education program is the responsibility of the Dean of The College of Liberal Arts & Sciences and the Director of General Education. ESU's Council on General Education, which is composed of faculty, students and administrators, assists the director and has responsibility for approving, monitoring, and reviewing all policies, procedures, and curricula pertaining to general education.

A student who enrolled under an earlier program, withdrew from the university, and then was readmitted, has the option of completing the general education requirements that were in effect at the time of his or her first enrollment.

General Education Requirements. Students whose first enrollment in an accredited college or university occurred in the Fall 2009 or later must complete the general education curriculum in order to graduate from Emporia State University.

The General Education CORE requirements are common to all students regardless of major. Students can view the General Education Prerequisites, General Education Approved Substitutions, and General Education Honors Courses sections at:
<http://www.emporia.edu/las/GenEdFirstTimeEnrollFall2009.htm>

Test Outs and Credit by Examination

Information on advanced placement and certain general education courses is available at: <http://www.emporia.edu/regist/analyst/crexam.htm>

General Education Honors Courses

Students are encouraged to consider taking "Honors" classes. All honors sections are designated by a letter followed by "Z," for example MA161DZ.

DEGREE PROGRAMS – THEATRE ARTS

The Department of Communication and Theatre offers several degree options for students interested in theatre.

- The Bachelor of Fine Arts (B.F.A.) is the most comprehensive degree for students interested in pre-professional training and those wanting to continue into a graduate program.
- The Bachelor of Arts (B.A.) is a generalist degree for students who want to combine their studies in theater with another field.
- A Minor in Theatre is also available for students seeking a second program as part of their Bachelor degree.
- The Bachelor of Science in Education (B.S.E.) prepares students for certification to teach Speech and Drama in secondary schools.

All degrees must satisfy the general education requirements as specified in the ESU Undergraduate Catalog. This information is also found in the Class Schedule that is published each semester.

Bachelor of Fine Arts (BFA) in Theatre provides intense preparation for the student desiring to become a competent craftsman and knowledgeable in all areas of theatre. Majors are required to audition for productions and contribute to all productions, either in the cast or on a crew. Normally, students are enrolled in TH 272 or TH 472 for each production on which they work. To be eligible for production assignments, students must meet academic eligibility standards as established by the department.

Required Courses (57 hours)

TH 101 Introduction to Theatre (2)	TH 336 Stage Lighting (3)
TH 121 Acting I (3)	TH 350 Introduction to Theatrical Design (3)
TH 131 Stagecraft (4)	TH 351 History of Costume and Décor (3)
TH 133 Make-up (2)	TH 381 Survey of Dramatic Literature (3)
TH 210 Movement for Actors (3)	TH 390 History of the Theatre I (3)
TH 221 Acting II (3)	TH 391 History of the Theatre II (3)
TH 223 Voice and Diction (3)	TH 426 Play Directing (3)
TH 234 Stage Costuming (2)	TH 454 Costume Design (3)
TH 325 Script Analysis (3)	TH 457 Scene Design (3)
TH 331 Scenery Practicum (1)	TH 497 American Musical Theatre (3)
TH 334 Costume Practicum (1)	-or- TH 383 Intro to Shakespeare (3)

Electives (13 hours) Students will work with their advisor to select additional courses in theatre arts, communication, music, art, and/or dance.

Bachelor of Arts (BA) in Theatre is a broad, general education experience as well as an introduction to major facets of theatre performance, production, design, history and literature. Majors are required to audition for productions and contribute to all productions, either as cast members or as production crew members; they will normally be enrolled in TH 272 or TH 472 for each production on which they work. To be eligible for production assignments, students must meet academic eligibility standards as established by the department.

Required Courses - 25 hours

TH 101 Introduction to Theatre (2)
TH 121 Acting I (3)
TH 131 Stagecraft (4)
TH 221 Acting II (3)
TH 350 Intro to Theatrical Design (3)
TH 351 History of Costume & Décor (3)
TH 381 Survey of Dramatic Lit (3)
TH 426 Play Directing (3)
TH 472 Theatre Production (1)

Required Options - 9 hours

TH 210 Movement for Actors
-or- TH 223 Voice and Diction (3)
TH 251 History of Costume & Décor*
-or- TH 454 Costume Design* (3)
TH 390 History of Theatre I
-or- TH 391 History of Theatre II (3)

(*Courses with prerequisites)

Required Second Program of Study. Students complete a second program of study from 15 to 30 hours in another discipline of their choice.

Theatre Minor. Students who have majors in other disciplines may take a minor in theatre. The minor consists of 18 semester hours. The theatre minor is an appropriate choice for students in the humanities or fine arts who wish to deepen their understanding of their major fields, as well as science majors who are seeking a breadth of undergraduate experiences. It is also an appropriate choice for students whose program requires a minor, as well as students who are required to have a second program of study under the degree Bachelor of Arts.

Required Courses (10 hours)

TH 121 Acting I (3)
TH 131 Stagecraft (4)
TH 381 Survey of Dramatic Literature (3)

Elective Courses (8 hours)

Students select from other theatre courses in consultation with an advisor.
The chair of the department gives final approval.

Bachelor of Science in Education (BSE) - Speech and Theatre is a comprehensive program which prepares both theatre and speech students to teach any subject area in theatre or speech (including forensics and debate) in a Kansas high school. Students must maintain an overall cumulative GPA of 2.75 and they should contact their advisor to determine the cumulative GPA requirements necessary on all work taken toward the teaching field. For more information about this program, contact Kenna Reeves, Departmental BSE Advisor.

OPTION A - TWO TEACHING FIELDS (40 hours). This option requires a second licensure area such as English or Journalism.

Required Courses:

SP 100 Interpersonal Comm (3)	TH 101 Introduction to Theatre (2)
SP 222 Argumentation and Debate (3)	TH 121 Acting I (3)
SP 303 Organizational Comm (3)	TH 131 Stagecraft (4)
SP 315 Small Group Communication (3)	TH 340 Play Production (3)
-or- SP 312 Theories of Comm (3)SP	TH 381 Survey of Dramatic Lit (3)
329 Principles of Broadcasting (3)	TH 426 Play Directing (3)
SP 470 Teaching of Speech/Theatre (3)SP	TH 472 Theatre Production II (1)
572 Directing Forensic Activities (3)	

OPTION B - ONE TEACHING FIELD (48 hours). This option does not require a second licensure.

Required Courses:

40 hours of courses as required in Option A (above).

Elective Courses:

The student and advisor will elect an additional 8 semester hours of courses with prefixes of SP or TH.

CLASS ATTENDANCE POLICY (Revised August, 1999)

The following policy will apply to all courses taught as part of the major in Theatre.

1. For a MWF course, 3 absences will be allowed without penalty.
2. For a TR course (or one which only meets twice a week), 2 absences will be allowed without penalty.
3. For an additional absence beyond the limit, a student's final course grade will drop ONE letter grade. (The Instructor will determine how additional absences will affect your grade.
4. Excused absences (such as authorized ESU field trips) will be determined at the instructor's discretion.

SCHOLARSHIPS

Scholarships at ESU are offered at both the University and Department level.

University Academic Scholarships. Requests for scholarship information and application forms should be sent to the secretary of the committee on scholarships in care of the financial aid office at ESU. Current students should watch for notices in the school newspaper *The Bulletin* and on the university website. *All scholarship recipients must reapply each year.*

Department of Theatre Scholarships. Each year ESU Theatre awards scholarships to new and continuing students who major in Theatre Arts. These scholarships are awarded to students who have a record of academic success and have demonstrated their talents and achievements in the various areas of theater.

New students. A number of scholarships are designated at the department level for new students who plan to major or minor in theatre. These scholarships are awarded to promising new students based on auditions and interviews. Auditions are usually scheduled for February. Complete information is available by contacting the Director of Theatre.

Continuing students. The department has several endowed scholarships to honor the memory of former students, faculty, and friends. All current theatre majors may apply for these scholarships. Students apply in writing; no formal audition is required. Applications for these scholarships are made in February or March. Students should watch the Call Board for complete information.

CALL BOARDS

The department maintains several bulletin boards at various locations in King Hall. Department announcements are also sent via e-mail, buzz-in and facebook.

GENERAL INFORMATION (2nd floor, outside office, west wall)

Academic information such as: advising, scholarships, etc.
Special activities/events: majors meeting, field trips
Class activities: directing scenes presentations/auditions
Messages: posted phone messages and other requests

PRODUCTION CALL BOARD (2nd floor, outside office, west wall)

This board will post all information related to current productions.
Schedules, special calls, costume fittings
Cast and crew should check this board at least once a day.

ANNOUNCEMENTS (2nd floor, outside office, west wall)

Posters from various college programs
Advertising of current area theatre productions

EDUCATIONAL THEATRE COMPANY (2nd floor, east wall)

Information from ETC

ZOIKS! (2nd floor, east wall)
Information for Zoiks and Doiks

STAGE DOOR ALLEY (backstage Bruder Theatre)
Sign-in sheet for current production
Other notices for production

THEATRE MAJORS ELIGIBILITY POLICY (Revised August 2008)

Students wishing to be considered for major assignments (acting, stage management, or running crews) on University Theatre productions, in the Educational Theatre Company, or KCACTF participation in the Department of Communication and Theatre Arts must complete a minimum of 12 credit hours per semester. (Complete is defined as finishing the class and receiving a grade of D or better.) **And, you must achieve the following minimum grade point average each semester:**

Freshmen	2.0
Sophomores	2.3
Juniors and seniors	2.5

Part-time students can be considered for major assignments in productions if they complete 70% of the hours in which they enroll and meet the same GPA standards as full-time students. Theatre majors and scholarship holders are responsible to notify the theatre faculty if they are ineligible in advance of the first audition of the semester; they will have the right to appeal the decision. Students declared ineligible may still volunteer to work on costumes, scenery, publicity, or box-office for the University Theatre productions, and may also audition for Directing class scenes and other student projects.

THEATRE MAJORS PARTICIPATION POLICY

Since productions are the labs where the skills learned in class are applied, all theatre majors (BFA/BA) and scholarship holders are expected to be a company member (cast or running crew) for at least one ESU Theatre production each semester. Theater minors and BSE students are required to audition and accept a company assignment for a major production at least once in their freshman/sophomore years, at least once more in their junior/senior years (theatre minors and BSE students are encouraged, however, to audition and accept a company assignment every semester).

At the auditions for each semester, majors may state (on their audition form) their cast or crew preferences for each production. The faculty will do its best to comply with the requests, to find one company assignment for every major every semester, and to make no more than one assignment requiring a heavy time commitment. Students who wish

to be considered for more than one company assignment (acting or running crew assignments) in the same semester, may indicate so on their audition form for that semester. This option will only be available to students who are juniors or seniors and who have a cumulative GPA of at least 3.00. If a student is given two major assignments in the same semester, the maximum number of scholarship hours they may earn from these assignments remains 18 hours, requiring them to work the additional 18 hours in the shops.

All majors are required to audition for all productions. Auditioning is part of the experience necessary for anyone who intends to work in the theatre, whether in a professional or educational setting. However, if a major has auditioned at ESU at least once for both a fall and a spring semester of productions (a total of two different audition sequences), they may then apply in writing for the auditioning requirement to be waived. This exception might apply to students who are focused on technical and production aspects of theatre, rather than performance. These students will still be expected to fill out the audition form each semester, and accept all company assignments they are given. Majors may also request to be excused from participation in all the productions during a semester, or in a particular production, for academic reasons (such as a class conflict or a need to concentrate on course work). The request should be made in writing and submitted to the Director of Theatre at least 24 hours in advance of the first audition for the semester. The faculty will rule on the request before auditions. Any major who does not make a formal request in writing for exemption, and who goes through the audition process, is assumed to be available for any cast or crew.

Majors may not turn down assignments. Majors are reminded that future assignments, scholarships, and recommendations will be based on their adherence to this policy.

PRODUCTION POLICIES

Season Selection. Responsibility for final selection of the season rests with the Director of Theatre. Department-wide input reflects students, faculty, staff, and the audience in the process. During the fall term, the Director of Theatre submits a season “plan” to the faculty. The faculty and staff may make additional suggestions. After a period of time a list of time slots, script requirements and suggested shows is compiled. The list is typed, and posted on the Department Call Board for student input into the selection process. At this time, show titles may be added to the designated categories. This list is brought to the Selection Committee for narrowing. The “short list,” when ready, is submitted to the faculty directors and designers who submit their requests to work on specific shows from the list. In consultation with the entire faculty, the Director of Theatre makes the final determination. The summer season is announced at the end of the fall semester. The academic season is set by Spring Break. The season selection matrix attempts to cover the following styles and periods:

Greek/Roman	Modern Drama
Shakespeare Comedy	Shakespeare History/Tragedy
Musical Theater	Musical Revue
Original/New	Modern American Comedy/Drama
Family/Children	Moliere/Baroque
One Acts	European Comedy/Drama

As a general rule the academic season will include a fall musical, presented for the Homecoming Musical. A normal season will have four or five productions. The Summer Theatre usually will have four productions. The season may include a production directed by a single student or two one-acts directed by two students. Students may also be selected to design an element for a production. Students interested in directing or designing for a University Theatre production should watch the Call Board for specific information and applications for these positions.

Auditions / Casting

Auditions are open to all ESU students. All theatre majors are required to audition unless granted an exception (See page 12). The assignment of technical production positions is part of the audition process. Students must complete the audition form in order to receive a position in the production company. All full-time students assigned to the production, cast and crew, will be enrolled in one hour of production credit: TH 272 or TH 472. (Exception: no hours are required if the student is enrolled in TH 136, Stagecraft.)

Auditions are held at the beginning of each semester. Audition information is posted on the Production Call Board. The theatre faculty will meet after the final session of callbacks and make the assignments for the cast and crew of each production. The Company List is posted on the Call Board. Students must check the list and initial next to their name to acknowledge their assignment.

Auditions for other productions

Auditions for other productions, such as scene work in the Directing class, are open to all students. Information about auditions will be posted on the General Information Call Board or the Student Production Call Board, both located on the second floor of King Hall.

Production Crews

Productions crews are a vital part every ESU Theatre production. Crew assignments not only support the current production but provide an opportunity for a variety of technical production experiences. Production crew assignments are made as part of the audition process. Students who request a particular assignment should contact the faculty member in charge of that specific area before the auditions begin. All students must complete the audition form and indicate their preferences for production assignments. The faculty will make every effort to honor a student's preference but, as in casting, a particular assignment cannot be guaranteed.

If a theatre major is not cast, that student must accept an assignment to a production crew. Non-majors may volunteer for positions. Members of the current Stagecraft class, TH 136, will be given an assignment if so requested. Students assigned to production crews will be enrolled in TH 272 (freshman/sophomore) or TH 472 (junior/senior). To satisfy the credit requirement, students must complete 36 hours of work in the assigned production area. If a student is assigned to a running crew, 18 hours of work must be completed before the technical rehearsals begin. Members of the Stagecraft class TH 136 may not enroll in TH 272 or TH 472 for additional credit.

Students assigned to the crew of a particular production will be considered members of that production company. All company members must attend the Company Meeting scheduled at the beginning of the rehearsal period.

Production Meetings

Production meetings will be scheduled for the production staff for each production. Production meetings should be attended by: director, designers, stage manager, shop managers, assistants to stage manager and designers, and other people necessary to conduct the business of the meeting. Meetings generally deal with discussions of the designs and particular problems and ideas discovered in the previous week's rehearsal and construction sessions. These meetings monitor and adapt the production calendar.

Plans for publicity photos, work calls, and other events are made at these meetings. The stage manager's daily rehearsal report usually serves to insure that all areas are discussed. Production meetings are generally called on a weekly basis; usually Thursday mornings at 8:00 a.m. The stage manager should post notices of all meetings on the Call Board and on the daily rehearsal report.

Company Meetings

A company meeting is a meeting of the entire production company: director, designers, cast, and crew. Most productions will have only one company meeting. All members of the company are required to attend. The meeting is called, at the beginning of the rehearsal period, to introduce the company members and identify their duties. The production calendar will be distributed and explained. The director and designers may take the opportunity to share ideas, approaches, and concepts in the production's directions and design. Some productions may, particularly a regional KCACTF entry, require additional company meetings to distribute and gather information regarding additional performances or travel plans. (See pages 47 and 48.)

REHEARSAL GUIDELINES

Rehearsal period

1. The "usual" rehearsal period for a department production is between four and six weeks. Production type (musical, one-act) and calendar conflicts may result in a slightly shorter or longer period.
2. Summer Theatre productions will have a significantly shorter and different schedule.

Rehearsal hours

1. Regular, non-tech or dress, rehearsals may be scheduled a maximum of six days a week, four hours per rehearsal.
2. Rehearsals should be scheduled on weekdays between 7 and 11pm and on weekends between 10am and 11pm.
3. Extended rehearsal periods should be expected for technical and dress rehearsals.
4. The Stage Manager will be responsible for having the rehearsal space open and prepared 15 minutes before the call.
5. Company members are expected to arrive prior to their call so that the rehearsal may begin and continue without delay.

Rehearsal Schedule

The director, in consultation with the production staff, is responsible for the planning of the rehearsal schedule. Directors should make every attempt to call cast members only when they are needed.

Visitors

Rehearsals for department productions are open to faculty and students unless otherwise posted by the Stage Manager. Visitors should notify the Stage Manager of their wish to attend rehearsals. All visitors are present at the discretion of the director.

Procedure for Closing the Friesen Studio

As the principal rehearsal space, the PSM must take care to properly shutdown the studio after rehearsal. These guidelines should be followed after classes, as well.

1. The curtain at the east end of the room that runs N-S must be fully opened. The sections should be snugged tightly against the walls.
2. All stacking chairs, rehearsal furniture and cubes should be stored in the area provided along the east wall.
3. The portable blackboard must be stored against one of the walls.
4. The storage room must be locked.
5. The last user of the day must turn out the lights.

Performance guidelines

Standard Operating Procedures

- A. The Stage Manager is in charge of the production; cast and crew.
- B. The House Manager is in charge of the Front of House areas; Lobby, Gilson Room, Eppick Gallery, restrooms, etc.
- C. The Assistant Stage Manager is in charge of the backstage areas. All actors and crew heads should report any problems to the ASM.
- D. All members of the company, cast and crew, must use the SIGN-IN SHEET posted at the Stage Door.
- E. NO VISITORS are permitted backstage or in the booth. Cast and crew may greet visitors after they have completed their assignments.

- F. QUIET must be observed in all backstage areas during the performance. All conversations must be limited in volume and length...in the wings, in the hallways, and on the headsets. Production areas must support the performance and not create distractions.
- G. Food and Drink are NOT PERMITTED BACKSTAGE.
- H. SMOKING IS NOT PERMITTED IN KING HALL.

Strike

All members of the company, cast and crew, of a production are required to participate in the strike of that production. Members of the current Stagecraft class and other students may volunteer. All participants must be current students of ESU. Unless special arrangements are made, the strike will begin immediately following the close of the final performance. Individuals on running crews should begin work in those related areas. Performers should report to the costume shop or stage for work assignments. Everyone should wear clothing and shoes that are safe and appropriate for the assigned work. Strike will end by the Stage Manager taking attendance from the company roster.

Post-mortem

Theatre majors and all members of the production company, cast and crew, are required to attend the post-mortem following each production. Unless other arrangements are made, the post-mortem will be scheduled for the first Monday following the close of a production. The discussion will focus on the production process; what areas were successful or rewarding and what areas are in need of improvement for future productions.

STUDENT PERFORMANCE OPPORTUNITIES

There are three basic types of production in which the student may be involved as a member of the cast or crew: Department productions, Laboratory productions and Summer Theatre. Laboratory productions are shorter works usually generated by classes or student directors. They are not funded, require no technical support, and are presented in a variety of locations. Audiences are invited and there is no ticket charge. Other student performance opportunities include—

Educational Theatre Company

Sponsored by the Department of Communication and Theatre, the students who comprise the Educational Theatre Company, serve as an academic resource pool in performing dramatic presentations of plays, poetry, stories, novels, non-fiction, and original scripts before classes in all academic areas of the university. The company also provides its services to educational groups off campus. The coordinator, with the supervision of the faculty sponsor, works with the company to prepare scripts and scenes that will serve the various requests made by different academic units. The company is under the direction of a theatre faculty sponsor. The company has a student coordinator selected by the theatre faculty. (See page 44.) Members of the company are selected by audition and are enrolled in TH 377 for academic credit.

ZOIKS! Improv Group

ZOIKS! is an affiliated student organization and receives funding support from student government. Members rehearse weekly and perform at university functions throughout the year. Like ETC, they also represent the program at schools, with civic groups and at various meetings. On occasion, ZOIKS! has performed with touring groups like Second City, the band Ha Ha Tonka and other acts. The ZOIKS! coordinator is assisted by a secretary-treasurer. Both are elected members of the company, which is sponsored, by a member of the theatre faculty. Membership is by audition.

ESU Theatre Dance

Each semester, students in Theatre Dance classes present a public performance. Some of these performances are open to audition. Consult the Call Board for additional information. Contact Lindy Bartruff at mbartruf@emporia.edu for additional information.

Directing scenes

Students enrolled in Directing (TH 426 and TH 526) present 10-minute plays and cuttings from full-length plays throughout the academic year. Consult the Student Production Call Board for additional information.

In addition to these department performance groups, theatre students often perform in scenes from the playwriting program in the English Department and the annual presentation of *The Vagina Monologues*.

STUDENT EMPLOYMENT OPPORTUNITIES

The Theatre Department usually maintains several paid student staff positions. The number of positions varies due to budget allocations and needs of the department. Most years 8 to 12 positions will be assigned between the Costume Shop, Scene Shop, and the Director of Theatre. Additional positions are filled as budgets allow.

Students assume positions in production areas to assist with the routine operation and maintenance of the shops and daily activities necessary for the technical support of current university theatre productions.

All hourly positions are paid at the current minimum hourly rate. Work schedules are usually between 9 to 12 hours per week. Schedules are flexible but must satisfy the needs of the particular production area.

Eligibility

Students must apply initially at the student employment office to secure a position. Students must satisfy minimum requirements of the job description as posted at the student employment office. Theatre majors must satisfy the standards as required by the academic Eligibility Policy.

Work Study program

The student employment office along with the financial aid office will determine a student's eligibility for the Federal Work Study Program. Some but not all positions will be available to students who qualify for work study funding.

POLICIES AND PROCEDURES

Computer usage

Students who need the use of university computers or printers should make use of the labs located throughout the university. Commonly, theatre students use the computer labs in Roosevelt Hall, the Memorial Union basement or the White Library. There are several computing stations available in the department. These workstations are to be used only for official department business.

- Students may not use the main office computer in King 201 under any circumstances.
- The computing stations in King 214 are reserved for production work or class work. If you are not authorized to be in 214 for class or production work, you will be asked to leave.
- Theatre students may use the computer in King 205 when it is available. There are no print capabilities available to this computer.
- The ETC office has a computer and printer available for ETC business.
- King 214 has a computer to be used by student assistants working in theatre archives and the script library.
- Under no circumstances are students to download games, music, video or other content unless authorized to do so by the Director of Theatre or the Technical Director
- All printers in KI 214 are to be used only for production documents. This means that you must print production research elsewhere. (A better solution for this would be to email your research to your director or advisor.) In order to print documents on the large format printer, you must be authorized to do so by the Director of Theatre or the Technical Director.

Use of the department copy machine

Student use of the departmental copy machine is limited to copying audition materials, prompt scripts, production materials and other official documents. Materials to be copied must be given to the departmental secretary, or office assistant for copying. Please allow sufficient time for completion of the work. It will not be completed "while you wait." Student scripts for classroom use must be copied elsewhere. Single copies may be left in the office for copying at 10¢ a copy. Faculty and Staff are urged to limit usage of the copy machine to office, production and classroom related materials. Lengthy copying jobs should be planned in advance and left with an office assistant to be copied.

Costume and prop rental

Students may borrow properties and costumes for use in department projects and productions. You must secure permission from the person in charge of each area. You may be subject to charge for cleaning, repair, or replacement of damaged items.

Students and organizations may rent costumes for non-department use (except for Halloween parties.) Complete rental contracts must be secured from the person in charge of each area.

Use of electrical equipment

The Department does not rent or loan any lighting or other electrical equipment for use outside of the department.

Use of other department resources

As a rule, students are not allowed to use props, costumes or furniture pieces for class work. To “borrow” such items for personal use without permission is theft and can be prosecuted.

Rehearsal spaces

All space for rehearsals, readings, and performances of department productions, directing scenes, or class projects should be scheduled through the Director of Theatre. People using spaces are responsible for leaving them in proper condition. Lights should be turned off. Anyone using a space without scheduling it first must leave upon request of the group that has it scheduled. Performance spaces, once sets have been moved into them, are “off limits” for rehearsals except under special circumstances.

Outside work

Students are encouraged to work outside. The student is committed to classes and production work of the Department and shall not accept any outside theatre employment or work, including but not limited to summer stock, commercial cinema production, television commercials, student film/videos or community theatre work without first making written application to the Director of Theatre.

Chemical dependence and abuse

The Department does not condone or encourage the use and abuse of chemical substances. The use of these drugs, alcohol, or habit-forming chemicals is absolutely prohibited during class, rehearsal/crew and performance situations. Excessive use by any student will subject that student to disciplinary action.

Eating, drinking and smoking

The consumption of food or beverages or use of smoking materials is not allowed in performance spaces, including the Friesen, Frederickson, and shop areas unless required by the production/scene being rehearsed. Smoking is not allowed in university buildings. Actors must avoid smoking, food and beverages (other than water) while in costume.

Productions and classes

Both class work and production experiences are critical to our training programs. Theoretical understanding is established in class then applied practically in production. Classes and productions should not be viewed as adversarial, but rather as extensions of the same training process. Faculty, staff, and students must apportion time allotted to curricular and production needs so as to provide all involved the ability to accomplish the goals of both classes and productions.

Every attempt must be made to avoid the scheduling of rehearsals and performances during regularly scheduled daytime university and department classes, and official meetings. Requests for exceptions to this policy must be submitted to the Director of Theatre. Faculty members are encouraged to consider the production involvement of students when making class assignments.

Class attendance

Class attendance is mandatory. Absences must be limited to reasons of illness or serious emergency and **the instructor must excuse these**. Instructors may set limits to the number of classes missed for any reason. Likewise, lateness will not be tolerated and instructors may set limits in this regard. Students are required at all times to notify the instructor in advance of being absent for any reason. If unable to locate the instructor, the student must call the Office (5256). Students are responsible for all materials covered in their absences and all assignments must be made up. Classes that must be made up shall not conflict with other regularly scheduled classes or Department events requiring attendance.

Comp ticket policy

Comps are basically free tickets. They are distributed in the Bruder Theatre as follows—

1. Theatre majors get one (1) Comp ticket for opening night.
2. Ushers receive one (1) Comp ticket.
3. Company members get two (2) Comps for their production.
4. The Director of Theatre can authorize Comps to Prospective students.
5. Generally, Comps are not issued for Frederickson Theatre productions.
6. Likewise, Comps are not available for the Homecoming Musical.
7. If you have questions about this policy, notify the Director of Theatre.

SAFETY and SECURITY GUIDELINES

Campus police protect the university property and insure the safety of personnel on campus. The campus security phone is 341-5337 or extension 5337.

After-hours Permits. All campus instructional buildings are closed from 10:00 p.m. to 6:00 a.m., daily and from 12:00 Saturday noon to 6:00 a.m. Monday. Students who use facilities after closing hours must obtain a **Late Pass** from the department secretary. Permits are not transferable and the holder is responsible for property and safety in the area where he/she is working. Students are expected to notify the campus police and

safety office when they enter, work, or leave the building after closing hours. (x 5337)

Check that the door you use to enter or leave the building is closed behind you. Stage managers will be responsible during rehearsal and performance periods. Please be responsible for the area you are working in. **SMOKING IS NOT PERMITTED** in any campus building. Please leave the space as you found it, returning any furniture you move. Please keep the space clean for the next user.

EMERGENCY PROCEDURES

When students are injured or become ill on campus and an emergency response is needed, call 911 and request ambulance service. After the ambulance has been called, report the incident to Campus Police extension is 5337. In the event of a minor incident call Campus Police and request assistance. All officers have first-aid training. Officers will transport persons needing minor treatment to the hospital or call an ambulance for a serious injury.

Fire. Know the location of the fire exits and the RED PULL BOXES. The pull boxes are usually located in the halls near exits. Keep the exits clear. Know the locations of fire extinguishers in your area and know how to use them. If you see or smell smoke, try to find the source. When a flame is visible, take action. On a minor flare-up promptly use a fire extinguisher to put out the fire. When the fire is out call Campus Police at 5337.

When a fire is anything larger than a minor flare-up, call for help at 911. Use the RED PULL BOX. Pull boxes are located in the halls near exits. Call Campus Police at 5337. Exit the room. Close the door behind you. Exit the building. Once outside the building, move to a clear area. Be prepared to give information to the Campus Police.

Tornado. The Campus Police and Safety Office is responsible for the official notification of procedures during a storm. You must follow their instructions. The hallway on the FIRST FLOOR, the Art Department, is designated as the shelter for King Hall. When the "Take Cover" sirens are sounded, move to the shelter area.

PRACTICUM

(TH 331, TH 334)

Since a primary focus of the Theatre major is to understand both the theory and practice of theatre, each student pursuing the B.F.A. degree must successfully complete TH 331 and TH 334. Students will earn one (1) credit hour in practicum. Both practicums are graded PASS / FAIL. Students must satisfy the required prerequisites:

TH 331: Scenery Practicum (Prerequisite: TH 136: Stagecraft)

TH 334: Costume Practicum (Prerequisite: TH 234: Stage Costuming)

Each practicum requires 42 hours of work in the appropriate production shop. The student, with the shop supervisor, will determine the specific work schedule that will satisfy the requirement. The work schedule will conform to the production schedule for each semester.

We recommend the following work schedules:

Option 1 (weekly schedule) One day each week or three (3) hours per week during the entire semester.

Option 2 (production schedule) Two days each week or six (6) hours per week during the production period.

Practicum hours will not be carried over from one semester to the next. The grade of "I", incomplete, will be issued for personal emergencies that are verifiable when the student has been making satisfactory progress in the course. Students are responsible for recording their hours accurately and securing the appropriate signatures. Only approved faculty or staff may sign time sheets.

Practicum supervisors:

Amanda Dura	Costume Shop	5489
Craig Moxon	Scenic Studio	6443

PRACTICUM POLICIES

Schedule

1. At the beginning of each semester the Shop Supervisor and the practicum student will agree upon a work schedule for the practicum student.
2. Not all work schedules will start at the beginning of the Semester of enrollment. The Shop Supervisor and the student will choose a work option (half the semester or full semester). The student's work hours will be schedule according to the option selected.
3. A student must work for no less than two hours.
4. If you would like to take a second show assignment, the working on a running crew, or a construction crew, these hours may be counted as part of your practicum. You cannot receive show credit for this crew assignment. The Shop Supervisor must approve this arrangement when the second assignment is given.
5. The Shop Supervisor is responsible for verifying the enrolled student will have enough scheduled hours to fulfill the required forty-two (42) hours before the student and the supervisor have signed the schedule contract.
6. The contracted work schedule can be changed, once, for the remainder of the semester, with the approval of Shop Supervisor.
7. **By signing the practicum work schedule the student agrees to the work during the hours indicated on the schedule**

Policies

1. At the beginning, and ending of each scheduled work session the student will report to the Shop Supervisor.
2. If a student is unable to fulfill their scheduled work session it is their responsibility to notify the Shop Supervisor, prior to the scheduled time.
3. If the student misses a work session the hours missed must be made up in a timely manner.
4. If the student fails in to notify the Shop Supervisor in advance of the missed work session it will result in an absence.
5. Six (6) or more absences will be grounds for failing the course.
6. If the student repeatedly misses/ rearranges work sessions (6 or more times) the Shop Supervisor reserves the right to count the original sessions as absences.
7. If you are not otherwise required to attend a scheduled Saturday Work Call (*you are not a cast or crew member of any kind*) you may count any hours completed during work call toward the 42 required hours. *Attending work call does not guarantee 8 hours of work.*
8. The student cannot count their practicum hours as crew hours or as paid shop hours, unless prior arrangements have been made with the costume shop manager.

*Crew members must put in 18 hours for running crew or 36 hours for construction crew for the show they are assigned, along with their practicum hours for that semester.

I have read and understand they above schedule and practicum policies.

Name _____

Signature _____ Date _____

HOUSE MANAGER

Standard Operating Procedures

Secure and Supervise Ushers

Ushers should be recruited some two weeks prior to opening. A sign up sheet on the callboard will likely get you plenty of ushers. The sign up sheet should ask for the usher's name and phone number. Your sign may tell ushers that they may have one COMP for the performance they usher.

For each performance in the Bruder Theatre, you need 8 ushers (1 ticket-taker and 3 seaters per door); for Albert Taylor Hall, you need 20 ushers (1 ticket-taker and 4 seaters per door); for the Frederickson Theatre, you need 5 ushers (2-ticket-takers and 3 seaters).

Rules for ushers

1. Arrive at the theatre 1 hour before performance (30 minutes before house opens).
2. Dress appropriately. You do not have to be overly "dressy," but please no blue jeans or T-shirts. Please remember you are representing the university to the public.
3. If you are unable to usher, please find your own replacement.
4. If an emergency prohibits your presence, call the box office at 341-6378.
5. Ushers receive one complimentary seat for each performance they usher; they must stay for the entire show.

At 45 minutes before the house opens (75 minutes before curtain)

Arrive one hour and fifteen minutes before curtain.

- Check the house and lobby to make sure that everything is neat and in order.
- Turn on all the lights in display cases and lobby:

LIGHT BOOTH CIRCUIT BOARD

Circuits 17-18-19: Display case track lights

Circuit 23: Bullet lights at box office

Circuit 37: Wall picture lights

- Check the additional lobby lights at the box office.
- Make sure theatre doors are unlocked.
- Make sure you have enough programs at each door.
- Set up ticket stub holders. Place stub sleeves carefully in each.
- Check with box office manager to see about audience members with special needs (groups, wheelchairs, visually impaired, etc.)

At 15 minutes before the house opens (45 minutes before curtain) Review procedures with the ushers.

- Ushers are responsible for maintaining the house during performance.
- If there is an emergency (medical, weather, etc.) or if a patron has a special need, ushers must be "on duty" and ready to help.
- Ushers are representing the university; they should remain pleasant, helpful, and courteous.

- Learn the correct doors for patrons: Left Section, and Center Section seats 101-108 should enter house via the house left doors; Right section and Center Section seats 109-114 should enter the house via the house right doors.
- No food or drinks are allowed in the theatre.
- ALL who enter must have a ticket, including babies. If patrons do not have a ticket for a baby, and bring it into the theatre, ushers should note where they are sitting; if the baby begins to cry, ushers need to quickly and quietly ask the patrons to take the baby to the lobby.
- No cameras or recording equipment of any kind are allowed in the theatre. Patrons may leave them in the box office for safe-keeping and pick them up after the performance.
- Inform the ushers if there are audience members expected with special needs and determine a plan for meeting those needs.
- Be sure your ticket takers know what the tickets for that performance look like, and also that they **MUST** keep one half of the ticket in the sleeve, and return the other half to the patron.
- Make sure all your ushers have comp tickets from the box office, and that they are appropriately marked, and torn.

At 30 minutes before the curtain

- Check with the Stage Manager, and when all is clear, open the house by opening the doors, getting ushers to their stations, and seating patrons.
- Be visible and available to troubleshoot—help patrons with questions, assist ushers if they need it, look for food or cameras being carried into the theatre, etc.

At curtain time

- Be sure the lobby and restrooms are clear of patrons.
- Communicate with the Stage Manager that the house is ready to be closed and the show may start.
- Lower lights in both alcoves.
- Quietly close inner and outer doors to the theatre.
- Make sure the ushers are seated near the doors at the back of all sections of the house. Remind them to handle any problems in the house, or to come get you.

After the show begins

- Work with the box office manager to count stubs and shut down the box office.
- Be available to ushers if a problem arises in the house, or if the stage manager calls the box office through the intercom.
- Quietly seat any latecomers in available seats in the back of the house. Tell them they may take their reserved seats after intermission. Be sure to tear their tickets and count their stubs.

At intermission

- Turn up the lights in the alcoves.
- Open the inner and outer doors.
- After the Stage Manager rings the bell at 5 minutes into the intermission, check the lobby and restrooms to be sure they're clear of patrons.
- Communicate with the Stage Manager that the house is ready to be closed and the show may start again.
- Turn off the lights in the alcoves.
- Close the inner and outer doors.

After the show is over

- Turn up the lights in the alcoves.
- Open the inner and outer doors.
- After the theatre is empty, close inner and outer alcove doors, turn off the alcove lights, check the house for programs and ticket stubs, move the ticket tubes to alcoves, and lock the theatre doors.
- After the lobby is empty, turn off the lobby lights in the light booth and at the box office.
- If unlocked, help the stage manager lock up the Gilson Room Gallery. Turn off the lights at wall and secure both doors.

If you have problems, contact Police and Safety at 5337.

Building security guidelines

1. Check that the company has access to the rehearsal room or stage.
2. Check the other rooms are unlocked as required: Scene Shop, Costume Shop, dressing rooms
3. If the building is officially closed (weekend and holidays) check-in with Campus Police (5337.)
4. Before every public performance, check to see that the public entrance is open and that all exits are clear.

HOUSE MANAGER CHECK LIST

45 Minutes Before the House Opens	W	T	F	S
Check the house	—	—	—	—
Check the alcoves	—	—	—	—
Check the lobby	—	—	—	—
Make sure theatre doors are unlocked	—	—	—	—
Enough programs are at each door	—	—	—	—
Set up ticket stub holders (use ticket sleeves)	—	—	—	—
Check with BO Manager about people with special needs (groups, wheelchairs, etc.)	—	—	—	—
Turn on lights in display cases	—	—	—	—
Turn on lights in lobby	—	—	—	—
Light Booth Circuits:				
17-18-19: Display Case Track Lights				
23: Bullet lights at Box Office				
37: Wall Picture Lights				
18-41-42: Wall Track Lights				
 15 Minutes Before the House Opens	 W	 T	 F	 S
Train ushers:	—	—	—	—
Special needs:	—	—	—	—
Represent university:	—	—	—	—
Learn correct doors:	—	—	—	—
L & C (101-107) enter left				
R & C (108-114) enter right				
No food, drinks, or tobacco use in theatre	—	—	—	—
All must have a ticket (including babies)	—	—	—	—
(Note where babies are located- if they cry, usher MUST ask them politely to leave)				
No cameras or recording equipment (leave in box office)	—	—	—	—
Inform ushers of what real tickets look like	—	—	—	—
All ushers have a comp ticket, appropriately marked and torn	—	—	—	—
 When the House Opens/30 Minutes Before Curtain	 W	 T	 F	 S
Check with Stage Manager to Open House	—	—	—	—
 At Curtain Time	 W	 T	 F	 S
Lobby and restrooms clear of patrons?	—	—	—	—
Tell Stage Manager that show is ready to start	—	—	—	—
Lower lights in both alcoves	—	—	—	—
Shut the doors QUIETLY	—	—	—	—
Ushers to sit in the back of the house	—	—	—	—

After the Show Begins	W	T	F	S
Count ticket stubs	—	—	—	—
Fill out house manager's report	—	—	—	—
Seat latecomers in the back of the house	—	—	—	—
At Intermission	W	T	F	S
Turn up lights in both alcoves	—	—	—	—
Open doors QUIETLY	—	—	—	—
At End of Intermission	W	T	F	S
Lobby and restrooms clear of patrons?	—	—	—	—
Tell Stage Manager that show is ready to start	—	—	—	—
Lower lights in both alcoves	—	—	—	—
Shut the doors QUIETLY	—	—	—	—
After the Show	W	T	F	S
Turn up lights in both alcoves	—	—	—	—
Open doors QUIETLY	—	—	—	—
After the Theatre Has Cleared	W	T	F	S
Check the house for programs, stubs, trash	—	—	—	—
Move the ticket tubes to alcoves	—	—	—	—
Turn off lights in both alcoves	—	—	—	—
Turn off lobby lights in light booth and BO	—	—	—	—
Close and lock the Gilson Room	—	—	—	—
Close theatre doors and lock them	—	—	—	—
Turn off lights at both doors and secure them	—	—	—	—

STAGE MANAGER

Standard Operating Procedures

General Responsibilities. The Stage Manager is a key position in any successful theatre production. The position has a unique function because it serves the dual function of assistant to the director and production staff during the rehearsal period and then becomes the person in charge of the production during the actual performance. Each production will make different and unique demands of the Stage Manager. The role of Stage Manager is especially important and difficult in educational theater. The duties and responsibilities listed here are, by the nature of the position, incomplete; they serve as a guide to help create a successful experience.

The SM, stage manager, will be the key assistant to the director; however the SM is also serves as an assistant to the designers, technical director, costume shop supervisor, director of theater, conductor, and all other staff positions. Daily contact must be maintained with the entire production staff in order to communicate all of the various bits of information pertaining to the production.

The SM will be responsible for the creation and distribution of the Daily Rehearsal Report and the Performance Log. The report serves as a two-way communication between all members of the production staff. The SM should deliver the report in person in order to answer questions and gather information. The report should be delivered each day before the production shops open.

The SM will be issued keys by the Technical Director.

The SM will maintain the Production Call Board, posting notices for cast and crews. The Call Board must be kept neat so that information is not lost in useless clutter.

The SM will help with the auditions as required.

The SM will create a Company Roster that will contain accurate information as to assignment, address, and phone number of each company member. This should be completed at the initial Company Meeting.

A primary duty of the SM is the creation of the Prompt Script/Production Book. The SM will prepare a prompt script that will eventually contain all blocking notations, plus cues for lights, sound, shift, orchestra, and what ever is necessary for the production. This “bible” must be created with care so that anyone would be able to assume the position of SM and call a successful performance. The Production Book will contain all information necessary for the production: Company Roster, production and rehearsal calendars, prop lists, Daily Rehearsal Reports, Performance Logs, in fact, any and everything pertaining to the production. This production book must be brought to every production meeting.

When rehearsals move into technical rehearsals, the SM will run the rehearsals. The SM will schedule paper techs prior to the first tech rehearsal. The SM will maintain the show throughout the run of the show, as rehearsed.

Preparation for rehearsals. The SM is responsible for taping out the set on the floor of the rehearsal room. Obtain a dimensioned ground plan from the designer. Obtain supplies from the Technical Director; 50 ft. tape, spike tape, etc. After the rehearsal process, the SM is also responsible for removing all tape from the rehearsal floor.

The SM is responsible for gathering, storing, and returning all rehearsal props and rehearsal furniture. The director and SM should create a list of rehearsal props. The SM and the designer or Technical Director must pull the rehearsal props and furniture.

The duties and procedures of the Stage Manager will vary with the nature of the script, production, rehearsal, director, and designers. A good Stage Manager must be able to adapt to the needs of each production. When an ASM is available, use that person to assist with routine duties. Both you and the ASM must attend production meetings.

Before rehearsal

1. Arrive 20 to 30 minutes early (or earlier as needed.)
2. The space should be ready 15 minutes before the call time.
3. Unlock the doors.
4. Turn ON appropriate lights. Do NOT turn on lights that are not needed.
5. Check that the floor is clear and safe for the action required.
6. Check that any scenery or set piece is ready to be used as required.
7. Check that any recorded music or a piano is ready for use.
8. Check that all props are ready for use.
9. Check that the production desk is ready (if needed).

Beginning of rehearsal

1. Assemble cast and record attendance.
2. Give announcements and distribute information.
3. Give specific instructions required for the rehearsal period.
4. Create and maintain a check-in list for tech rehearsals and performances.
5. If needed, provide rehearsal props. These must be pulled in consultation with the designer and director of the production.
6. As needed, coordinate the sign-up or costume fittings between the costume shop and the cast.

During the rehearsal

1. Help maintain quiet and order. Among other things, this means that all cellphones, etc. must be kept away from backstage.
2. Call cues to begin the action: curtain, lights, sound, for example.
3. Record blocking.
4. Record changes to the script.
5. Prompt actors as required.
6. Record running times.
7. Time and coordinate breaks for actors and staff
8. Keep director informed of time allocation
9. In a musical, help to coordinate activities between director, music director, choreographer, dance captain and the cast in an effort to make the most efficient use of time

End of rehearsal

1. Assist the director with notes.
2. Give announcements and take questions.
3. Remind cast about scheduled fittings and or changes to the schedule.
4. Prepare daily log.
5. Check with the director.

After rehearsal

1. The rehearsal space must be left clean and neat.
2. All props must be stored so that they are secured and out of the way.
3. All doors must be locked. Have everyone leave from one door.
4. All lights must be turned OFF with the exception of the ghost light.
5. Check-out of the building. Call Police and Safety; phone 5337.

Responsibilities to the Costume Shop/ Costume Designer/ Makeup Designer

The Costume Designer, the Costume Shop Manager, and any student designers need copies of all Contact Sheets, Rehearsal Schedules, Rehearsal Reports, and Performance Reports. Faculty receives their paper work in their mailboxes. Student designer's paperwork can be put on the callboard.

Once rehearsals begin, or once the build of a show begins, whichever comes first, the Production Stage Manager (PSM) should come to the Costume Shop daily (later in the day is better) for questions, updates and fittings. Occasionally the Assistant Stage Manager (ASM) may be sent in place of the PSM or a phone call is acceptable as a last resort. Costumes and other rehearsal items do not leave the ESU campus.

Rehearsal/Performance Reports should be delivered no later than 9:30 am the day after the rehearsal or performance.

Rehearsal Reports notes should include:

- Additional rehearsal costume/ costume prop requests/ needs
- Costume questions for the shop manager/ designer
- List of who is in each scene (musicals/ Shakespeare) as soon as the scene is blocked
- Any potential quick changes noticed by the PSM.
- Extreme movements blocked into show (i.e. crawling, rolling on the floor standing on tables, jumping jacks, knee slides, jumping up and touching the toes, etc)
- Blocking that uses a costume piece as part of the action (i.e. a girl throws a boa around someone's neck and pulls him to her)
- Entrances/ exits for actors
- Actors that are helping w/ scene shift changes, and which shifts
- Any changes to the items listed above that occur during subsequent rehearsals

Performance Reports should include

- Missed entrances due to costume issues
- Costume repairs noted by the PSM.
- Costume Running Crew that Report late

Rehearsal Clothing

The Costume Shop/ Costume Designer will pull all rehearsal costumes/ costume props; a complete list of items needed is requested one day (24 hours) or more before they are needed.

We DO NOT provide hard soled shoes, character shoes, everyday shoes, rehearsal skirts, rehearsal coats, backpacks, winter coats unless they are of an unusual nature (i.e. cowboy boots, cloak, can-can skirt, men's floor length tunic, gloves)

Rehearsal period undergarments (corsets, petticoats) will be provided as soon as they are available. Any 'real' show items such as boots, cloaks, etc will be given to the PSM during the later part of the rehearsal process.

Any Rehearsal item is NOT necessarily a replica of the 'real' item, but an approximation. DO NOT assume the 'real' item will have the same pockets, size, etc.

Any 'real' show items used in rehearsals (i.e. boots, petticoats) need to be returned to the costume shop for that actor's fittings.

Rehearsal clothing/costume props **must** be returned to the costume **shop on the day of first dress**. Not left in a shopping cart to find during strike or in the weeks after the production. This could be designated to the ASM.

Fittings

Stage Managers should come to the Costume Shop Daily (later in the day is better) to see if we have any questions or need fittings.

Fittings should not overlap one another unless cleared by the Costume Shop Manager, the Costume Designer, and the Costume Advisor (when it is a student designer).

Fittings should not be scheduled outside of the listed times on the fitting request sheet unless cleared by the Costume Shop Manager, the Costume Designer, and the Costume Advisor (when it is a student designer).

Any 'real' show items used in rehearsals by an actor (i.e. boots, petticoats, corsets) need to be returned to the costume shop by the PSM/ASM for any fittings with that actor.

Work Calls

The PSM should check in with the costume shop in the morning and afternoon.

Actors should be notified before work call, that on the day of work call they need to be available for fittings for the entire day.

During the Run of the Show

The PSM should make sure all combs, dressing rooms, costume cages, green room, costume shop, outside doors are locked. Only the costume shop and dressing rooms doors should be propped open for the dressing crew, when the PSM leaves for the night.

The PSM should make arrangements with the costume running crew head to meet for weekend laundry/ maintenance.

The PSM needs to be on time at the theatre when the costume running crew is called to let the crew into the building. If late the costume crew will be unprepared for the actors, which will cause the actors to run late, which will in turn start the show late, etc. DON'T BE LATE!!!

The PSM should notify the Costume Shop Manager if there is any repeated tardiness among the costume running crew.

Safety and Security

Building security guidelines

1. Check that the company has access to the rehearsal room or stage. Check that other rooms are unlocked as required.
2. DO NOT BLOCK OPEN ANY DOOR!!!
3. If the building is closed; check-in with Campus Police (phone 5337.)
4. Before every public performance, check with the house manager to see that the public entrance is open and that all exists are clear.
5. After all rehearsals and performances:
 - a. Check that all props and intercom headsets are stored.
 - b. Position the ghost light.
 - c. Check that all cast and crew have signed out.
 - d. Check that all doors are locked
 - e. Check-out with Campus Police; phone 5337.
6. Anyone remaining in the building must have a Late Pass and check-in with Campus Police; phone 5337.

Accidents

1. If a student is injured during a rehearsal or performance, provide the necessary first- aid.
2. When an emergency medical response is needed, call 911 and request ambulance service. Report the incident to Campus Police (5337.)
3. In the event of a minor injury, call Campus Police (5337) to request aid. All officers have first-aid training. Officers will transport persons needing minor treatment to the hospital or call an ambulance for a serious injury.
4. If a member of the public, non-student, is injured or in need of medical care, call 911. Call Campus Police, phone 5337, to report the accident.
5. You are NOT a doctor so do not jeopardize someone's health and safety. Be responsible get qualified help.

Fire, evacuation of the building

1. In the event of a fire, remain calm; help control the situation. Be prepared to give information to Fire and Campus authorities.
2. If you see or smell smoke, try to find the source. Don't create a problem with a false alarm.
3. When a flame is visible; take action. On a minor flare-up promptly use a fire extinguisher.
4. Get help even if the fire appears to be small. Call Campus Police (5337)
5. When a fire is anything larger than a minor flare-up, call 911 for help. Use the RED PULL BOX. Bruder Theatre Pull boxes are located:

STAGE DOOR	just inside the door
STAGE LEFT	exit door
BASEMENT HALL	opposite men's dressing
LOBBY	entrance doors

6. Call Campus Police at 5337.
7. Your primary concern is getting people out of the building. In the event a performance is in progress and you must evacuate the building: be calm and give clear instructions that will help insure the safety of the audience.
8. Contact the House Manager.
9. Lower the Act Curtain, if possible, and bring up the House Lights.
10. Step out in clear view of the audience and calmly announce:
"Ladies and gentlemen, may I have your attention please. We have an emergency backstage. We ask that you walk to the rear exit (or give specific directions) and leave the building. I repeat. Please walk to the rear exit and leave the building. Thank you."
11. Have the House Manager help direct the audience to the exits.
12. Direct the cast and crew to assemble outside on the lawn between King Hall and Beach Hall. Take a head count to make sure that all members of the company are present.

Tornado, storm warnings

1. Campus Police and Safety is responsible for the official notification of procedures during a storm.
2. The Stage Manager must check-in with the Police and Safety Office to give notice that the building is occupied.
3. The Stage Manager must be able to relay information from the Police and Safety Office and provide directions to all occupants of the building.
4. Be prepared to make an announcement to the audience and direct them to the shelter area. Have the House Manager help direct the audience.
5. The hallway on the first floor, the area of the Art Department, is designated as the shelter area for King Hall.
6. When "Take Cover" sirens are sounded, move to the shelter area.

GENERAL GUIDELINES FOR USE AND TECHNICAL SUPPORT RONALD Q. FREDERICKSON THEATRE (RH 133)

The Frederickson Theatre in Roosevelt Hall is a flexible theatre space with a seating capacity of approximately 100. The performance area and seating arrangement will vary from year to year—thrust, arena, profile. Limited technical support is available. **A request to use the theatre must be submitted to the Director of Theatre for approval.** Requests should be made as early as possible (30 days minimum.)

The ESU Theatre Technical Director must coordinate all technical needs. If the Department of Communication and Theatre cannot provide the staff for an event, arrangements must be with the Conference and Scheduling Office and the Technical Director for Albert Taylor Hall.

All events must be scheduled through the Conference & Scheduling Center.

1. Rental and labor fees may apply to some events. (See below.)
2. Use of the shop or dressing room must be requested separately from the theatre.
3. No costumes, props, or scenery may be stored beyond the scheduled event.
4. The ESU Theatre Technical Director will coordinate all technical support.

Rental and Labor Rates:

- | | | |
|--------------------|----------------------|--------------------------|
| 1. Room use fee | No admission charged | \$35.00/day |
| 2. Room use fee | Admission charged | \$50.00/day |
| 3. Technical staff | | \$ 6.00/hour per person* |

(*The Technical Director (TD) will determine the minimum number of staff that will be required for each event.)

Guidelines for requesting the use of the Frederickson Theatre.

Submit a proposal to the Director of Theatre that addresses the following.

- Date/time** Your proposal must include all dates and times that you are requesting the space. This schedule must include move-in, set-up, rehearsals, performances and strike.
- Space** Permission to make any additions or changes to existing masking curtains or scenic units must be secured from the Technical Director. You will be responsible for the proper use of the space and any equipment in the space. If you are not sure of proper use, ask for help. All rehearsal furniture, set pieces, and props must be stored in the storage spaces provided.
- Box Office** You must request the use of the Box Office.
- Seating** If the seating risers are in position they must not be moved. The Technical Director must approve the placement of additional seating. All members of the audience must be seated. All aisles and access to exits must be clear.
- Lighting** General overhead lighting is provided for classes and rehearsal. Permission to use the theatrical stage lighting equipment, including “house lights”, must be requested 14 days before the use the facility begins. **If a house plot is in place, it must not be re-focused or re-circuited without permission.**

A copy of the house plot and hook-up will be provided. A limited number of additional fixtures may be available. The TD must approve the use of ladders or lifts. If the house plot is not in place, a specific plot must be submitted for approval. A circuit plot and light fixture inventory will be provided. Your production light plot must be approved by the Technical Director 14 days before any hanging any fixtures is permitted. If this deadline is not met, lighting may be limited to work lights. **The TD will approve all board operators.**

Sound Use of sound equipment must be requested 14 days before the use of the facility begins. Sound equipment provides playback of: cassette, CD, mini-disc. Two portable speakers are provided for the space. **The TD will approve all board operators.**

Scenery Existing scenery and masking must not be moved or altered without permission. A floor plan of the space will be provided. If changes in scenery or masking are required, a satisfactory sketch and ground plan must be submitted and approved by the Technical Director 14 days before the use of the space is permitted.

Use of stock scenery and curtains owned by ESU Theatre may be made available by written request no later than 14 days before the use of the facility begins. The theatre faculty must approve any construction or alteration of stock scenery units.

DO NOT ASSUME that you are the only group using the space. Do not use any furniture or set pieces without permission. Do not leave your property out for other groups to “borrow” without permission. The Technical Director must approve any rigging to the lighting grid.

Strike Strike must be completed within 24 hours of final performance. Additional time to complete strike or load-out must be requested as part of the initial request to use the facility.

Security The theatre space and all support spaces (shop, dressing room, control booth) must be maintained in a neat and orderly fashion. Rehearsal props and set pieces must be stored in spaces designated by the Technical Director.

The user must notify Police and Safety (phone 5337) during “after hours” use of the space. The building is closed from 10:30 pm to 6:30am daily and from 12:00 pm Saturday afternoon to 6:30 am Monday morning. The user is responsible for all required “after hours” permits.

Use of the theatre space must comply with all procedures and regulations proscribed by the Emporia State University Safety and Security Office. Failure to meet any of the above conditions may result in losing your rights to use the facility.

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