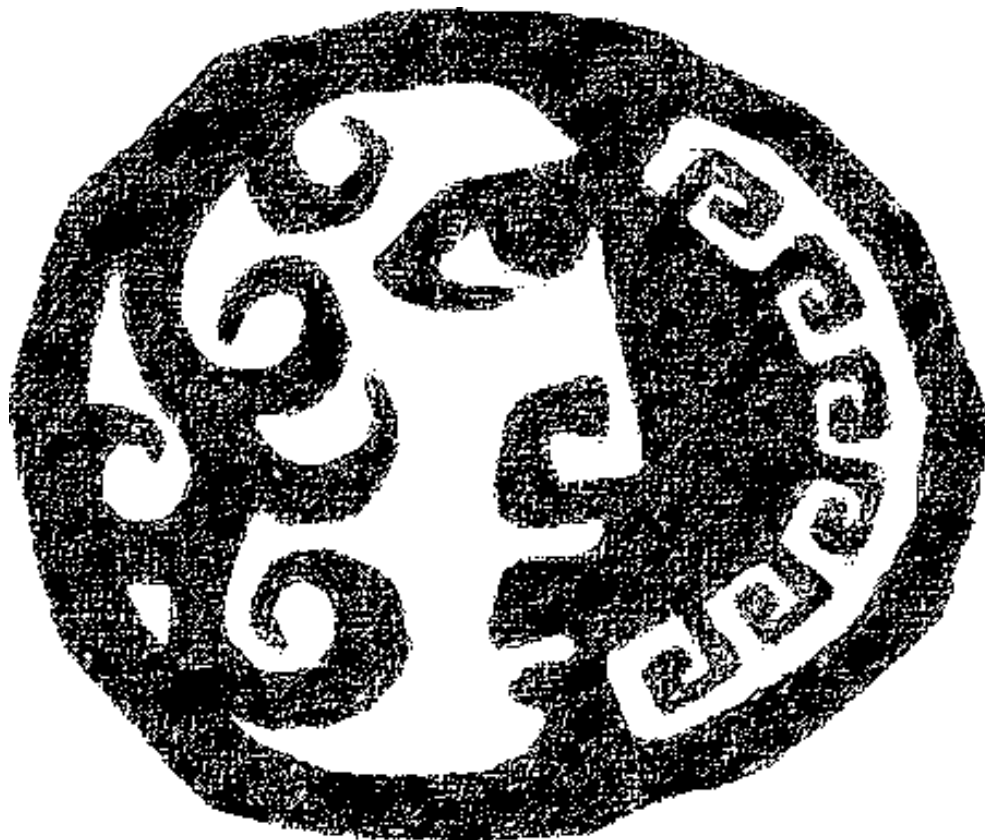


EMPORIA STATE  
UNIVERSITY



***Theatre Handbook***  
**2017-2018**



**EMPORIA STATE UNIVERSITY THEATRE HANDBOOK**  
*Policies and procedures for Students, Faculty and Staff*

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**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**

- Demonstrate proficiency in the theory and practical skills of performance and technical theatre.
- Demonstrate a familiarity with the essential literature of the theatre.
- Demonstrate a working understanding of the collaborative processes of theatre.
- Be familiar with opportunities for further training and learning.

**HISTORY of the Theatre Program.** 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 and 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. In 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 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 has raised thousands of dollars to fund scholarships given to students in the performing arts. The theatre program has always been an active participant in the Kennedy Center American College Theater Festival. The theatre program is part of the Department of Communication and Theatre, a unit of the College of Liberal Arts and Sciences. The faculty is led by the Director of Theater who reports to the Chair of the Department.

## **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.

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 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.

**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 outlined below 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/general-education/gen-ed-requirements.html>

## 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 craftsperson 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 (1)	TH 350 Introduction to Theatrical Design (3)
TH 121 Acting I (3)	TH 351 History of Costume and Décor (3)
TH 131 Stagecraft (3)	TH 381 Survey of Dramatic Literature (3)
TH 132 Stagecraft Lab (1)	TH 390 History of the Theatre I (3)
TH 133 Make-up (2)	TH 391 History of the Theatre II (3)
TH 210 Movement for Actors (3)	TH 401 Senior Capstone (1)
TH 221 Acting II (3)	TH 426 Play Directing (3)
TH 223 Voice and Diction (3)	TH 454 Costume Design (3)
TH 234 Stage Costuming (2)	TH 457 Scene Design (3)
TH 325 Script Analysis (3)	TH 497 American Musical Theatre (3)
TH 331 Scenery Practicum (1)	–or–
TH 334 Costume Practicum (1)	TH 383 Intro to Shakespeare (3)
TH 336 Stage Lighting (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 (1)
- TH 121 Acting I (3)
- TH 131 Stagecraft (3)
- TH 132 Stagecraft Lab (1)
- 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 401 Senior Capstone (1)
- TH 426 Play Directing (3)
- TH 472 Theatre Production (1)

**Required Options --- 9 hours** (\*Courses with prerequisites)

- |                             |      |                                  |
|-----------------------------|------|----------------------------------|
| TH 210 Movement for Actors  | -or- | TH 223 Voice and Diction (3)     |
| TH 454 Costume Design* (3)  | -or- | TH 457 Scene Design*             |
| TH 390 History of Theatre I | -or- | TH 391 History of Theatre II (3) |

**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 Susan Mai, 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 Communication (3)
- SP 222 Argumentation and Debate (3)
- SP 303 Organizational Comm (3)
- SP 315 Small Group Communication (3) **-OR-** 312 Theories of Communication (3)
- SP 329 Principles of Broadcasting (3)
- SP 470 Teaching of Speech/Theatre (3)
- SP 572 Directing Forensic Activities (3)
- TH 101 Introduction to Theatre (1)
- TH 121 Acting I (3)
- TH 131 Stagecraft (3)
- TH 132 Stagecraft Lab (1)
- TH 331 or TH 334 Scenery or Costume Practicum (1)
- TH 340 Play Production (3)
- TH 381 Survey of Dramatic Lit (3)
- TH 426 Play Directing (3)
- TH 472 Theatre Production II (1)

**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** (Approved August 2017)

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 can be dropped ONE letter grade at the discretion of the instructor.
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 held in early February. Consult the department website for more information.

**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 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, facebook and twitter.

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 (2<sup>nd</sup> floor, King Hall)  
Posters from various college programs  
Advertising of current area theatre productions

STUDENT PRODUCTIONS (2<sup>nd</sup> floor, King Hall)  
EDUCATIONAL THEATRE COMPANY  
ZOIKS!

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

**THEATRE MAJORS ELIGIBILITY POLICY** (Approved August 2017)

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:**

First year students	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).

All students must complete the audition form and indicate any 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. 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 the audition form. Usually, this option is available only to students who are juniors or seniors and who have a cumulative GPA of at least 3.00.

**All majors are required to audition for all productions.** Auditioning is 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 request that the auditioning requirement 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. At this time, show titles may be added to the designated categories. This list is brought to the Selection Committee. 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 covers 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

A normal season will have four or five productions, including a fall musical presented at Homecoming. The season may include a production directed by a single student or one-acts directed by several students. Students may also be selected to design an element for a production. Students interested in directing or designing for a production should watch the Call Board for specific information and applications for these positions. The summer theatre season will have four productions.

### **Auditions / Casting**

Auditions are open to all ESU students. All theatre majors are required to audition unless granted an exception (See Theatre Majors Participation Policy). 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 131, 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 131 may not enroll in TH 272 or TH 472 for additional credit.

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

### **Production Meetings**

Production meetings are scheduled for every production. The director, designers, stage manager, shop managers, their assistants and others attend these meetings as required by that production. Meetings address the designs and other issues discovered during the previous week.

The production calendar for the week ahead is adjusted as needed at these meetings. Plans for publicity photos, work calls, and other events are made at these meetings. The stage manager's daily rehearsal report usually insures 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.

## **REHEARSAL GUIDELINES**

### **Rehearsal period**

1. The “usual” rehearsal period for a department production is between four and six weeks. Production type and calendar conflicts may result in a slightly shorter or longer period.
2. Summer Theatre productions will have a significantly shorter schedule.

### **Rehearsal hours**

1. Regular 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 times 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 or in the pass-through.
3. The portable blackboard must be stored against one of the walls.
4. The storage room must be locked.
5. If you are the last user of the day, turn out the lights.

## **PERFORMANCE GUIDELINES**

### **Standard Operating Procedures**

1. The Stage Manager is in charge of the cast and crew during the production.
2. The House Manager is in charge of the Front of House areas (lobby, galleries, restrooms, etc.)
3. The Assistant Stage Manager is in charge of the backstage areas. All actors and crew heads should report any problems to the ASM.
4. All members of the company, cast and crew, must use the SIGN-IN SHEET posted at the Stage Door.
5. NO VISITORS are permitted backstage or in the booth. Cast and crew may greet visitors after they have completed their assignments.
6. 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.
7. Food and Drink are NOT PERMITTED backstage.
8. Smoking is NOT PERMITTED in any campus building.

### **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.

## **OTHER OPPORTUNITIES FOR STUDENT INVOLVEMENT**

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 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 has a student coordinator selected by the theatre faculty. Members of the company are selected by audition and are enrolled in TH 377 for academic credit. For additional information contact Theresa Mitchell at [tmitchel@emporia.edu](mailto:tmitchel@emporia.edu), faculty sponsor.

**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.** Contact Lindy Bartruff at [mbartruf@emporia.edu](mailto: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**.

**Emporia State Theatre Technicians.** Students interested in opportunities in technical theatre can join this group. They hold meetings throughout the year to share information, explore new technologies and explore student opportunities available through USITT. For additional information see the group's Facebook page.

**Alpha Psi Omega.** This national theatre honorary provides opportunities for service and performance. The Nu Rho chapter re-organized in the spring of 2014 after many years of inactivity.

## **STUDENT EMPLOYMENT OPPORTUNITIES**

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

### **Eligibility**

Students must apply initially at the student employment office and must satisfy the minimum requirements of the job description as posted. Theatre majors must satisfy the standards as required by the academic eligibility policy.

### **Work Study program**

The student employment office and the financial aid office will determine a student's eligibility for the federal work study program. Most positions will be available to students who qualify for work study funding.



## **POLICIES AND PROCEDURES**

**University computers.** 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, Cremer Hall, the Memorial Union or the White Library.

1. There are several computing stations available in the department. These workstations are to be used only for official department business.
2. Students may not use the main office computer in King 201 under any circumstances.
3. 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.
4. Theatre students may use the computer in King 205 when it is available.
5. The ETC office has a computer available for ETC business.
6. King 213 has a computer to be used by student assistants working in theatre archives and the script library.
7. 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.
8. All printers in KI 214 are to be used only for production documents. You must print production research elsewhere. Email your research to your director or advisor or post it to social media.
9. 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 an office worker for copying. Please allow sufficient time for completion of the work. Single copies may be left in the office for copying at 10¢ a copy.

**Costume and prop rental.** Students may borrow properties and costumes for use in department projects and productions. But, you must secure permission first—the shop managers, designers or director of theatre. You may be subject to charges for the 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. 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.

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

**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. Once sets have been moved into performance spaces, they 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 clearance from 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.

**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. Theory and principals are explored in classes then applied to production. Classes and productions are extensions of the training process. Faculty, staff, and students must schedule time carefully to reach shared goals. Every attempt must be made to avoid scheduling rehearsals and performances during regularly scheduled classes, meetings and events. Exceptions to this policy must be arranged with the Director of Theatre. Faculty members are encouraged to consider production conflicts when making course assignments.

**Class attendance**

Your attendance in classes is mandatory. If you must be excused for any reason, consult with your course instructor. Absences should be limited to illness or serious emergencies. Likewise, tardiness will not be tolerated. If at all possible, notify the instructor in advance. If unable to locate the instructor, the student must call the Communication and Theatre Office (620-341-5256). Students are responsible for all materials covered during an absence and all assignments must be made up.

**Comp ticket policy**

Comps are basically free tickets. They are distributed to ESU Theatre Productions 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.

**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 these facilities after closing hours must have a **Late Pass**. Permits are not transferable and the holder is responsible for their own property and safety. Students are expected to notify the campus police and safety office when they enter, work, or leave the building after closing hours. (620-341-5337)

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. Please leave the space as you found it, returning any furniture you move.

**Ambulance.**

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 620-341-5337. In the event of a minor incident call Campus Police and request assistance. All officers have first-aid training. Officers may 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 credit hour in practicum. Both practicums are graded PASS / FAIL. Students must satisfy the required prerequisites:

- TH 331: Scenery Practicum (Prerequisite: TH 131: Stagecraft)
- TH 334: Costume Practicum (Prerequisite: TH 234: Stage Costuming)

Each practicum requires 42 hours of work in the appropriate 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
	Chris Lohkamp	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 (except for the Homecoming musical.) 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 12 ushers (1 ticket-taker and 5 seaters per door); for the Frederickson Theatre, you need 4 ushers (2-ticket-takers and 2 seaters).

#### **Rules for ushers**

1. Arrive at the theatre 1 hour before performance (30 minutes before the 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, alcoves, and lobby to make sure that everything is neat and in order.
- Turn on all the lights in display cases and lobby:
- Check the additional lobby lights at the box office.
- Make sure theatre doors are unlocked.
- Make sure you have enough programs at each door. Extras are usually stored in the box office.
- Set up ticket stub holders. Place stub sleeves carefully in each one (tube sleeves are stored in the box office.)
- 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 safekeeping 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, looking 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 (either via the box office intercom, or in the booth), 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 three 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 620-341-5337.

## HOUSE MANAGER CHECK LIST

### 45 Minutes Before the House Opens

- House, lobby and restroom pre-check
- Make sure theatre doors are unlocked
- Provide programs at each door
- Set up ticket stub holders
- Check-in with the BO Manager about people with special needs (groups, wheelchairs, etc.)
- Check lobby lighting

### 15 Minutes Before the House Opens

- Train ushers to represent the university and prepare them for patrons with special needs
- Make sure all ushers know the seating chart and learn correct doors
  - In King Hall: L & C (101-107) enter left/R & C (108-114) enter right*
- No food, drinks, or tobacco use in theatre
- Everyone 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 (*Must leave one half stub in stub holder*)
- All ushers need a comp ticket

### When the House Opens/30 Minutes Before Curtain

- Check with Stage Manager to Open House

### At Curtain Time

- Lobby and restrooms clear of patrons?
- Notify the Stage Manager that the show is ready to start
- Lower lights in both alcoves
- Shut the doors QUIETLY
- Ushers should sit in the back of the house

### After the Show Begins

- Count ticket stubs and give the number to the stage manager
- Seat latecomers in the back of the house

### At Intermission

- Turn up lights in the alcoves
- Open doors QUIETLY

### At End of Intermission

- Lobby and restrooms clear of patrons?
- Tell Stage Manager that show is ready to start
- Subdue lobby lights and close doors

### After the Show

- Turn up lights and open the doors

### After the Theatre Has Cleared

- Check the house for programs, stubs, trash
- Close theatre doors and make sure that the stage manager locks them
- Turn out the lights

## **STAGE MANAGER**

### **Standard Operating Procedures**

#### **General Responsibilities**

The Stage Manager is perhaps the most important person in any successful production. The position is unique because it serves a dual function. First, the Stage Manager (SM) is an assistant to the director and to the production staff during the rehearsal period. Then, when the play opens, the SM becomes the person in charge. This can be a challenge to students of theatre since the SM is placed in a managerial position over his or her peers. So, an atmosphere of mutual respect is essential to a successful production.

A great deal of **responsibility** comes with the job. As SM, you will be issued a set of keys to use during the production period. They are for your use but only for the demands of the production. If these keys are used for purposes other than those required of the production, the SM can and will be relieved of his or her duties.

Each production will make different and unique demands of the SM. The duties and responsibilities listed here are, by the nature of the position, incomplete; they serve as a guide to help create a successful production.

#### **General Guidelines**

The SM's job consists primarily of **communicating** different types of information between different people. All other tasks the SM performs should stem from these responsibilities. Here is a simple description of the job:

1. Assist the Director in ensuring efficient and productive rehearsals
2. Communicate with the entire company about calls and call times
3. Be the go-between with the shops, designers and director about the production
4. Keep legible and complete notes about the production

#### **Detailed Description**

**Assisting the Director.** The SM will be the primary assistant to the Director. The SM will help the Director with the auditions as necessary. The Director might ask the SM to do some chores sometimes assigned to an Assistant Director—child wrangling, background action, line notes, etc.

**Facilitate communication with members of the production staff.** A good SM will check in with all the shops daily to discuss rehearsal notes. Daily contact must be maintained with the entire production staff in order to communicate all of the information pertaining to the production.

The SM will create a Company Roster that will contain accurate information about assignments, a phone number and an e-mail address for each company member. A rough draft of this **contact sheet** should be completed for the first Company Meeting.

The SM should 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 be responsible for the creation and distribution of the Daily **Rehearsal Report**, Production Meeting Reports and the Performance Report. The report serves as a two-way communication between all members of the production staff. The report should be delivered or e-mailed early each day so the design and production staff can review the report.

A university-owned iPad will be issued to the production stage manager to help in managing rehearsals and performances.

When rehearsals move into **techs**, the SM will run the rehearsals by facilitating the different needs of the different departments. The SM will schedule paper tech(s) prior to the first tech rehearsal. The SM will maintain the show throughout the run of the show, as rehearsed.



**Prompt Script/Production Book.** One of the most important things the SM does is to create the Prompt Script that evolves into the 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. Cues need to be specific and orderly. We recommend that you write only in pencil until the show opens.

The Production Book will also contain a record of all information necessary for the production: Company Roster, Production and Rehearsal Calendars, Prop Lists, Daily Rehearsal Reports, Performance Logs, any and everything pertaining to the production. This production book must be brought to every production meeting, rehearsal and performance.

**Stage Manager’s Keys.** The SM will be issued keys by the Technical Director or the Director of Theatre and at the end of their appointment, keys should be returned to the person who issued them. At the end of this packet is a key contract. Fill it out when you receive your keys and give a copy of the form to the TD or whoever issued the keys to you.

### Timeline of Events

**Company Meeting.** Check with the director. Prepare a company roster of contact information and make sure it is accurate. Remind everyone that only the lines of communication they frequently use should be on that sheet (if they don’t have an e-mail they check every day, it shouldn’t be on the list).

A **Production Calendar** should also be prepared for the company that outlines the whole process. Specific calendars can be made for each group that requires that information. For example, everyone should get a production calendar, but the light board operator doesn’t need to know when a particular scene is being rehearsed.

**Rehearsal preparation.** The SM is responsible for taping out the groundplan on the floor of the rehearsal room. First obtain a dimensioned ground plan from the scenic designer. Then get the necessary 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, so it is in your best interest to only use spike tape.

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 and decide when they need the props. The SM can request these items or assist the Scenic Designer or Properties Master in pulling them.

At the first rehearsal and whenever you enter into a new space, go over safety information, and basic procedure in the event of fire or natural disaster – escape routes, safety procedures and gathering places.

**Before rehearsal.** The rehearsal space should be ready 15 minutes before the call time, so you should arrive with enough time to complete these tasks before others arrive.

1. Unlock all necessary doors.
2. Turn ON appropriate lights. Do NOT turn on lights that are not needed.
3. Check that the floor is clear and safe for the action required.
4. Check that any scenery or set piece is ready to be used as required.
5. Check that any recorded music or a piano is ready for use.
6. Check that all props and rehearsal costumes are ready for use.
7. Check that the production desk is ready (if needed).
8. As everyone arrives, record attendance and answer questions as needed. 15 minutes before rehearsal starts is on time – arriving after is arriving late.

### **Beginning of rehearsal**

1. Assemble the cast.
2. Make announcements and distribute information.
3. Provide specific instructions for the rehearsal period.
4. If needed, provide rehearsal props. These must be pulled in consultation with the designer and director of the production.
5. Communicate costume-fitting times with the cast and remind them of the importance of keeping his or her their appointment.

### **During the rehearsal**

1. Help maintain quiet and order. Among other things, this means that all cell-phones and other electronic devices must be put away.
2. Call cues to begin the action: curtain, lights, sound, for example.
3. Record blocking with a pencil that can be erased.
4. Record changes to the script.
5. Prompt actors as required.
6. Record running times.
7. Time and coordinate breaks with the Director for actors and staff.
8. Keep the director informed of the time. (Do this subtly but regularly.)
9. In a musical, help to coordinate the 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 the cast about scheduled fittings and/or changes to the schedule.
4. Prepare the 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. Make sure that everyone else has left the building.
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.

**Rehearsal Reports are usually sent electronically using the SM iPad. These forms are stored electronically and should include:**

#### **General Notes and Observations**

1. Notes about what was worked on during the rehearsal
2. Called Start and Called End time of rehearsal
3. Any timed scenes or acts that provide useful info for the team
4. Anyone reporting late
5. **Any changes to a previous note or decision discussed or assumed**

#### **All Technical Sections**

1. Additional rehearsal item requests/needs
2. Questions for any of the shop managers/designers
3. Information that you think might be useful or important
4. Any sort of extreme action or stage business that affects a tech element

### **Costume**

1. Make a list of who is in each scene as soon as the scene is blocked. This is especially important whenever there is a change.
2. Identify any potential quick changes
3. **Blocking or action that affects movement or clothing (i.e. crawling, rolling on the floor standing on tables, jumping jacks, knee slides, jumping up and touching the toes, etc.)**
4. 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)
5. Scene shifts that actors are helping with **during the show**
6. Requests, additions or other needs discovered through the rehearsal process

### **Scenery and Props**

1. **Any use of a scenic item that might overload it or use it in a way that isn't for its original use (i.e. more people sitting on a bench than it generally fits, standing or dancing on top of anything that isn't a platform, etc.)**
2. Any potential scene shift that needs to happen quickly or quietly
3. Pieces that move/shift with actors on them
4. Scene changes that happen with actors in view of the audience
5. Requests, additions or needs discovered through the process (i.e. "We'd like the chair to have a high back.")

### **Sound**

1. Characters that need to be "miked" during extreme action or movement
2. Additional sound effects requested by the director

### **Lighting**

1. After the Lighting Designer has watched each scene and marked the locations of scenes and actions, all changes need to be noted.
2. Other requests, additions or other needs discovered through the rehearsal process.

### **At Production Meetings**

At these meetings you facilitate discussion by asking the different departments to check in with progress and to bring up any issues they foresee, along with questions for other departments. What will typically happen is that one point will lead to another and soon we're talking about another scenery thing when the costume designer had more things to talk about. This is fine, just make sure that everyone has time to bring up the things that they need to.

#### **Production Meeting Reports should include:**

- Discussion Points
- Concerns
- Needs
- Decisions and actions

(You don't need to record what everyone says, just in general what was talked about at the meeting for record keeping and to inform people who may have been absent.)

### **Work Calls**

The SM should check in with both shops in the morning and afternoon, preferably twice. Actors should be notified before work call of appropriate attire for both shops and that they need to be available for fittings for the entire day.

**Technical Rehearsals.** You will need to prepare some paperwork before Tech begins so that the running crew has an easy time jumping into the show. **Remember** they will have only seen the show once before Cue-to-Cue. Having a pre-show list, a scene change schedule, and a post-show list is important for getting everything in the right place at the right time. By the end of the run, they may not need the list, but they will reference your list constantly during tech and performance. Any rehearsal props or furniture that is no longer needed should be returned to storage in preparation for tech.

**Crew.** Contact all of your crew (running crew, props, costume, and board operators) well in advance and make sure they understand the schedule, when they are called, and that they cannot miss any techs, rehearsals, or performances. Verbal confirmation is best. You will be responsible for providing a copy of the schedule(s), and communicating any changes to them. These people make the show happen just as much as the performers but rarely get any recognition. It is in your best interest to let them know they are appreciated and they will reward you by doing their jobs well and keeping you informed. You will also create a sign-in sheet for all of tech and the run of the show, so that each cast and crewmember can sign in for each call.

**Paper Tech.** Should be scheduled at least 24 hours before the first cue-to-cue. At least 24 hours before Paper Tech, the SM should make sure that the Lighting Designer, Sound Designer, and Technical Director have a paper copy of the script. During Paper Tech, the SM and the TD will record all of the designer's cues. This could complicate the prompt book of the SM quite a bit so it is important to be well organized. A system for keeping sound, lights, and fly cues separate is vital to calling a clean show.

**Cue-to-Cue.** Before Cue-to-Cue the actors should be reminded that Tech goes quicker if there isn't a bunch of extra chatter on the stage. During Cue-to-Cue the SM will work with the TD to establish a good calling order and achieve the Designers' and the Director's visions. A break should be provided at least every 2 hours. The SM calls the break and the end of the break. A **tech run** to follow is generally at the discretion of the Director and the TD.

**Quick Change Rehearsal.** This will typically happen the morning of the first Technical Rehearsal. Typically, it takes place in the Costume Shop, so any necessary items (rehearsal clothing, props, etc.) should be brought to the Costume Shop for this rehearsal. Timings for these changes should be given to the costume shop if they are known. All rehearsal costumes or costume props should be returned to the costume shop before the First Dress/Quick Change Rehearsal. The SM does not have to be present, but he or she is welcome.

**Dress Rehearsal.** From First Dress until the end of the run, it is the responsibility of the SM to run the show. Remind the cast that they need to arrive early to put on clothes and make-up for the first time. Call them at a time you deem appropriate in co-ordination with the Costume Designer/ Shop Manager.

Remind them that they need to be responsible for keeping their dressing rooms clean and that it is not the responsibility of the crew or the custodial staff to pick up after them.

Missing props or costume pieces should be filtered through the crew or your ASM but should ultimately make it to you so that you can discuss the problems with the designers/shop managers. Make a note about these issues in your rehearsal report.

Start on time unless there is a major problem that will stop the show. Your attention to the schedule will reflect upon the cast and they will quickly realize that the train will leave even if they are not on it.

You will call and control the flow of the rehearsal and can call breaks, or holds whenever you deem necessary, though it is a good idea to continue through the acts and scenes and take breaks that would be similar to a performance (i.e. intermission)

Notes with the director should be done out of costume (unless the director needs to work something that involves a costume element) so that the costume crew can begin their evening responsibilities.

**Photo Call.** The director will provide a list of set-ups. A ten-shot list can easily take an hour, so being efficient is the idea. You have to take into account costume and scene changes, as well as props for the actors.

If there is a way to organize it so that fewer changes are needed, create an order of shots. Sometimes it is best to work backwards through a show.

Create a list of who needs to be in each shot (sometimes other actors are on stage, but only two characters are necessary for the shot).

### **The Run of the Show**

The SM should make arrangements with the running crews head to meet for weekend maintenance, and co-ordinate times with the shop managers and their crews.

All props should be locked away in the prop cabinet unless other arrangements have been made.

When leaving for the night the SM should make sure all storage areas, 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 SM leaves for the night.

The SM should notify the Shop Managers if there are any tardiness issues among the running crews.

Check in with the House Manager on a regular basis while the house is open and stay near the booth. The goal is to start on time each night, but the House Manager may have to deal with late patrons. If so, recommend a time around five or ten minutes into the performance when 'latecomers' could be seated.

Someone should be **on headset at all times** in the booth so that the backstage crew can reach the SM. If the SM is calling the show from backstage, someone must be on headset at all times backstage, so that the House Manager can reach the SM if need be.

#### **Performance Reports should include:**

1. Any malfunction whether it caused an issue or not
2. Repairs and upkeep that are necessary
3. Anyone reporting late for a call
4. Run Times for each act
5. Audience Attendance numbers

**Strike.** Cast Members should be informed of their shop assignments the day before strike so they can plan proper attire. During strike the SM is responsible for helping delegate assignments and cleaning out the booth/backstage podium along with the help of the Sound Board Operator and the Light Board Operator.

### **General Responsibilities to the Shops and Designers**

The Costume Designer, the Costume Shop Manager, the Scenic Designer, the Scene Shop Manager, the Lighting Designer, The Sound Designer, the Props Master, and any other student designers/assistants need copies of all contact sheets, rehearsal schedules, Rehearsal Reports, Performance Reports, and Production Meeting Reports.

It is important to check in with everyone working on the show. Every night you see the cast and every day you should try to see each designer/shop manager for at least ten minutes.

To maintain good communication and a written record of changes, notices, ideas, and suggestions the rehearsal report is your best tool (maybe even think of it as a daily report). Write legibly or type these, and deposit them in the appropriate mailbox or hand deliver them by early morning. Then later try to check-in with them and ask if they have questions.

### **Notes on Rehearsal Items**

The Costume Shop/ Costume Designer will pull all rehearsal costumes / costume props; a complete list of items is needed 24 hours in advance.

The Props Master/Scenic Designer will pull all rehearsal props. A complete list is needed 24 hours in advance.

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, shape, color, etc. Communicate with the production staff about replicating these qualities in the real item.

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

Costumes, props, scenery and other rehearsal items do not leave the ESU campus.

**Rehearsal Clothing.** The Costume Shop DOES 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, etc.)

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 SM during the latter part of the rehearsal process.

Rehearsal clothing/costume props **must** be returned to the costume **shop on the day of first dress.** Make sure they are not left behind in the rehearsal space. This task could be designated to the Assistant Stage Manager.

**Additional Responsibilities to the Costume Shop Department.** In addition to reports, the Costume Designer, the Costume Shop Manager, and any student designers in that department need an up to date list/notification of who is in each scene.

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.

The Costume Shop Manager or the Designer needs to be informed of who is wearing a wireless and microphone and for which scenes as soon as possible.

**Fittings.** You are not responsible if cast members miss their appointments, but you are responsible for communicating their appointment time to them. If cast members repeatedly miss appointments, your methods may be called into question. 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. 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.

#### **Additional Responsibilities to the Lighting Designer**

Keep the designer informed of blocking changes that would move the actor into a different area for a scene than they previously were. This is only necessary for after the Designer has seen a rehearsal and made notes about where actors are and when.

#### **Additional Responsibilities to the Sound Designer**

Communicate with the designer or technician about who is wearing wireless microphones and in which scenes they are used. Keep them up to date about changes that may affect cuing.

### **Safety and Security**

#### **Building Security Guidelines**

You are being entrusted with keys to several buildings and locations that typically are only given to Faculty and Staff of the University. Because of the unique nature of your position, having this power as a student can be confusing. Only use your keys on production related business and you'll be fine. Do not let other students into the building for reasons not directly involving the production (you become responsible for them and their actions when you do this).

Check that the company has access to the rehearsal room or stage. Check that other rooms are unlocked as required.

DO NOT prop open any door or tamper with their locks.

If the building is officially closed, check-in with Campus Police (phone 5337) when entering.

Anyone remaining in the building after rehearsal 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 (if you feel you have adequate training).
2. When an emergency medical response is needed, call 911 and request ambulance service. Call Campus Police, extension 5337, to report the incident.
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. Then 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 and 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. If a flame is visible, take action. On a minor flare-up 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.
6. Use the RED PULL BOX. Bruder Theatre Pull boxes are located at these locations.
  - STAGE DOOR just inside the door
  - STAGE LEFT exit door
  - BASEMENT HALL opposite men's dressing room
  - LOBBY entrance doors
7. Call Campus Police at 5337.
8. 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. Your cast and crew will know where to go and how to exit because you already told them.
9. Contact the House Manager.
10. Lower the Act Curtain, if possible, and bring up the House Lights.
11. 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."
12. Have the House Manager help direct the audience to the exits.
13. 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 and 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 hallways on the first floor (the area of the Art Department, and the hallway under the Bruder Stage) are designated as the shelter areas for King Hall.
6. When "Take Cover" sirens are sounded, move to the shelter area.

**YOU NEED TO KNOW ALL OF THIS INFORMATION. IN THE EVENT OF A CRISIS, PEOPLE WILL LOOK TO YOU AS A LEADER. YOU WILL NOT HAVE TIME TO LOOK IN YOUR PROMPT BOOK.**



**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 will 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. All technical support must be coordinated by the ESU Theatre Technical Director.

**Rental and Labor Rates:**

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



## FACULTY AND STAFF ESU THEATRE

### *Chair, Department of Communication and Theatre*

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### *Faculty and staff*

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## 2017-18 Theatre Seasons

### Summer 2017

June 14-17                      ***The Star-Spangled Girl*** by Neil Simon                      Comedy

*This fast-moving comedy, deals with two earnest young men struggling to put out a "protest" magazine, and the all-American girl who moves in next door and manages to send both of them into a romantic tail spin*

June 28-July 1                      ***Don't Hug Me*** by Phil Olson and Paul Olson                      Musical

*It's "Fargo" meets "The Music Man" (without the blood or the trombones). Oh, for cryin' in yer snow shoes! It's the coldest day of the year in Bunyan Bay when a slick karaoke salesman arrives at the bar and turns the locals' lives upside down.*

July 12-15                      ***The Top Job!*** by Robin Moyer Chung and Brian Feinstein Musical

*It's career day at school and everyone's parents have really cool jobs...except for Jenna's. Already shy, Jenna can't bear to tell the other kids that her dad changes light bulbs for a living. But when she goes to work with her dad for a day in New York City, Jenna discovers that he might just have the coolest job of all, and she might just have the confidence to speak up about it. This fantastically funny family-friendly musical shows just how "top" a top job can be!*

July 26-29                      ***Miracle on South Division Street*** by Tom Dudzick                      Comedy

*Clara Nowak and her three grown kids have always known they were special, ever since the miraculous night in 1942 when the Blessed Mother appeared to Grandpa in his barbershop in Buffalo, NY! And now daughter Ruth unveils her plan to write and star in a one-woman show about the family miracle so the "whole world will know!" However, as her plans for theatrical immortality unfold, the entire family's faith is shaken by a deathbed confession. The results are heartfelt and hilarious.*

### 2017-18 ACADEMIC YEAR

September 26-30                      ***FAMILY FURNITURE*** by A.R. Gurney                      Frederickson Theatre

*A period piece set in the early 1950s, a time of luncheon clubs, Studebakers and casual bigotry, but there is nothing dated about the emotions portrayed... Amid the gin and tonics, vichyssoise, and tennis doubles of Buffalo's summer scene, siblings Nick and Peggy must confront their mother's possible infidelity, their father's apparent indifference, and their own increasingly complicated love lives. This is a coming-of-age-tale of one certain summer when everything shifts.*

November 2-5                      ***9 TO 5 THE MUSICAL*** by Dolly Parton and Patricia Resnick                      Bruder Theatre

*Based on the popular 1980 film, 9 to 5 The Musical is set in the late 1970s. This hilarious story of friendship and revenge is outrageous, thought-provoking and even a little romantic. Pushed to the boiling point, three female coworkers concoct a plan to get even with the sexist, egotistical, lying, hypocritical bigot they call their boss. In a hilarious turn of events, Violet, Judy and Doralee live out their wildest fantasy – giving their boss the boot! While the boss remains "otherwise engaged," the women give their workplace a dream makeover, taking control of the company that had always kept them down.*

March 6-10                      ***HE AND SHE*** by Rachel Crothers                      Frederickson Theatre

*A feminist drama that gained considerable critical and commercial success when it originally ran on Broadway over one hundred years ago. The play is about a husband and wife who are both sculptors. They enter into a competition which she wins. But she gives it all up to look after her daughter. The play is a socially conscious battle of the sexes over professional jealousy and whether the woman's place in the home should be thrown over for occupational dreams.*

April 25-28                      ***ARSENIC AND OLD LACE*** by Joseph Kesselring                      Bruder Theatre

*We meet the charming and innocent ladies who populate their cellar with the remains of socially and religiously "acceptable" roomers; the antics of their nephew who thinks he is Teddy Roosevelt; and the activities of the other nephew—these require no further description or amplification here. A must for all theatre groups. One of the most popular plays of the American theatre.*



DATE: Date of company meeting  
 TO: Company members  
 FROM: Jim Bartruff, Director of Theatre  
 RE: "EXAMPLE"

We are glad to have you as a member of the company for our upcoming production of **this production**. A required company meeting is being held on Monday (date) (time). At that meeting we assemble for the first time as a production company. The director introduces the designers who, in turn, will discuss their work on the production. Following our meeting, we will ask company members to meet with their respective supervisors—**scenery/lighting/props** with Chris Lohkamp, **costumes/make-up** with Amanda Dura and **front-of-house personnel** with Jim Bartruff.

Your assignment requires a minimum number of shop hours. Actors in the company meet this requirement through rehearsal. Additionally, you are expected to participate in all work calls. (Note: Work Call hours do not count towards your shop hours.) Members of other crews are expected to complete the following, whether or not they are enrolled for credit:

Costume construction Crew	36 hours
Set construction crew	36 hours
Costume running crew	18 hours plus the run of the show
Set/props running crew	18 hours plus the run of the show
Box office	15 hours plus the run of the show
House manager	15 hours plus the run of the show

Remember that shop hours are 1-5 daily, Monday through Friday. Chris and Amanda keep hours and the Director of Theatre assigns your final grade. **We prefer that your shop hours be completed by the time of the first crew watch.** Crew watch is a run through of the play that is usually held in the final week of the rehearsal/build period just before technical rehearsals begin. Crew watch for **this production** is scheduled for (date) (time TBA).

Please sign below to indicate that you have read this and understand your commitment to **this production**. Keep one copy for your files and return the other copy to the production stage manager. We are very excited about this show and glad to have you as a member of the production team.

Are you taking this assignment for credit? \_\_\_\_\_Yes \_\_\_\_\_No

\_\_\_\_\_  
 Jim Bartruff, Director of Theatre

\_\_\_\_\_  
 Company member (Please print)

\_\_\_\_\_  
 (Date)

\_\_\_\_\_  
 (Your signature)

## 2017-2018 ESU Theatre Calendar

### **FALL SEMESTER 2017**

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August 18	First faculty meeting		
August 19	Mini-Majors Camp	Friesen Studio	10:00 a.m.
August 21	First Day of Classes		
August 22	Theatre Rally	Bruder Theatre	4:00 p.m.
August 22	Audition Workshop	Friesen Studio	7:30 p.m.
August 23	Auditions	Bruder Theatre	7:00 p.m.
August 24	Callbacks	Bruder Theatre	7:00 p.m.
September 4	Labor Day		No Classes
October 12 – 14	Fall Break		No Classes
November 10	Veteran's Day		No Classes
Nov 22 – 26	Thanksgiving Break		No Classes

### **FAMILY FURNITURE – Ronald Q. Frederickson Theatre**

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August 28	Company meeting	KH 216	
September 16	Work Call	Roosevelt/King Halls	9:00 a.m.
September 21	Crew Watch	Frederickson Theatre	7:30 p.m.
September 22-25	Tech and dress rehearsals	Frederickson Theatre	TBA
September 26	Opening Night	Frederickson Theatre	7:30 p.m.
September 27-30	Evening performances	Frederickson Theatre	7:30 p.m.
September 30	Matinee performance	Frederickson Theatre	2:00 p.m.
September 30	Strike	Roosevelt/King Halls	
October 2	Post-mortem	Bruder Theatre	

### **9 to 5 THE MUSICAL (Homecoming Musical) – Karl C. Bruder Theatre**

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September 18	Rehearsals begin	King Hall	
October 2	Company Meeting	KH 216 (Begins after post-mortem)	
October 12	First Work Call	King Hall	9:00 a.m.
October 21	Second Work Call	King Hall	9:00 a.m.
October 28	Technical Rehearsals Begin	Bruder Theatre	TBA
November 1	HS Preview	Bruder Theatre	11:00 a.m.
November 2-4	Evening performances	Bruder Theatre	7:30 p.m.
November 5	Matinee performance	Bruder Theatre	2:00 p.m.
November 5	Strike	King Hall	
November 6	Post-mortem	Bruder Theatre	4:00 p.m.
December 10	Winter Showcase		
December 11-15	Finals Week		
December 16	Winter Commencement		

## **SPRING SEMESTER 2018**

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January 4-6	Kansas Thespians	Hyatt Regency/Century II - Wichita	
January 17	Classes Begin		8:00 a.m.
January 19	Winter Rally	Bruder Theatre	4:00 p.m.
January 20	KCACTF Showcase		
January 21-27	KCACTF – Region V	Des Moines, IA	
January 29	Prepared Auditions	Bruder Theatre	7:00 p.m.
January 30	Callback Auditions	Bruder Theatre	TBA
February 2,3	HS Scholarship Auditions	Bruder Theatre	TBA
March 9, 10	Summer Theatre Auditions	Roosevelt Hall	TBA
March 17-25	Spring Break		No classes

## **HE AND SHE – Ronald Q. Frederickson Theatre**

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January 31	Company Meeting	KH 216	7:00 p.m.
February 17	Work Call	Roosevelt/King Halls	9:00 a.m.
February 24	Work Call	Roosevelt/King Halls	9:00 a.m.
March 1	Company Watch	Frederickson Theatre	7:30 p.m.
March 2-5	Tech rehearsals begin	Frederickson Theatre	TBA
March 6-10	Evening performances	Frederickson Theatre	7:30 p.m.
March 10	Matinee performance	Frederickson Theatre	2:00 p.m.
March 10	Strike	Frederickson Theatre	TBA
March 12	Post-mortem	Bruder Theatre	4:00 p.m.

## **ARSENIC AND OLD LACE – Karl C. Bruder Theatre**

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March 12	Company meeting	KH 216 (Begins after post-mortem)	
March 17-24	Spring Break		No classes
March 25	Rehearsals resume	Friesen Studio	7:00 p.m.
April 7	Work Call	King/Roosevelt	9:00 a.m.
April 14	Work Call	King/Roosevelt	9:00 a.m.
April 20	Crew Watch	Bruder Theatre	7:30 p.m.
April 21	Tech rehearsals begin	Bruder Theatre	TBA
April 25-28	Evening performances	Bruder Theatre	7:30 p.m.
TBA	Strike	King Hall	TBA
April 30	Post-mortem	Bruder Theatre	4:00 p.m.
May 4	Last day of classes		
May 6	Curtain Call	Skyline Room/MU	6:00 p.m.
May 7-11	Final Exams		
May 12	Spring Commencement		
May 30	Summer Theatre Season begins		

## ESU Theatre - 2018 Scholarship Audition Guidelines

All **incoming students** (freshmen or transfer) who wish to be considered for a **theatre scholarship** at Emporia State University **must audition and/or interview** with the ESU theatre faculty. Scholarship auditions for the 2017-18 academic year will be on February 2 or 3, 2018. Please call Jen Newell at 620-341-5256 **after January 6, 2018** and make an appointment for an audition time for either Friday afternoon **February 2, or Saturday morning, February 3**. If you cannot attend the auditions and interviews on these dates, please send an email to the Director of Theatre (jbartruf@emporia.edu).

For those interested in **technical theatre**, make an interview appointment for February 2 or 3. At that time present your portfolio, which might include drafting projects, design renderings/drawings (costumes, scenery, or lights), art projects, graphic arts, drawings, photographs of your production construction, prompt books, etc. Essentially, you should include anything that shows design/production potential. Be prepared to explain and discuss your projects with the faculty. These **portfolio presentations** have a three-minute time limit.

For those who audition, we require **TWO memorized, solo pieces**, not exceeding **three minutes in combined length**. Choose material that suits you and shows your ability to best advantage. It is generally best to play characters close to your own age and who express feelings that you share or understand. While we prefer dramatic monologues, you may use material from other mediums (such as poetry or prose) provided that it is appropriately edited. If you sing, we strongly encourage you to include a song as one of your two audition pieces, as ability in musical theatre greatly enhances your chances for a scholarship offer. We prefer Broadway show tunes, but any piece of vocal music is acceptable. Limit the length of your song to a single verse (16-32 bars.) You must provide your own accompanist or bring recorded accompaniment. A cassette tape/CD player will be available. Please **DO NOT sing without accompaniment**.

All students must provide a complete and updated **resume** that includes your name, address and phone number. It should list all of your theatre activities including roles, stage-managing, designs, crew assignments, publicity, and so on. Include any awards you may have won. We are also interested in other school and community activities. Please include your cumulative GPA and composite ACT score. If you have not yet applied for admission to ESU when you come to audition, you will be required to do so. (This application process requires a fee payable to Emporia State University.) Access the ESU application form online <http://www.emporia.edu/admiss/>

In addition, please bring a recent photograph, a copy of your latest high school or college transcript, and at least one letter of recommendation from a teacher. Here is an audition checklist:

- \_\_\_\_\_ **Résumé**, including GPA and composite ACT
- \_\_\_\_\_ Recent **photograph** (senior portrait or 8x10 headshot)
- \_\_\_\_\_ High school/college **transcript**
- \_\_\_\_\_ Completed **ESU application** (*Requires a fee. See ESU admissions.*)
- \_\_\_\_\_ Letter of **recommendation** from teacher
- \_\_\_\_\_ **Portfolio material** (technical theatre)
- \_\_\_\_\_ Two **memorized, solo acting pieces**, 3 minutes total length maximum
- \_\_\_\_\_ Music or CD (if singing)

At the conclusion of your audition/interview, you will have an informal discussion time with the theatre faculty to discuss your audition, your resume, your plans, and answer any questions you may have about our program and about ESU. **For more information, please call Jim Bartruff, Director of Theatre (620) 341-5704**. To make an **appointment for an audition, call Jen Newell at (620) 341-5256**