

Student Handbook

CSU STANISLAUS THEATRE DEPARTMENT

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Theatre Department Handbook

The purpose of this handbook is to be a student resource regarding department policies and procedures. The information found here is supplemental to the CSU Stanislaus policies and codes. If further clarification is needed, follow up with the appropriate faculty member or advisor.

About the Department

Housed in the College of the Arts, Humanities and Social Sciences and accredited by the National Association of Schools of Theatre (NAST), the Stanislaus State Theatre Department is a small, collegial department of teacher-practitioners committed to diverse classroom and hands-on training for our majors, minors, and concentrations. We want our theatre students and the people who attend our theatre to enjoy the process of theatre by reveling in the camaraderie of the ensemble in the production process. Lee Strasberg, when talking about the Group Theatre sad, “there will be no stars in our theatre,” and that is a guiding principle upon which the Stanislaus State Theatre is built. Our theatre is a collective of the joint efforts of many.

Statement on Diversity and Inclusion

The Theatre Department at the California State University, Stanislaus is a collegiate community that serves a diverse population of students, faculty, staff, and administration. These facets of diversity encompass but are not limited to: race, ethnicity, nationality, sex, sexual orientation, gender, gender identity, creed, religion, age, social class, socio-economic status, physical and cognitive differences, political views, and veteran status. The Department is intent on engaging with all of its community members in meaningful ways that support the values and strengths that each individual brings to this campus. In building a community inclusive of everyone, recognition, tolerance, acceptance, and celebration are required.

Rehearsal and Performance Requirements

THEA 4350 – Rehearsal and Performance is a one unit course that must be taken at least six (6) times. It is expected that Theatre Majors participate in one production per unit over the course of six semesters. Junior-standing transfer students need to participate in two shows per semester for two semesters and one show per semester for two semesters to meet this requirement. It is extremely important to arrange a schedule to accommodate this. R&P requires work in an assignment for one show, and strike for all semester shows. Students are able and encouraged to take additional R&P units for experience. If you believe there may be an issue fulfilling this requirement, contact your advisor.

Advising

Students are required to have advising every semester before enrolling in classes. This is to ensure all requirements are met within a rotating class schedule. All faculty can give formal or informal advisement, but contact the theatre office for information on your assigned advisor.

Productions

The Theatre Department mounts six shows annually; two plays per semester, a children's show in January, and a dance concert in May.

Theatre Under the Stars

Annually there is a large production on the Outdoor Amphitheatre. The event is free admission and begins at dusk. Audiences are encouraged to bring family, friends, picnics, blankets, and low-back chairs for the full experience.

Performance Spaces

Mainstage – A proscenium space that seats 300. Generally used for the children's production, dance concert, and larger productions.

D-40 – A multi-purpose space that seats 80 to 100. Generally used for smaller productions and student work.

Amphitheatre – An outdoor space with variable seating capacity. Generally used for Theatre Under the Stars.

Special Events and Conferences

Every year the department participates in the events listed below. These are opportunities for students to travel, network, and learn about current trends in theatre. Travel grants and aid are available through the department and the university. See your advisor for more information.

KC/ACTF

Excerpt from the Kennedy Center's American College Theatre Festival website;

“Through state, regional, and national festivals, KCACTF participants celebrate the creative process, see one another's work, and share experiences and insights within the community of theater artists. The KCACTF honors excellence of overall production and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design.

KCACTF is a year-round program in eight geographic regions in the United States. Regional activities are coordinated through eight KCACTF regional chairs and eight KCACTF playwriting awards chairs. With funding and administrative support from the Kennedy Center, the regional chair coordinates with the Co-Managers of KCACTF all aspects of the adjudication of productions on the local and regional level and supervises regional-level KCACTF award competitions. The playwriting chair works with schools that have entered new and student-written plays by providing expertise in the development of new scripts--assessment specifically designed for a developing play--and by providing information on the numerous playwriting awards offered.

In January and February of each year, regional festivals showcase the finest of each region's entered productions and offer a variety of activities, including workshops, symposia, and regional-level award programs.”

USITT

Excerpt from the United States Institute for Theatre Technology website;

“USITT was founded in 1960 as an organization to promote dialogue, research, and learning among practitioners of theatre design and technology.

Today it has grown to include members at all levels of their careers and has embraced the new technologies being used in entertainment. USITT is now the leader in life-long learning opportunities for the entertainment design and technology industry.”

Every year students can attend the USITT Annual Conference and Stage Expo. Students have the opportunity to network with professionals, see new technologies, and attend educational sessions to learn current trends in the field.

URTA

The University Resident Theatre Association is an organization dedicated to the highest standards in theatre training. Member universities must meet URTA standards to maintain membership. The URTA have yearly audition processes for students to apply to multiple universities in one place.

“Each year, the URTA Auditions and Interviews bring together faculty from dozens of top training programs and hundreds of prospective MFA candidates in all areas of theatre including acting, design and technology, directing, stage management and arts leadership. Candidates have the opportunity to be seen, in one place (New York, Chicago, or San Francisco), by recruiters from among our 40 member universities, as well as other prominent institutions. Our Satellite Auditions program affords acting candidates the chance to meet additional, non-member training programs, including many international schools.”

Theatre Club

Theatre Club is student-run organization that celebrates the production and presentation of the Performing Arts in all aspects, and recognizes the power that students have on the community. The purposes are to provide the students at Stanislaus State with financial and artistic opportunities to learn and sharpen their skills in all aspects of Theatre. Membership only requires enrollment at CSU Stanislaus and is open to all majors. Theatre Club presents shows that are entirely student produced.

Department Policies

At its core, theatre is a profession that thrives on collaboration for success. As such, communication is incredibly important.

E-mail Policy

Expect e-mail responses Monday through Friday, between the hours of 8:00 am and 6:00 pm. Please allow at least one full business day for a response. Emails between students and professors are to be conducted in a formal manner, much like business correspondence. Before you send a question via email, first check to see if your answer can be found here, or in your course syllabus. Be sure to include the following in your e-mails;

- Indicate your topic of concern in the “Subject” bar.
- Use a salutation.
- Use complete sentences, a polite and respectful tone, and real words – no “text-speak.”
- Include your full name and class time in your signature.

Open Communication Policy

Feedback or suggestions from students are encouraged and welcomed. If there are concerns, issues, or confusion regarding policy, procedures, or professionalism, direct them to the department chair. Inquires via written documentation are preferred and expected.

Should your needs exceed the ability of the department chair, contact the Dean of the College of Arts, Humanities and Social Sciences. Certain inquiries should be directed to on-campus support offices regarding financial aid, health, Title IX, etc. Visit the CSU Stanislaus website for more information.

A Note on Lifestyle

Theatre requires you to be aware of what is going on around you. You must be cognizant enough of your surroundings that you can observe them and emulate the behavior of others in your work.

If faculty or staff perceive that your lifestyle is effecting your quality of work, either academic or artistic, it will be addressed directly.

CSU Stanislaus is a smoke and tobacco free campus, including cigarettes, e-cigarettes, vapes, smokeless tobacco, etc. This policy is strictly enforced in the Theatre Department to protect students, faculty, staff, guests, production supplies, and performance spaces.

General Rules and Responsibilities

Be accountable for your responsibilities and actions.

Support your colleagues!

Be mindful of your health. We work long, intensive hours. Be sure to rest and eat well.

Schedule your commitments sensibly. Take care in planning your time. It will enable you to make significant contributions to a challenging and rewarding theatre program while fulfilling your academic responsibilities.

Try to avoid classes or employment during evening hours. Most rehearsals and performances take place during this time, and are critical to fulfilling the Rehearsal and Performance Requirement.

Communication is key. If a situation or emergency arises that prevents you from fulfilling your obligations, be sure to tell the appropriate faculty, staff, instructor, or other supervisor as soon as possible so alternative arrangements can be made.

Classroom and Rehearsal Decorum

Always bring pencils, pens, and a notebook to class and rehearsal. Notes are crucial in these environments. Write down notes so you can refer to them later.

Always bring your script, monologue, scene, or textbook to class or rehearsal. You never know when you might need them, so be prepared.

Be ready to work in every class. Not only physically, but academically. Complete all reading and writing assignments before class and be ready for discussions.

Wear appropriate clothing to class. Dress for the work being done, including rehearsing, shop work, or otherwise. Voice and Movement classes require comfortable and non-restrictive clothing.

Do not wear street shoes on the dance floor.

Keep hair out of your face. Use clips, ties, gels, or other means to ensure your hair does not distract you from your work.

Bring a water bottle. Classes and rehearsals can be movement intensive, so be sure to stay hydrated.

All cast and crew should be ready to start rehearsal on time. Crew should have preparatory work done, and actors completed warm-ups, line run-throughs, or costume preparations.

Let the Stage Manager know where you are during breaks so rehearsal can resume promptly.

Bring homework to rehearsals to be productive during your down-time.

Actors should strive to be off book as soon as possible.

Do not give other actors or technicians notes during rehearsal unless instructed to do so. Any notes need to follow the appropriate chain of command (i.e. Stage Manager, Director, etc.).

Do not walk in front of the director during rehearsal.

Cell phones, pagers, and other electronic devices are to be turned off before class or rehearsal.

No gum. We need to keep our classrooms and performance spaces clean and professional.

Refrain from eating food in the theatre.

Absolutely no food or drink in the control booths.

Actor Supplies

These are items that will help you in your scene work and will be valuable as you start in the field. The key here is functionality, not an expensive or matching set.

All actors should acquire a basic make-up kit. Contact the make-up instructor regarding items to include.

All actors will need an 8X10 Color Headshot for auditions and interviews.

Women: Character shoes, granny boots (Doc Martins will work), two rehearsal skirts (one knee length and one floor length).

Men: Character shoes, boots, jacket/sports coat, vest, tie, slacks, hat, and cane.

Designer/Technician Supplies

The needs of designers and technicians vary based on personal preferences and production needs. In general, technicians should have work shoes, gloves, black clothing, and basic tools (wrenches, measuring tape, etc.). Designers should have a stock of art supplies tailored to their skill set. Be open to trying out new techniques or methods for the job, as doing so will strengthen your skillset.

Production Process and Policies

Everyone involved in a given production will be expected to read the play after they have been cast or assigned a position.

Auditioning

Auditions are generally held within three weeks of the start of the semester. Handle yours with confidence, poise, professionalism, competitiveness, and preparedness. Always finish strong, no matter how you think the audition went. If you are not on the callback list, it merely means the Director does not see more from you. It does not entail you are not cast.

Actors should prepare several monologues of various lengths and styles. Always be ready if a Director wants to see more material. Also read the script beforehand, as the Director may want you to do cold readings.

When auditioning for musicals you will be asked to perform song excerpts. Song choices should show off vocal ability, be no longer than 18 bars or one minute, be a cut that makes sense musically, is technically demanding, and be from Broadway Musical Theatre literature unless otherwise specified. Dance auditions may also be required for musicals. Dress in attire that allows full view of the body and does not inhibit movement. Bring any dance shoes you own. The choreographer will want to see how fast you pick up steps, so be warmed-up and ready to dance.

Bottom line; be ready for anything in auditions. The more prepared you are, the better your chances of being cast.

Casting

While all effort is made to prioritize, casting for our majors, often times and for a variety of reasons, roles will be cast from outside of the department.

Cast lists are generally posted within two weeks of auditions. Postings are located in the hallway across from the department office. Be professional when reading the lists, do not be disparaging about your peers, congratulate others, and be sensitive to those who have not been cast. Initial next to your name to indicate acceptance of the role. If you are unable to fulfill the commitment, contact the director as soon as possible.

After the final cast lists are posted, you may seek feedback and notes from faculty regarding your audition. Rather than ask why you were not cast, seek to improve your auditioning skills.

Technical Assignments

At the beginning of the semester students are expected to fill out an R&P Wish List Form, which lists preferred production areas and assignments. If a student is not cast in a show, faculty will use these forms to fill technical positions. Assignments are usually posted a few days after the cast list. Initial next to your name to indicate acceptance of the position. If you are unable to fulfill the commitment, contact the technical director as soon as possible.

Rehearsals

For the theatre department, a typical rehearsal process lasts about four to six weeks. Schedules will vary based on the needs of the show. All cast and crew should pay attention to call times, be on time, and ready to start. If there are scheduling conflicts contact the Stage Manager.

Performances

No food or drink in the theatre and control booths.

No cell phones backstage starting 30 minutes before the show.

Once you check in, do not leave the theatre. If you must leave due to an emergency, be sure to tell the Stage Manager.

Backstage crew should be in their designated posts and focused on the production. Everyone should be attentive in case of mishaps or emergencies.

No backstage crew in front of house during performances.

Crew should wear basic black during tech rehearsals and performances (unless otherwise directed).

Crew assigned to a headset are expected to stay “on headset” unless granted permission to go “off headset” by the Stage Manager.

Strike

It is expected of all personnel in a production to help with strike. It is also a requirement of R&P to help with every strike during the semester. Majors not in the production or R&P are encouraged and asked to help as well. The more people who help, the faster and easier the work is.

Production Assignments and Expectations

The following are student positions that can be used to fulfill R&P requirements. Other opportunities, such as design, may be available based on production needs.

Production Manager

The Production Manager is responsible for coordinating and communicating the various areas of a production (i.e. lighting, sound, costumes, directors, etc.). Maintains schedules and records regarding shows, meetings, technical assignments, R&P fulfillment.

- Reports to the Administrative Assistant.
- Keep the schedule for the theatre department up to date, including the schedule book, theatre office calendars, and the lobby.
- Maintain the Department Contact Sheet with current e-mails, phone numbers, and addresses of majors, scholarship holders, and production participants.
- Coordinate auditions at the beginning of the semester. Ensure appropriate forms are filled out and that audition process runs smoothly.
- Ensure students have been notified of cast and crew assignments, and confirmed acceptance for all performances by a week after lists are posted.
- Keep records of student R&P commitment and fulfillment.

- Send out information (via e-mail and notice boards) regarding Student/Faculty meetings, parties, strikes, work calls, light hangs, poster routes, etc.
- Take attendance, notes, and records of light hangs, work calls, and meetings. Send meeting minutes to the appropriate people not in attendance.
- Coordinate and assign light hang and focus crews.
- Oversee the Stage Manager Schedule, come to rehearsals once a week to have a meeting with the SM discussing the production's progress.
- Be a resource for the SM and other students.
- Stock and maintain Stage Managers box every week. Write on important items (aspirin, flashlights, etc.) that they are not for personal use.
- Coordinate with Publicity Manager that production individuals are providing necessary publicity materials
- Coordinate and assign poster routes.
- Work duties will mostly be done during regular business hours (9am – 4pm Monday through Friday).
- The Production Manager will Stage Manage at least one show during their tenure.

Stage Manager

The Stage Manager is the single most important position in the production crew and has the highest level of time commitment. Responsible to the director and for keeping communication open between all contributors to the production process. Other duties include coordinating rehearsals and performances, managing the company of actors and crews, and synchronizing all production cues and backstage operations.

Prior to Rehearsals:

- Work with the Production Manager to coordinate auditions scheduling to suit needs of the director.
- Ensure audition forms are filled out and that process runs smoothly.
- Draw up initial cast and crew contact sheets, prop lists, rehearsal prop list (if different), special effects lists, etc. Gives copies of these lists to the Properties Master and appropriate designer staff.
- Prepares a scene breakdown.
- Attends all production meetings.
- Maintains specific and up-to-date information in discussion with Director, Designers, Technical Director, and crew heads when necessary.

During Rehearsals:

- Create a weekly rehearsal schedule on Friday nights for the following week.
- Post a daily detailed rehearsal schedule breakdown the night before.
- Run all rehearsals.
- Call cast members who are late.
- Check the stage 30 minutes before rehearsals and performances to ensure that everything has been cleaned and the space is ready.

- Responsible for ensuring that regular breaks occur during rehearsal per AEA standards; ten minute breaks every eighty minutes, or five minute breaks every fifty-five minutes.
- Create the prompt book for the director and technical staff.
- Help with lines during rehearsals.
- Fill out daily rehearsal reports distribute these to the Technical Director, Master Carpenter, Designers, Directors, crew heads, and others when appropriate.
- Responsible for passing on crew notes of any changes to other production members.
- Follow up with others periodically to ensure that reports are being read.
- Works with Technical Director, Light and Sound Board Operators, and Stage Crew to prepare cue sheets for performance prior to technical rehearsals.
- Ensure that theatre equipment is secured and facilities are locked at the end of the rehearsals.
- Be completely familiar with the production for easy transition from rehearsals into performances.

During Technical Rehearsals:

- Create the run-of-show sign in sheet for cast and crew.
- Use run-of-show sign in sheet to ensure all company are present and on-time for their respective calls.
- Run the show from the control booth using headsets, cue sheets, calls cues, and other tools.
- Ensure that all theatre equipment has been secured and that the theatre facilities are locked at the end of rehearsals.

During Run of Show:

- Use run-of-show sign in sheet to ensure all company are present and on-time for their respective calls. Ensure sign in sheet is used.
- Calls the show.
- Oversee actors and crew during the run of the show.
- Acts as the mediator, the communicator, and the resolver of problems.
- Delegate responsibilities to Assistant Stage Manager and Stage Crew.
- Has keys to open before the show, and close after the show.
- Is responsible for securing theatre space before leaving.
- Fill out show reports after each performance.

Assistant Stage Manager

The Assistant Stage Manager is also present during the entire process. Responsible for helping the Stage Manager with any duties listed above. Duties may vary based on the needs of the production, and can cover various areas (lighting, sound, props, etc.).

During Rehearsals:

- Attend all rehearsals.

- May be required to attend production meetings.
- Set up and return rehearsal props to props storage.
- Maintains rehearsal props - cleans glasses, dishes, utensils etc.
- Prompts actors during rehearsals.
- Check with SM before leaving at the end of the night.

During Technical Rehearsals:

- Be able to calmly communicate problem regarding the show to the SM so the issue can be resolved.
- Call places for the. (45 mins last chance to walk stage and check props, 30 mins, 15 mins, 10 mins, 5 mins, and "places")
- Often serves as the backstage crew head and properties running crew.
- Is usually on headset during
- May be responsible for making sure the stage is swept and/or mopped and initial set up is done before the technical rehearsal, per SM's instructions.
- Check with SM before leaving at the end of the night.

During Run of Show:

- Makes sure the stage is swept and/or mopped and anything else necessary for initial set up is done before the performance, per SM's instructions.
- Is always on headset and in communication with SM.
- Calls places for the actors.
- Check with SM before leaving at the end of the night.

Assistant Director

The Assistant Director is expected to attend all rehearsals and directly serve the needs of the Director. Should be familiar with the text, the Director's interpretation, and how it manifests in the production. Will generally assist in taking notes, running rehearsals, running scenes separately, but may take on other responsibilities based on the needs of the production.

Prior to Rehearsals:

- Meet with Director to discuss the production, the Director's approach, and the duties the AD will undertake.
- Attend all design meetings.
- Assist the director and/or dramaturge in organizing and dispersing research and other material pertinent to the cast and crew.

During Rehearsals, Technical Rehearsals, and Performances:

- Attend all rehearsals.
- Perform the duties agreed upon with the director.
- Attend all production meetings.
- Assist the director and dramaturge with text work.
- Work scenes with actors as needed.
- Run rehearsals if necessary.

- Takes notes as requested by the director during rehearsals and performances.

Dramaturg

The Dramaturg should work to maintain the integrity of the work and relate the contents to modern day. Thorough knowledge of the play's plot, setting, and character development/drives is expected. In addition to understanding the entirety of the work, the Dramaturg is responsible to research the physical, social, political, and economic factors within the plays setting. The exact role of the Dramaturg may vary depending on the needs of the production.

Prior to Rehearsals:

- Attend all production meetings.
- Research the play, author, time period of the play, and other ancillary materials as determined in collaboration with the director.
- Meet with the Director to discuss the support materials required for text work and the rehearsal process.
- Gather supporting materials (articles, photographs, illustrations, music, etc.) that facilitate greater understanding of the play, its environment, and historical context.
- Assemble the lobby display prior to dress rehearsals.

During Rehearsals:

- Attend rehearsals as requested by the Director.
- Lead text work with the cast in conjunction with the Director.
- Work with individual cast members on the text as requested.
- Bring appropriate support materials to rehearsals for cast, Director, and Designers.
- Take notes concerning clarity and understanding of the text at the Director's discretion.
- Works with the Director on notes and other materials for the play program.

Strike:

- Disassemble lobby displays after the run of the show.

Master Electrician

The Master Electrician is responsible for the physical realization of the lighting design, and all lighting equipment. Will work with the Lighting Designer during the rehearsal process, and is responsible to the Stage Manager during performances. Must have a general knowledge of the board, the lighting system, and lights in case of equipment malfunction.

Prior to Technical Rehearsals and Light Hangs:

- Will be required to attend the first rehearsal and several others to become familiar with the performance.
- Meet with the Lighting Designer for an understanding of the design elements.
- Assists Lighting Designer in refinement of lighting needs between light hang and technical rehearsals.

- Begins direct involvement prior to light hang, usually two weeks before opening.

During Light Hangs:

- Oversee the set-up of lighting equipment according to the lighting design.
- Ensure equipment is secured properly.
- When necessary, teach students techniques of hanging and focusing instruments.

During Technical Rehearsals:

- Run pre-show light check with light board operator prior to technical rehearsals.
- Be present to make any necessary changes during the run of technical rehearsals.

During Performances:

- Run pre-show light check with light board operator prior to the performances.
- Be present to change burnt-out lamps or make emergency changes during the run of performances.
- Responsible for fixing problems in the dimmers or lights before/during the performance.

Strike:

- See that lights and related equipment are taken down and properly stored.
- Direct other cast and crew in handling of equipment.

Light Board Operator

The Light Board Operator is responsible to the Technical Director during rehearsals, and the Stage Manager during technical rehearsals and performances. Should have an understanding of the light board and its functions in order to make changes as necessary.

Prior to Technical Rehearsals and Light Hangs:

- Begins involvement prior to light hang, usually two weeks before opening.
- Will be required to come to the first rehearsal and several others to become familiar with the performance.

During Light Hangs:

- Run the board during light hang and focus.
- Assist the Master Electrician in hanging, securing, and testing equipment.

Prior to Technical Rehearsals:

- Will program the board according to the instructions of the Technical Director and Stage Manager.
- Assist the Technical Director and Stage Manager in creating cue sheets.
- Required to test lights prior to technical rehearsals.

During Technical Rehearsals:

- Run the light board.
- Make adjustments on the directive of Technical Director, Stage Manager, Lighting Designer, or Director.
- May need to meet outside of rehearsal times to reprogram the board.
- Responsible for turning off light board after every rehearsal.

During Performances:

- Run the light board per Stage Manager's instructions.
- Setup and breakdown run lights for every performance.
- Runs a dimmer and focus check before each performance.
- Fix problems with dimmers or lights before the performance.
- Responsible for turning off light board after all performances.

Strike:

- Take down and store light board and related equipment.
- Help the Master Electrician strike lights.

Sound Engineer

The Sound Engineer is responsible for all sound equipment, sound effect preparation, and headsets. Works with the Technical Director, Sound Designer, and Director during rehearsals, and the Stage Manager during performances. Should have general knowledge of the sound board, speakers, recording equipment, and headsets.

Prior to the Technical Rehearsals:

- Usually begins involvement four weeks prior to opening.
- Required to come to the first rehearsal and a few rehearsals before tech rehearsals to become familiar with the performance.
- Meets with Technical Director for training regarding sound equipment, cable handling, and headset needs.
- Develop sound cues for production in conjunction with Director and Technical Director.
- May be required to run the sound prior to technical rehearsals.

During Technical Rehearsals:

- Help set sound cues.
- Makes adjustments to the cues on the directive of the Technical Director, Sound Designer, Director, or Stage Manager
- May need to meet outside of rehearsal times to re-record or recreate cues.
- Test all headsets and Clear-Com cables prior to use.
- Must check in with the Stage Manager before leaving.

During Performances:

- Be present to fix any sound equipment issues.
- Test all headsets and Clear-Com cables prior to use.

Strike:

- Take down and store all sound equipment and cables.
- Perform other duties as needed.

Sound Board Operator:

The Sound Board Operator is responsible to the Technical Director during rehearsals, and the Stage Manager during technical rehearsals and performances. Should have an understanding of the sound board and its functions in order to make changes as necessary.

Prior to Technical Rehearsals:

- Usually begins involvement two weeks prior to opening.
- Required to come to the first rehearsal and a few rehearsals before technical rehearsals to become familiar with the performance.
- Meets with the Technical Director for training regarding sound equipment, cables, and headsets.
- Develop a cue sheet with the Technical Director and Stage Manager.
- May be required to run the sound prior to technical rehearsals.

During Technical Rehearsals:

- Run the sound board.
- Make adjustments to cues on the directive of the Technical Director, Sound Designer, Director, or Stage Manager.
- May need to meet with Technical Director, Sound Designer, or Director outside of rehearsal times to practice cues.
- Set and test all headsets and Clear-Com cables prior to rehearsals, and
- Collect all headsets and Clear-Com cables after rehearsals and properly store them.

During Performances:

- Place all headsets before each show, and strike them after each show.
- Run sound check to ensure all equipment is running normally.
- Run sound board per Stage Manager's instructions.
- Fix any issues that arise.
- Turn off sound equipment after all performances.

Wardrobe Crew

The Wardrobe Crew aid the Costume Designer in maintaining, washing, or repairing costumes during the run of the show. May also be needed to help with quick changes for actors or other duties as designated.

Prior to Rehearsals:

- Usually begins involvement one week prior to opening.
- Speak with the designer regarding special costume needs.
- Attend at least one rehearsal to see and understand the show.

During Dress Rehearsals:

- Trains with the Costume Designer on where to set costumes and how to handle special changes.
- Assist with dressing problems both before and during the show.
- Set costumes, racks, or sheets needed for quick changes and strike them every night.
- Do the laundry per the Costume Designer's instructions.
- Lock the Dye Room and Costume Shop at the end of the night.

During Performances:

- Set costumes and assist with quick changes as rehearsed.
- Check the appearance of all of the actors and give aid when necessary.
- Strike all costumes post show.
- Take notes for the Costume Designer.
- Conduct daily inventory of costumes and costume accessories.
- Do laundry as per the Costume Designer's instructions.
- Lock the Dye Room and Costume Shop every night.

Strike:

- Wash, store, or disassemble costumes per the Costume Designer's instructions.

Make-Up and Hair Crew

Works with the Costume Designer regarding hair and make-up. During the run of the show will help actors with these needs and help with these aspects for quick changes.

Prior to Rehearsals:

- Usually begins involvement two weeks prior to opening, depending on complexity of make-up.
- Speak with the designer before performances regarding special hair and make-up needs.
- Attend at least one rehearsal to see and understand the show.

During Dress Rehearsals:

- Trains with Costume Designer where to set make-up needs and how to handle changes.
- Assist with make-up problems before and during the show.
- Set special supplies, racks, or sheets needed for quick changes and strike them every night.

During Performances:

- Set supplies and assists with changes as rehearsed.
- Check all actors and assist where necessary.
- Set up areas of the Make-Up room, and keep it clean.

Strike:

- Store any make-up or hair accessories per the Costume Designer's instructions.

Properties Master/Mistress

The Properties Master is responsible for obtaining or creating the necessary properties for the set and actors. Works with the Director, Costume Designer, and Set Designer during the rehearsal process, and the Assistant Stage Manager during performances. May be required to attend production meetings. The Props Master should be resourceful, communicative, and have access to a car to procure items.

Prior to Rehearsals:

- Attend the first rehearsal and other to keep up with production needs.
- Meet with the Stage Manager, Director, and Set Designer regarding special prop needs, initial prop list, and rehearsal prop list if different.
- Locate rehearsal props, place them in the production storage closet, and inform the Assistant Stage Manager of location and intended use.
- Uses the prop sheet with the Technical Director and Set Designer to acquire, build, or refinish the props for the show.

Prior to Technical Rehearsals:

- Set up the Props list and running tables in conjunction with the Technical Director and Stage Manager.
- Works with Assistant Stage Manager regarding maintenance of performance props (i.e. cleaning glasses, dishes, utensils, etc.). Purchase, prepare, and set out performance perishables.

During Technical Rehearsals:

- Know where to place the props before the show and deal with problems regarding missing props or actor concerns.
- Create a “Cue” sheet for props regarding where they need to be during the show.
- Learn when to remove props during the show.
- Make necessary prop position changes during rehearsals and notify actors.

During Performances:

- Supervise Properties Crew.
- Repair or replace props during or after the show.

Strike:

- Store, return, or disassemble props.

Properties Crew

The Properties Crew is responsible for property placement, use, and storage during the run of the show. Answer to the Properties Master and the Assistant Stage Manager, and may serve as Backstage Crew.

Prior to Technical Rehearsals:

- Attend the first rehearsal and several others to understand the needs of the show.

During Technical Rehearsals:

- Know where to place the props before the show and deal with problems regarding missing props or actor concerns.
- Learn when to remove props during the show.
- Make necessary prop position changes during rehearsals and notify actors.

During Performances:

- Set props as rehearsed.
- Fix or replace damaged props during or after the show per the instructions of the Properties Master.
- May be responsible for set changes during scenes.

Strike:

- Store, return, or disassemble props per the Properties Master's instructions.

Backstage Crew

The Backstage Crew ensure smooth backstage operations during a production. Responsible for running scene and furniture changes following the lead of the Stage Manager and Assistant Stage Manager.

Prior to Rehearsals:

- Usually begin involvement one week prior to opening.
- Speaks with the Set Designer before the performances regarding special set needs.
- Attend at least one rehearsal to see the run of the show.

During Dress Rehearsals:

- Set the stage before running the show, including sweeping the stage and placing furniture.
- Train with Technical Director, Set Designer, and Director regarding where to set furniture and large set props before each performance.
- Assist with set changes or set dressing issues before and during the show.
- Set props, racks, or sheets needed for quick changes, and strike them every night.

During Performances:

- Set furniture and set pieces. Perform changes as rehearsed.
- Strike all designated furniture and large set props.
- May also assist other areas as needed (props, costumes, special effects, etc.).
- Helping the Assistant Stage Manager with any other needs.

Box Office Manager

The Box Office Manager is responsible for the operation of the box office. This includes overseeing transactions, schedules, ticket sales, and box office staff.

- Reports to the Administrative Assistant
- Assist with hiring and training students for box office positions.
- Create box office work schedule.
- Responsible for balancing ticket sales and box office receipts.
- Ensure seating count matches ticket count for each performance.
- Coordinate comp tickets list with main office and publicity.
- Handle reservations that come in.
- Resolve customer and patron issues.
- Ensure the box office staff are always polite and courteous.

House Manager

The House Manager coordinates with the Box Office Manager and Stage Manager regarding patrons during the show. Other duties include supervising Ushers regarding training, time commitment, etc.

- Reports to the Administrative Assistant.
- Supervise assigned volunteer students in usher positions and front of house area.
- Liaison between the Theatre Department and the public during performances.
- Responsible for the comfort and safety of the audience.
- Ensure the front of house staff are always polite and courteous.
- Meet with the director to discuss curtain times, late entry time, intermission times, etc.
- Communicate with box office regarding known special patron needs.
- Synchronize watches with the Stage Manager
- Communicate with the Stage Manager via headset to confirm “opening” and “closing” the house.
- Coordinate majors or workshop students for usher positions.
- Ushers must watch the show and not leave until the end of the show.

Usher

Ushers are representatives of the theatre, and assist patrons into the theatre. These duties usually include ticket taking, giving out programs, or seating patrons.

- Reports to the House Manager.
- Wear dress clothes. Black, white, or red colors preferred.
- Arrive one hour before the performance to receive assignments and inspect the theatre.
- Stay until the end of the show to clean at the end of the night.

- Track hours on a time card for class credit or R&P fulfillment and have the House Manager verify your time.
- Notify patrons of no food or drink in the theatre.
- Studio Theatre seating – Open Seating. Help patrons find remaining seats. Ask people to move for room, if necessary.
- Mainstage Theatre – Reserved Seating. Check tickets at the door. Become familiar with the seating to help patrons find their seats. Notify them if it is easier to enter in the other door to get to their seat.
- Be sure no one is waiting in the lobby for a seat before closing the doors to begin the production.

Stage Management Responsibilities continued

Concerning the Costumes area, the Stage Manager will...

- Communicate rehearsal clothing needs to the Costume Shop
- Create a who/what/where breakdown to be able to track all costume changes
- Work with the Costume shop to schedule fittings, and be the point of contact for the costume shop in reminding actors of the scheduled fittings.

Costume Shop Protocol

So that the shop may function efficiently and sanely, there are some rules we would like you to honor.

- Please make appointments rather than just dropping by whether you are having measurements taken or you are scheduled for a fitting. The Costume Shop hours are posted so please observe those times with the understanding that we might be out shopping or procuring costume necessities somewhere else. Give a call or email for an appointment! If for some reason you need to cancel said appointment, notify us. Please understand if you are more than 15 minutes late, I'll reschedule your appointment at my convenience.
- Wear snug clothing if you are called in for measurements. Everyone please wear modest under clothing for fittings: women wear support bras and modest panties, and men wear a white t-shirt and briefs. Be aware of using deodorant prior to appointments and during the run of a show.

- Do not cut or change hair without a discussion with the Costume Designer and your Director. You've been cast probably because you have a particular look. The Director and Designer will determine the visual esthetics of the show please refrain from negative commentary in regards to your or someone else's costume. If a "look" isn'tworking the Designer and the Director will determine necessary changes.
- The Measurement and Fitting processes will involve some physical contact, between the Costume Shop Staff and the actor. This contact is necessary to make sure the costume is fitted appropriately. The Costume Shop Staff will take every precaution to ensure the actors' safety and comfort and all parties are expected to maintain a professional decorum. If you have any concerns regarding this process, please discuss them with the Costume Shop Staff prior to the fitting.

Resources

American Theatre Magazine – www.tcg.com

ArtSearch – www.tcg.com

Backstage – www.backstage.com

Playbill Online – www.playbill.com

Theatre Mania – www.theatremania.com

Broadway Information – www.broadway.com

Strawhats – www.strawhats-auditions.com

USITT – www.usitt.org

KC/ACTF – www.kcactf.org

URTA – www.urta.com