

# Department of Theatre Arts Student Handbook

## Compiled by: Theatre Arts Department, 2015

**Mission:** The Department of Theatre Arts promotes an experiential learning environment for students to explore their artistic passions. We create live theatre to engage an audience and illuminate the human condition.

**Goals:** Theatre Arts majors and minors at Edgewood College combine an intensive, hands-on approach to theatre education with a liberal arts orientation. This demanding combination has the following features:

1. That each student works toward his/her highest potential in the theatre arts.
2. That the program has an integrated curriculum in which themes are interwoven across courses and are presented in relationship with other disciplines.
3. That each student gains competence in a wide variety of areas through training and hands-on experience. Research and study are essential components of the student's education.
4. That each student develops an understanding of how theatre contributes to the development of aesthetics in his/her self and others.
5. That each student develops a multicultural awareness and global perspective through the study of historical and contemporary theatre.
6. That each student explores theatre as a means of communication and that they participate positively and creatively in the cooperative/collaborative process of theatre.
7. That each student is helped to identify a career path and/or a continued study in theatre.

### Index

1. Welcome and General Info
2. Space Issues and Information
3. Season
4. Production Meetings and Schedules
5. Production
6. Casting Policies and Auditions
7. Company Policies during the Rehearsal Period
8. Tech Week
9. Performances
10. Strike
11. ACTF
12. Senior Portfolio information

### Welcome!

WELCOME! We are thrilled that you are willing to share your time and talents with our department. This guide is designed to answer some of the basic questions and give you a general idea of how things run here. Every educational theatre program has their own blend of professionalism, education, tradition and adaptation to the given circumstances, and we are no exception. Here's our recipe...

## **1. General Info**

### **Edgewood: Liberal Arts College**

- Edgewood is, at its heart, a liberal arts college that truly does aim to educate all of its students with a well-rounded world view. Students of every field of study are required to take courses outside of their major – even students in professional programs like nursing. The liberal arts tradition of the college deeply influences our theatre program from the rotation of plays we choose for our season to our class offerings.
- Being based in the Dominican tradition, Edgewood College has a long tradition of being committed to issues of social justice. A number of the plays we have produced have reflected that commitment, such as: ‘Roar of the Greasepaint, Smell of the Crowd’, ‘The Laramie Project’ and ‘Dead Man Walking’. Sister Helen Prejean, author of ‘Dead Man Walking’ the book, was awarded an honorary degree at Edgewood, and has spoken here twice. The Dominican tradition has a welcoming nature to different perspectives and views into the educational setting. It is not necessary to be a Catholic in order to feel welcome here. As long as you can connect with the Dominican values of truth, justice, compassion, partnership and community, you’ll be fine.

### **Edgewood Theatre Department:**

- Essentially, the theatre department is doing two jobs all the time: We are a small academic program in a liberal arts college, serving the needs of students at large as well as our majors and minors. We are also a fully operational theatre company producing five shows each year.
- The theatre department at Edgewood started as a one woman show, starring Jewell Fitzgerald, and grew to a two faculty department, and then a three, and so on... We have inherited a lot of systems from the one person department days when the best way was the way that it got done. Now, we are in a bit of a growth spurt and are developing new ways to take our program from a highly individualized attention style of program to a program that can accommodate more students without giving up that individualized spirit.
- Our new building has also provided us with new opportunities, joys and challenges. We are, as a program, grateful to the lead donor to The Stream Building, Diane Ballweg, who named the building. We are also grateful to Pleasant Rowland, who donated funds to name our theatre, and named it after her friend Diane. Pleasant Rowland has also provided Edgewood College Stream programs with a source of funding for events and opportunities that support the arts housed in the building.
- Our program prides itself on being very hands on. Students learn by doing. They are assigned various tasks they must learn while in production. Students are often new to their tasks at the beginning, but we hear from our alumni that having to learn many assigned tasks is one of the best parts of our program.
- Most of our students come from Wisconsin, often from the small communities around Edgewood. Many of our students are generational college students. We have a great mix of declared majors who knew exactly what they wanted when they came to college as well as those who just love theater and those who may just be discovering their passion.

- We pride ourselves on including majors and non-majors alike. Often those non-majors turn into majors and minors. We also give freshmen opportunities that they might not receive in bigger colleges and universities.
- Not all of our majors *plan* on being professional in theatre, and that's okay. We encourage students to think about how all the creativity one learns in theatre is applicable in *any* field, and how that creativity can fold into every element of life.
- At the same time, we strongly encourage students to pursue a life in the arts and in the profession of theatre and strive to give them the tools to do that. The *best* tool we give them is the tool to think creatively and critically for themselves. We want them to feel armed to think for themselves and know how to find the tools that will help them in the next steps, while giving them as many of those tools as we can while they are here.

### **Theatre Assembly and TAPCO**

- Mission statement for theatre assembly and TAPCO:
  - THEATRE ASSEMBLY: A friendly, inviting community where students can feel free to be themselves, Theatre Assembly provides programming, events, opportunity and community for anyone interested in theatre, regardless of major.
  - TAPCO: The elected Theatre Assembly Planning Committee, tapco provides leadership, organization, inspiration and direction for the theatre assembly as a whole.
- The student organization arm of the theatre program is the Theatre Assembly. Just about any student interested in theatre can be and usually is in Theatre Assembly. Theatre Assembly sponsors a number of different events throughout the year and gets a very small amount of support from the student org offices – about \$50 a year or so. Theatre Assembly also applies for funds for the annual trip to the American College Theatre Festival (ACTF) in January. Some other events include: library murder mystery, student productions and trips to APT in the fall and Chicago in the spring.
- Every year, the larger body of the theatre assembly elects a small number of students (4 to 6, usually) to serve on the Theatre Assembly Planning Committee (TAPCO). This group meets weekly and does a HUGE amount of work to promote events, secure funds, attract new students and generally promote the theatre on campus.
  - One or two members of TAPCO serve as student reps to every show, somewhat akin to union reps. If students need to take about an issue that pertains to the show but do not feel comfortable talking to the director or stage manager, they can talk to the TAPCO rep, who will talk to the director or the chair of the department, or both.
  - TAPCO also serves as a sounding board for student input on department matters, in an advisory manner only.

## **2. Space**

### **The Diane Ballweg Theatre**

The Diane Ballweg Theatre is a black box designed to be a small intimate flexible space that serves many purposes for the department. It is the sole designated production and rehearsal space for the Edgewood College Theatre, as well as the main classroom space and an extension of the scene shop. With the considerable demands on this space, there are a few polices that allow it to function well for everyone:

- a. Seating: The red are seats are intended for audience use, not for classes. To avoid excessive wear and tear, we ask that whenever possible the plastic chairs be used for class. Under no circumstances are audience seats to be used as rehearsal furniture or any other utilitarian purposes.
- b. Food: Avoid food or drink other than water in the audience space (technicians/designers/directors exempt during technical rehearsals). It is difficult to clean the seats and the risers and spills happen to everyone.
- c. Space Usage: classes are posted on the double doors, scene shop hours are 12-4 T,TR., and rehearsals are typically in the evenings 7-10ish. Outside of this, the space is open for use. Priority will be given to those activities which cannot take place elsewhere, otherwise, first come, first served. Please be respectful of the needs of your fellow students in using this space.
- d. Lighting: There are lighting control pads in several places around the theatre. The "Fixed Work" button is the preferred light setting for rehearsals, classes, etc. It allows us to have the most light in the space, while incurring the least cost and using the least electricity. There are also buttons that control the house lights and create a limited number of stage looks. These should be used only in cases of small performances or presentations, and not for general purpose lighting.
- e. Rehearsal furniture: There is always a cadre of black rehearsal furniture stored in the crossover space or sometimes under the seats. This is available for any and all classes, rehearsals, student projects, etc. Please return it immediately when you have finished using it. Class props have one designated shelf in the props cabinet, located in the corridor, please return them when finished.

### **The Green room**

- a. The Green Room is the nucleus of the theatre department, serving as a student lounge, workspace, makeup area and minor rehearsal space.
  - i. Computers are available on a first come, first served basis but homework/production work takes priority over recreation/e-mail.
  - ii. Makeup chairs can be used at any time, but please do not remove them from the room.
  - iii. The kitchen area is not maintained by any faculty or staff. It is the students' responsibility to keep it clean.
  - iv. Sound carries so please be respectful of classes that are happening in the theatre or the conference room.

### **The Conference room**

- a. The conference room is our second designated classroom along with The Black Box. It also serves as a secondary rehearsal space and the main meeting space for the department.
  - i. The furniture in the Conference Room is collapsible/movable. If you rearrange it, please put it back.

- ii. The conference room is the quiet study space during rehearsals and performances. Please be respectful of those who are using it as such.
- iii. The conference room contains the theatre department library. Feel free to peruse the collection, but return items when you are finished with them.

#### **The Scene Shop**

- a. As a matter of safety and liability, the scene shop is for class and production use only. For any other needs please see the technical director.
- b. Scene shop hours are Tuesday/Thursday from 12-4 pm.

#### **The Costume Shop**

- a. Located in the basement of the Regina Building, the costume shop is the only working space of our theatre production that did not move to the new building.
- b. Costume Shop hours vary from semester to semester, based on the schedule of the costume shop manager, the work studies, and the needs of the season.

#### **Storage: Costumes and Props**

- a. We have two props storage areas in the Regina building and additional storage in The Stream in various places
  - i. Small Props Storage is accessible to authorized personal or via the TD/Producer and is a small room and hallway on the left of entry door to the mechanical rooms and houses typical small household items. Additional items can be found in cabinets in the hallway.
  - ii. New Storage: Furniture Storage is on the right of the hallway and houses furniture and larger scenic pieces. It is accessible to authorized personal or via the TD/Producer.
  - iii. Costumes are stored in the costume shop annex, in the basement of the Regina, or in our costume vault, which is in the basement of the library. Both of these spaces are accessible via the costume shop manager.
  - iv. Costume annex stores, in addition to costumes, soft good props like blanket, pillows, towels, dollies, table cloths, linens, and some small hand held props associated with costumes (compacts, fans, canes, etc., umbrellas, etc.) as well as some sporting goods. It is accessible via the costume shop manager/producer/TD.
  - v. Stream 210 stores Christmas decorations, small household (and some industrial) electronics of all sorts, candles, lamps, cameras, musical instruments (mostly prop, but some function) and other related items
  - vi. Stream green room, above the make-up cubbies, houses baskets and books.
- b. Props and some costumes are available for use in classroom scenes with technical director/costume shop manager approval, but must be stored in the props cabinet, or in the crossover or wardrobe room for costumes and returned promptly when your scene is complete. See rental of theatre department stock for more info.

#### **Box Office**

As a matter of liability, the box office is for box office student workers and crew workers only. For any needs of the space please see the Box Office Manager.

### **3. Seasons**

#### **Rotation of plays:**

- Every academic year we do a musical.
  - Every other year it is a big musical, the following year, a small musical.

- Every other year we do a large or well-known classical piece—this is during the year we do a small musical
    - Once every three years, we produce a Shakespeare production so that each student has chance to do Shakespeare at least once during their college career. (That does not negate the possibility of doing Shakespeare more frequently, however.)
  - Currently, every other year, the student directed one acts takes the fourth slot of our season. This typically occurs in the same academic year as the large musical—this arrangement helps with the budgeting of the musical as the one acts are inexpensive to produce.
  - The first play of the season is our summer show (see below) and is always a smaller cast play or musical.
  - The fifth slot of the season is a Theatre for Young Audiences piece. Sometimes this is an existing play that includes an open audition, and other times, the piece is an original work written by students taking the Theatre for Young Audiences seminar.
  - Other styles of plays rotate around the permanent rotations above. The season is rounded out by style, time period, issues, casting and a myriad of other criteria that create a balanced season that meets the educational goals of the program.
- **Summer play:**
    - The first show of the season is a paid opportunity for theatre students and was created by Phil Martin to give students an opportunity to do summer stock theatre.
    - The show is cast in the spring of the previous year and consequently is the only show of our season not open to freshmen
    - It performs early in the year, opening and closing in September. The schedule is intense: 11 hours a day for a week and a half until classes start. This is by design
    - The cast members and stage manager are hired as work studies to build the set, work on crews and create the show during the day. They rehearse at night. The work study hours impact our bottom line of work study hours assigned to our department, hence, the cast must always be small.
- **Season Selection**
    - The entire season should be selected before the end of the first semester.
      - We have established a system of partnership with the graphic design students to design promotional materials with us and having our season set provides them more time to design in the second semester
      - We partner with art and music to create a fine arts calendar, so having the season selected by mid-December also moves that process forward.
    - Throughout the year, suggestions are welcome for plays. A list is kept on the shared drive and anyone is welcome to contribute to it. Students are polled for their input—somewhat informally at this point. Anyone is welcome to contribute ideas.

- In the fall, nominations are sought from the entire campus for plays for the season. The vast majority of plays nominated come from the theatre department, but the whole campus is welcome to participate.
- The season is selected by the department faculty and staff as a whole. Permanent faculty who direct may have some input on what they direct, but efforts are being made to create a cohesive season that fits the rotation of the season AND fits the artistic sensibility of the director, designers and the entire season.
- We try to find balance not just in style of shows but also in the scope of the shows, as our budgets are limited. When we select a season, we know a big musical is going to take more resources than the one-set, four person contemporary play. Consequently, (and no surprise) season selection impacts the budget allocation of each show. Generally we do one bigger budget show, one moderately budgeted show, one “studio” budget show, and one (for lack of a better phrase) complete shoe string budget show. This isn’t the primary factor in selecting a season, but it is part of the mix as we do have limited resources.

### **Goals for selection:**

1. To expand the number of voices, opinions, themes and ideas that select our season.
2. To connect to themes and ideas on campus, in the arts and in the community when possible.
3. To maintain our liberal arts based rotation of plays that provide a variety of styles and genres in a rotation that provides students with varied opportunities.
4. To select a season that answers to the needs and abilities of our current students and their growth process.
5. To heighten the level of our work to suit the status of our new building in the Edgewood, Madison and theatre communities.
6. To have an individual season that is balanced in and of itself, and balances with the season(s) before.
7. To select shows that can be produced in our space with our technical capabilities and production budget.
8. To select our season by December so coordination and promotion of our season can happen more effectively with other areas of the campus community.

### **Possible themes and considerations for next season**

- **Value for academic year**
- **Themes and ideas:** works that celebrate and/or highlight the value of the year, social justice, social engagement, cultural significance and themes and ideas highlighted by music, art of the college.
- **Balance:** Next year’s season should not include very similar choices as the season before.
- **Rotation:** (see Rotation, above)
- **Reality:** We welcome all titles, but some shows have very expensive or unobtainable rights for production. We also will be working in the Black Box Theatre, so shows must be suitable or adaptable technically for that space.

## **4. Production Schedules and Meetings**

### General calendar

- Because of the academic calendar and when breaks fall, we do not have much, if any flexibility with our production calendar. The dates are set early and we work around them.
- Spring break creates more variables in our spring semester than in the fall.
- Generally, our calendar follows this schedule:
  - Summer show:
    - Opens: Mid September
    - Casting: Late April/Early May of the previous academic year
    - Design and Planning meetings: arranged throughout the summer
    - Rehearsals Start: a week and half before classes start
  - Fall Show:
    - Runs: The first two weekends before Thanksgiving
    - Casting: Either between the runs of the fall show or immediately following the close of the fall show (September)
    - Design and Planning meetings: arranged throughout the summer and in the first weeks of school, before casting
    - Rehearsals start: as soon as possible after the summer show closes
  - Third Show:
    - Runs: Usually in early March
    - Casting: Usually in December, after the fall show closes
    - Design and Planning Meetings: arranged throughout the fall semester and after the fall show closes
    - Rehearsals start: the first day of the second semester, usually the day after MLK Jr. Day.
  - Fourth Show:
    - Runs: at the end of the academic year
      - For Student Directed One Acts: The weekend between the second to the last and the last week of classes
      - For traditional plays, the weekends BEFORE the second to the last and last week of classes
    - Casting: Either in December WITH the fall show (for plays) or mid semester (for student directed one acts)
    - Design and Planning Meetings: arranged throughout the spring semester
    - Rehearsals Start: after the third show closes
  - Fifth Show: Theatre For Young Audiences Production
    - Runs: at the end of the academic year during the last week of classes
      - Public performance during the week before exams



- Tours to schools during the week before exams and/or a production in the Black Box theatre with matinees for Madison area schools.
- Schools invited during the week before exams.
- Casting: Externally when we are using an existing play script, and internally from the class when the seminar students are writing an original piece.
- Design and Planning Meetings: Students serving on crews meet weekly beginning six weeks prior to the run of the show. Production meetings take place outside seminar class time.
- Rehearsal start: As arranged by the Director, depending on what type of play is being produced.

#### Production meetings

- Production meetings are scheduled on Monday's from 12:30 to 1 pm in the Conference Room.
- The director, designers, and production staff are required to be there.
- The Stage Manager and all crew members are required to be there.
- The meeting is run by either the director or the stage manager, or both.
- The stage manager takes notes on what was discussed and posts them within 24 hours of the meeting.
- Attendance by all students involved is required, though exceptions are made for students who have a conflicting class. Students are required to work out with their crew supervisor how their area will be covered if they are not able to attend for a valid reason.
- Because we have a very short time for the meeting, design information is usually discussed at separate meetings. The focus of these meetings is to share information with the larger group and uncover what problems/questions/concerns there are at the moment. If a problem cannot be quickly answered or resolved, another meeting is set up with the relevant parties at this meeting, rather than using up all the time at this short check in meeting.

#### Design meetings

- As our production meetings are short, these become very important meetings. Usually the director with the TD calls a meeting with various designers. Often the director meets with each area of design and production individually first before meeting with the design team as a whole or part. What is decided and discussed is reported to the larger group in the production meetings. There is a fair amount of flexibility here, but as designers are often part time or adjuncts, or occasionally students, most of these meetings happen individually and should be called by the director and/or TD.
- Generally, since our student stage managers have an awful lot on their plates, the SMs have not been at these individual designer meetings (though that is the call of the director and the SM, depending on time and interest.)

## **5. Production**

### **Production areas: Crew Info**

#### **A. Costumes/Make-up**

- a. Not every production gets a bonafide costume design. We try to give our bigger productions costume designs but sometimes our shows are more simply costumed. It depends greatly on the needs of the show and the vision of the director, as well as the scope of the season.
- b. We may occasionally have student designers working on shows.
  - i. This is a new innovation for our program and we are still working out the processes.
- c. Every show is assigned a costume crew student. That student reports to the costumer shop manager for duties, which are outlines, below.
  - i. The student assigned to this crew is required to attend production meetings. This student may be cast in the show, in which case running duties will be delegated or completed before call time.
- d. Directors are encouraged to talk to the costume shop manager and/or designer early in the process to start working towards an achievable vision for the design. Directors are asked for flexibility and communication as the costume shop works to make the show fit the vision.
- e. Make-up is assigned a crew person who reports to the costume shop manager. Make-up includes hair and wigs.
- f. Students are required to supply their own make up though special items are purchased out of the show budget (for example, we don't expect students to buy green body make up or latex beards or other things that are beyond basic stage make up)
  - i. There is a supply of "donated" make up items that some students use, which are kicking around the green room. Hair and make-up stocks some consumable items, others they do not. Ask the costume shop manager for clarity should questions arise.
- g. During pre-tech rehearsals, directors should communicate any notes for costumes or makeup to the stage manager so they can be recorded on the rehearsal report.

**The Costume Crew** is responsible for maintaining the integrity of the costume design throughout dress rehearsals and the performance run of the production. The Costume Crew works closely with the Costume Designer, Costume Shop Manager, Actors, Stage Management, and Stage Crew.

#### **During the Rehearsal Period:**

- Read the script
- Attend production meetings on a weekly basis
- Attend a run through of the play before tech week

- Meet with the Costume Designer prior to the first dress rehearsal to view the costumes and discuss each actor's costume plot and quick changes

#### **First Dress Rehearsal:**

- Transfer costumes and wardrobe supplies from the costume shop to the dressing rooms
- Set up and organize the dressing rooms and quick change areas
- Discuss and rehearse all costume quick changes with the Actors thoroughly
- Preset costumes and accessories as needed
- Coordinate costume and prop handoffs with the Actors and Stage Crew

#### **Dress Rehearsals and Performances:**

- Costume Crew call time is 30 minutes before Actor call time
- Steam costumes before each performance as specified by the Costume Designer
- Clean costume items as specified by the Costume Designer
- Check costume repair lists daily for repairs needed
- Complete basic repairs before Actor call time
- Report all major repairs to the Costume Shop Manager
- Have safety pins available in the event of an emergency repair during the performance
- Check dressing rooms and backstage areas after each performance to make sure all costumes are hung up and accessories are stored properly

#### **During Strike:**

- Perform a final check of the dressing rooms and backstage areas after the performance to make sure all costumes are hung up and accessories are stored properly

#### **Post-Performance:**

- Schedule a time with the Costume Shop Manager to transfer costumes back to the shop

### **B. Stage management**

- a. The vast majority of Stage Managers for our productions have never stage managed before. While they are mentored by the stage management mentor, the director also has a role in training a new stage manager, and should work with the stage management mentor should questions or issues arise.
- b. Prior to auditions, directors should meet with assigned Stage Manager/Assistant Stage Manager. In person, if possible, or by phone. Directors should discuss how they like to work, specific responsibilities they would like them to take on, their visitor policy, preferred break schedule, who will create and distribute the daily rehearsal schedule, and any other specifics directors would like SM/ASM to know about and/or handle.
- c. During the rehearsal process, the Stage Manager will be responsible for maintaining an updated Contact Sheet, emergency forms, blocking notes, line notes, staying "on book," props tracking, and the rehearsal reports.

- d. During tech week and performances, the SM will be responsible for making sure everyone is present on time, checking that on stage, backstage and front of house are setup correctly prior to each run, calling all cues, and creating and distributing performance reports.
- e. Rehearsal reports are the best and most efficient way for you to communicate with the designers and shops. Directors are to be sure to let the SM know of any notes you would like to have in the reports. Rehearsal reports are created, emailed, and posted on the callboard within 12 hours of each rehearsal's end.
- f. As almost all stage managers are new to the job, in order to help the SM stay in the loop, directors should take a few minutes at the end of each rehearsal to touch base, share information, and go over any questions.
- g. Throughout the entire rehearsal and performance process, the SM will have weekly meetings with the Stage Manager Supervisor. If directors are having difficulties or are finding the SM is becoming overwhelmed, please let the SM Mentor know. By communicating, our goal is to find a way to keep everything moving smoothly.

### **Stage Management Crew Policy**

All theatre majors will be assigned to either stage manage a production or assistant stage manage a production. Theatre minors may be assigned. Other interested students may be assigned.

- The time commitment will be the same for both positions. The work load will be equal but each position will have different, yet related, responsibilities.
- Not all productions will have an assistant stage manager. ASM needs will be determined by the department.
- Students may request a preference to stage manage but that request may or may not be honored as many factors contribute to the decision, including the graduation timeline of other students, particular needs of the show, emphasis of the student within the major, and educational progress of the student.
- Decisions are made on a case by case scenario by the department.

### **Stage Management Selection Policy**

Majors will be assigned a SM/ASM/Tour manager crew for shows after the season is announced. By early April students interested in fulfilling this crew with a particular show will need to turn in their application. Decisions will be made before auditions for the summer show by the producer, the TD, the Stage management mentor with possible input from other faculty and directors. Stage Management decisions will need to be finalized before casting for all seasons.

Students who wish to fulfill their SM requirement through tour management will need to attend TFYA class following spring break, which currently meet T/R 12:00-1:30. Ideally students would take that class and fulfill the crew while enrolled in the class, but tour

management can also be fulfilled by attending classes as stage manager which would be akin to attending rehearsals for other shows.

The opportunities available will be listed in the annual application.

Those students who need to fulfill the crew and who do not hand in an application before the deadline may simply be assigned to show.

Handing in an application will not guarantee that the choice will be honored, but student desire will be factored into the decision

- The SM position for the summer show, has traditionally included a work study stipend for the build of the show and other summer work, and begins in mid-August.
- *Second Show* rehearsals will begin in late September and run through the week before Thanksgiving. This show will also have an assistant stage manager.
- *Third Show* will begin work in December, and will continue after the holiday break, opening in late February and running through early March. This show will also have an assistant stage manager.
- *Fourth show or One Acts* will begin work following spring break and run through the second to the last week of classes.
  - **NOTE:** It is possible for students taking the One Act Play Production class to stage manage that show, but they must be part of the class to do that crew on that production.
- TFYA will begin work after spring break, rehearse during class times and other times established by the director and cast, and run during the last week of classes.

**Stage Management Application Form, will be sent by the producer in early April to all students interested in theatre, with special emphasis on the upcoming seniors who need the crew.**

- Name:
- Intended graduation date:
- Area of emphasis in theatre—list all if more than one:
- Preferences for Stage Management/Assistant Stage Management/Tour Management
  - Students may list up to their top three choices. There is no guarantee that any preferences will be able to be honored, however.
- Please explain your choices, with particular emphasis on what you hope to learn in the process of completing this crew on show and how working on a particular show will help fulfill your educational goals.

### **Outline of Duties**

- a. Prior to 1<sup>st</sup> rehearsal, meet with your assigned Stage Manager. In person, if possible, or by phone. Discuss how you like to work, specific responsibilities you would like them to take on, your visitor policy, preferred break schedule, which one of you will create and distribute the daily rehearsal schedule, and any other specifics you would like him/her to know about and/or handle.
- b. During the rehearsal process, the Stage Manager will be responsible for maintaining an updated Contact Sheet, emergency forms, blocking notes, line notes, staying “on book”, props tracking, and the rehearsal reports.
- c. During tech week and performances, the SM will be responsible for making sure everyone is present on time, checking that on stage, backstage and front of house are setup correctly prior to each run, calling all cues, and creating and distributing performance reports.
- d. Rehearsal reports are the best and most efficient way for you to communicate with the designers and shops. Please be sure to let the SM know of any notes you would like to have in the reports. Rehearsal reports are created, emailed, and posted on the callboard within 12 hours of each rehearsal’s end.
- e. In order to help your SM stay in the loop, please take a few minutes at the end of each rehearsal to touch base, share information, and go over any questions you or he/she might have.
- f. Throughout the entire rehearsal and performance process, the SM will have weekly meetings with Kat Dunham, the Stage Manger Supervisor. If you are having difficulties or are finding your SM is becoming overwhelmed, please let her know. You and she can find a way to keep everything moving smoothly.

### **C. Sets**

- a. Our Design/Technical professor frequently serves as both the scenic designer and the technical director for our productions.
- b. The Technical Director oversees the set construction. Some sets have more elaborate designs than others and the scope of the play’s needs is part of the season selection and budget process.
- c. Occasionally we have student designers who are mentored by our design/technology professor.
- d. This is fairly new for our program, so we are still crafting a process for this. Student design work is case by case for each show.
- e. Safety is a priority with our designs.
- f. Each director should communicate early with the designer what the vision and needs for the show are. These design meetings should happen well before casting and will be scheduled on the department calendar. Should then need to shift, the attendees need to complete the meeting with a week of the original date.
- g. Sets have at least one student assigned as a crew member who serves as the runner for this show. It is possible for this student to also be in the cast. This person reports to the TD and is required to attend production meetings

- h. During pre-tech rehearsals, directors should communicate any notes on sets to the stage manager so they can be recorded on the rehearsal report.

#### **D. Props**

- a. Props are assigned a crew member who officially reports to the TD, but this crew usually has a great deal of input from the director. The stage manager and the props crew person are responsible for putting together the rehearsal props
- b. The props for rehearsal (which can turn into our real props when it works) are kept in the “prop closet” at the back of the theatre. The props crew person is responsible for labeling the shelves and items there.
- c. The props closet is shared, however, with classroom props. One part of the closet is officially for productions, the other for stock class props. If the production needs more room, the class props condense. As long as things are labeled correctly, this shouldn’t be a problem.
- d. Any prop notes during pre-tech rehearsals should be communicated to the stage manager to be recorded on the rehearsal report.
- e. As props can sometimes be a huge task, communicating what props the director see as a priority would be helpful.
- f. Directors should plan on the props crew person meeting separately to go over a props list. However, since this will be a rookie props crew person, directors having their own list to share or some items need, if not a complete list, would be helpful.

#### **Props Crew Duties for Students: Goals and objectives of crew work:**

- To be able to work collaboratively with a director and/or designer to create/get the *right* props for the concept of the show.
- To understand the difference between a rehearsal props and a show prop.
- To understand the purposes of props paperwork
  - To record the work that was done in props for reference purposes *during* the show and for program evaluation purposes *following* the show
  - To have the right terminology and experience so that, if you choose, you can do props at any theatre in the future
  - To hone organizational skills
- To understand that the needs of props changes from show to show, and that your experience on props will vary depending on the needs of the particular show to which you are assigned.
- To fully grasp the collaborative role props plays in any theatrical performance:
  - the importance of props to the concept of the show,
  - the importance of props to the other artists working on the show (actors, sets, lights, costumes, make-up, etc.).
- To be able to do the pre tech/performance props work
- To be able to do the “props running” work during tech and performances
- To be able to mentor others that follow you working on props as to what is needed for the crew.

### Time Commitment

Paperwork: 2 hours minimum

Props gathering/building: varies greatly depending on the needs of the show

Tech weekend: all day, as called

Tech week: each rehearsal, as called

Performances: each performance, as called

### Functions:

1. **Immediately** meet with your supervisor to clarify your role, ask questions, and get forms
  - a. Make sure you know where the prop storage areas are and where to get the keys for the prop storage area
2. Meet with the director (scenic designer and props designer if assigned) as SOON as possible after assigned to props—should happen **before** the rehearsal process with actors begins
3. Work with the director, scenic designer and other people involved in design to extend the design concept—bring your own ideas to the table under the umbrella of the director's/designer's concept.
  - a. Set up a meeting with them as needed.
4. With the Director, TD and/or ATD, help to take concept into reality—work to create a do-able and realistic plan to build, buy, rent or borrow all needed props within the budget.
  - a. Ask what the prop budget is for the show. Write it down.
5. After meeting with the director and understanding the concept of the show, **but before rehearsals start**, read the play for props and create a prop list.
  - a. If uncertain as to who gets a particular item, work with the director and other crew supervisors to clarify if certain items are props, sets, or costumes—ask questions!
6. Once you have a prop list,
  - a. Do a little inventory of our props: list all the props we have that might be relevant to the production. (For example, if a teapot is needed, see how many teapots we have that fit the style and concept of the show. Eliminate those teapots that do not fit the director's concept or the style of the show. If unsure, list it.
  - b. Figure out what we have and what we don't
  - c. Work with the TD/ ATD/designer/director as to whether items should be pulled from stock, build, bought, rented, or borrowed.
    - i. Pull items needed from **stock**—put in locked side of prop closet
    - ii. Research who to call for any **rented or borrowed** items
      1. Make the calls and connections
      2. Make arrangements for items to be picked up
        - a. Work with TD/ATD/designers/director/other crew people if transportation is an issue
          - i. Call to borrow campus truck if needed with supervisor/ATD/TD
    - iii. Work with shop supervisor for items that need to be **bought and built**



1. With TD/ATD make a list of materials that need to be bought for items built and of items that need to be bought
2. With TD/ATD work with petty cash for charges and purchases
3. Make arrangements for transportation (see above)
4. Build props as needed. Seek help from TD/ATD/designers/director as needed.
- d. Create a chart in addition to the prop list that show if each prop was stock, bought, built, rented or borrowed. For items rented or borrowed, list from whom they were obtained as well as contact information.
7. Simultaneously while creating the prop list: before rehearsals and during rehearsals, work with the director and/or stage manager to get rehearsal props as needed.
8. Attend all production meetings, and be on time (which means early). Make arrangements with peers and SM to get information if a class or other approved conflict prevents you from attending a production meeting.
9. Read the rehearsal reports daily to see how props are working and if new needs develop during the rehearsal process. Adjust accordingly, ask questions as needed.
10. As props are gathered, organize storage area—distinguish between rehearsal props, real props, and props used by acting classes.

#### **For tech week/tech rehearsals and performance**

11. Have props finished for tech week.
12. Sign in at the call board
13. Assess the needs of props during scenic changes—establish with the director, designers and stage manager how many people are needed to make props changes and how the changes will be done
14. Organize the prop table back stage
  - a. Cover with paper
  - b. Create labeled areas for each prop—draw lines around designated areas
  - c. Organize prop closet as needed depending on the needs of the show
  - d. Create a map (plot) on regular paper of the prop table and areas to put in prompt book with paperwork.
15. Before tech and each tech rehearsal/performance
  - a. Set up prop table and place props
  - b. Work with SM/actors to make sure everything is pre-set in the proper place
16. Oversee all prop changes during a show
  - a. If more than one person is needed for changes, oversee their work
    - i. Create a list of who does what, include that in the paperwork
17. After each tech/tech rehearsal and performance
  - a. Strike all the props BEFORE you leave
18. Post a repair sheet on the call board for props and CHECK it
  - a. Make repairs and needed
19. At strike, put away all props, clean the prop closet, strike the prop table, and put all paperwork in the prompt book (or very soon thereafter!)

#### **E. Dramaturgy**

- a. Dramaturgy: This crew member can also be in the production and reports directly to the director of the production. This crew varies widely in its scope, depending on the needs of the production. This position has a great deal of flexibility.

- b. Presentation of research:
- c. The director should establish a time line for research due dates well before rehearsal are underway with the dramaturge.
- d. The dramaturge should present their research to the cast for 10-15 minutes during the first week of rehearsal.
- e. Often, but not always, the work of the dramaturge will be displayed in the lobby or somewhere else on campus in some capacity as determined by the box office/house management team.
- f. The areas of research may include but are not limited to
- g. Historical/social/cultural research pertinent to the play, playwright, time of the play was written and/or set, or other references within the world of the play.
- h. Past production research
- i. Research on the playwright (biographical) and other works by the playwright
- j. Research on particular references within the production
- k. Research on **anything** that would be of value or interest to the production

#### **F. Lights:**

- a. Light design
- b. The lighting designer will meet with the director prior to the casting of the show to discuss concept and design ideas. This meeting will be scheduled on the department calendar. Should it need to move, it is up to the parties involved to meet within one week of the assigned time.
- c. Directors should work with the designers to establish a designer watch far enough into the rehearsal process where the blocking is set.
- d. Light designers should have a set of cues ready to go in the board for tech Saturday morning.
- e. If discussion about the look of lights warrants further discussion between the lighting designer and director, they should meet before tech in the theatre space to look at potential cues before the crew is called to tech Saturday. Because so many of our technicians are learning their roles for the first time, tech Saturday is for running cues and taking notes on what needs to be fixed, not creating a design.
- f. The Lighting designer is required to attend tech rehearsals and/or create a plan for fixing any and all light issues that arise
- g. Light crew reports directly to the TD and is responsible for the hang and the run of the lights during the show (not the design). This person cannot act in the show and run this crew unless another crew runner is found

#### **G. Sound**

- a. Sound Crew Reports directly to the TD: responsible for running the sound and perhaps engineering some minor sound cues. For more elaborate sound choices, a show is assigned a sound designer. This person cannot act in the show and perform this crew unless another crew runner is found.

## **H. Box Office/ Publicity**

- Posters and publicity
  - Directors will often be asked for a short blurb to describe their play. These might be edited for brevity. They are used in brochures and on the website and in other publicity venues. Directors can supply a short version and a longer version of a blurb that captures the show. The information provided by the publisher might be used if the director cannot supply a blurb by deadline.
  - Quite a bit of the publicity work needs to happen as soon as the season is chosen. Consequently poster designs might go forward with minimal input from the director. We will do everything we can to keep the concept and communication strong between the director and the poster designer, but due to the way things are printed, in large batches, often the end of the season must be printed in the fall.
  - Posters are hung throughout the community and on campus. Directors and designers are welcome to hang a few posters themselves. Students involved in the show are often asked to hang posters, but due to the cost, we encourage students to take only posters they plan to actually hang as large stacks in the back of the car do not serve the greater good.
- Publicity shots
  - Early in the process, well before costumes are pulled, actors will be asked to pose for some PR shots to be used to promote the show. These are often “interpretations” of the show as the set and other elements are not complete. The director’s input is helpful here, but the medium of photography needs to be considered, and scenes from the show might not work as a photo.
  - The stage manager and the costumer should work with the director, the actors and the box office manager to coordinate the date of the publicity shots
- Photo shoot
  - The photo shoot is the brush up of the performance
  - The director needs to work with the box office manager to create a list of moments in the show. These might be slightly re-blocked for the camera.
    - These take place either before or after the brush up
    - This needs to be planned well before the event as costume changes and set shifts take time.
  - During the brush up, photos might be taken of action shots, though these don’t always play quite as well as the stills. Consequently, we need both.
- Tickets
  - Tickets are bough on line at our website using Etix.

- Faculty and Staff at Edgewood College receive four free comps for each show. These are “bought” on line at etix.
- Generally, directors and staff members receive as many comps as they reasonably need, keeping in mind the small house.
  - HOWEVER, those tickets MUST be reserved and picked up in a timely fashion or they will be released to the house. Shows often are reserved out, and when that happens, the director’s ticket requests go on the wait list with everyone else’s.
- Students involved in the show receive two comps to the run, no matter how many areas in which they are involved.

**Crew Responsibilities (Please see Box Office Manager for specifics):**

- Distribute posters on campus
  - Assign cast members specific locations to distribute posters around town
  - Meet with the director on the lobby display.
  - Wipe down the backs of the seats with hot water and rag prior to each show
  - Check seating area prior to each show. Vacuum when needed
  - Maintain the lobby display. Do a daily check to make sure items are as needed
  - Attend all performances, sell tickets, train ushers, set lobby snacks up/tear down and work with the stage manager to assure a smooth run.
  - Setup cast dinner/tear down
  - Attend strike. Specifics will be given closer to the date.
- b. Posters and publicity
- c. Directors will often be asked for a short blurb to describe their play. These might be edited for brevity. They are used in brochures and on the website and in other publicity venues. Directors can supply a short version and a longer version of a blurb that captures the show. The information provided by the publisher might be used if the director cannot supply a blurb by deadline.
- d. Quite a bit of the publicity work needs to happen as soon as the season is chosen. Consequently poster designs might go forward with minimal input from the director. We will do everything we can to keep the concept and communication strong between the director and the poster designer, but due to the way things are printed, in large batches, often the end of the season must be printed in the fall.
- e. Posters are hung throughout the community and on campus. Directors are welcome to hang a few posters themselves. Students involved in the show are often asked to hang posters, but due to the cost, we encourage students to take only posters they plan to actually hang as large stacks in the back of the car do not serve the greater good.
- f. Publicity shots
- g. Early in the process, well before costumes are pulled, actors will be asked to pose for some PR shots to be used to promote the show. These are often “interpretations” of the show as the set and other elements are not complete. The director’s input is helpful

- here, but the medium of photography needs to be considered, and scenes from the show might not work as a photo.
- h. The stage manager and the costumer should work with the director, the actors and the box office manager to coordinate the date of the publicity shots
  - i. Photo shoot
  - j. The photo shoot is the brush up of the performance
  - k. The director needs to work with the photographer to create a list of moments in the show. These might be slightly re-blocked for the camera.
  - l. These take place either before or after the brush up
  - m. During the brush up, photos might be taken of action shots, though these don't always play quite as well as the stills. Consequently, we need both.
  - n. Tickets
  - o. All ticketing is sold in advance on our web based system. Tickets go on sale 3 weeks prior to opening. If you need assistance in reservations please contact the Box Office Manager. Tickets that are comp need to be picked up prior to 7:20pm or they are given to the waitlist.
  - p. HOWEVER, those tickets MUST be reserved and picked up in a timely fashion or they will be released to the house. Shows often are reserved out, and when that happens, the director's ticket requests go on the wait list with everyone else's.
  - q. Students involved in the show receive two comps to the run, no matter how many areas in which they are involved. Also, students in required classes may obtain up to 1 comp.

**I. Child Wrangler: Theatre Arts Policy for Children Involved in Black Box Theatre Productions:**

- a. All contact info and pertinent health info needs to be given to the stage manager by the parent or legal guardian of the young actor.
- b. Director/stage manager/company leaders need to remind the company of PG/PG 13 appropriate language and behavior during rehearsals when children are present.
- c. During tech, dress rehearsals and runs
- d. A crew member will be assigned the role of "child wrangler"
- e. After completing makeup, kids will leave the green room and spend "off time" in the conference room or another designated area, which need to be reserved for that purpose.
- f. The child wrangler will work with the SM and others to make sure kids are in the theatre well before they are needed
- g. Parents of children should not be back stage (exceptions are made when the parents are involved in the production—but parents should not serve as the child wrangler)
- h. Child actors will be expected to bring things with which to occupy themselves during the run of the show.

## **6. Casting policies**

- Casting is hard. All things being equal, the Department of Theatre Art's policy has been:
  - To cast majors over minors, minors over non-theatre majors/minors.
  - To cast seniors over juniors, juniors over sophomores, sophomores over freshmen.
  - To cast Edgewood Students over Edgewood faculty and staff,
  - To cast Edgewood community over the general Madison community.
- However, things are almost never equal in casting. The quality of the cast needs to be balanced with the academic mission of the program. We have long taken pride in the fact that our students get to learn by being involved in productions, and have a chance to perform on stage. The quality of the show is important, but the educational mission of the program is also important. Each show has been a case by case situation, as every cast has different needs. However, whenever possible, we try to have as many majors and as many students in the cast as possible. There is something to casting students who have “paid their dues,” and there is something to giving a new person a chance—we try to do both.
- Our goal is to choose plays which not only fit with our season, as outlined in our season selection policies, but can be cast heavily from our student talent pool and provide leading and supporting role opportunities for our students. Sometimes, however, there is great benefit in adding talent from the community to a cast. While it is always our policy to cast as many current Edgewood College students in every production as possible, it is our practice to use the following guideline when including community members: cast no more than 25% for any regular production in our season with non-student talent, which includes alumni, community members, faculty/staff, and anyone not currently enrolled as a student. Any more than 25% requires discussion with the producer or, if the producer is directing, the chair of the department to justify a greater need of community actors.
- For our student directed one acts, it is an opportunity to give many of our students a chance to gain experience not only as directors, but also as scenic artists, technicians and actors. Therefore, community members may only be cast after all current student who auditioned are cast. The department acknowledges there can be excellent reasons to make exceptions to that rule, therefore exceptions must be approved by the producer and/or chair of the department, and justified by the student directors.

### **Auditions**

- Auditions expectations vary by show : Monologues, movement, improv, singing, dancing, cold readings, sides—whatever serves the needs of the work could be used. Information about the particular audition should be given by the director when the dates are announced.
- Call backs are not always used, but students interested in auditioning should plan on a call back being held.
- Sometimes auditions for two shows can happen simultaneously, particularly in the spring semester when student directed one acts are NOT up.
- Students seeking more information about an audition are encouraged to talk to the director about expectations.

## **7. Company Policies During the Rehearsal Period**

### **1. Rehearsals**

#### **Schedules**

- Most of our students work outside of school, so schedules that are set and honored become a very important to the moral of a cast and a production team. Changes should not be made lightly. Adding rehearsals later in the process makes it difficult for students to get off work and find coverage for what they have going in their lives.
- It is common to set the rehearsal times and then post the more specific rehearsal schedule weekly. No one knows exactly what scenes will need the most work when, so some flexibility is involved in scheduling the particulars of a rehearsal.
- Directors should set a slog through and at least one designer run through fairly early in the rehearsal process so others working on the production can attend a rehearsal. Communicate when that will be at the production meetings.
- Directors should do their best to schedule actors when they are needed. It is not our practice to call all the actors and use them as needed, which can be common practice in a large BFA program. Our students have too many other obligations to make that a feasible practice. Furthermore it is our intention to honor the liberal arts tradition of Edgewood and allow students ample time for their studies and other activities.

#### **Times for rehearsals**

- Generally, rehearsals before tech work within a time frame of 3 to 3.5 hours a night somewhere within the hours of 6 pm to 10:30 pm. The most common rehearsal times are from 7:00 pm to 10:00 pm every week night. Some directors also rehearse on Saturday mornings or afternoons, or Sunday afternoons or evenings.
  - It has been our practice not to rehearse on Sundays morning to respect worship times for many and to honor our Dominican tradition.
- It is not often possible to rehearse in the day as the theatre space is in constant use by the shop and other students working on scenes. Any small change made to rehearsal schedules impacts others.
- If directors need to rehearse at another time (for example, a special rehearsal in the afternoon), please coordinate with the producer to see if the theatre is available, or reserve another room through reservations.

#### **Expectations**

- Actors and production faculty/staff are expected to be on time for rehearsal (which means early). If rehearsal is set to start at 7:00 pm, then be there with enough advance time to actually START rehearsal at 7:00 pm.

#### **Work with stage manager**

- The stage manager is expected to come to rehearsal earlier enough to set up what needs to be set, turn on the lights and prepare the space. 15 minutes early is the norm.
- The stage manager can lead warm ups, or that can be part of the rehearsal, whatever suits the work.
- Please see the crew section on stage management for more information

2. **Bios:** All Company members of any production, cast, crew, faculty and staff, are required to provide a short biography for the program.

**Theatre Arts Bio guidelines for use in programs**

Individuals are responsible for correctly spelling all your entries on this form. Bios should be 70 words or less. The bio should be typed, and handed in both as a hard copy and (more importantly) electronically.

Box office supervisors/crew may edit your biography for stylistic consistency, but won't change the information without approval. These suggestions may be helpful:

- Your biography should be professional and not personal. Thank yous and dedications are acceptable only if phrased in a way that is short, professional and devoid of insider connotations or jokes.
- Your biography will appear in paragraph form. Write in full sentences.\* Every word counts as part of your biography, beginning with your name.
  - \*To conserve words, you might choose to "list" credits after a sentence or two at the beginning of your biography. For example:
  - "Stage Management for Mercury Players Theatre: *Hamlet, Guys and Dolls*, Edgewood College: *Romeo and Juliet, The Wiz*" = 17 words
- Your name, as you wish it to appear in the program, must be the first words of your biography. The next words should indicate your (position with this production) and then your faculty, staff, or student status with the Department of Theatre (if applicable).
  - For example: **Joe Schmoe** (Romeo) is a student...
- In subsequent mentions refer to yourself in the third person or by last name.
- Use credits with which the Department of Theatre audience members may be most familiar.
- Use full names of productions (*Six Characters in Search of an Author*, not *Six Characters*), full names of theatre companies ("Mercury Players Theatre," not "Mercury"), and full names of organizations ("American Society for Theatre Research," not "ASTR").

## **8. Tech week**



## Schedule

- Generally, the tech schedule is as follows:
  - Friday before tech: run through at 6 or 7 pm
  - Saturday
    - 10:00 am: call time for all crews, and dry tech for booth and sm
    - 1:00 pm: costume parade while booth takes lunch
    - 2:00 pm to 10:00 pm: cue to cue tech with actors: (1/2 hour dinner break at 5:30 or 6—beware, the cafeteria closes early on the weekends.)
  - Sunday
    - 1:00 pm resume cue to cue or begin stop and start run of show
    - 10:00 pm, stop: dinner break as needed
  - Monday
    - 6:00 pm call time, add costumes
    - 7:30 run time (can move this up if all hands are ready)
    - Stop at midnight if not done.
  - Tuesday
    - 6:00 pm call time, costumes, hair and make up
    - 7:00 house conditions (depending on show, this could be no Wednesday)
    - 7:30 pm run time
    - Stop at midnight
  - Wednesday
    - Repeat of Tuesday
  - Thursday
    - Repeat of Wednesday

## Expectations

- Students are expected to be at all call times on time (which is early) and ready to work at the beginning of the call time.
- Students doing crews are expected to confirm their call times with their crew leader for tech weekend and dress rehearsals weeks.
- Student actors should check the call board and other communications for their specific call times.

## Meals during tech weekend

- The theatre assembly planning committee has worked with the dean of the school of liberal arts for those involved in the production to have two meals at Phil's cafeteria during tech weekend. Those meals may be either both on Saturday or one on Saturday and one on Sunday. They are paid for by the office of the dean.
  - Meals are not provided to students who have meal plans on campus, as most students have trouble using all their meal money allowance.
  - Tickets are passed out just before the meal. Tickets and dates are non-transferable. Meals should be no more than \$8.00.
  - Tickets should be printed just before tech.

- Meals are for Phil's Cafeteria only. Students are encouraged to eat together to encourage community.
- Tickets are generally handed out by the director, but this duty can be delegated to the stage manager or TAPCO representative.

## **9. Performances**

- Generally our shows run with
  - First weekend:
    - a Friday opening,
    - Saturday matinee
    - Saturday evening
  - Second weekend:
    - Brush up on Thursday with organized photo call (full costume and make up)
    - Thursday or Friday morning High School student matinee, at 10:00 am
    - Friday evening,
    - Saturday evening followed by mandatory strike
- Other shows may be added for productions expected to be popular.
- The matinee may move to the second weekend—it will be set before the season begins.
- Students involved in the production receive two comp tickets.
- Many directors lead their own warm ups and take a moment to talk to the cast before the show en mass.
- There is a brush up rehearsal before the second weekend run begins. This is also the photo call, so it needs to be full make-up and costume.
- A High School Matinee is available for most shows, though some shows are not sold, so the HS matinee is often in limbo until the second week of the performance. It starts at 10:00 am. The house generally does not need to be open a full half hour before the show starts, as students are seated as they arrive.
  - Cast and crew members who have conflicting classes are asked to sign up on the call board with the names of the professors who need to be contacted. The director and/or chair of the department generally contact the professors with a message asking for excused absences, much the same as sports teams traveling to a conference.
  - Generally, theatre arts classes which cater to majors meet in the theatre and meet before 1 pm are cancelled during high school matinees.
  - Following the matinee, high schools have the option of eating lunch on campus, sponsored by the admissions office. This is in the Washburn room and takes place right after the show. Cast and crew members attend and are asked to sit at different table and talk to the students from the high schools. Not all schools wish to eat lunch on campus, however, so check with the box office manager to see what the reservation is for this event.
  - The box office manager generally works with admissions to reserve the Washburn room and order the food from Phil's for the High School Matinee

## **10. Strike**

- Strike is mandatory for all actors and crew members. The director is expected to stay for the entire strike.
- Strike aims to end at midnight.
- The Irene Ryan nominees are announced by the director at strike.

## **11. ACTFs (Kennedy Center American College Theatre Festival)**

Edgewood College participates in the Kennedy Center American College Theatre Festival. Students are encouraged to participate in all areas of design, stage management, and every other area available. We have just begun to have students participate in the design areas, but we have a longer tradition of sending actors to the festival.

### **Response to productions**

- All student actors and crew members are required to attend the response after the show. The director should absolutely be there. Remember, it is a response, not a judgment. We do not control the quality of the respondent. Their job is to celebrate the work, though not all of them get that. The response, in some ways, is a formality to participate in the festival. In other ways, it is a great way to network with a colleague and connect with other programs. It all depends on who chooses to come to our show.
- The director chooses one nominee, and the respondent chooses the other—immediately following the production to which the respondent attends.
- We try to encourage students to attend the festival.
- Likewise, if a student has already been nominated for that particular round in another show, it would serve the program better to send someone else—if at all reasonable.

### **Festival Participation**

Students interested in participating in ACTF should sign up for the 2 credit Theatre Experience course in the fall prior to attending festival. The class prepares students for their planned trip, requires them to create a portfolio which they can take to festival and depending on emphasis the class will help coach monologues or coach presentations. Some students not taking the course might have the opportunity to fill out an application to attend, though space is limited and student are selected by class rank and GPA.

Prior to attending students will meet with faculty members to go over materials. If they are Irene Ryan nominated they will need to meet with their actors coach (assigned faculty member) once in December and twice in January. Prior to the end of the fall semester students will participate in a showcase which will demonstrate the materials they plan to take to festival. Students will be given feedback.

All students will ride together in a van to and from the conference. Students are not allowed to drive themselves.

While attending festival there is a no drug policy. We are on a school sponsored trip so school rules apply.

Students will be assigned rooms and roommates

Students are expected to attend workshops, plays and auditions while at festival

Students will be given a schedule of required events in which they MUST attend while at festival.

## **12. Theatre Portfolio**

**Senior Theatre Arts Majors need to provide a portfolio with the following elements, submitted for review at end of senior year. Required for graduation by the department:**

1. Head shot
2. Resume: **One page** professional quality tailored to your specific emphasis and skills  
Critiqued on Layout & Content
3. Long form resume: list of all theatrical activity done, any number of pages  
Critiqued on Layout & Content
4. Director's Prompt book: following the guide given in One Act Play Production
5. One paper from the DDA course sequence
6. Design and Stagecraft, one favorite project from each course
7. Paperwork/evidence for all 8 crews
8. Supporting Materials, including from each show on which the student worked:  
Programs, Photos, Fliers as appropriate, Evidence from emphasis area if not already covered, Other.

## **13. Theatre Department Check Out and Rental of Stock Items**

- a. Students and Faculty are permitted to check out items for educational purposes from our stock of items, but must fill out the appropriate forms and work with the TD or Costume Shop Manager for the particular items needed, following the rules outlines on the check out or rental form.
- b. Any rental proceeds will be used to defray the costs of the general tech budget for the particular shop from which the item was rented.